

YEAR ONE

DRAWING: Mark making on a range of surfaces / Response to story to make own drawings; Monet / Matisse **PAINTING:** Jasper Johns – Zero through Nine, Pop Art; **PRINT MAKING:** **COLLAGE:** Andy Goldsworthy - Lines; Richard Long - Circle; Patrick Heron - squares; **TEXTILES:** Michael Brennand Wood 3D: Goldsworthy Photograph

HOOK: Mark making in the outdoors environment / Forest Schools Link

VISITS and TRIPS: Snape Maltings to see the Henry Moore Sculpture and make own representations of this in drawing – line, shape, texture, and clay - linking to shape and space

LITERACY TEXT LINKS: Hairy McClary and Friends; The Three Little Pigs, King Cuthbert's Birthday, Spots on the Tummy, The Princess and The Pea, Fred the Dragon

MATHEMATICS LINK: shape, digits zero to nine,

VOCABULARY: **Drawing:** wriggling, zigzag, crawling, swaying, flying, jumping, hopping (words to describe movement); dark, light, thick, thin, curved, straight, bold, broken, wavy, hard, soft, texture, surface, marks, shapes, (shape vocabulary) feel, stroke, spiky, straw, twigs, bricks, safe, safety, build, imagination. **Painting:** mixing, thick, thin, palette, impasto, stroke, opaque, hog hair brush, brush strokes, direction, straight, curved, flowing, shape, light, dark, mix, horizontal, lines, strokes, zero to nine, American artist, Jasper Johns, Pop Art. **Printmaking:** primary colours, print, printing pad, blocks, beside, overprint, surface, stencil, negative, dabbing, stroking, tone, darker, lighter, feathered, layered, favourite, water based, slab, ink-up, relief impression, relief, block, texture, collograph, corrugated, raised, rubbing, **Collage:** environment, overlapping, sticking, arranging, collage, circle, hot, cold, sort, select, stripes, texture, soft, smooth, rough, spiky, shiny, dull, rough, light, font, capital, develop **Textiles:** weaving, warp, weft, frame, over, under, wrap, knot, direction, decorate, strip, drainage mat, weave, embellish, resist, hanging, pattern, repeat, attach, rubbing, adapt, square, texture, surface, wrapping, knotting, assemble, peg, line, base, colour, push, curved, straight **3D / Sculpture:** line, pattern, shape, beside, next to, between, natural, environment, pull, pinch, smooth, decorate, roll, clay slab, impression, press, found objects, harden, hard, soft, impression, plaster, reservoir, set, reserve

	Breadth of Study	Skills
Autumn 1 Drawing	<ul style="list-style-type: none"> * Oil pastels, chalks, wax crayons, papers of varying sizes, sketch books, brusho *Exploring mark making using 4B, 6B pencils and pastels. How many different marks can be made? *Attempt different patterns and textures *create a shared 'garden picture responding to movement words – review and compare to Monet garden pictures *Make tools for mark making – select from found natural and man-made materials to make different tools for mark making; experiment with these, discuss marks made. Comment on tools made by others and try these. *Make a surface from different torn papers. Collect different items from around the classroom and draw around them to make different shapes. Choose different marks made previously to draw within each shape. (Review the Snail by Matisse) Discuss *Finger Drawing – Look carefully at a range of simple objects, trace shapes with fingers and use chalks to draw these shapes on paper. Repeat using natural and man-made objects, different tools and media. *Hairy McClary and Friends – Read the story and discuss the different appearances of his friends. Focus on the texture used and how the different dogs would feel if they were stroked. Produce their own images with a range of media, tools and techniques. *The Three Little Pigs – Remind the children of this story and discuss the houses that the pigs built. Discuss the different marks and tools that would be suitable for drawing each house . straw – pencil; twigs – brush; bricks – sponge: experiment with these tools and draw the houses from their imagination. Talk about the wolf. Ask the children to draw the wolf from their imagination using tools of their choice to create the texture of his fur. 	<ul style="list-style-type: none"> *Produce marks using different tools and media *Know different marks can be made using a range of tools *Use different materials to make tools and use own tools for mark making *Understand different surfaces may be used to produce an image *Analyse and describe an image to others *Trace lines / shapes in the air with fingers *Collect shapes through close observation *Respond to a story as a stimulus for own art work *Understand the element of texture and use different tools and media to show texture in own work

<p>Autumn 2</p> <p>Painting</p>	<p>*Thick and Thin – experiment with mixing and using thick and thin paint (ready mix and powder). Use and artists rag to dry and clean their brush ready for a new colour. Make a varied surface to work on by sticking down a variety of papers with PVA glue. Experiment with different amounts of water to mix thick and thin paint. Explain what they have done and what they found out.</p> <p>*King Cuthbert's Birthday - Tell the story and working along with the story apply the colour in a single curved stroke starting with yellow, then red, then blue. Use their artists rag in between colours. Discuss and compare their work with that of others.</p> <p>*Spots on the Tummy – Exploring ready mix paint through this story stimulus. Use stroking techniques to explore paint application. Apply the brush to the paper in a single direction and don't scrub with the brush. Form spots using a curved stroke in one direction and then another to join it up. Make regular and irregular shaped spots.</p> <p>*Paint Mixing - The Princess and The Pea – Explore colour mixing and paint application in response to the story. Demonstrate how to add dark colour to light when mixing two colours. Ask them to apply paint in horizontal lines, using stroking techniques, to build up the mattresses, each one a different colour. Use the artists rag when mixing and applying colour.</p> <p>*Jasper Johns – Zero through Nine – discuss the image and what the children can see. Use chalk to draw the digits 0-9 in different directions and sizes to fill the paper (large scale A3+) in the style of the artist. Experiment with mixing a different colour for each shape. Discuss and reflect. Improve.</p> <p>*Fred the Dragon – Tell the story and respond by drawing in chalk and then painting the image of Fred, paying attention to shape, texture and colour. Overwork the painted images with pastels. Discuss and compare as work progresses. Comment on the work of others.</p>	<ul style="list-style-type: none"> * Learn to explore the use of thick and thin paint, to use and artist's rag *Explain how they feel about their own and others' work *Respond to a story as a starting point for developing painting techniques *Develop painting techniques using a range of brush strokes *Use visual elements of line, shape and colour in their developing work *Make imaginative responses to a story stimulus through the use of colour *Work from the imagination to respond to a story thinking about use of tools and media to illustrate it
<p>Spring 1</p> <p>Printmaking</p>	<p>*Printing with Primary Colours – identify and find examples of primary colours within the classroom. Use a range of objects and explore printing using a block and yellow paint. Select a different object and overprint using red paint. Repeat with blue. Develop the technique by printing again onto an alternative surface. Discuss own and others' work.</p> <p>*Negative Stencil printing – Demonstrate how to make a negative stencil by tearing a shape from newsprint paper. Using the stencil, foam / sponge and readymix paint demonstrate ways of making a negative print. (Dab to make a stippled effect, stroke for a feathered effect) Begin with the lightest colour and overlay from light to dark, In groups of four produce large negative prints using three colours. (Link to cloning idea in Computing)</p> <p>*Combine print making techniques – Explore making more negative stencils and combine these prints with direct printing using objects from first lesson. Produce a layered printed image. Comment on and review work.</p> <p>*Clay Slab block printing – Model how to make a clay slab relief block. Press objects into clay rolled out to 1cm thick to make relief impressions. Ink-up block by dabbing readymix paint onto it. Print these onto prepared surfaces to make a range of prints. Discuss and explain reasons for favourites.</p> <p>*Collograph block – Show examples of collograph prints and of blocks used to make these. Invite questions</p>	<ul style="list-style-type: none"> *Explore direct print making with a variety of objects *Investigate the possibilities of direct and over printing using primary colours *Understand how to make and print with negative stencils *Use a range of colour from light to dark *Combine learned print making techniques to produce a layered printed image *Select and develop own work to form a new image *Make a clay slab relief block for print making *Print onto a variety of surfaces *review work in progress and say what they think about it *Make a collograph block from a range of materials *Use a collograph block to make rubbings and print onto a range of surfaces

	<p>and answer these about the techniques used. Model how to make a collograph block using a range of collage materials glued with PVA onto a piece of card. Discuss.</p> <p>*Printing from a collograph block – Use the collograph block previously made to take rubbings from, add brusho to and print, dab readymix on and print with black onto coloured papers. Discuss.</p>	
<p>Spring 2</p> <p>Collage</p>	<p>*Andy Goldsworthy – lines – discuss his use of found materials to make lines in the environment. Play follow my leader finding materials and sticking them down to make lines. Create other lines inside and outdoors.</p> <p>*Richard Long – Circles – discuss this artists' work. Focus on his approach to circle making. Investigate a range of ways of making circles by overlapping and sticking down found materials. Discuss what they might change as the work progresses.</p> <p>*Patrick Heron – Ask and answer questions about the stripe paintings of Patrick Heron. Focus attention on use of line, shape and colour. Discuss hot and cold colours and identify these. Make two large class stripe pictures, one with hot and one with cold colours. Discuss feelings about the work as it progresses.</p> <p>*Building a Bird's Nest – Use imagination to be a bird building its nest. Work in pairs from diagonally opposite corners of the paper adding eggs (modelling clay, balls of paper etc) in position and thinking carefully about placing soft, smooth, warm materials close to the eggs. As the nest grows outwards add rough, spiky, cold materials to protect from intruders. Select materials for their tactile properties.</p> <p>*Selecting and Sorting – Letter Shape Collages – draw own first initial large to fill their piece of sugar paper. Select materials to stick onto the letter and use a contrasting colour / pattern for the background. Discuss contrasting categories of materials – rough/smooth; shiny/dull; dark/light etc as a starting point for their work.</p> <p>*Developing Work – Discuss the work in progress and comment on their own and the work of others. Develop and improve own work. Use ICT to extend own ideas.</p>	<p>*Respond to the work of Andy Goldsworthy</p> <p>*Tear, overlap and stick materials</p> <p>*Respond to the work of Richard Long</p> <p>*Identify what might be changed in their current work</p> <p>*Respond to the work of Patrick Heron</p> <p>*Record from the imagination and explore ideas</p> <p>*Represent ideas and feelings</p> <p>*Select and sort contrasting materials</p> <p>*Develop work as it progresses</p> <p>*Use ICT to develop ideas.</p>
<p>Summer 1</p> <p>Textiles</p>	<p>*Weaving materials and processes – Use a ready made loom (eg plastic green garden netting, orange protective fencing, trellis etc) for larger scale group work. Use a range of natural and man-made materials as weft. Weave in many directions and wrap and knot onto the frame. Review work of artist Michael Brennan Wood</p> <p>*Embellishing fabric – on strips of white cotton explore ideas for applying colour, marks and other materials to it. (paint, markers, brusho, PVA, oil pastel, glitter etc)</p> <p>*Hangings – Model the fabric resist process using oil pastel and brusho. Children explore mark making with oil pastel onto white strips of fabric. Review each other's work and choose own background colour for brusho. Ask and answer questions about how the finished strips will be attached to a hoop as a class / group hanging.</p> <p>*Fabric resist squares – Produce a fabric resist square using rubbings of textured surfaces using brick crayons or wax crayons. Work over the rubbings with oil pastels and make decisions about which brusho colour to finally apply. Discuss and review own and others' work.</p> <p>*Wrapping and knotting – Ask and answer questions about ways in which threads, wools, yarns might be</p>	<p>*Investigate weaving materials and processes.</p> <p>*Investigate materials and processes to embellish strips of fabric and use these to produce a weaving.</p> <p>*Ask and answer questions about starting points for work and develop ideas.</p> <p>*Review own and others work and identify developments.</p> <p>*Try out tools and techniques producing a fabric resist piece of work.</p> <p>*Review work and discuss ideas</p> <p>*Investigate wrapping and knotting techniques and processes.</p> <p>*try out tools and techniques involved in fabric pegging and learn about visual and tactile elements including line, colour and texture.</p>

	<p>attached to sticks or twigs. Model wrapping and knotting techniques. Decide as a group how these might be fixed together to form a whole class hanging.</p> <p>*Fabric pegging – Model this technique. Give children pieces of card pre pieces with holes 1-2cm apart. (made using old biro or similar tool) Children select form a range of coloured fabrics cut into small pieces and show children how to push these into the holes with pencils or pens. Encourage children to form a variety of single lines, curved and straight. Coating the back of the card with PVA to fix pieces when finished.</p>	
<p>Summer 2</p> <p>3D / Sculpture</p>	<p>*Using found objects to make lines – Introduce children to the work of Goldsworthy and Long. Discuss making shapes with natural and man-made materials. Use the hall and explore ways of making lines using bodies, maths and PE equipment. (photograph these) Share ideas. Make both large and small lines and shapes.</p> <p>*Using natural objects to make lines – make lines using natural found objects, thinking about pattern, texture - focus on Photograph (Goldsworthy) school grounds / beach</p> <p>*Clay – Henry the Pebble – Introduce the story. As the story is told the teacher and children manipulate small ping pong ball sized pieces of clay. Pinch and pull forms out of a single mass of clay.</p> <p>*Clay – Nancy and Wilfred – Introduce the story of Nancy and Wilfred. Use two different clays to form and decorate Nancy and Wilfred as the story is told adding details as they emerge in the story.</p> <p>*Impressions in clay - flatten a tangerine sized piece of clay to 1cm thick – make impressions into the surface using a range of found objects.</p> <p>*Plaster casts – flatten a tangerine sized piece of clay to 1cm thick – make impressions into it to create a series of lines, using sticks, stones, shells etc. Use clay to form a reservoir wall around the slab approx. 2cm high. Explain a plaster cast will be made of their impression. Adult - Mix plaster to consistency of double cream and pour into each reservoir in turn. Children – ask and answer questions about the process and what they think the finished casts will look and feel like. Understand the indentations will cause raised areas in the plaster.</p>	<p>*Respond to the work of Andy Goldsworthy and Richard Long and their use of pattern and line</p> <p>*Talk about work and say what they think and feel about it</p> <p>*Explore line using natural objects in the local environment (Henry Moore sculpture at Snape Maltings)</p> <p>*Investigate possibilities working with clay - responding to a story in 3d form</p> <p>*Explore a range of marks which can be made by pressing found objects into clay</p> <p>*Use clay to make a mould for a plaster cast</p> <p>*Use a range of tools to explore mark making and create a range of impressions on a clay slab</p>

YEAR TWO

DRAWING: Cubism – Picasso **PAINTING:** Wassily Kandinsky, Anthony Frost **PRINTMAKING:** Local print maker John Brunnsden **COLLAGE:** Matisse, Bridget Riley, Kurt Schwitters **TEXTILES:** 3D / **SCULPTURE:** Aboriginal Art

HOOK: Anthony Frost Workshop – Artist in residence / Visit from Neil Hangar from the High School (friend and colleague of the artist)

VISITS and TRIPS: Artists' Studios at Sudbourne – to use the printing presses

LITERACY TEXT LINKS: The Quangle Wangle's Hat by Edward Lear; King Cuthbert, Magic Garden, Space Eggs, Matilda the Hen

MATHEMATICS LINK: knowledge of shape and shape names, halves and quarters,

VOCABULARY: Drawing: mark maker, thick, thin, hard, soft, dark, light, texture, repeating, wavy, flowing, jagged, shiny, furry, prickly, bumpy, dance, freeze, respond, record, compare, surface, reproduce, tools, media, texture, display, arrange, toys, beside, next to, between, in front of, behind, different, viewpoint, back, front, still life, perspective **Painting:** shape, circle, triangle, square, line, feelings, colour, response, pattern, space, stepping stone, marsh, jump, surfaces, shapes, build up, collage, prime, primary colours, emulsion, mathematical shape names, tints, multimedia, imagination **Printmaking:** positive, negative, stencil, tearing, overlapping, layering, light, dark, surface, torn, multiple, impression, overprinting, unique, translucent, transparent, opaque, direct prints, printing pad, peeling, ink up, low relief, response, design, pattern, wrapping paper, wallpaper. **Collage:** Complementary, Primary colours, Secondary colours, Cut, Torn, Scale, Spiral, Arranging, Adjacent, Complementary, Select, Sort, Shape, Divide, Line, Linear, Follow, Next to, Beside, Curved, Straight, Flowing, Shape, Space, Narrow, Linear, strips, Non-art materials, Assemble, Surface, **Textiles:** Dip dye, Fold, Half/quarter, Triangle, Concertina, Absorb, Rubbing, Feely-board, Surface, Texture, Relief, Block, Rubbing, Resist, Brusho, colour, Relief block, Surface, Inking-up, Wrap, Colour, Palette, Yarn, Wool, Thread, **3D / Sculpture:** Aboriginal, Symbol, Represents, Didgeridoo, Earth, Colours, Surface, Modify, Review, Slab, Inlay, Coil, Rolling, Forming, Pinching, Pulling, Imagination

	Breadth of Study	Skills
Autumn 1 Drawing	<p>*Marks in response to descriptive vocabulary – Using rushes, sponges and black readymix paint respond to descriptive words - <i>thick, thin, hard, soft, dark, light, texture, repeating, wavy, flowing, jagged, shiny, furry, prickly, bumpy</i>, Explore the range of marks from different tools.</p> <p>*Marks in response to music – Listen and move in response to different snippets of music. Make marks in response to each type on second time of hearing. Choose a tools as an extension of the arm and record the movements they have made. Use a different part of the paper for each piece of music. Discuss the range of movements / marks made. Record observations in sketch books.</p> <p>*Marks onto a prepared surface – Use a range of different papers torn and reassembled to make a surface/s on which to work. Use a variety of tools and media to reproduce the marks made in response to the music last time.</p> <p>*Imagination - The Owl Who was Afraid of the Dark – Remind the children of the story (studied in English) Working on black sugar paper with white paint, paint what the children think Plop would see. Encourage use of marks previously made. Draw Plop with a focus on the texture of his feathers.</p> <p>*Collecting shapes and using marks to show texture – Display a group of objects with different textures and forms. Talk about the types of marks which might be used to show each one. Discuss the arrangement of the items using positional language. (behind, in front, next to ... etc) Draw the still life. Comment on and discuss their own work with others.</p> <p>*Drawing from different angles – Work over previous still life from a different angle (lesson in the round) Move around the still life display and discuss how the view of objects changes. Overwork previous drawing showing new perspective. (Outcome - own still life images created in style of Cubism /Picasso).</p>	<p>*Investigate making a range of marks onto different surfaces with a variety of media, focusing on tone.</p> <p>*Explore ideas and use imagination to respond to music as a stimulus for mark making</p> <p>*Try out tools and techniques</p> <p>*Explore line and mark</p> <p>*Use ICT as a tool for mark making</p> <p>*Explore marks on a range of surfaces</p> <p>*Work from the imagination in response to a story.</p> <p>*Look closely at, draw and discuss a range of objects and how they are displayed (Still life)</p> <p>*Investigate and describe texture</p> <p>*Observe and record objects from a range of viewpoints</p> <p>*Review own and others' work and discuss what they think and feel about it</p>

<p>Autumn 2</p> <p>Painting</p>	<p>*Wassily Kandinsky – Looking at a range of examples from the work of Kandinsky and focus on the use of line, shape and colour. Listen to music and make own responses in the style of Kandinsky, using lines, shapes and colour. Discuss ways their paintings might be modified.</p> <p>*Handwriting patterns – Practise a number of handwriting patterns into sketchbooks using a range of tools / implements. Select four to enlarge in chalk onto a larger surface. Use readymix and paint brushes to follow these lines using large brush strokes. Demonstrate careful brush control. Work beside and around lines with a contrasting colour.</p> <p>*Wilberforce the Frog – Listen to the story. Model the first part of the story by painting yellow, circular stepping stones used in the first part of the story. Ask children to follow the lead and then invent their own range of stepping stones for other parts of the journey. Demonstrate how repeated stepping stones form patterns across the surface. Use black paper as if the journey had taken part in the dark.</p> <p>*Anthony Frost – Look at the work of Anthony Frost and identify the shapes and colours in his work. From a range of fabrics and papers cut straight sided shapes and stick these to a cardboard surface. Review own and others' work and discuss how shapes have been arranged. Discuss how artists prime their work – adult does this using white emulsion. Respond to the work of Anthony Frost using ICT.</p> <p>*Painting Surfaces – Using the primed surfaces from last time – select colours for the shapes in their images. Stick to Primary colours and discuss why Anthony Frost uses these. Paint constructed surfaces in the style of Anthony Frost.</p> <p>*Working from Imagination – Read the Story <i>The Quangle Wangle's Hat by Edward Lear</i>. Respond using mixed media and the mixing and painting techniques they have learned.</p>	<p>*Developing feeling responses to music through line, shape and colour</p> <p>*Investigate and use the visual elements of line, colour and space in a painting</p> <p>*Develop brush control and pattern making</p> <p>*Use techniques of pattern making, colour mixing and brush control</p> <p>*Create patterns through selected use of colour and shape</p> <p>*Understand how the artist Anthony Frost uses shapes and surfaces in his work</p> <p>*Create own surfaces for painting</p> <p>*Produce colour tints using white paint</p> <p>*Explore the dynamics of unmixed paint</p> <p>*Use imagination to produce a painted image</p> <p>*Produce a multimedia response to works of art</p>
<p>Spring 1</p> <p>Printmaking</p>	<p>*Positive and negative stencils – Model making a positive and negative stencil and printing from these using a sponge to stroke out from the centre of the negative stencil and in form the outside of the centre of the positive stencil. Experiment with own torn stencils of both types and overlap and layer colours on to different surfaces. Work from light to dark.</p> <p>*Multiples – Select a range of colours and surfaces to print on and build on work completed last week. Extend by using ICT software (paint / Paintshop Pro) to produce multiple images.</p> <p>*Clay Slab prints using three colours – Remind the children how to make a relief slab block. Using a small ball of clay press to make a slab 1cm thick and press found objects into it to make impressions. Ink up the block using foam to dab yellow paint onto the surface of the clay. Explain how overprinting in increasingly darker colours produces more effective prints and overlay colours to explore this.</p> <p>*Modifying prints adding layers of colour and tissue – Select favourite print from the last lesson and discuss why. Demonstrate ow sticking coloured tissue onto the surface of the prints creates unique state prints by changing the surface. Invite children to create their own series of unique layered prints, prints taken form the same block but with tissue papers in between the coloured</p>	<p>*Use the technique of tearing positive and negative stencils to make prints.</p> <p>*Understand why we work form light to dark.</p> <p>*Understand printmaking involves production of positive and negative images.</p> <p>*Produce three colour overprinted images using clay relief blocks</p> <p>*Evaluate and modify own work after discussion.</p> <p>*Create unique state prints</p> <p>*Produce clay slab prints overlaid with tissue.</p> <p>*Use overlays to produce translucent effects in their printmaking.</p> <p>*Learn techniques associated with making direct prints form natural objects selected for a purpose</p> <p>*Evaluate designs using knowledge of processes and materials.</p>

	<p>overprints.</p> <p>*Direct prints – Show children direct prints made from flat or low relief objects (eg leaves, feathers) Ink up objects from a flat inking pad and place inked object onto flat surface, cover with newspaper and rub firmly before peeling object away from the surface. Experiment with effects by printing a range of objects and colours onto a range of surfaces.</p> <p>*Printed designs – Look at prints on wrapping paper, fabric, wallpaper etc. Ask children to develop and print their own designs based on techniques and methods taught in this block of work. Select from a range of surfaces to print on including wallpaper, lining paper, newsprint, fabric.</p>	
<p>Spring 2</p> <p>Collage</p>	<p>*MATISSE – ‘THE SNAIL’ Look at the work of Matisse and his use of cut and torn complementary coloured papers. Talk to the children about the actual size of Matisse's ‘The Snail’ in the Tate Modern and discuss what they think and feel about the work. Measure out the size of the image on the floor and ask the children to stand in the space. In groups, paint large sheets of paper in primary and secondary colours. Then cut, tear and arrange the painted shapes on a background in response to ‘The Snail’ Modify the work as it progresses but keep the scale large. Keep off-cuts for use in individual pieces and sketchbooks.</p> <p>*Talk about the way in which Matisse placed primary and complementary colours side by side in his collaged images. Red – green Blue – orange Yellow - purple Ask the children to explore the making of individual (small) spiral images using cut and torn coloured papers from session one. During the activity, ask the children to say what they think and feel about their own and others' work. Spiral images may be explored using the computer.</p> <p>*Work in sketchbooks to continue exploration and use of complementary colours. Divide a page into six areas, (one for each of the primary and their complementary colours.) Ask the children to collect select and stick coloured and found materials into the areas as appropriate. Use research skills to find out more about Henri Matisse.</p> <p>*BRIDGET RILEY Ask and answer questions about Op Art and the work of Bridget Riley. Focus attention on her use of line, and the optical effects of her images. Investigate visually in more detail her image 'Fall' (or similar). Explore flowing and curving lines in sketchbooks. Draw a flowing line from the top to the bottom of a page. Play a game of 'Follow that Line' by drawing lines either side following the contours of the initial line. Experiment with leaving narrow or wide spaces between the lines.</p> <p>*Refer back to linear sketchbook work from the last session. Talk about transposing pencil lines into cut lines using scissors and black paper. Draw a selected flowing line onto black paper and cut. Continue to cut strips by following the initial flowing line. Encourage the children to cut both wide and narrow strips. Talk about the relationship between cutting a line and drawing a line. Stick the cut strips onto white paper leaving either wide or narrow spaces between the strips. Invite the children to reverse the process by using cut strips of white paper on a black background.</p> <p>*KURT SCHWITTERS – ‘NON ART’ MATERIALS Ask and answer questions about images of the</p>	<p>*Mixing primary colours to make secondary colours and beginning to recognise and use complementary colours.</p> <p>*Developing knowledge and understanding of the work of <i>Matisse</i>.</p> <p>*Working collaboratively on a large-scale image.</p> <p>*Cutting and tearing.</p> <p>*Arranging primary and complementary in adjacent fashions.</p> <p>*Creating spiral forms.</p> <p>*Identifying and using primary, secondary and complementary colours.</p> <p>*Collecting, sorting, selecting and sticking materials.</p> <p>*Understanding and exploring line as contour. Developing knowledge of the work of <i>Bridget Riley</i> and ‘Op art’</p> <p>*Developing an understanding of <i>Bridget Riley's</i> use of line. Developing ideas from session 1 using scissors as a ‘drawing tool’ Cutting wide and narrow linear strips.</p> <p>*Developing an understanding of the use of ‘non-art’ materials. Adapting work as it progresses.</p>

	<p>work of Kurt Schwitters. Discuss the way in which he used 'non-art' materials, e.g. bus tickets, theatre tickets, labels, receipts to make his collages. Make a collection of papers of this kind, and then assemble them onto a selected surface. Review work and identify any changes to be made before sticking.</p>	
<p>Summer 1 Textiles</p>	<p>* DIP DYE Discuss the dip dye process. Give each child an individual piece of white cotton fabric (approx 10cm square). Model ways of folding, e.g. halves and quarters, corner to corner to form triangles, concertina etc. Show them how to hold the fold in place using a clothes peg and model dipping part of the fabric by touching the dye and watching it creep along the threads. Move the position of the peg in order to dye the next section with another colour. Experiment with different folding techniques on more pieces (4+ for each child required for following sessions).</p> <p>*RUBBINGS Review each other's dip dyes from session 1 and say what they might do to change or adapt their pieces. Model ways of working over dip dyed fabric by taking rubbings from different surfaces. Offer the children a range of surfaces/textures to choose from, using feely-boards. Invite them to experiment by making rubbings onto paper. Ask them to select from these experiments and develop their selections onto a dip dyed piece of fabric from session 1</p> <p>*INDIAN RELIEF PRINTING BLOCKS Introduce Indian relief printing blocks. Explore the relief surface by taking some rubbings from the blocks on paper and then onto a piece of fabric. Overwork the rubbed fabric with Brusho colour. Model inking-up the block using ready-mix paint under a foam printing pad and ask them to experiment with taking prints onto paper before printing onto a dip dyed fabric from session 1. Use ICT research skills to explore a range of Indian block printed fabric designs</p> <p>*RELIEF BLOCKS Review own and others' work and ask and answer questions about developing their own relief printing blocks. Make their own relief printing block using a wooden block and match sticks. Explore ways of arranging the matchsticks onto the wooden block and encourage them to develop their ideas before using PVA to fix their final design to the block. On a second block, model how elastic bands might be arranged to produce an alternative relief-printing block.</p> <p>*PRINTING RELIEF BLOCKS Review their own and others' work. Model inking-up and printing both matchstick and elastic band relief blocks using printing pads and ready-mix paint. Print their blocks first onto paper and finally onto dip dyed fabric. Review work and ask them to say what they think and feel about it. In sketchbooks record the process used and encourage them to add annotated examples of work.</p> <p>*CARD WRAPS Model the technique of card wrapping. Choose an image from a selection of reproductions (these could include works of art from a range of times and cultures). Encourage them to base their choice on the colours used in the images. Offer the children small pieces of card and ask them to select coloured threads, wools and yarns to match the colours in their chosen image. Review work and identify what they might change.</p>	<p>* To investigate dip dye materials and processes.</p> <p>* To review what they and others have done. To work over dip dyed fabric with rubbings from a range of surfaces.</p> <p>* To try out tools and techniques and apply these to materials and processes.</p> <p>* To use matchsticks and rubber bands to produce relief-printing blocks. To ask and answer questions about the starting points for developing their relief printing blocks.</p> <p>* To review what they and others have done and say what they think and feel about it. To try out tools and techniques in relief block printing.</p> <p>* To investigate the possibilities of materials and processes for card wrapping.</p> <p>To respond to colour in chosen images as a starting point for their work.</p>

<p>Summer 2</p> <p>3D / Sculpture</p>	<p>*INTRODUCTION TO SIGNS AND SYMBOLS USED IN ABORIGINAL ART Show the children examples of Aboriginal Art and ask and answer questions about the images. Experiment with a range of tools and materials (cotton buds, pens, ICT). Talk about the symbolism used to represent Aboriginal life: 1. Symbol for home or camp shown by a single dot with dotted circles radiating from the centre. Explore similar symbols using cotton buds and ready-mix paint onto a range of 'earth' coloured surfaces. 2. Symbol for a journey is a line of dots. Ask the children to explore this in a similar way.</p> <p>*DIDGERIDOOS Provide the children with cardboard tubes and explain that they will be working in pairs or small groups. Develop ideas for decorating the tube using symbols and techniques explored in session 1. Show pictures or examples of didgeridoos and draw attention to the highly decorative surfaces. Select own 'earth colour' or colours to use as a base and paint their tubes (Help each other by holding work). Develop designs for the decoration of their didgeridoo based on explorations from session1. Children may research Aboriginal Art using the computer.</p> <p>*Use their design to carry out the surface decoration on their didgeridoos. Encourage them to select their colours drawing on previous exploratory work. Ask the children to adapt and modify their work as it progresses and talk about their own and others' work.</p> <p>*CLAY – KING CUTHBERT Give the children a tangerine sized ball of buff clay and ask them to roll it into a slab (approx. 1cm thick). Explain that they are going to listen to a story about King Cuthbert and the Worms (see attached story). Model how to form a coil/worm as you tell the story and encourage the children to respond by making thick/thin, long/short coils. Use both red and white clay to form the 'worms'. Show them the process of inlaying the worms into the slab 1) Place coils onto the slab. 2) Cover with a sheet of paper. 3) Roll over with the rolling pin.</p> <p>*CLAY – MAGIC GARDEN Ask the children to make a slab as session 4. Explain to the children that you are going to tell them a story about the King and Queen who live close to King Cuthbert's allotment. Respond to the story by making forms from small pieces of clay. Tell the story of the magic vegetable garden demonstrating how to represent the vegetables by rolling and forming small pieces of clay. Work in ever decreasing circles towards the centre of the slab.</p> <p>*CLAY – MATILDA THE HEN and the SPACE EGGS Give the children a ball of clay (ping-pong ball sized) and explain that they are going to use this to respond to a story. Explain to the children that they are going to use their imagination and change the form of the clay by pulling, pinching and smoothing. Model the process while telling the story of Matilda the Hen and the Space Eggs (see attached story). Give the children more balls of clay to continue the story.</p>	<p>*To investigate and respond to Aboriginal Art.</p> <p>*To ask and answer questions about starting points for their work.</p> <p>*To select and develop ideas into 3D work in response to Aboriginal Art.</p> <p>*To review what they and others have done, say what they think and feel about it and identify what they may like to change.</p> <p>*To use different tools for decorating surfaces.</p> <p>*To roll clay to an even thickness.</p> <p>*To make coils and apply these as surface decoration.</p> <p>*To respond to a story as a starting point for 3D work.</p> <p>*To roll clay to an even thickness.</p> <p>*To make forms from small pieces of clay and apply these as surface decoration.</p> <p>*To respond to a story as a starting point for 3D work.</p> <p>*To change the form of clay by pulling, pinching and smoothing.</p> <p>*To use imagination to produce 3D form.</p>
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YEAR THREE

DRAWING: Vincent Van Gogh, Islamic patterns, **PAINTING:** Vincent Van Gogh, Sean Scully, commercial paint charts, John Constable, J.M.W. Turner, Peter Lanyon, Maggie Hambling.

PRINTMAKING: Paul Klee, Victor Vasarely, Henri Matisse, **COLLAGE:** **TEXTILES: 3D / SCULPTURE:** Howard Hodgkin

HOOK: Visit to Maggie Hambling's The Seashell on Aldeburgh Beach – Field trip with sketchbooks and easels.

VISITS and TRIPS: Visit to Maggie Hambling's The Seashell on Aldeburgh Beach - observational drawing during field study leading to painted pieces on return to school.

LITERACY TEXT LINKS: The Hippocrump, The Coach Trip,

MATHEMATICS LINK: shape and space, rotation and reflection

VOCABULARY: All KS1 vocab plus: **Drawing:** Mark, Line, Compare, Sort, Pattern, Repeat, Variety, Tone, Hard, Pressure, Light, dark, Graphite, Horizontal, Vertical, Hatching, Cross-hatching, Parallel, Blend, Brusho, Oil, Resist, Imagination, Memory, Close-up, Scale, Overwork, Highlight, Modify, Develop, Adapt, Interesting, Section, Copied, Select, Image, Enlarge, Colour, combination, **Painting:** Collections, Colour, families, Review, Tint, Tone, Tint, Fold, Arrange, Light/dark, Vincent Van Gogh, Starry Night, Strokes, Impasto, Images, Dabs, Compare, Contrast, Sky, Abstract art, Stripes and blocks, Primary and secondary colours, Sugar paper, Scissors, Technique, Tonking, Layers, Sgraffito, **Printmaking:** Inking-up, Directions, Rotate, Raised, Texture, Effect, Underneath, Experiment, Monoprinting, Scratched, Peeling, Pressure, Record, Reflect, Annotated, Animal, markings, Response, Repeat, Pattern, Impression **Collage:** Pathways, Direction, Crossing, Overlapping, Complementary colours, colours, Strips, Vertical, Horizontal, Optical illusion, Adapt, Modify, Positive, Negative, Response, Associated, Familiar, Reflecting, Compare, **Textiles:** Collection, Selection, Viewfinder, Sketchbook, Pattern, Design, Dip and dye, Brusho, Cotton fabric, Folding, Collograph, Assemble, Rotation, Reflection, Rollers, Collograph, Symmetry, Copy, Resize, Multiple, Repeat, Compare, Plasticine, Face, Improvements, **3D / Sculpture:** Gummed tape, Layer, Form, Review, Decoration, Prime, Cylinder, Transfer, Slab, Inlay, Terracotta, Coil, Roll, Inlay, Embed, Surface, Harden, Leather hard, Rolling, Curves, Coils, Linear,

	Breadth of Study	Skills
Autumn1 Drawing	<p>*INVENTING MARKS Fold a piece of A3 paper into 8 and invent six different marks, repeated to fill 6 of the spaces. Then look at and discuss a black and white photocopy of an image by Vincent Van Gogh and compare their marks with his. Ask them to find two marks that he has made and they have not and repeat these marks in the remaining spaces. On a different surface, using a different mark maker and starting from the centre, build ever-increasing circles. Each circle will contain one of the marks used in the first part of the session.</p> <p>*EXPLORING SHADING Take a line for a walk. Work from the centre of a piece of paper outwards. Within the spaces created explore light and dark shading. i.e. holding the pencil horizontally and using the side of a pencil point and different pressures to explore a range of shades. Show the technique of hatching, (making parallel lines across a shape), and crosshatching, (criss-crossing parallel lines to achieve layers of dark tone). Experiment with how this technique can achieve darker tones, (more crossing lines). Using these different shading techniques gradually fill in spaces between the lines.</p> <p>*IMAGINATIVE DRAWING – “THE HIPPOCRUMP” Read part of the poem and extend the story to a point where the face of the Hippocrump is seen in close-up. Emphasise the idea of being ‘nose to nose’ with the creature’s facial image, as if framed in a doorway or window. Ask the children to draw what they imagine the Hippocrump’s face would look like using A2 sugar paper and oil pastels. Draw the eyes first and discuss and compare these interpretations before completing the facial image feature by feature. Discuss the images as they progress. This may be adapted to use another story i.e. Grendel from Beowulf.</p> <p>*Discuss the images produced in session 3 and ask the children to talk about what they think and feel</p>	<p>*To investigate different marks that can be made using pencils.</p> <p>*To compare own work with marks made by Vincent Van Gogh in his work.</p> <p>*To explore shading techniques and talk about and investigate light/medium/dark tone.</p> <p>*To work from the imagination and explore ideas using a story as a starting point.</p> <p>*To say what they think about their work and adapt it according to their views.</p> <p>*To select and develop part of an image.</p> <p>*To develop work using own images as a starting point with a focus on pattern, line and shape. *To discuss work and identify areas for development.</p>

	<p>about their own work and that of others. Also ask them to suggest what they would like to adapt in their images. Overwork drawings with Brusho colour, ready-mix paint and pastels.</p> <p>*PATTERNED PAPERS Children use a viewfinder to select an interesting section of a patterned paper. Focus on the lines and shapes in the pattern and produce drawings in their sketchbooks. Use different combinations of colours in experimental work. The work may be copied to produce repeated images using the computer, photocopier or by tracing. A piece of patterned paper may be scanned and the pattern developed on screen. A specific type of patterning e.g. Islamic may be studied in this way.</p> <p>*DEVELOPING AND ENLARGING PATTERNS Discuss the work produced in the previous session and ask the children to identify what they think and feel about their own and others' work. Talk about improvements and developments that they would like to make in future work. Place the viewfinder onto the patterned drawings and select an interesting part to develop further. Enlarge drawings and refer to previous experimental work to help select colours to finish the image.</p>	
<p>Autumn 2</p> <p>Painting</p>	<p>*PAINT CHARTS Collect paint charts and make collections of colours in their sketchbook (sort into families of colours). Investigate the range of colours within each family, yellows, reds, blues, greens, oranges, purples and browns. Experiment with adding white to primary and secondary colours to produce a range of tints. e.g. white + 2 yellows, white+ 2 reds, white + 2 blues. Ask the children to review the colours they have mixed and say what they think and feel about them. Make further colour mixing explorations on a larger scale. Be adventurous in their mark making and overpainting.</p> <p>*MAKING PAINT CHARTS Give each child a long piece of sugar paper (1/2 A2) and ask them to fold, concertina style into eight. Ask them to choose one primary colour and add white to produce a range of tints. Talk to the children about the tone of a colour (the lightness or darkness of it). Paint each section of the paper with a different colour or tint (not necessarily in tonal order). Review the work and talk about the different colours that have been produced. Ask the children to cut their papers and reassemble in order, light to dark. This may be linked to literacy by giving the colours names as in commercial paint charts.</p> <p>*SKY PAINTINGS – “STARRY NIGHT” Ask the children to look closely at a reproduction of “Starry Night” by Vincent Van Gogh. Encourage them to look closely at the brush strokes, the thickness of the paint (impasto) and the range of blues used within the sky. In sketchbooks, explore the use of thick impasto paint and encourage the children to mix powder paint and ready-mix together and use different tools to apply the impasto. Ask them to make sky paintings using a range of blues mixed from a warm and a cold blue plus white. Encourage application of paint in dabs in the style of Van Gogh.</p> <p>*Ask the children to compare and contrast Van Gogh's image of the sky studied in the previous session with sky images by other artists for example – John Constable, J.M.W. Turner, Peter Lanyon, Maggie Hambling. Also include and compare direct observation of the sky on that day. Discuss the images and then invite the children to produce a sky image in the style and paint medium of their choice that reflects the work of one of the artists studied. Encourage the children to discuss their work as it progresses.</p> <p>*SEAN SCULLY Introduce the children to the work of Sean Scully and ask them to talk about his use of</p>	<p>*To mix colour tints using primary and secondary colours + white.</p> <p>*To discuss colours produced and say what they think and feel about them.</p> <p>*To understand tint and tone through practical experience.</p> <p>*To make a practical response to the work of Vincent Van Gogh focusing on his use of thick paint and short brush strokes.</p> <p>*To use similar ideas and techniques in their work.</p> <p>*To compare methods and approaches used by other artists to produce images of the sky.</p> <p>*To use direct observation as a starting point for work.</p> <p>*To make practical responses to the work artist of Sean Scully.</p> <p>*To identify and recognise his use of stripes and blocks of colour.</p> <p>*To experiment with the techniques of 'tonking' and 'sgraffito'.</p> <p>*To adapt their work according to their views.</p>

	<p>stripes and blocks of colour. Use primary colours and mix to form secondary colours. Paint thick and thin, long and short stripes and blocks of colour in the style of Scully. Cut out stripes and blocks of colour from the different colours and assemble in the style of Sean Scully. Explain that abstract art does not represent recognisable things but instead involves the use of lines, shapes and colours that can be appreciated in their own right. Use pieces left over as samples for use in sketchbooks.</p> <p>*TONKING AND SGRAFFITO Model the technique of 'tonking' and show the children how areas of moist paint can be tonked with a sheet of newspaper to remove a layer of paint. Show them how to remove further layers by repeatedly tonking the same area. Use a clean sheet of newspaper for each tonking. Explain the technique of sgraffito, where areas of moist paint may be scratched away using sticks or pieces of card to reveal the surface underneath. Allow the children to explore these techniques to develop their images.</p>	
<p>Spring 1 Printmaking</p>	<p>*USING A ROLLER Demonstrate how a slab should be 'inked up' using a roller and black block printing watercolour ink. Ask the children to experiment with the correct thickness of ink and to ink the slab by rolling in different directions, e.g. north/south and east/west and lifting the roller at the end of each roll in order to spread the ink evenly and quickly. Tell the children a story about "The Coach Trip". Invite the children to respond using roller and ink using a series of marks and lines suggested by the story e.g. short rolls, stamping actions, tipping the roller on its edge, twisting etc.</p> <p>*Show the children effects produced by placing textured objects under the paper and rolling on top. In groups, invite the children to select their own textured objects to produce similar effects and make a group surface on a table. Using one colour ink and different coloured surfaces get them to explore the effects that they have produced. Discuss the different group results and invite the children to try the 'textured tables' of other groups with their rollers and different papers.</p> <p>*MONOPRINTS Show the children examples of monoprints. Remind them that they will be using exactly the same process to ink their slab as in sessions 1 and 2. Demonstrate the way in which a monoprint is made. Using lolly sticks cut straight at one end, scratch thick and thin lines on the inked slab. Show the children how to place paper onto the scratched slab and rub gently over the back before peeling the paper away to reveal the monoprint. Experiment with making a variety of marks.</p> <p>*Ask the children to talk about the range and quality of marks produced by the class in session 3. Explore further some of their favourite marks from session 3 in developing a series of exploratory monoprints. Experiment on a range of colours and surfaces of their choice. Use sketchbooks to record and reflect on the work produced. Images may be selected for use in the sketchbook and annotated. Ask the children to say what they think and feel about their work and record their comments in their sketchbooks.</p> <p>*ANIMAL PRINTS Ask the children to collect pictures of animals which have distinct skin colour patterns i.e. tiger, leopard, zebra etc. and examples where this patterning has been used as a basis for design i.e. papers, textiles, ceramics etc. Explain to the children that they are going to use these markings as a starting point. Record some of the designs in their sketchbooks and select suitable ideas for making</p>	<p>*To use a roller and printing ink to experiment with mark making.</p> <p>*To make thoughtful responses to a story as a starting point for their work.</p> <p>*To review what they and others have done and say what they think and feel about it.</p> <p>*To develop the use of tools and techniques learned in previous session.</p> <p>*To investigate the possibilities of a range of materials and processes by experimenting with monoprinting.</p> <p>*To select colours and surfaces to develop ideas.</p> <p>*To review what they and others have done.</p> <p>*To record and reflect in sketchbooks.</p> <p>*To respond to animal markings and use ideas as a starting point for creating monoprints.</p> <p>*To use plasticine to produce a relief stamp.</p> <p>*To print coloured, repeated patterns onto selected surfaces.</p>

	<p>monoprints. Ink up the slabs as before, scratch designs onto the tile and print on different surfaces.</p> <p>*PLASTICINE STAMPS Discuss some examples of stamp blocks and show the children the stamping process. Explain how they are going to make their own stamp block. Take a small ball of plasticine (conker size) and bang onto table to produce a flat face. Use an object to make impressions into the flat face. 'Ink up' the flat face by placing it onto an inked slab and then print as a stamp. Explore repeat pattern images, using coloured inks (light to dark) Experiment with overprinting colours on selected surfaces. Children may develop their designs using ICT.</p>	
<p>Spring 2</p> <p>Collage</p>	<p>*PAUL KLEE - "HIGHWAY AND BYWAYS" Discuss Klee's image – "Highway and Byways" and discuss and explore the idea of making an image in response to this work. Choose a primary colour and mix its complementary colour to paint papers for the construction of an image in the next session. (Refer back to sketchbook work on complementary colours from Yr 2.)</p> <p>*Review the coloured papers produced in the previous session. Remind the children of how Paul Klee used primary and complementary colours in his image. Cut the coloured papers into strips and begin to arrange an image in the style of "Highway and Byways". Use alternate colour strips to create pathways across a surface. These can run in any direction, even crossing each other. During the activity, ask the children what they might like to adapt or modify within their work. Fix the final image with PVA glue.</p> <p>*VICTOR VASARELY Talk to the children about the work of Victor Vasarely and his use of regular and irregular, straight, vertical and horizontal lines. Respond to his work using thick and thin pre-trimmed strips of black and white paper. Use black paper on a white surface and white paper on a black surface. Ask them to consider the width of each strip as they place them side-by-side and also the width of the spaces between the strips.</p> <p>*Explore ideas through a series of three or four pieces of work and identify what is most effective in their own and others' work. Suggest improvements and make modifications according to their views. Use the computer to explore lines and spaces between lines as an extension to this work.</p> <p>*HENRI MATISSE – POSITIVE AND NEGATIVE Discuss the cut paper shapes used by Matisse in his "Jazz" images. Ask the children to cut a single, simple shape from a black sheet of paper and position this onto a white background. Also, place the remaining black section onto another piece of white paper. Draw the children's attention to the way the selected shape appears twice, once in black on a white background and once in white on a black background. Ask the children to explore these ideas with other shapes and record the process in their sketchbooks.</p> <p>*Show the children more of the collage work of Henri Matisse. Invite them to reflect on their positive and negative images from session 5 and compare their ideas to Matisse's 'Le Ciel' and 'La Mer'. In groups, ask them to produce a cut paper image using shapes associated with a familiar place as in the work of Matisse i.e. the playground, the classroom, the park etc...or linked to a specific time of year i.e. winter.</p>	<p>*To investigate and respond to the work of Paul Klee and his use of complementary colours.</p> <p>*To identify what they might change in their work.</p> <p>*To respond to the work of Victor Vasarely.</p> <p>*To develop cutting and sticking skills.</p> <p>*To adapt work according to views and describe how they will develop it further.</p> <p>*To respond to the work of Henri Matisse.</p> <p>*To investigate positive and negative images.</p> <p>*To adapt their work according to their views.</p> <p>*To collaborate on a group piece.</p>
<p>Summer 1</p> <p>Textiles</p>	<p>*EXPLORING PATTERN Collect examples of pattern from the made and natural world and list some of the ways in which pattern is used at home and in other environments. Make a display of this material as a starting point for the work. Offer the children examples of patterned work from other cultures. Use</p>	<p>*To collect visual and other information using a sketchbook, and explore patterning from different cultures.</p> <p>*To compare ideas and approaches.</p>

	<p>viewfinders to select areas and record from direct observation in their sketchbooks. Use ICT to research patterns and to develop ideas e.g. scanning and manipulating images.</p> <p>*DIP DYE BACKGROUNDS Share and discuss the patterns recorded in sketchbooks. Explain to the children that they will be producing their own printed fabric designs based on their sketchbook studies. Remind the children of the dip dye process used in Year 2 session 1. Ask them to produce 4 dip dyed pieces onto which they will be printing in sessions 3 and 4. Explore different ways of folding the fabric (16cm squares) on 4 separate pieces. Ask the children to compare the different patterns produced.</p> <p>*COLLOGRAPH BLOCKS Explain to the children that they are going to produce a block for printing their own design onto their dip dyed fabric. Model how to make a collograph printing block. Model using simple cut card shapes stuck onto a 7.5 cm by 7.5 cm square piece of card. Cut, assemble and stick selected shapes onto the square base card, thus producing their own collograph block. Finally, explain the need to waterproof their card blocks before printing by varnishing with PVA. Discuss their own and others' work.</p> <p>*SURFACE PRINTING COLLOGRAPH BLOCKS Ask the children to reflect back on their practice in the printing unit with rollers and black ink. Explain that they will be using the same equipment and processes to ink-up their collograph block. Remind the children of the thickness of ink to be used and ask them to roll out the ink, ink-up their block and print four repeat prints onto a piece of dip dyed fabric. Ask the children to adapt their work and consider how they might develop it further in printing on two more of the dip dyed pieces e.g. rotation and reflection.</p> <p>*SKETCHBOOKS Ask the children to record the techniques and processes that they have used in their sketchbooks. Encourage them to use and annotate samples from their work (prints and the collograph block). Ask the children to use ICT to scan and manipulate their prints to adapt and develop their work.</p> <p>*PLASTICINE STAMPS Explain to the children that they are going to make a relief-printing block using a small ball of plasticine. Flatten one face of the plasticine and model for the children ways of making impressions into the flat face using a pencil. Invite the children to experiment with making and printing their own plasticine stamp. Ask them to compare ideas with others and identify the improvements they can make. Ask the children to print first on paper and then onto their dip dyed piece from session 2.</p>	<p>*To use knowledge of dip dye technique to produce backgrounds for printed work.</p> <p>*To make collograph blocks to communicate their observations and ideas.</p> <p>*To surface print collograph blocks onto fabric squares.</p> <p>*To adapt their work and develop it further.</p> <p>*To collect visual and other information to develop their ideas using sketchbooks and ICT.</p> <p>*To make plasticine relief block and explore printing onto different surfaces.</p>
<p>Summer 2</p> <p>3D / Sculpture</p>	<p>*BOWL FOR A FAMOUS ARTIST Explain to the children that they are going to produce a painted bowl in response to the work of a famous artist. During this session they will be forming the bowl using brown, gummed tape. Model the process as follows: 1 Cover a blown up balloon in a piece of tissue paper and fasten with masking tape. 2 Tear off small strips of brown, gummed tape. 3 Moisten strips by placing on a damp pad and layer pieces over the tissue covered balloon. 3 Scribble over the surface with felt pen. 4 Cover with second layer of gummed tape. Encourage the children to work with a partner.</p> <p>*Ask the children to prime their covered balloons with a base coat of white. Discuss reasons for priming surfaces. Discuss the work of Howard Hodgkin (or other chosen artist) and focus on his use of marks, shapes and colours. Work in sketchbooks and with ICT to explore different responses to selected works. Review own work and the work of others. Develop ideas for final image to be applied to the bowl</p>	<p>*To use brown, gummed tape to produce a 3D form. To collaborate with others.</p> <p>*To respond to the work of Howard Hodgkin (or another chosen artist) and collect visual information using sketchbooks and ICT.</p> <p>*To modify work according to views and describe further developments.</p> <p>*To transfer designs onto a 3D artefact.</p> <p>*To roll and form clay slabs and inlay different coloured clays.</p> <p>*To transpose 2D viewfinder pencil drawings of natural forms into clay slab designs using different coloured clays.</p> <p>*To use paper forms to produce a 3D relief surface.</p>

<p>forms.</p> <p>*Ask the children to cut the gummed strip balloon casts in half to give each child a bowl form. (A narrow cylinder of card could be attached to give a foot to the bowl). Explain that they are going to transfer their designs onto the bowl form using painting, collage or printmaking techniques and processes. Review their own work and that of others. Record the developing work in their sketchbooks.</p> <p>*CLAY SLAB DISH Discuss with the children the idea of forming a clay dish, inlaid with a different coloured clay design. Model the process for the children: 1 Take a tangerine sized piece of terracotta coloured clay and roll between guides to give an even slab. 2 Decorate with pieces formed from different coloured clay (focus on thin coils and small balls of clay – line and pattern). 3 Place piece of sugar paper over slab and roll in the design. 4 Place pieces of rolled up newspaper under the edges of the slab to form a dish and leave to dry. Review their own work and that of others and record the process in their sketchbooks.</p> <p>*DECORATED CLAY TILE Use a viewfinder to select part of a natural form and record from direct observation in their sketchbooks. Use the drawings to develop a simple linear design for a clay tile. Model the process of rolling clay, using guides, and use a tile cutter or template to make a tile. Use different coloured clays to transfer sketchbook designs onto the clay surface. When the design is complete cover with a piece of sugar paper and roll over to inlay the design into the surface of the clay. (The print made onto the sugar paper may be used as an example in the sketchbook).</p> <p>*3D PAPER SURFACE Model for the children ways of manipulating strips of paper to form curves and coils. Experiment with making a variety of curved and coiled paper forms. Show them how to dip the sides of the paper forms into PVA and stick them on their edges so that they stand out in relief from the background surface. Focus the children's attention on forming a curved line or lines and developing these to produce linear patterns. Give the children the opportunity to place their finished work together as a class display and say what think and feel about their own and others' work.</p>	<p>*To develop forming and sticking techniques.</p>
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YEAR 4

DRAWING: John Brunson, Bridget Riley, **PAINTING:** Georgia O'Keefe, JMW Turner; **PRINTMAKING:** African Prints **COLLAGE:** Henri Matisse, Francis Bacon. Andy Warhol **TEXTILES:** Michael Brennand-Wood. **3D / SCULPTURE:**

HOOK: Local Field Trip – Drawing trip to Snape Maltings, Landscape drawings

VISITS AND TRIPS: Tate Modern – London : Pop Art / National Gallery - Turner; Visit to Artists' Studios – John Brunson (local Suffolk Artist)

LITERACY TEXT LINKS: Jeffrey the Maggot story,

MATHEMATICS LINK: capacity, fractions, irregular shapes, shape and space, proportion

Geography links Biome boxes – biome in a box – Exhibition; Class Exhibition of 3D work - construction

VOCABULARY: All KS1 vocab plus: DRAWING: Graphic marks Response Selecting Lines Shapes Proportion Direction Analysing Images Composing Experimenting Exploring Linear Marks Reference Define Divide Contour Respond Colour combination Flowing line Contour Lace Tonal quality Pencil control **PAINTING:** Irregular Shapes Surface Texture Brush strokes Light/dark Tone Contrast Careful Repeated Observe Viewfinder Application Enlarge Reflect Select Palette Wet on wet Moistened Landscape Seascape Wash Environment Direct Observational Horizon **PRINTMAKING:** Starting point Explore Design Textiles Scratching Pressure Process Adapt Modify Press Print Indented Firmly Starting point. Linear Transpose Transfer Relief Collograph Repeat Seal Surface Directions Firmly Face down Flip Rotate Pressure Reverse Process **COLLAGE:** Position Arrange Motion Torn Represent Torso Limbs Figures Position Overlapping Translucency Distortion Portrait Photographic Facial Starting point Transposing Adapt Modify Equivalent Unique Reworking Overworking Individual Multiple Unique **TEXTILES:** Monoprinting, Technique, Non-porous, Preparation, Experiment, Resist, technique, Linear, Review, Modify, Adjustments, Combine, Transpose, Contemporary textile artist, Lattice, Layering, Responding, Wrapping, Knotting, Binding, Threading, Construction, Attaching, Review, Adapt, **3D / SCULPTURE:** Cast, Mould, Purpose, Style, Names used for specific types of shoe, Construct Embellish, Modify, Refine, Packaging, Display, Advertise, Adapt, Modify, Refine, Coil, Inner, Outer, Spiral, Base, Vertical, Fabric, Forming, Dipping, Wrapping, Twisting,

	Breadth of Study	Skills
Autumn 1 Drawing	<p>*JEFFREY THE MAGGOT Talk to the children about different pencils and how they produce different qualities of mark. Working in groups, some using pencil some oil pastels, ask the children to respond to the story of Jeffrey the Maggot. Starting from the centre, imagine what Jeffrey's journey would be like as he reaches new challenges and make appropriate marks on their paper. The groups may move round to experience both the use of oil pastels and pencils (+ graphite sticks and rubbers). The oil pastels images may be overworked with Brusho colour.</p> <p>*LINEAR DRAWINGS Ask the children to use a viewfinder to select an interesting part of a feather, onion, wood grain or another natural object with strong linear patterning. Draw this, enlarged, onto paper, focusing on lines and shapes, proportion and direction. The children could refer to the linear work of Bridget Riley and make comparisons with their own images.</p> <p>*FURTHER EXPLORATION OF MARKS Ask the children to reference their work from session 1, and repeat selected marks in the spaces between the lines on their linear drawing from session 2. Encourage the children to compare ideas and approaches in their drawing with that of others and talk about their work as it develops.</p> <p>*LANDSCAPE AND CONTOUR Discuss the work of John Brunson and focus on the strong linear aspects of his work. Ask the children to use the digital camera to select and record aspects of the school environment or offer them a selection of landscapes images. Ask them to develop a series of drawings from their chosen images, concentrating on the main contours of the image. Encourage them to refine their selected views down to a few well-chosen lines that both define and divide the main areas and aspects of the landscape. Encourage the children to discuss and modify their work as it progresses.</p> <p>*COLOUR AND CONTOUR Look again at the way in which Brunson describes his personal view of the landscape using sweeping, flowing bands of colour that ripple across land, sea and skies. Ask the children to</p>	<p>*To respond to a story as a starting point for imaginative work.</p> <p>*To apply their experience of drawing materials and processes.</p> <p>*To use a viewfinder to select and record observations of linear patterning in natural objects.</p> <p>*To select from and use own drawings to develop work. To compare ideas, methods and approaches in own and others' work.</p> <p>*To use landscape as a starting point for artwork.</p> <p>*To respond to the work of John Brunson.</p> <p>*To use fine control with a pencil to make detailed, analytical observational drawings.</p>

	<p>develop their chosen design from session 4 in response to Brunsdon's coloured ripple effects produced by line following line. Discuss their choice of colours with others while reflecting on his colour combinations. Enlarge their design onto white paper or cotton fabric using oil pastels. Invite them to apply Brusho colour as flowing bands of colour between the drawn lines.</p> <p>*LACE DRAWINGS Ask the children to use a photocopy of a piece of lace, then, extend the image using HB, 2B and 6B pencils. Emphasise careful observation of line, shape and tone. Historical portraits could be investigated using books and ICT to research and develop work</p>	
<p>Autumn 2</p> <p>Painting</p>	<p>*PAINTING ON DIFFERENT SURFACES Offer a variety of different surfaces in various shapes and sizes. Use these to produce a multi shaped and textured surface on which to work. Use PVA glue to attach the pieces and remind the children that the finished surface need not be regular. Mix and apply colours to different surfaces. Remind them that they may refer to earlier sketchbook work on primary, secondary and complementary colours to help with the choice.</p> <p>*OVERPAINTING USING SMALL BRUSHES AND BRUSH STROKES. Discuss the irregular multicoloured surfaces produced in the previous session. Explain that they are going to develop their work by painting small brush strokes over each shape in a contrasting tone – light strokes over dark shapes, dark strokes over light shapes. Review work as it progresses.</p> <p>*GEORGIA O'KEEFE Show the children the work of Georgia O'Keefe, in particular her flower paintings. Discuss the way in which she has selected and enlarged areas of flowers and her use and application of colour. Model the use of a fine brush to apply a line of chosen colour. Then, after washing the brush, use water only to move the colour across the surface and produce a faded edge to the line. Relate this technique to the work of Georgia O'Keefe and discuss her use of bold and faded areas in her painting of flowers. Explore the technique in the sketchbooks in preparation for the next session.</p> <p>*DEVELOPING GEORGIA O'KEEFE IMAGES Ask the children to choose a flower and using a viewfinder, select and draw parts of that flower in their sketchbooks. Alternatively, they could be encouraged to scan a flower or flower image and select a section to develop. Use chalk to enlarge the drawing that they feel best reflects the work of O'Keefe, in readiness for painting. Discuss O'Keefe's use of a limited palette and ask the children to develop their work using the colour and techniques explored in the previous session. Discuss and modify their work as it progresses.</p> <p>*J.M.W. TURNER – WASH – WET ON WET TECHNIQUE Look at and discuss some of the images by Turner and compare with other artists. Explain that they are going to use a wash technique to experiment in the style of Turner. Secure the paper with moistened brown tape onto a flat surface (so that it will stay flat and not 'crinkle') / or work with the paper on a pad of newspaper. Demonstrate using a large brush to cover the paper with clean water. Use thin paint to introduce colours onto the wet surface. Experiment and explore different effects. Use annotated samples and explain the technique in the sketchbook.</p> <p>*WORKING IN RESPONSE TO TURNER Ask the children to discuss the experiments from the previous session and share ideas for improving their work. If possible take the children outside and work directly from the environment to record the landscape.</p>	<p>*To select, construct and work on a multi-shaped and textured surface.</p> <p>*To mix colours and select appropriate brushes for specific purposes.</p> <p>*To experiment with the application of colours.</p> <p>*To make practical responses to the work of Georgia O'Keefe.</p> <p>*To compare ideas and approaches. To adapt and develop sketchbook work.</p> <p>*To develop an understanding of and make practical responses to techniques used by J.M.W. Turner.</p> <p>To review, evaluate and develop ideas.</p>

<p>Spring 1</p> <p>Printmaking</p>	<p>*AFRICAN PRINTS Show the children examples of African designs/textiles from traditional sources. Talk about these designs and use them as a starting point for making their own. Explore these ideas in sketchbooks. Record and reflect upon their work. Designs may be researched and developed using the computer.</p> <p>*MONOPRINTS Remind the children of the monoprinting processes explored in Year 3 and show examples produced by scratching into an inked surface. Use the designs produced in the previous session as a starting point for monoprints. Adapt and modify their work as it develops. Record process in sketchbooks and annotate examples of work.</p> <p>*PRESS PRINT RELIEF BLOCKS Demonstrate how to transfer designs onto Press Print block using a soft pencil and firmly drawing into the Press Print surface. Ask the children to feel the indented relief surface and discuss how this will make a print. Using their designs as a starting point, ask the children to draw into the Press Print surface. Demonstrate inking- up by rolling ink from the slab onto the block in both directions i.e. north/south and east/west. Print the blocks onto a range of coloured surfaces. Consider adapting and modifying prints as they develop.</p> <p>*COLLOGRAPHS Show the children some examples of collograph prints and explain that they are going to use the collograph, printing block process to develop their designs. Demonstrate the process: 1. Take a square of cereal packet card as a base and cut lines and shapes from another piece of cereal packet card. 2. When satisfied with the design stick the pieces onto the base with PVA glue. Seal the blocks with a thin layer of PVA. Explain that this process provides the opportunity for repeat printing. Give the children the opportunity to produce more than one collograph block.</p> <p>*Explain to the children that they are going to surface print their collograph blocks. Ask the children to ink up the slabs with black ink. Demonstrate inking- up the collograph by rolling ink from the slab onto the block in both directions i.e. north/south and east/west. Show the children how to place the block face down on the paper, and rub firmly on the back to produce the print. Ask the children to produce a number of prints from the block onto different surfaces. Emphasise the opportunity to produce multiple prints from relief blocks. Flip and rotation could be explored using ICT skills.</p> <p>*MONOPRINTS – METHOD 2 First demonstrate ‘inking up’ a slab with a thin layer of black ink. Show how to place the paper onto the inked slab (not to press on the paper with the fingers). Holding the paper still on the edge, draw a range of marks with a pencil. Explain to the children how pressure from the pencil picks up the ink from the slab on the reverse side of the paper. Ask the children to experiment printing onto white paper and a range of prepared surfaces using coloured tissue and Brusho. Discuss and compare the two methods of making monoprints</p>	<p>*To investigate African printmaking.</p> <p>*To explore and develop designs using sketchbooks.</p> <p>*To transpose designs into monoprints.</p> <p>*To identify what they might change in monoprints or develop in their future work.</p> <p>*To transpose design onto Press Print relief blocks.</p> <p>*To make collograph blocks using African prints as a starting point for designs.</p> <p>*To investigate surface printing collograph blocks onto different surfaces.</p> <p>*To investigate different monoprinting techniques.</p> <p>*To produce and print onto a range of surfaces.</p>
<p>Spring 2</p> <p>Collage</p>	<p>*MATISSE –‘THE DANCE’ Talk to the children about ‘The Dance’ by Matisse. Discuss the way in which Matisse has described movement through the use of simple figurative forms. Explore the way in which Matisse has recorded the position of each part of the dancers’ bodies. Model how to tear pieces of paper to represent parts of the body. Ask them to use separate pieces for the head, torso, two limb sections for each arm and leg, feet and hands. Experiment with the arrangement of the paper pieces to describe the ‘frozen’ position of a figure in motion. Use sketchbooks to explore this process.</p>	<p>*To respond to the work of Henri Matisse.</p> <p>*To investigate and combine the visual qualities of materials and processes and match these to the purpose of their work.</p> <p>*To respond to the facial images produced by the artist Francis Bacon.</p> <p>*To use their own images as a starting point and compare ideas</p>

	<p>*Discuss the figures produced in the last session. Ask the children to develop their ideas by inviting them to explore the making of an image of a group of figures on a single background. Model the use of coloured tissue paper to explore overlapping figures. Explore colour mixing by exploiting the translucent nature of tissue paper.</p> <p>*FRANCIS BACON – DISTORTED PORTRAITS Discuss examples of the work of Francis Bacon that show distorted facial features. Talk to the children about Bacon's use of photographs and film portraying facial distortions. Ask the children to search for similar images in magazines and newspapers describing extreme efforts, impact or emotion e.g. boxers. Ask the children to select an undistorted photograph and stick it onto a piece of paper. Model marking and cutting a series of straight or curved lines on the reverse side and reassembling the pieces to produce a distorted facial image. Stick down the pieces and experiment with other faces. TEACHERS SHOULD SELECT THE ARTIST'S IMAGES AS APPROPRIATE AS SOME MAY BE CONSIDERED UNSUITABLE FOR YEAR 4 CHILDREN.</p> <p>*Discuss the facial images produced in the previous session and ask the children to suggest ways to develop their work using different media and techniques. Ask them to use a distorted photographic image as a starting point and produce an enlarged version using different materials. Work into the collage with drawing and painting media to adapt the image as it progresses.</p> <p>*ANDY WARHOL – POPULAR IMAGES Talk to the children about the pop artist Andy Warhol and his use of popular images. Look at and discuss his 'Campbell's Soup' images and explain that he selected this image because it was a popular choice of his for lunch. Discuss the children's lunching habits and ask each one to select a present day equivalent. Model for the children ways in which the selected label might be reworked and overworked in the style of Warhol. (see also Warhol's 'Jagger' portraits to explore further ideas for overworking an image). Work over the selected labels etc and extend to form a unique image. Ask them to select a piece of lunchtime packaging to use in session 6.</p> <p>*MULTIPLE IMAGE Ask the children to adapt and modify their collected identical items of packaging to produce unique state images. Model the use of markers, brusho, inks and further collage materials to adapt and modify the multiple items. Explain that the individual pieces are to be joined to make a group multiple image. Ask the children to comment on their own adapted image and that of others. Ask them to make suggestions and decisions as to the placement of each image in the construction of the group piece.</p>	<p>and approaches in their own and others' work.</p> <p>*To explore the purposes and intentions of the artist Andy Warhol.</p> <p>*To compare ideas, methods and approaches in their own and others' work and say what they think and feel about them.</p>
<p>Summer 1</p> <p>Textiles</p>	<p>*MONOPRINTING ON FABRIC Explain to the children that they are going to produce some monoprints on fabric. Model the monoprinting process (inking-up a nonporous surface and scratching into it with lolly sticks, pieces of card etc. to produce a range of linear marks). Show the children how to place fabric onto the scratched slab and rub gently over the back before peeling the fabric away to reveal the monoprint. Ask the children to experiment with a range of thick and thin lines. Ask them to reflect on what they and others have done and say what they would modify and adapt in future prints.</p> <p>*DIP DYE SURFACES + LINEAR DESIGNS Ask the children to experiment with different folds to produce a range of dip dye pieces using squares of white cotton fabric. Encourage them to incorporate some resist techniques used in Yr 1 and produce a number of different pieces in preparation for over printing with monoprints next session. Use a viewfinder to select an interesting part of a feather, onion, wood grain or</p>	<p>*To investigate materials and processes in producing a monoprint on fabric.</p> <p>*To use a variety of folds to produce dip dyed pieces.</p> <p>*To use resist methods on dip dyed fabric.</p> <p>*To record from direct observation.</p> <p>*To develop designs from direct observation.</p> <p>*To adapt work according to their views.</p> <p>*To respond to the work of the textile artist Michael Brennand-Wood.</p> <p>*To adapt work according to own views and develop knotting</p>

	<p>another natural object with strong linear markings. Make drawings focusing on lines and shapes, proportion and direction.</p> <p>*DEVELOPING DESIGNS MONOPRINTING Explain to the children that they are going to use their linear drawings from session 2 as a starting point. Select a drawing from which to develop a design for a monoprint. Ask the children to transpose their designs onto the inked slab and print onto prepared surfaces. Compare ideas and adapt their work as it progresses.</p> <p>*MICHAEL BRENNANDWOOD Introduce the children to the work of the textile artist <i>Michael Brennand-Wood</i>. Explain about his latticework and layering techniques in an image called "SLOW TURNING." Compare ideas and approaches taken to the dip dye and monoprinting processes used in sessions 1,2 and 3. Ask the children to make responses to the lines, shapes and colours in Brennand-Wood's work by producing monoprints onto dyed fabric. Ask the children to discuss, adapt and modify work as it progresses.</p> <p>*Ask the children to reflect on what they and others have done in session 4 and select one of their fabric prints as the first layer of their developing response. Talk to the children about Brennand-Wood's use of threads, yarns and fabrics and remind them of their wrapping and knotting experiences from Yr 1. Offer the children pieces of 1cm square section wood and ask them to explore wrapping, knotting and binding around each piece of wood regularly referencing 'Slow Turning' as their work develops. Encourage them to modify and make adjustments where they feel necessary.</p> <p>*Ask the children to glue their printed fabric to a card base and begin arranging and attaching their wrapped and knotted wood sections over the fabric. Continue to develop their responses by wrapping and knotting onto lolly sticks and match sticks etc. and attaching these as additional layers. Develop their individual pieces further by adding selected dyes and paints to areas of their work. Review, adapt and modify work as it progresses. Discuss exhibiting the work as a class construction and compare it to the work of Michael Brennand-Wood</p>	<p>and wrapping textile responses.</p> <p>*To apply their experience of materials and processes.</p> <p>*To select approaches to communicate ideas and make responses.</p>
<p>Summer 2</p> <p>3D / Sculpture</p>	<p>*SHOES FROM BROWN TAPE Explain to the children that over the next four sessions they are going to design and make a life- size shoe. Ask them to begin by selecting and casting a shoe as the starting point for their work. Model the process by wrapping the shoe in tissue paper and securing with masking tape. Show them how to layer small pieces of brown gummed tape over the shoe form, scribble over with felt pen and then add a second layer of brown tape (see Yr3 session 1). Record process in sketchbooks. When tape is dry cut to remove shoe. Reseal with more tape to reform shoe shape.</p> <p>*Show the children a selection of shoes designed for different people and purposes. Match the shoes to a type of person i.e. Granny, baby, teenager etc. Identify shoes for a purpose i.e. trainers, roller blades, ballet shoes etc. Ask the children to paint base colour for their shoe (light colours may need a base coat of white) Research from books and ICT to find out about different types of shoes. Make notes and drawings, develop ideas in sketchbooks and collect pictures to inform designs.</p> <p>*Ask the children to begin developing the form of their cast shoe according to their ideas and designs from session 2. Discuss ideas for casting heels, blades etc. from other objects. Refine designs and choose appropriate materials to decorate and embellish. Review their own work and that of others and modify ideas.</p> <p>*Ask the children to continue to decorate and embellish shoes. Adapt, modify and refine work according to their</p>	<p>*To cast forms using brown, gummed tape.</p> <p>*To investigate different designs of shoes and match these to purpose.</p> <p>*To collect information to help with ideas.</p> <p>*To compare ideas and say what they think and feel about work and refine designs.</p> <p>*To select and use appropriate materials and processes.</p> <p>*To discuss and adapt work according to views.</p> <p>*To experiment with clay coils to make a 3D form.</p> <p>*To reference work from other times, styles and cultures.</p> <p>*To collaborate with others on 3D projects.</p> <p>*To use glue and fabric over a mould to produce 3D artefacts.</p>

views. Use ICT to produce advertising material for their shoe i.e. poster, leaflet, media ad. Discuss how shoes are packaged and displayed in the shops. Ask the children to produce their own packaging and organise the display of the finished shoes. Review the work with the children and discuss possible developments.

* **EXPERIMENTAL COILED CLAY POT** Discuss with the children examples of coiled clay forms from different times, styles and cultures. Model the coiling process by: 1. Forming a spiral of coils for the base of the pot. 2. Pressing coil sides together and smoothing over joins. 3. Building up vertical sides by placing coils directly on top of each other. Show how the form may be narrowed by placing coils on the inner edge and widened by placing them on the outer edge. Ask the children to continue experimenting with their coiled forms. Record process in the sketchbooks.

***FABRIC FORMING** Ask the children to work in small groups. Model the fabric forming process by: 1. Covering a cardboard tube with a polythene bag. 2. Dipping strips of fabric in watered down PVA and squeezing out excess. Then wrapping and twisting the fabric around the tube. 3. Add dipped threads to embellish. Review as work progresses and adapt or modify as discussed. Decorate fabric with Brusho colour. Record process in sketchbooks. When dry remove tubes and gently pull away the polythene to give spring like forms. Display together as a class piece

YEAR 5

DRAWING: Hundertwasser, Frank Auerbach **PAINTING:** Chris Ofili / Fauvist Paintings **PRINTMAKING:** Michael Rothenstein, Dale Devereux-Barker. John Brunson, Belinda King **COLLAGE:** Dale Devereux-Barker **TEXTILES:** Jean Daywinter **3D / SCULPTURE:** Alberto Giacometti

HOOK:

VISITS AND TRIPS: Sainsbury Centre, UEA, Norwich – Giacometti collection (Check current exhibitions annually in case of change)

LITERACY TEXT LINKS:

MATHEMATICS LINK: position and movement, scale

VOCABULARY: DRAWING: Scale Smudge Tone Line Image Light, dark Layering Overlay Acetate Imagination Thistle head Comparison Methods Layers Graphite Portrait Vigorously Positive Negative **PAINTING:** Layers Abstract Linear Acetate Transpose Layered Vibrant Unrealistic Viewfinder Contrasting Photo-real image Palettes Expressive Adjacent Fauvist Review Modify Fabric Extend Select Mix Match Media Tonking Sgraffito Applicators **PRINTMAKING:** Press Print Reduction printing 'worrying away' Incisions Inverted Edition Individual Annotated Record Combination Overlaid Linear Response Printmaker **COLLAGE:** Collage materials Layering Overworking Brusho colour Inks Stains Vocabulary relating to chosen natural objects. Viewfinder Direct observation Natural objects Select Lines Shapes Colour Tones Texture Pattern Overlapped Develop Inks Stains Overworking Layering Symbols Represent Event Symbol Represent Adapt Modify **TEXTILES:** Layering Construction Destruction Multiple Hanging Fixing Assembling Joining Folding Pinching Scrunching Sliding Raised surface Relief panel Batik wax Resist Dye Tjanting Technique Process Arrange Layers Dyes Colouring Textures Modifying Comparing Adapting Identifying Differences **3D / SCULPTURE:** Distance Shading Movement Joints Position Suitable Supported Sculptural Figurative Response Modroc Wrapping Smooth Plaster Process Record Tearing Limited palette Translucent Brushing Form Technique Inlay Trim Smooth Wrapped

	Breadth of Study	Skills
<p>Autumn 1</p> <p>Drawing</p>	<p>*HUNDERTWASSER DRAWINGS Look at and discuss the work of Hundertwasser. Use a viewfinder to select and draw a section of one of his images into their sketchbooks. Encourage them to focus on the strong linear aspects of his work. Repeat this with another Hundertwasser image and then select the preferred image to enlarge onto paper. Choose colours and experiment with combinations of colour in response to Hundertwasser.</p> <p>*DEVELOPING IMAGES USING LAYERED ACETATE Ask the children to use acetate to overlay the Hundertwasser images from the previous session. Use OHP pens and oil pastels to add colour to the image and produce a layered effect.</p> <p>*WORKING FROM THE IMAGINATION Show the children a thistle head, gourd or other unusual natural form (with which they are unlikely to be familiar), and ask them to imagine what it is like inside. Ask them to explore ideas using their sketchbook and experiment with different mark making techniques.</p> <p>*DEVELOPING WORK Ask the children to transfer images from sketchbooks onto A3 sheets of paper and consider 'layers of skin' using a variety of mark makers.</p> <p>*WORKING IN THE NEGATIVE Explain the concept of negative drawing and ask the children to experiment using black and white chalk, graphite sticks, 6B pencils and rubbers. Ask them to work in the negative by making lines and marks in a graphite or chalk ground with a rubber. Use the rubber tool in paint software to work in the negative.</p> <p>*FRANK AUERBACH Look at the portrait work of Frank Auerbach and discuss his use of mark, line and tone in black and white portraits. Ask the children to use black and white chalk / charcoal / rubbers and to work vigorously in response to his images.</p>	<p>*To investigate and collect visual information from <i>Hundertwasser</i> images to develop ideas.</p> <p>*To enlarge and develop own work using layering methods to communicate ideas and make images.</p> <p>*To use a natural form as a starting point for imaginative drawings.</p> <p>*To select and enlarge drawings and use a variety of mark makers to develop work.</p> <p>*To work in the negative by using rubbers to remove graphite work and the 'rubber' tool on the computer.</p> <p>*To use positive and negative drawing techniques in response to the work of <i>Frank Auerbach</i>.</p>

<p>Autumn 2</p> <p>Painting</p>	<p>*CHRIS OFILI- LAYERED SURFACE Ask children to look at work by Turner Prize winning artist Chris Ofili. Talk to the children about the way in which Ofili builds his work up in layers. Ask the children to develop an idea for an abstract piece of work on A5 paper using colours and lines referenced from Ofili's images. These layers could include coloured tissue, Brusho colour, printing techniques with white ready - mix paint and glitter. TEACHERS SHOULD SELECT THE ARTIST'S IMAGES AS APPROPRIATE AS SOME MAY BE CONSIDERED UNSUITABLE FOR YEAR 5 CHILDREN. (DVD – see AF)</p> <p>*CHRIS OFILI ACETATE OVERLAY Show the children how Ofili applies his paint in flowing, dotted lines. Ask the children to explore a number of ideas in their sketchbooks using this dotted linear approach. Transpose final sketchbook designs onto A5 acetate sheets using acrylic paint, applied with cotton buds. Show the children how, when dry, the acetate sheet will be fixed onto their layered A4 pieces from week 1 to complete the fully layered effect.</p> <p>*FAUVIST PAINTING Ask the children to look at examples of Fauvist paintings (Derain and Matisse) and discuss the vibrant, contrasting and unrealistic colours. Select an area of the school interior as the starting point for a Fauvist's style painting. Offer viewfinders and encourage the children to use them in selecting and drawing into their sketchbook from an interesting viewpoint. Explain to the children that the emphasis is on shapes and contrasting areas of vibrant colour and not a photo-real image.</p> <p>*FAUVIST PAINTINGS Ask the children to develop their ideas through enlarging their selected view using chalks on sugar paper. Encourage them to mix, use and apply similar colours to the Fauvists i.e. contrasting and vibrant colours. Look at and use similar expressive brush strokes in applying their contrasting colours to adjacent shapes within their image.</p> <p>*MIXING, MATCHING AND EXTENDING PATTERNS Ask the children to look at a selection of pieces of multicoloured and patterned fabric. Explain that the objective will be to mix, match and extend the colours and patterns. Select a piece of fabric for this purpose and attach it to a piece of off-white sugar paper. Using chalks and pencils, begin to outline the areas to be worked in colour, both this week and next. Patterned fabrics could be scanned and work developed using ICT.</p> <p>*DEVELOPING WITH DIFFERENT TOOLS AND MEDIA Ask the children to continue to mix and match colour. Ask them to consider employing a variety of applicators, e.g. fingers, sponges etc. to achieve desired effects. Ask them to consider mixing media for example, applying pastel to dried paint as well as employing tonking and sgraffito techniques.</p>	<p>*To produce multi-surface images in response to the work of the artist Chris Ofili.</p> <p>*To apply their experience of materials and processes developing their control of tools and techniques for painting.</p> <p>*To compare ideas, methods and approaches in Fauvist paintings. To use a sketchbook to develop ideas in response to Fauvist imagery.</p> <p>*To question and make thoughtful observation about using the work of the Fauvists as a starting point and select ideas to use in their work.</p> <p>*To review and modify work as it progresses.</p> <p>*To mix, match and extend colours and patterns.</p> <p>*To apply their experience to mix and match colours and experiment with different techniques.</p>
<p>Spring 1</p> <p>Printmaking</p>	<p>*REDUCTION BLOCK – PRESS PRINT Show examples of three colour reduction block prints using primary colours. Using a 7.5cm square of Press Print, explain how to draw lines and marks on it by "worrying away" at the surface with both HB and 6B pencils. Explain that they should make deep incisions down to half the depth of the Press Print. Ask them to close their eyes and feel the marks made. Place a 'T' on the back to mark the top. Produce an edition of prints (4 or 5) in yellow onto individual sheets of paper. Experiment with a number of prints using flip and rotation. Clean the block with a damp sponge.</p> <p>*Ask the children to take the Press Print block from last week 1. Draw into it further with the 6B pencil this time to press down approx. 50% of the surface still left proud. Explain that every mark made on the Press</p>	<p>*To produce a reduction block print using pressprint.</p> <p>*To produce a reduction print block using Press Print.</p> <p>*To discuss work as it progresses and develop ideas.</p> <p>*To produce a reduction block print using Press Print.</p> <p>*To identify what they might change in their current work.</p> <p>*To record and reflect on the reduction printing process.</p> <p>*To combine different printmaking processes in developing their work.</p> <p>*To research and respond to the work of printmakers.</p>

	<p>Print this time will be a yellow mark on the print. This is because the block will be printed in red on top of the yellow. 2. Ink up the block in red and print exactly on top of the yellow prints from last session. Clean the block with a damp sponge ready for next session. Discuss and review work as it progresses.</p> <p>*Ask the children to take the same Press Print block used in sessions 1 & 2 and draw away a further 50% of the surface. Explain, using exemplars, that every mark made will remain as a red mark on their prints when they finally print blue on top of their red and yellow prints produced from sessions 1 & 2. Ask the children to ink up in blue and print exactly on top of their red and yellow prints. At any stage during the printing in session 1, 2 or 3 encourage the children to adapt and change their work in progress according to their views.</p> <p>*SKETCHBOOK WORK Children use their sketchbooks this week to both record the reduction printing process and reflect on their own work and the work of others. Use the Press Print block, and examples of the prints produced as exemplar material in the sketchbook. Encourage the use of annotation and ask them to reflect on how they would like to develop this work in the future. Use ICT to support their developing sketchbook work.</p> <p>*COMBINING PRINTMAKING PROCESSES Explain to the children that they are to produce a stencil print overlaid with a monoprint. The stencil prints will be produced using torn paper stencils and ready-mix paint to provide flat areas of colour. The monoprints will provide the linear aspect of the image and be overlaid on the stencil printed areas. The children should refer back to the stencil printing processes they used in Y2 and the mono processes they used in Y4.</p> <p>*RESPONDING TO THE WORK OF PRINTMAKERS Look at and discuss the work of printmakers e.g. <i>Michael Rothenstein, Dale Devereux-Barker. John Brunson, Belinda King</i>. Ask the children to select and develop ideas in response to these examples in their sketchbooks. Explain that they may use any of the processes or techniques that they have explored in previous sessions.</p>	
<p>Spring 2</p> <p>Collage</p>	<p>*EXPLORING COLLAGE TECHNIQUES Ask the children to use a range of collage materials, both papers and fabrics, to produce experimental and exploratory pieces in sketchbooks. Experiment with and combine materials (e.g. overlay and mixed media processes) to produce different effects. Use paints, inks and stains over the collaged images and experiment with the different effects that may be produced. Ask the children to annotate examples in sketchbooks for future reference.</p> <p>*DRAWING NATURAL FORMS AS STARTING POINT Ask the children to place a small viewfinder onto an object such as an onion section, wood grain, feather etc. and produce some detailed observational drawings in their sketchbooks. Focus their attention on lines, shapes and colours within the natural forms. Explain that these studies will form the starting point for some collage developments in session 3.</p> <p>*DEVELOPING COLLAGE WORK Ask the children to begin by drawing out their selected linear designs from session 2 with chalk onto sugar paper. Offer the children the opportunity to select from a range of materials for collage to develop their studies. Encourage them to reference the range of annotated examples in their sketchbooks from session 1 in developing ideas for their work.</p> <p>*OVERWORKING WITH INKS AND STAINS Continue building up, layering and enriching their linear</p>	<p>*To investigate and combine visual and tactile materials and processes to explore ideas for different purposes.</p> <p>*To use a viewfinder to select and record from firsthand observation.</p> <p>*To apply their experience of materials and processes, developing their control of tools and techniques.</p> <p>*To investigate and combine visual and tactile qualities of materials and processes to make collages.</p> <p>*To adapt their work according their views and describe how they might develop it further.</p> <p>*To respond to the work of <i>Dale Devereux-Barker</i> and investigate the use of symbols in his work.</p> <p>*To apply experience of materials and processes developing their control of tools and techniques.</p> <p>*To adapt work according to views.</p>

	<p>designs with a range of materials. Ask them to make appropriate changes to their work as it progresses and to refer to the work of others to inform their own work.</p> <p>*RESPONSE TO DALE DEVEREUX-BARKER Discuss the work of the artist/print maker Dale Devereux-Barker and in particular his work entitled 'My Week.' Examine his use of simple drawn forms and symbols to communicate meaning. Ask the children to explore in their sketchbooks the use of simple symbols to communicate meaning. Invite them to choose a day from the previous week and identify five events from within the day. In their sketchbooks draw five squares to represent the five events and draw a simple form or symbol to represent each event e.g. cup for morning drink.</p> <p>*DEVELOPING COLLAGE WORK Ask the children to transpose the five drawn designs from session 5 into five collaged squares, using regular sized squares for each child. Ask the children to draw and cut each symbol from coloured paper of their choice and glue it to one of the background squares. The five squares will then be assembled into a 'Day Strip'. Ask the children to adapt and modify their work as it progresses.</p>	
<p>Summer 1</p> <p>Textiles</p>	<p>*CONSTRUCTION/ DESTRUCTION Explain to the children that they are going to explore and experiment with the construction and destruction of individual pieces of fabric. Ask them to experiment with a range of techniques and processes including: CONSTRUCTION – layering, stitching, sticking, weaving, pleating, plaiting, tying and knotting etc. DESTRUCTION – cutting, tearing, hole punching, thread removing etc. Encourage them to be as divergent as possible in their thinking to produce a wide range of reformed pieces.</p> <p>*CONSTRUCTED HANGINGS Ask the children to question and make thoughtful observations about ways of joining the pieces from session 1 to form a hanging. Experiment with different fixing methods, e.g. sewing, paper clips, treasury tags and sandwich ties etc. Model some fixing methods then encourage the children to develop their own ideas. Compare ideas, methods and approaches in their own and others' work and adapt and develop work.</p> <p>*FABRIC RELIEF PANELS Explain to the children that they are going to investigate ways of forming a fabric relief panel. Model ways in which a range of folds and forms can be produced by applying fabric to a glued surface and then pinching, pushing, sliding and scrunching it to form raised and relief sections. Ask the children to experiment with a variety of methods and approaches to develop their ideas. Invite the children to adapt and develop their work further by adding coloured Brusho to the surface.</p> <p>*BATIK Introduce the children to examples of fabric batik work. Model the batik process using the tjanting tool and/or a brush to produce a range of marks. Ask the children to use a light coloured Brusho to wash over the fabric. Explain to the children how the wax resists the dye. When dry, repeat the batik process by applying more wax followed by a second darker colour. Continue to repeat the process with increasingly darker colours. Record the process in the sketchbook. Develop through sessions 4, 5 and 6 to allow dyed fabric to dry prior to applying more wax.</p> <p>*JEAN DAVYWINTER Introduce the children to the work of textile artist Jean Davywinter. Talk about her use of collage and layering techniques combined with the use of paint and dye to colour fabrics. Invite</p>	<p>*To investigate and reform visual and tactile qualities using construction and destruction processes.</p> <p>*To use a variety of methods and approaches to make a hanging.</p> <p>*To compare ideas in their own and others' work.</p> <p>*To apply their experience of materials and processes to form fabric relief panels.</p> <p>*To apply their experience of the batik process and develop their control of tools and techniques.</p> <p>*To respond to the work of textile artist Jean Davywinter.</p> <p>*To compare ideas and approaches. To adapt their work according to their views.</p>

	<p>half the class to develop individual responses to her work while the other half continues batik explorations. Ask the children to make reference to their own and others' work from sessions 1 and 2 in developing their responses to the work of Jean Davywinter.</p> <p>*Invite the children to move between the batik and Davywinter activities as appropriate. BATIK Encourage them to continue to apply wax and dye in building up a range of marks and colours from light to dark. DAVYWINTER Encourage them to continue to build up collage layers, found objects, coloured dyes and paints in reflecting the heavily layered work. Ask the children to compare their ideas, methods and approaches and adapt and modify their work as it progresses.</p>	
<p>Summer 2</p> <p>3D / Sculpture</p>	<p>*3D MODROC FIGURE Show the children pictures of the work of Alberto Giacometti. Discuss the way he presents the figure as a 'skeleton in space'. Explain to the children that they are going to respond to his work by making drawings of figures in the distance. Ask them to concentrate on the overall form, not the detail, and encourage them to use the side of the pencil to shade the whole figure. Working in pairs, at a distance from each other (e.g. at each end of the field) make several drawings of their partners in different positions. In the classroom review the images and focus on the points of movement (joints) of the figures.</p> <p>*Explain that they are going to make a 3D figure based on their drawings from session 1. Talk about ways in which the figure may show movement and have different points of contact with the ground. Model the process: 1. Select and join suitable sticks with masking tape to form the torso and legs of the figure. Support this with clay at the base. 2. Add shoulders, arms, hips and head using more sticks to complete the figures. Record what they have done in their sketchbooks.</p> <p>* Model the process of applying modroc (plaster bandage) to their figures. Explain how to immerse small strips of modroc into water before draping them over and around the stick figures. Show the children how to rub and smooth the modroc to achieve the required finish. Ask them to modify their work as it progresses. Point out that as the figure is covered it will become heavier and so it is easier to work on the legs and torso first, before the arms and head, to improve stability.</p> <p>*Ask the children to complete any remaining modifications to their sculpture. Record the entire process from concept to completion in their sketchbooks. This should include any ICT research undertaken on the work of Alberto Giacometti. Review the completed work and take photographs. Ask the children to suggest suitable places and methods of display for their work.</p> <p>*TISSUE BOWL Explain to the children that they are going to select a form to use as a mould for a coloured tissue bowl. Model the process: 1. Cover the form with cling film and fasten with masking tape. 2. Encourage the children to use a limited palette in selecting and tearing coloured tissue into small pieces. 3. Coat the cling film surface with PVA glue and apply the tissue exploiting the translucent nature of the tissue through overlapping. 5. Cover the finished bowl with a last layer of PVA. 6. Remove bowl when the glue is dry and trim away cling film. Adapt and modify work in progress.</p> <p>*SLAB FORMS Model the process: 1. Give the children a piece of clay and ask them to roll it into a slab. (Yr 3) 2. Use contrasting colour clay to inlay a design into the slab. (Yr 3) 4. Roll a piece of clay to make a</p>	<p>*To respond to the figurative sculptures of Alberto Giacometti.</p> <p>*To produce sculptural forms in response to the work of Alberto Giacometti.</p> <p>*To use modroc (plaster bandage) as a sculptural material.</p> <p>*To review their sculptures and say what they think and feel about them.</p> <p>*To use tissue paper and PVA to produce a translucent 3D form.</p> <p>*To create clay slab forms.</p>

	<p>base. 5. Cut one of the long sides of the inlaid slab to give a straight edge. Place face down (on paper). 6. Wrap a cardboard tube in newspaper, then wrap the clay slab around this and smooth the join with the fingers. 7. Lift the wrapped slab and place it over the ready-made clay base. 8. Trim the base to fit and smooth the join. 9. Carefully remove tube from the newspaper. 10. Remove the newspaper from the wrapped slab.</p>	
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YEAR 6

DRAWING: Possible artists: Matisse, Picasso, Gainsborough, Modigliani, Schnabel, Bacon, Rembrandt, Van Gogh etc **PAINTING:** Patrick Heron / Patrick Caulfield / Cubist Artists
PRINTMAKING: Chinwe Chukwuogo -Roy **COLLAGE:** Klimt / Picasso **TEXTILES:** Foster / Hundertwasser / Gaudi **3D / SCULPTURE:** Henry Moore

HOOK:
VISITS AND TRIPS: Henry Moore Museum field trip / or Snape Maltings trip to look at and draw Moore Sculpture in the grounds; Sainsbury Centre – designed by Norman Foster

LITERACY TEXT LINKS:

MATHEMATICS LINK: Using and applying shape and space; geometric shape, position and movement; applying measuring skills; understanding properties of shape; scale, enlargement

VOCABULARY: As previous plus: **DRAWING:** Element, Line, Shape Colour, Texture, Tone, Pattern, Form Enlarging Media Portrait Figurative Tone Light, mid- tone, dark Print Paint Mosaic Tone Portraiture Media Methods **PAINTING:** Starting point Natural forms Viewpoints Representing Weathered surfaces Shapes Spaces Abstract Brushwork Response Acetate Simple Linear Outline Contour Enlarge Linear Overwork Heavy Infill Still life Multi-media Angles Observational Built-up surface Cubist Movement Inks Stains Dyes Adapt Transpose Modify **PRINTMAKING:** Analytical Viewfinder Linear Unique state print Transpose Development Reference Refer Starting point Adapt Modify Develop Batik Tjanting Wax Resist Wash Repeat Shape Response **COLLAGE:** Patterning Geometric shapes Viewfinders Aspects Select Layering Brusho Pastels Scanning Linear Spiral Cubist Dimension Viewpoints Multimedia Plane 2D and 3D Representing Figurative Composition Adapt Develop Modify Layer Overwork Enhance **TEXTILES:** Architecture Linear Built environment Selecting Structure Relief printing Multiple Response Transposing Designs Transferring Graphic Batik Adapt Modify Tjanting Wax Resist Change Improve Realise Intention Purpose Weft Weave Natural/made Embellish Twig **3D / SCULPTURE:** Maquette Representation Pinching Pulling Stroking Smoothing Relationship Pendant Decoration Fine Modifications Series Scale Form Mask Times Cultures Assemble Positioning Modification

	Breadth of Study	Skills
Autumn 1 Drawing	<p>*DRAWING FRUIT OR VEGETABLES Ask the children to draw a slice of fruit or vegetable in detail using a magnifying glass. Encourage the children to focus on a single element (line, shape, colour, texture, tone, pattern or form) in each of their drawings. Discuss and review the images and then continue working on their own image taking into account comments and suggestions.</p> <p>*WORKING ON SCALED UP DRAWINGS Ask the children to scale up the detailed drawings onto paper. Encourage them to use a wide range of media selecting those most suitable to portray the required element in each image.</p> <p>*CONTINUATION Review and modify work as it progresses.</p> <p>*ENLARGING WITH OVERHEAD PROJECTOR Working in groups of 4 or 5, the children select a photographic image of a face (high tonal contrast works best) The image is photocopied onto acetate, placed on an OHP and projected onto a large sheet of white paper. Talk to the children about the tonal contrasts that make up the image and identify a light, middle and dark range. Colour the projected image as follows: Light areas – yellow. Mid-tone – orange. Dark – red. OR: Light areas – yellow. Mid-tone – green. Dark – blue.</p> <p>*DEVELOPING WORK The group images from session 4 may be painted, printed or overworked using torn magazine pages to give different tones of colour. Digital images may be developed by using appropriate software to extend and develop both tonal and colour contrasts. These images may inturn be projected and developed using selected materials and processes.</p> <p>*PORTRAITURE Ask the children to collect and select examples of portraits by artists from different times and styles. Ask the children to record and respond to contrasting styles in their sketchbooks. (Have a range of graphic, collage and painting media available for use in sketchbook work.) Invite the children to use reference books and ICT for research. Possible artists: Matisse, Picasso, Gainsborough, Modigliani, Schnabel, Bacon, Rembrandt, Van Gogh etc</p>	<p>*To make detailed, analytical observational drawings.</p> <p>*To enlarge own drawings and use selected media to develop work.</p> <p>*To discuss, review and modify work.</p> <p>*To use an OHP to enlarge a selected photographic portrait.</p> <p>*To understand the visual element of tone.</p> <p>*To work collaboratively in a group.</p> <p>*To develop and extend individual and group work.</p> <p>*To respond to portraits from different times and styles.</p>

<p>Autumn 2</p> <p>Painting</p>	<p>*COLLECTING NATURAL FORMS Tell the children how Patrick Heron used simple natural forms as a starting point for the lines and shapes in many of his paintings. Work in the environment and from photographs encouraging the children to search for interesting stone forms and other natural formations e.g. birds' eye view of coastline, peninsulas etc. Collect information in sketchbooks and discuss various ideas that could be used for a painting in the style of Patrick Heron. Discuss Heron's use of small brushstrokes to excite the surface within large painted shapes. Demonstrate how this may be achieved and ask the children to explore ideas for using this technique in their sketchbooks.</p> <p>*RESPONSE TO PATRICK HERON Ask the children to select from their work produced in the previous session and scale up their sketches onto large paper using chalk. Look again at the work of Patrick Heron and discuss the use of colour. Select colours for specific shapes and spaces in their developing abstract images and remind them of the brushwork techniques explored in the previous session. Encourage the children to discuss their work and make modifications as it progresses.</p> <p>*LINE AND CONTOUR Explain to the children that they are going to look at and draw everyday objects concentrating on their outline. Draw the chosen object from different viewpoints. Discuss and select pieces from their work, which show interesting shapes and lines and go over the lines in black pen to highlight the linear aspect of the work. In groups, select one example of a simple linear drawing to be developed as a piece of group work. Photocopy onto acetate and use an overhead projector to enlarge the images for work next session.</p> <p>*RESPONSE TO PATRICK CAULFIELD Look at and discuss the work of Patrick Caulfield and draw attention to his use of strong black lines around the objects in his images. Explain to the children that they are going to develop their group image in response to the work of Caulfield. Use thick, black oil pastel to highlight the linear element of the enlarged image. Use Brusho to provide flat areas of colour. Encourage discussion within the group as to the colours to be used and review and modify the work as it progresses.</p> <p>*WORKING IN THE CUBIST STYLE Use ICT skills to research the work of the Cubist Movement e.g. Pablo Picasso, Georges Braque etc. Discuss their work and intentions with the children. Give the children a variety of objects. Ask them to make direct observational studies of each object in turn from different viewpoints, (near and far and from unusual angles) on a single surface as a starting point for a painting.</p> <p>*DEVELOPING WORK Ask the children to adapt and refine their compositions to portray multi-viewpoints of objects on a single 2D surface. Use chalk on sugar paper to draw out their final composition. Encourage them to use a wide range of materials to develop their image. Reflect on the materials and techniques they use and how these match their intentions.</p>	<p>*To explore ideas in response to the work of Patrick Heron.</p> <p>*To develop ideas in sketchbooks.</p> <p>*To apply their knowledge and understanding of line, shape, colour and texture in developing a response to the work of Patrick Heron.</p> <p>*To focus on line and contour in recording from direct observation.</p> <p>*To respond to Patrick Caulfield's use of contour and flat colour.</p> <p>*To work collaboratively on a large scale to produce a group piece.</p> <p>*To develop understanding of the work of the Cubists and develop their own work in the Cubist style.</p> <p>*To adapt and modify work as it progresses.</p>
<p>Spring 1</p> <p>Printmaking</p>	<p>*ANALYTICAL DRAWINGS – NATURAL FORM STARTING POINT Talk to the children about developing some analytical studies of natural forms in their sketchbooks using drawing pencils. (HB and 6B.) Explain that the drawings will provide them with the starting point for prints to be made in the following sessions. Offer the children a range of natural objects. Produce a series of analytical drawings by placing the viewfinders onto different sections of the objects. Concentrate on the linear aspects observed through the viewfinder.</p> <p>*UNIQUE STATE PRESS PRINTS Show the children examples and explain that they are going to transpose</p>	<p>*To select and develop ideas, from direct observation.</p> <p>*To use natural form as a starting point.</p> <p>*To develop unique state prints using Press Print reduction blocks and coloured tissue.</p> <p>*To develop unique state prints using Press Print reduction blocks and coloured tissue.</p>

	<p>their drawings from session 1 into reduction block prints. This will be done using a 7.5cm square piece of Press Print. Demonstrate the process as outlined in Yr5 printmaking plans. Explain that unlike the prints produced in Yr5 each one of this series will be a unique state print. Demonstrate this process for the children by using small pieces of coloured tissue and sticking them onto the first colour prints to make each one of the edition into a unique state.</p> <p>*SECOND PRINTING Ink- up the block in the second colour and print exactly on top of the first prints from last session. This will result in the coloured tissue being trapped between the printings to produce unique state prints. Ask the children to comment on their own and others' work. Encourage the children to adapt and modify their prints to match their original intentions.</p> <p>*THIRD PRINTING Ask the children to reference their original drawings and continue to adapt and modify their prints as they see necessary.</p> <p>*SKETCHBOOK WORK Ask the children to use their sketchbooks this week to reflect upon and record the development of their work over the last three weeks. Encourage them to select print or prints produced as visual exemplars in the sketchbook and use annotation to support their critical reflective work.</p> <p>*BATIK Demonstrate the batik process using the tjanting tool and/or a brush to produce a range of marks onto paper. Ask the children to use a light coloured Brusho to wash over the paper. Explain to the children how the wax resists the colour. Dry the paper by blotting onto newspaper or paper towel and repeat the batik process by applying more wax followed by a second darker colour. Continue to repeat the process with increasingly darker colours. Allow the children to experiment with the batik process and produce several images. Record the batik process using examples in the sketchbook.</p> <p>*CHINWE CHUKWUOGOROY Show the children some examples of the work of Chinwe Chukwuogo -Roy and discuss her 'Hibiscus' and 'Chanticleer' prints. Explain that they are going to use the batik process in responding to her work. Model how the tjanting or brush may be used to draw lines and closed shapes onto the surface of the paper. Introduce Brusho colours between the wax lines and into defined areas surrounded by wax. Use sketchbooks to develop ideas for the images. Discuss and modify work as it progresses.</p>	<p>*To compare ideas and adapt their work according to their views.</p> <p>*To adapt work according to views and describe how they might develop further.</p> <p>*To reflect on and record the development of ideas.</p> <p>*To investigate the batik process.</p> <p>*To use the batik process and to produce an image in the style of artist Chinwe Chukwuogo -Roy.</p>
<p>Spring 2</p> <p>Collage</p>	<p>*COLLAGED RESPONSE TO GUSTAV KLIMT Talk to the children about the work of Gustav Klimt and discuss his use of repeated geometric shapes in the patterning of gowns and clothing. Give the children photocopies of his paintings and ask them to make studies in their sketchbooks using viewfinders placed onto individually selected areas. Ask the children to use the studies or a combination of them to produce a design for a collage. *DEVELOPING DESIGNS Ask the children to draw out their final design onto paper. Encourage them to build up their collage work in layers beginning with pale pastel colours, e.g. tissues and overworking and developing the colours with Brusho. Discuss images as they progress and add other collage materials as the work develops. Ask the children to scan studies from session 1 and the developing work from session 2. Invite them to explore software to develop ideas for patterning.</p> <p>*BUILDING UP DESIGNS Ask the children to continue to use a range of collage materials to build up their designs in layers. This may include gold and silver papers. Focus the children's attention on Klimt's use of linear marks placed upon open geometric shapes, e.g. spirals on triangles. Mark makers may be employed in</p>	<p>*To respond to the work of Gustav Klimt.</p> <p>*To collect visual information to help develop ideas using a sketchbook.</p> <p>*To combine visual and tactile qualities of materials and match these to the purpose of their work.</p> <p>*To use a variety of methods and approaches to communicate ideas.</p> <p>*Talk about own work and that of others and develop and modify ideas in the light of these discussions.</p> <p>*To respond to the work of Pablo Picasso. To apply their experience of materials and processes.</p> <p>*Compare ideas and approaches in their own and others' work.</p>

	<p>this final layer.</p> <p>*CUBIST FIGURATIVE IMAGES Show the children Cubist figurative images by Pablo Picasso and discuss the way he has represented a three-dimensional figure on a flat surface. Explain that they are going to produce a figurative image in the Cubist style using collage and painting techniques. Ask them to make direct observational studies of figures from different viewpoints, (near and far and from unusual angles) on a single surface as a starting point for their collage.</p> <p>*DEVELOPING CUBIST RESPONSES Ask the children to discuss and modify the work as it progresses. Invite them to compare ideas and approaches and say what they think and feel about them. Ask the children to adapt and refine their compositions to portray multi-viewpoints of objects on a single 2D surface. Use chalk on sugar paper to draw out their final composition. Use a wide range of materials to develop their image. Reflect on the materials and techniques they use and how these match their intentions.</p> <p>*DEVELOPING CUBIST RESPONSES Discuss work produced so far and suggest modifications and future developments. Continue to develop images from previous session and incorporate inks, dyes and stains to enhance work and produce a multimedia image. Encourage the discussion of own work and that of others as images progress.</p>	<p>*To review and modify work as it progresses.</p>
<p>Summer 1</p> <p>Textiles</p>	<p>*RESPONSE TO NORMAN FOSTER Look at and discuss the strong linear structural aspects of the work of architect Norman Foster. (i.e.Sainsbury Centre, Millennium Bridge, Stansted Airport etc). Using photographs, ask the children to use a viewfinder to select and record parts of his buildings in their sketchbooks. Invite them to develop a linear design for a textile relief print from their sketchbook studies. Dip dye a number of pieces of white cotton fabric for printing and drawing surfaces to be used in sessions 2 and 3.</p> <p>*ARCHITECTURAL PRESS PRINTS Demonstrate how to transfer their designs developed in session 1 into a Press Print block (see Printmaking Yr 4 session 3). Blocks may be inked-up and first printed onto paper to check that the desired result has been achieved. Any modifications may then be made before printing on the dyed fabric.</p> <p>*RESPONSE TO HUNDERTWASSER Look at and discuss the work of Hundertwasser. Ask the children to use a viewfinder to select and draw a section of one of his images into their sketchbooks. Focus on the strong linear aspects of his work. Invite them to develop a linear design for a hand drawn textile piece from their sketchbook studies. Ask them to use black handwriting pens or OHP markers to transfer their designs onto the dry dip dyed fabric from session 1.</p> <p>*RESPONSE TO ANTONIO GAUDI Ask the children to look at and discuss images of the buildings of Antonio Gaudi. Using photographic images, ask the children to use a viewfinder to select and record parts of his buildings in their sketchbooks. Invite them to develop a design for a textile batik piece from their sketchbook studies (see Textiles Yr 5 session 4) Compare their ideas and adapt their work as it develops.</p> <p>*PUNCHINELLA WEAVING Ask the children to use a photocopy of a section of punchinella to produce a design based on the beadwork of North American Indians. Discuss ideas and focus on line, pattern and colour in the design. Use the designs to produce a woven piece using punchinella and a selection of threads. Encourage the children to add beads, stones and extra bindings to complete their responses.</p>	<p>*To collect and select visual information and develop ideas.</p> <p>*To use relief printed textile processes to communicate their ideas and observations.</p> <p>*To adapt work according to their views.</p> <p>*To investigate, collect and select visual information from Hundertwasser images to develop ideas.</p> <p>*To collect visual information to help develop ideas.</p> <p>*To develop batik designs in response to the work of Antonio Gaudi.</p> <p>*To make thoughtful observations about starting points and select ideas to use in their work.</p> <p>*To respond to the work of North American Indians.</p> <p>*To use natural and made materials to produce a multi-media weaving</p>

	<p>*WEAVING WITH NATURAL MATERIALS. Invite the children to use made and natural materials to produce a weaving. Encourage them to use additional objects and materials to make a multimedia piece.</p>	
<p>Summer 2 3D / Sculpture</p>	<p>*CLAY-RECLINING FIGURE Show the children examples of the work of Henry Moore and encourage them to ask and answer questions about his reclining figures. Explain how Moore made small clay maquettes as a starting point for his larger figures. Ask an adult to act as model by wearing a stockinette tube and reclining on a table (allow space to move around the model). Ask the children to form a piece of clay recording their direct observations whilst moving around the model. Encourage the children to stroke the clay to obtain a smooth finish.</p> <p>*MOTHER AND CHILD Show the children some Mother and Child images by Henry Moore and encourage them to ask and answer questions. Ask an adult to model holding a doll. Ask the children to pinch, pull and form a piece of clay to record their direct observations whilst moving around the model. Emphasise the need to stroke the clay to get a smooth finish. Ask the children to review, adapt and modify their own work as it progresses. Compare and comment on their own and others' work.</p> <p>*CLAY PENDANTS Explain to the children that they are going to use techniques that they have already learned (see session 4) to make and refine a series of clay pendants. Discuss possible starting points with the children i.e. Celtic, Viking, Japanese, Egyptian etc. and suggest various ideas which could be developed. Encourage the children to research their possible starting points and develop ideas using direct observation, secondary sources and ICT. Explore designs and make modifications in their sketchbooks.</p> <p>*Model the process: 1. Give the children a piece of clay and ask them to roll it into a small slab. (Yr 3) 2. Use contrasting colour clay to inlay a design into the slab. (Yr 3) Ask the children to make a series of pendants using their chosen design as a starting point. Adapt and modify their ideas in developing subsequent pieces.</p> <p>*MASKS FROM BROWN GUMMED TAPE Ask the children to collect and select from a range of source material referencing masks from different times and cultures. Encourage the children to respond to individually selected material in their sketchbooks to develop a design for a mask. Model the process of using brown, gummed tape to cast forms from a mould (see Yr 3 session 1) Encourage them to use a balloon or similar form as a basis for their mask, and continue to cast additional forms in developing work.</p> <p>*Ask the children to continue to assemble their mask and carry out any modifications that they feel to be necessary. Explain how pieces may be joined with masking tape and more brown tape to build up the form. Continue to develop the designs using individually selected materials as appropriate.</p>	<p>*To respond to the reclining figure work of Henry Moore. To observe the figure from a range of viewpoints.</p> <p>*To respond to the mother and child work of Henry Moore. To adapt and improve their work as it progresses. To compare and comment on their own and others' work.</p> <p>*To research the work of craftspeople and designers working in different times and cultures as a starting point for making a series of clay pendants.</p> <p>*To review and modify work and make changes as work progresses.</p> <p>*To apply knowledge and understanding of previously learned techniques.</p> <p>*To explore a range of starting points for practical work.</p> <p>*To adapt their work according to their views.</p>