Leavesden JMI School & Nursery Curriculum

Art & Design
Intent of the Art Curriculum: At Leavesden, Art gives children the opportunity to express themselves freely and creatively, exploring their ideas and applying techniques for a purpose. Children at Leavesden experiment with art in all forms, making informed choices to create their own pieces drawing upon a wide range of techniques and styles. Children will learn that there is room for interpretation and not something that artists need to 'get right'.
The Leavesden Curriculum is designed to allow children the opportunity to:
1. produce creative work, exploring their ideas and recording their experiences 2. become proficient in drawing, painting, sculpture and other art, craft and design techniques 3. evaluate and analyse creative works using the language of art, craft and design 4. know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

Drawing & Sketching

		EYFS	Y1	Y2	Y3	Y4	Y5	Y6
	Context	*My Family*	*Self Portraits*	*Landscapes*	*Self Portraits*	*Landscapes*	*Self Portraits*	*Landscapes*
Knowledge Development & Skill Development	Use of tools	Holding a pencil correctly Begin to explore and name different drawing tools (pencils, pens, chalk, charcoal, crayons)	Explore creating different textures using different tools and techniques (types of pencils, chalk, charcoal, crayons, felt tip pens)	Become confident in using a variety of drawing tools (pencils, pens, chalk, charcoal, crayons) and explain choice of tool	Experiment with the potential of various pencils (2B-2H) to show tone, texture Select the appropriate drawing tool for effect from tools previously learnt to use	Confidently select the appropriate pencil type for an intended effect.	Begin to use drawing tools and rubbers to create highlights and shadows	Confidently use drawing tools and rubbers to create highlights and shadows Use a mix of drawing tools to create a desired effect
	Techniques	Elements of Art: Shape: Line: Tone: Form: Space: Value: Pattern: Shape: Combine simple shapes (for example, connecting a square and a triangle to create a new	Elements of Art: Shape: Observe and begin to draw people and faces Line:Identify and create lines and edges Tone: Form: Space: Value: Pattern: Shape: Line:	Elements of Art: Shape: Line: Tone: Form: Space: Value: Pattern: Shape: recognise regular and irregular shapes and use them to build landscapes (e.g. connecting a rectangular	Elements of Art: Shape: Line: Tone: Form: Space: Value: Pattern: Space: Use gridding to accurately create symmetry (e.g. self-portraits)	Elements of Art: Shape: Line: Tone: Form: Understand and begin to use perspective accurately Space: Value: Pattern: Tone: Add detail to drawings by varying tone	Elements of Art: Shape: Line: Tone: Form: Space: Value: Pattern: Tone: Blend to create gradients and tone	Elements of Art: Shape: Line: Tone: Form: Space: Value: Pattern:

		shape, perhaps representing a house) *Line: Investigate different lines and identify them* *Pattern: Begin to observe natural patterns in the environment*	*Pattern: Observe and begin to draw patterns both natural and manmade (to develop sketching technique and observational drawings)*	*shape to a more fluid one to create a tree)* *Line: confidently use a variety of line lengths* *Tone: Experiment with pressure to create darker and lighter pencil strokes* *Pattern: Observe and confidently draw patterns both natural and manmade* *Value: Begin to use shadow and light in their drawings* *Use hatching to begin to create shadow*	*Tone: Confidently use light and shadow to add depth (choosing pressure and tools)* *Value: Begin to describe monochrome art in terms of value* *Use hatching and cross hatching to create shadow and depth*	*and adding light and shadow.* *Line: Identify and use angles to support their sketching*	*Line: Using accent lines to create emphasis in their artwork*	
		Observational Drawing: Encourage accurate drawings of people making reference to a wider range of human features (including arms, legs, fingers, nose, eyes, mouth, ears, feet) *Observe and identify regular 2D shapes and find them in the environment*	*Observational Drawing:*	*Observational Drawing:*	*Observational Drawing:*	*Observational Drawing:* *Create landscapes, adding detail to both background and foreground sizing appropriately*	*Observational Drawing: Create depth in their drawings using perspective accurately*	*Observational Drawing:*
	Planning/Choice				*Choose a technique to create a desired effect*	*Select the appropriate drawing tool for a desired effect and justify their choice* *Choose a technique to create a desired effect*		*Plan which drawing tools to use to create a desired effect and justify their choices* *Confidently choose when to use all previously learnt techniques* *Plan artwork in their sketchbook and then use to evaluate and improve their final piece*
Building on from…		*Previously the children have been exploring colour and how colours can be changed. They understand that they can use lines to enclose a space, and then*	*In Y1, the children are building on their skills from the EYFS and are beginning to explore the shape of lines within objects - both natural and manmade. They should*	*In EYFS and Y1, children developed the skills to talk about shapes in the environment and describe what they see, in turn, representing what they see*	*Children will be returning to their learning on portraits from Y1 and will learn to use gridding to support with the positioning of features.*	*In Y2, children developed a basic understanding of landscape drawings. Children should be confident in the skills of creating light, dark and shadow through*	*In Y3, children learned to create symmetrical and proportionate portraits. This will enable them to further develop their skills of creating more detailed*	*Following on from the learning in Y4, children will be ready to apply all of their drawing skills to create landscapes of increasing detail with perspective.*

		begin to use these shapes to represent objects.	*be taught to look closely at objects and describe the shapes and patterns they see and create lines matching these descriptions on paper, thus representing objects in their drawings.*	*in their drawings (i.e. if they see a long curved line, they draw a long curved line).* *This is extended by the children being taught to identify light, dark and shadow of what they see and start to develop the techniques of shading and hatching*	*In Y2, they developed the language to compare tools. This will enable them to further explore and compare variations of pencils.* *Building on from the skill of hatching in Y2, children will be taught to cross-hatch to create shadow.* *Children should be confident to choose techniques to create shadow, light and dark in the context of portraits.*	*their work in Y2 and Y3. They should also be able to select appropriate tools or types of pencil with purpose and explain this purpose.*	*portraits by applying their skills of creating light, dark and shadow with tone, hatching, cross-hatching and angles. .*	*They will be able to create this through the use of angles developed from Y4 and accent lines in Y5.* *Appropriate light, dark and shadow created by techniques including hatching (developed in Y2), cross-hatching (developed in Y3), use of rubbers and gradients (in Y5), purposeful selection of tools and pencils type.*
Moving onto...		*In the EYFS, the children are preparing for being able to draw self-portraits in Y1. For this they need to have the language of body features, shapes and lines. They need to be able to hold a pencil accurately and understand that marks can create shapes which can represent people or things.*	*With these skills, they can go into Y2 ready to start adding detail through shading and hatching to create light and dark . In Y3, children will return to portraits and further develop*	*Children need to be ready to go into Y3 having a solid understanding and ability to create hatching so that they can move onto cross-hatching.* *Children need to have a sound understanding of the basic features of landscapes so this can be further developed in Y4 where they start to learn about sizing and relationships between objects in the foreground and background.*	*This is preparing them to continue their learning of portraits in Y5.* *Honing these skills will allow them to be ready for new skills to develop in Y4 - perspective and angle.*	*This will be developed in Y4 through the skills of perspective and angles.*	*This will be further developed by the use of gradients and accent lines preparing the children to return to landscapes in Y6 and apply all of these techniques to create a detailed and proportionate landscape*	*This will be further developed in KS3 when they become proficient in drawing, know about great artists and evaluate and analyse creative works using the language of art, craft and design*
Tier 3 Technical Language		*regular 2D shape name primary and secondary colour names line straight curved (and synonyms) portrait key body parts*	*chalk charcoal portrait pattern (repeating / random) line edge key facial features natural and manmade*	*hatching shadow light dark natural and manmade, feature specific architectural terms (eg. spire) foreground background*	*hatching / cross hatching highlight contrast perspective angle observe feature tone*	*justify tone right angle acute angle obtuse angle proportion compare contrast sketch*	*gradient accent line emphasis evaluate*	*mixed media improve evaluate architectural features editing*
Featured Artist		*David Hockney*						
Suggested artists		*Story Time* by Rachel Whiteread		The Mill, Pendlebury by Lowry compared to *Old*		Hiroshige	Leonardo Di Vinci drawings of people	Paolo Uccello Salvador Dali Stephen Wiltshire

	Portrait of Mrs Salesbury with her Grandchildren Edward and Elizabeth Bagot by John Michael Wright *The Fisherman's Farewell* by Christopher Wood *The Barber's Family* by Christopher Wood	*Deli City* by Dhiraj Tripathi		*The Starry Night* by Van Gogh		

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Painting

		EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Context		*My Family*	*Self Portraits*	*Landscapes*	*Self Portraits*	*Landscapes*	*Self Portraits*	*Landscapes*
Knowledge Development & Skill Development	Use of Tools	*Identify different tools for painting (paintbrush, stamps, rollers, fingers, stencils)* *Experiment with using different tools (paintbrush, stamps, rollers, fingers, stencils)* *Begin to discuss the results of using a particular tool (I used ____ and ____ happened)* *Begin to hold a paintbrush correctly*	*Confidently use EYFS tools to apply paint (paintbrush, stamps, rollers, fingers, stencils)* *Experiment with using different types of paintbrushes (round and flat) and observe the effects (___ brush shape makes ___ shapes/effect)* *Experiment with using new tools: combs, toothbrushes, forks and plastic cards* *Observe the effects of using the new tools (When I use ___ I can____)*	*Confidently use tools introduced in Year 1* *Confidently use paintbrushes introduced in Year 1(round and flat)* *Experiment with using filbert and stencil brushes* *Begin to choose a paint brushes for a specific effect (I am going to use____ because I want to___)* *Begin to discuss the uses of each type of paint brush already taught.* *Begin to experiment with different sizes of brush types.*	*Confidently use all tools introduced previously.* *Confidently use all brushes introduced previously (round, flat, stencil and filbert).* *Discuss the use of each type of paintbrush (I am going to use ___ for___)* *Experiment with different ways to hold paint brushes (close grip, loose grip, blocking grip - see CPD pack for pictures and explanation)* *Comment on the effects of different ways to hold paint brushes. (When I use ___ hold I can create ____ effect)*	*Know and understand the use of each type of paintbrush.* *Identify which tool they want to use for a planned painting* *Explain why they want to use that tool (I am going to use___ because___)* *Understand and use different tools for different parts of a painting* *Explain why they are using tools* *(I am going to use ___ in this aspect and ___ here because___)* *Confidently use different sizes of brush types.* *Identify and explain the effects of different sizes of*	*Confidently use all tools introduced previously and explain how they are using them. (I am going to use___. You use it for____)* *Request specific tools from a selection when planning a painting.* *Observe and explain the effects of using different size paint brushes (When I use ___ I can create___)* *Begin to experiment with different paint brush materials (watercolour, oil painting and acrylic)*	*Confidently and independently use all tools introduced previously Request specific tools without prompting when planning a painting.* *Confidently use different paint brush materials (watercolour, oil painting and acrylic)* *Explain and demonstrate the uses and effects of all tool introduced previously*

					Observe the effects of different sizes of brush types (When I use___ I can see___)	*brush types (I am going to use___ because___)*	
Colour		*Explore what happens when experimenting with mixing different colours (poster paint)* *Observing the results of colour mixing (I mixed __ and ___ and it made____)* *Primary colours: Know that red, yellow and blue are commonly referred to as the primary colours, meaning they are colours that cannot be made from mixing other colours together*	*Deliberately mix two or more colours to create another* *Explain how they have mixed the paint (I chose to mix __ and ___ to make ___)* *Mixing primary colours— know that: Blue + yellow = green Blue + red = purple Red + yellow = orange* *Secondary colours: Know that green, purple and orange (colours made from mixing primary colours) are commonly referred to as the secondary colours*	*Experiment with different shades of a a chosen colour by mixing in black* *Revisit colour mixing and understand relationships of primary and secondary colours* *Apply colour mixing skills to a project*	*Experiment with changing the temperature of the colour (e.g. cooling green by adding blue or warming it up using yellow)* *Observe how colours can create different feelings and how certain colours can seem 'warm' (red, orange, yellow) or 'cool' (blue, green, grey). Identify and describe the use of colour—thinking about how it sets the scene, creates an atmosphere or feeling*	*Confidently mix the colours desired for a particular effect.* *Experiment by creating different shades of a colour by adding amounts of black and different tints by adding amounts of white* *Blend colours together to create shadows and highlights*	*Confidently mix the colours and tones to create a particular emotion or meaning* *Confidently create different shades of a colour by adding amounts of black and different tints by adding amounts of white*	*Mix own colours for painting project, creating a palette to use.* *Able to recreate a colour mixed previously. (I will use ___ of ___ and ___ of ___ t make ___)*
Painting techniques		*Mark making using different tools: begin to create lines, dots, blobs and dashes*	*Mark making using different tools: confidently create lines, dots, blobs and dashes*	*Mark making using different tools: create deliberate patterns, lines and shapes demonstrating increasing control over painting tools*	*Mark making using different tools: Confidently paint from observation of a stimulus, replicating particular shapes or patterns*	*Mark making using different tools: Consider line, form and symmetry in carefully placing objects onto the landscape*	*Mark making using different tools: Consider light, space and design when filling their page.*	*Mark making using different tools: Consider and incorporate perspective into pieces of art.*
		Control: Begin to how much paint is loaded onto the tool *Begin to experiment with following lines and shapes to increase control over the tool e.g. Take a paintbrush(or other tool) for a walk*	*Control: Confidently control the amount of paint loaded onto a brush*	*Control: Confidently choose how much paint to load onto a brush according to need (e.g. more paint for a bigger area)*	*Control: confidently use paint to create horizontal, vertical and curved lines to create an intended image*	*Control: Confidently use different paint brushes and techniques to create specific effects (e.g. a large brush with a washing motion for background colours)*	*Control: Begin to use a detail brush to add small details over top of bigger painting*	*Control: confidently use a detail brush to add small details over top of bigger painting* *confidently use wet on wet watercolour techniques* *Experiment with dry brushing (watercolour)*
		Technique: Begin to experiment with dry brushing and splattering	*Technique: Confidently use dry brushing and splattering techniques* *Begin to experiment with washing (diluting poster paint with water to cover large areas)*	*Technique: Confidently use washing techniques (diluting poster paint with water to cover large areas)* *Begin to experiment with sponging and dabbing*	*Technique: Confidently use sponging and dabbing techniques* *Begin to experiment with stippling* *Gain confidence in using a flat wash of watercolour paint*	*Technique: Confidently use stippling techniques* *Experiment with wet on dry watercolour techniques*	*Technique: Confidently use wet on dry watercolour techniques* *Begin to use wet on wet watercolour techniques*	*Technique: Confidently use all techniques previously taught, incorporating them into design without prompting.* *Experiment with mixing techniques*

		Material: Experiment with different types of paint (poster, powder) Begin to experiment with the interplay between materials for example wax and watercolour Observe and discuss what happens when you mix poster paint and water Create texture in paint by adding different materials (flour, beads rice ect)	Material: Begin to mix poster paint with water to control consistency Experiment with mixing poster paint and PVA glue Discuss observations when mixing poster paint and PVA glue *(When I mix_____ I can create ___)*	Material: Experiment with painting on different surfaces e.g. fabric or clay	Material: Begin to experiment with adding water to watercolour paints Discuss the effect of adding more/less water on water colour paints	Material: Confidently choose which material to use for an intended project (e.g. type of paper, type of paint, texture of paint)	Material: Begin to mix different materials in one project for an intended effect (e.g. mixing paper and fabric and then painting over to a textured effect)	Material: Confidently mix different materials in one project for an intended effect (e.g. mixing paper and fabric and then painting over to a textured effect)
	Planning/ Choice	Choosing colours to use from a given range Choosing tools to use from a given range	Choose where and how to apply paint Beginning to plan which tools they want to use Ask for specific materials e.g. sugar paper, paint brushes	Confidently plan the materials needed for a project. Begin to justify their choice of materials	Choose which tool to use for a particular piece of art Confidently justify their choice of materials Begin to plan ideas for painting by recording in a sketchbook	Choose specific materials to paint on. Confidently plan ideas for painting by recording in a sketchbook Begin to evaluate final piece based on plan	Confidently choose material and tools and justify choices Make adjustments to plans in sketchbooks by listening to feedback Begin to choose from techniques already taught.	Choose artists/ artwork to be inspired by and justify choices Confidently choose from techniques already taught.
Building on from...		Previously the children have been exposed to simple colour mixing and began to control how they hold their paintbrush. They will also have used their fingers as well as other tools to spread paint around a paper or other material. In EYFS they build onto this by refining their control and discussing what they notice. They also begin to talk about colour shapes and the results of what they used.	In the EYFS the children have experimented with techniques, colours and shapes. This is built on in Year 1 where new tools and paintbrushes are introduced.	In Year 1 children have experimented with mixing different paint colours. This is a basis for creating shades of colours in Year 2. Children in Year 1 have been taught about different mark making techniques and now in Year 2 they are able to apply them.	In Year 2 children have now been taught how to use all of the different paint brush types. In year 3 they build on this by beginning to choose which one to use and why. Children also begin to play ideas in a sketchbook this year. They are building on from the drawing skills taught previously.			
Moving on to...		In order to access the Yr1 curriculum, the children need to have been exposed and had a chance to experiment with many different types of painting tools and materials. This will enable them to make choices about their tools in Year 1. They should also have an understanding of primary colours as well as simple colour mixing. This will help	In Year 2 children will focus on creating shades of a colour. To achieve this, in year one they should have a solid grounding of primary colours and secondary colours. They should be confident in using dry brushing and splattering techniques in order to use those skills when they revisit them in Year 3 and above	In Year 3 children will be able to exercise more choice and control over their painting. This means that In year 2 they need to have experience of using all of the different paintbrush types as well as different paints. In year 3 they begin to use watercolour paints which need a greater level of control. This builds upon the paintbrush control focus in year 2.				

	build their understanding of secondary colours in Year 1 *The children also should have had a go at the techniques specified for EYFS which will allow them to consolidate these skills in Year 1*					
Tier 3 Technical Language						
Featured Artist	*Matisse*					
Artists to be inspired by	Mondrian Kandinsky Paul Klee Kehinde Wiley	Tyree Guyton Zaria Forman - Climate change focus	Senecio, Paul Klee Alma Woodsey Thomas Ester Roi - hyper realism	Black Mesa Landscape Georgia O'Keeffe Savoy Alps, Matisse Anthony Wildig - local artist	Frieda Carlo Gustav Klimt Dorian Lynde - Identity focus	Salvador Dali Good contrast with Matisse - Horace Pippin

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9. produce creative work, exploring their ideas and recording their experiences
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Sculpture

		EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Context		*Nature*	*People*	*Nature*	*People*	*Nature*	*People*	*Nature*
Knowledge Development & Skill Development	Use of Tools	*Experiment with rollers, simple cutters and stamps* *Discuss the effects of these tools (I can use ___ and I can see___)*	*Confidently use rollers, simple cutters and stamps* *Experiment with brushes and different modeling tools (see CPD pack) to create texture*	*Confidently use all tools previously taught(cutters, stamps, rollers, brushes, modelling tools)* *Experiment with water to smooth air dry clay* *Begin to use scissors to create shapes from cardboard or cut balsa wood.*	*Confidently use all tools previously taught(cutters, stamps, rollers, brushes, modelling tools)* *Confidently create shapes using scissors* *Confidently use water to smooth air dry clay* *Use modelling tools to shapes foil and plastic wrap*	*Confidently use all tools previously taught(cutters, stamps, rollers, brushes, modelling tools, water, scissors)* *Begin to use cheese wire to cut clay* *Begin to use hacksaws for cutting wood*	*Confidently use all tools previously taught(cutters, stamps, rollers, brushes, modelling tools, water, scissors)* *Confidently use cheese wire to cut clay* *Confidently use hacksaws for cutting wood* *begin to mix tool use when mixing materials*	*Confidently use all tools previously taught (cutters, stamps, rollers, brushes, modelling tools, water, scissors, hacksaw, cheese wire)* *Mix tool use when mixing materials*

Techniques	*Technique:* Begin to roll dough or clay into balls. Join junk modelling materials using glue and tape. 'Warm up' air dry clay using hands. Join basic 3D shapes (e.g. a square and a pyramid to form a house). Experiment with squeezing and pulling techniques to shape clay/dough	*Technique:* Confidently use all techniques previously taught (squeezing and pulling). Experiment with rolling clay/dough into snakes and coiling or shaping. Experiment with pinching techniques to create texture and pattern in clay	*Technique:* Confidently use all techniques previously taught (squeezing, pulling rolling, coiling and pinching). Experiment with using scoring techniques to join clay together. Experiment with creating slip (clay mixed with lots of water) to join bits of clay together	*Technique:* Confidently use all techniques previously taught (squeezing, pulling rolling, coiling, pinching, creating slip). Experiment with carving details into the clay with tools. Experiment with creating holes or hollows in the clay with tools	*Technique:* Confidently use all techniques previously taught (squeezing, pulling rolling, coiling and pinching, creating slip and carving). Experiment with constructing a simple base for extending and modelling other shapes. Produce larger sculptures using pinch/ slab/ coil techniques	*Technique:* Confidently use all techniques previously taught (squeezing, pulling rolling, coiling and pinching, creating slip and carving, creating a base). Experiment with using slabbing techniques to build final pieces	*Technique:* Confidently use all techniques previously taught (squeezing, pulling rolling, coiling and pinching, creating slip and carving, creating a base and slabbing). Combine techniques for a desired effects
	Materials: Experiment with junk modelling using various household materials (cardboard, plastic bottles ect.). Experiment with malleable dough (e.g. play dough). Begin to explore molding with air dry clay	*Materials:* Confidently use junk modeling to carry out a specific idea. Confidently use malleable dough. Begin to use malleable dough to plan ideas. Experiment with air dry clay	*Materials:* Confidently use malleable dough to plan ideas. Confidently use air dry clay. Begin to experiment with wood and cardboard. Begin to experiment with Papier Mache	*Materials:* Confidently use all previously covered materials (junk modelling, malleable dough, air dry clay). Experiment with Papier mache. Experiment with Wood and Cardboard. Begin to experiment with foil and plastic	*Materials:* Confidently use all previously covered materials (junk modelling, malleable dough, air dry clay, wood, cardboard). Experiment with foil and plastic. Begin to experiment with mixing materials	*Materials:* Confidently use all previously covered materials (junk modelling, malleable dough, air dry clay, wood, cardboard, foil and plastic). Experiment with mixing materials	*Materials:* Confidently use all materials covered previously(junk modelling, malleable dough, air dry clay, wood, cardboard, foil and plastic). Confidently mix materials to create a desired effect
	Structure: Begin to form stable structures from junk modelling (should be able to stand up). Experiment with the stability of clay/dough (making it thinner/ thicker and observing the results) *(When I make the clay thin, i notice _____)*	*Structure:* Confidently change the thickness of clay/ dough to create structure. choose junk modeling materials carefully to create a stable structure. Discuss their choices *(I have chosen to use____ because ____)*	*Structure:* Experiment with using a base to create a papier mache mould (e.g. a balloon to make a rounded shape). Experiment with cutting wood and cardboard into strips to form structural frames	*Structure:* Confidently create bases for sculptures. Experiment with modelling over an armature e.g. newspaper frame for modroc.	*Structure:* confidently use an armature to model a sculpture. Experiment with juxtaposition(using contrasting textures, structures for an effect)	*Structure:* Confidently juxtapose contrasting materials, forms and shapes to create an effect. Experiment with different forms, lines and shapes to make the sculpture visually interesting	*Structure:* Confidently use all techniques previously taught. Discuss why they have chosen to use a particular technique *(I have chosen to use ___ because ___)*
Planning/ Choice	*Choosing materials to use from a range given. choosing tools from range given. explain what they have chosen (I have chosen ___ because ____)*	*Choosing junk modelling materials for an intended effect (I have chosen ___ because ____). Choosing to use either clay or malleable dough. Explain their choices*	*Plan how to create a particular shape (I want to create ___ so I will ___). Begin to plan how to use a base or mould to create a*	*Confidently plan to use a mould or base to create a desired effect. Begin to plan the use of materials from a range given*	*Confidently plan the use of materials previously covered. Begin to experiment with producing maquettes (small planning versions of*	*Experiment with producing maquettes (small planning versions of final piece) to plan ideas. Begin to plan to use mixed materials*	*Confidently create maquettes to use in the planning process. Confidently plan to use mixed materials. Confidently request specific tools, materials*

				structure (I will support ___ by ___)		final piece) to plan ideas using malleable dough	Begin to request specific tools, materials and support based on planning	and support based on planning
Building on from...								
Moving on to...								
Tier 3 Technical Language		dough clay model thick thin material hard soft 2D shapes Simple 3D Shapes	pinch pull squeeze coil shape texture pattern stable base structure	smooth slip score tools join layer frame mould papier mache abstract	base armature carve hollow model line value space form realism	maquette juxtaposition base slab extending collaboration composition architect assembling	mixed media slabbing silhouette symmetrical cityscape dimension decorative expose conceptual	technique medium mixture etching surrealism expressive
Featured Artist		Augusta Savage						
Artists to be inspired by	Andy Goldsworthy - Nature Art Robert Smithson - spirals El Anatsui - Modelling using bottle caps and materials Kate MccGwire - feathers Sarah Sze - Junk Modelling Michelle Reader	Anne Whitney Lynda Benglis - abstract human form	Anish Kapoor Rasheed Araeen Jill Townsley Takashi Murakami Tara Donovan - junk modelling	Swoon - street installation Allan Houser - Abstract	Barbara Hepworth Juliana Cerqueira Leite Courtney Mattison - coral reefs	Yinka Shonibare - Abstract Identity focus	Yayoi Kusama Filthy Luker - 'art attacks' installations

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Art Appreciation

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Context		*Nature*	*People*	*Nature*	*People*	*Nature*	*People*	*Nature*
Knowledge Development & Skill Development	*Use of Tools*							
	Techniques							

	Planning/ Choice							
Building on from...								
Moving on to...								
Tier 3 Technical Language								
Featured Artist								
Artists to be inspired by								