



# THE BOWLAND FEDERATION OF SCHOOLS

## ART CURRICULUM NARRATIVE Year 5 and 6



THE NATIONAL CURRICULUM	
<p><b>Purpose of study</b>            Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation</p>	<p><b>Aims</b>            The national curriculum for art and design aims to ensure that all pupils:</p> <ul style="list-style-type: none"> <li>§ produce creative work, exploring their ideas and recording their experiences</li> <li>§ become proficient in drawing, painting, sculpture and other art, craft and design techniques</li> <li>§ evaluate and analyse creative works using the language of art, craft and design</li> <li>§ know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms</li> </ul>

DISCIPLINARY KNOWLEDGE – THINKING AS An Artist			
Making Skills	Generating Ideas (Conceptual)	Knowledge (Factual)	Evaluation (Metacognition)
Procedural Knowledge Become proficient in drawing, painting, sculpture and other art, craft and design techniques  	Explore ideas Record Feelings & Experiences  	Learn great Artists, Craft & Design Learn how artists use formal elements	Evaluate and Analyse own & others work  

Upper Key Stage 2 TOPICS				
TITLE	Typography	Making Monotypes	Set Design Set Design, Making, Drawing, Sketchbooks	Mixed Media City and Landscapes

	Typography, Drawing, <b>Collage</b> , <b>Sketchbooks</b>	Printmaking (Monotype), Drawing, Painting, Collage, Sketchbooks		Painting, Drawing, Sketchbooks
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CONCEPT

That when designers work with fonts and layout it is called Typography.

That we can use the way words look to help us communicate ideas and emotions.

That we can create our own typography and combine it with other visual elements to make artwork about chosen themes.

That Monotype is a process where we make images by transferring ink from one surface to another to make a single print.

That we can use the “distance” that monotype gives us between mark making and outcome to make images with texture and a sense of history/process.

That we can combine monotype with other disciplines such as painting and collage.

That we can make art by expressing our own personal response to literature or film.

That designers and makers design “sets” which form the backdrop/props to give context to drama (theatre, film or animation).

That we can use many disciplines including painting, making, drawing to create sets, as well as thinking about lighting, scale, perspective, composition, and sound.

That we can create our own “sets” to create models for theatre design, or backgrounds for an animation.

That we can take our inspiration from the sources of literature or music to inform our creative response and to capture the essence of the drama.

That artists use a variety of media often combining it in inventive ways, to capture the energy and spirit of land or city scapes.

That artists often work outside (plein air) so that all their senses can be used to inform the work.

That as artists we are able to experiment with materials, combining them to see what happens. We can feel free and safe to take creative risks, without fear of getting things “wrong”.

That we can share our artistic discoveries with, and be inspired by each other.

That we can use sketchbooks to focus this exploration and we do not always need to create an “end result” – sometimes the exploratory journey is more than enough.

	<p>Learning Focus</p> <p>Children are introduced to typography design and they explore how they can create their own fonts and designs.</p> <p>Children explore how we can use visual letters and other elements to help convey ideas and emotions.</p> <p>Study the works of Louise Fili, Grayson Perry, Paula Scher and Chris Kenny</p> <p>They are introduced to the work of an artist and a designer who have both used lettering combined with maps to produce maps which tell stories.</p> <p>Children then go on to create their own visual and often three dimensional maps.</p> <p><b>Key Questions</b></p> <p>Can I explain that Typography is the visual art of creating and arranging letters and words on a page to help communicate ideas or emotions?</p> <p>How do artists work with typography?</p>	<p>Learning Focus</p> <p>Children explore the process of making monotypes. The pathway starts with an introduction to monotypes, and then children explore the work of an artist who uses monotypes to build sculptures and installations.</p> <p>Pupils develop their mark making skills through a simple warm up exercise, before focussing upon a project which gives them the opportunity to use the monotype process (combined with painting and collage) to make a “zine”, inspired by a piece of poetry. The pathway provides two ways of making monotypes according to the space and time you have available.</p> <p>Study the works of Kevork Mourad, Lyndsey Ingram and Andy Warhol</p> <p>Throughout the project pupils use sketchbooks to collect ideas, test methods, and explore colour, line and mark making.</p> <p><b>Key Questions</b></p>	<p>Learning Focus</p> <p>Pupils explore the work of set designers – in the first instance a set designer that works in theatre, and in the second instance a maker that creates sets for animation.</p> <p>Pupils go on to explore how they can create their own model set, inspired by a creative stimulus (poetry, prose, film or music).</p> <p>Study the works of Rae Smith, Fausto Melotti, Tiny Inventions, Rose Hurley and Gabby Savage-Dickson</p> <p>Sketchbooks are used throughout to brainstorm, record, test and reflect.</p> <p><b>Key Questions</b></p> <p>How do artists use their skills to build sets for theatre or animation, inspired by literature, film, poetry or music?</p> <p>Can I articulate and share my response to their work?</p> <p>Can I respond to a suggested stimulus (poetry, prose, music or short film) and design and build a model set which conveys my interpretation of the mood/narrative of the original stimulus?</p>	<p>Learning Focus</p> <p>Children are introduced to the idea that artists don't just work in studios – instead they get out into the world and draw and paint from life, inspired by the land and city scapes where they live.</p> <p>Pupils also see how artists use their creative freedom to explore ways of working which involve different materials and media.</p> <p>Study the works of Vanessa Gardiner, Shoreditch Sketcher, Kittie Jones and LS Lowry</p> <p>Pupils extend and adapt existing sketchbooks so that they can make drawings/paintings at different scales and ratios. They are enabled to take creative risks, explore and experiment, without the pressure of having to “produce” an end result.</p> <p>Pupils are given the freedom to use mixed medium in ways which</p>
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<p>Can I share my thoughts on their work?</p> <p>Can I create my own letters in a playful way using cutting and collage?</p> <p>Can I reflect upon what I like about the letters I have made?</p> <p>Can I draw my own letters using pen and pencil inspired by objects I have chosen around me?</p> <p>Can I use my sketchbooks for referencing, collecting and testing ideas, and reflecting?</p> <p>Can I make my drawings appear visually stronger by working over maps or newspaper to make my marks stronger?</p> <p>How do some artists use their typography skills and drawing skills to make maps which are personal to them?</p> <p>Can I reflect upon what I think their maps mean, what I like about them, and what interests me?</p> <p>Can I use my mark making, cutting and collage skills to create my own visual map, using symbols, drawn elements and typography to express themes which are important to me?</p> <p>Can I share my work with the class, reflect upon what was successful</p>	<p>What is a Monotype?</p> <p>How do artists use monotypes in their work?</p> <p>Can I share my response to their work?</p> <p>Can I study drawings made by other artists and identify particular marks they have used in their drawings?</p> <p>Can I use my sketchbook to create a collect of marks for me to use later?</p> <p>Can I listen to a piece of poetry and think about how the piece evokes colours, lines, shapes and words in my head, and can I use these to create imagery which captures the mood of the piece of poetry?</p> <p>Can I use my sketchbook to explore my ideas?</p> <p>Can I use my mark making skills to create exciting monotypes, combining the process with painting and collage?</p> <p>Can I share my thinking and outcomes with my classmates. I can listen to their views and respond?</p>	<p>Can I use my sketchbook to brainstorm ideas, jot down thoughts, test materials, record and reflect?</p> <p>Can I share my process and outcome with my classmates, articulating my ideas and methods. I can listen to their feedback and take it on board?</p> <p>Can I appreciate the artwork made by my classmates and share my response to their work?</p> <p>Can I take photographs or film of my artwork thinking about presentation, lighting, focus and composition?</p> <p>Can I use my animation set as backdrop to an animation?</p>	<p>suit them and their subject matter.</p> <p><b>Key Questions</b></p> <p>How do artists respond to land and city scapes in various ways by using inventive mixed media combinations?</p> <p>How do artists work outside amongst the land and city scapes which inspire them, and how do they use all their senses to capture the spirit of the place?</p> <p>Can I share my response to their work?</p> <p>Can I extend my sketchbook thinking creatively about how I can change the pages giving myself different sizes and shapes of paper to work on?</p> <p>Can I use my sketchbook to explore and experiment?</p> <p>Can I take creative risks and be able to reflect upon what worked and what didn't work?</p> <p>Can I continue my exploratory work outside the sketchbooks, bringing my</p>
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	and been able to give useful feedback on the work of my peers?		Can I share my response to the artwork made by my classmates.  I can photograph my work, thinking about lighting, focus and composition?			“sketchbook way of thinking” to larger sheets of paper?  Can I share my journey and discoveries with others and am able to reflect upon what I have learnt?  Can I appreciate and be inspired by the work of my classmates, and I can share my response to their work?		
VOCABULARY	High Frequency VOCABULARY Shadow design	Subject Specific VOCABULARY Font Layout Typography Shade Pressures Scale of pencil font	High Frequency VOCABULARY  Ink Colourful Bright	Subject Specific VOCABULARY Monotype Print Texture Complementary Contrasting Warm colours Cold colours	High Frequency VOCABULARY  Stimulus designer	Subject Specific VOCABULARY Set Design model animation	HIGH FREQUENCY VOCABULARY  Mixed media	SUBJECT SPECIFIC VOCABULARY Shade Tint Tone Hue Scale Landscape Cityscape Foreground background

TITLE	Architecture Dream big or small! Architecture, Drawing, Sketchbooks	Fashion Design Fashion, Painting, Collage, Sketchbooks	2D drawing to 3D Making Drawing, sculpture, graphic design, collage, sketchbooks
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<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Key Questions / CONCEPT</p>	<p>That architects have a responsibility to design buildings which help make our world a better place, including thinking about the environmental impact of the buildings they design.</p> <p>That we can make creative choices which both serves ourselves as individuals and the communities we belong to.</p> <p>That we can use form, structure, materials, and scale to design innovative buildings.</p> <p>That we can build architectural models to test out our ideas and share our vision.</p>	<p>That designers bring their own culture, experiences and passions into their designs, for other people.</p> <p>That as individuals we can grow our experience of the world by experiencing (seeing, listening, taking the time to understand) the creativity expressed by other people.</p> <p>That we can use colour, pattern, line, shape, form, material, texture to express our creativity.</p> <p>That when we design fashion, we can understand what it might feel like to wear the clothes. How would they change the person wearing or seeing them?</p> <p>That when we design clothes, we can build an awareness of how 2d shapes might become 3d forms</p>	<p>That drawing and making have a close relationship.</p> <p>That drawing can be used to transform a two dimensional surface, which can be manipulated to make a three dimensional object.</p> <p>That when we transform two dimensional surfaces we can use line, mark making, value, shape, colour, pattern and composition to help us create our artwork.</p> <p>That we can use methods such as the grid method and looking at negative space to help us draw.</p> <p>That there is a challenge involved in bringing two dimensions to 3 dimensions which we can solve with a combination of invention and logic.</p>
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BIG IDEAS/KEY QUESTIONS/LEARNING FOCUS

Children are opened to the idea that artists and designers have responsibilities, in the case of architects to design homes that help us have a brighter future.

Children discuss as a class if it is best to design aspirational homes which make us feel good to live in, or tiny homes which benefit the environment. Or perhaps we can do both?

**Study the work of** Zaha Hadid , Antoni Gaudi Maxwell and Tuke Louis Henri Sullivan

Children explore the work of architects and individual builder/designers, and use sketchbooks and drawing to collect, process and reflect upon ideas.

Children then go on to build an architectural model of their aspirational home or tiny house, before sharing as a class to see the village that has been made

**Key Questions**

What is meant by domestic architecture?

What is The Tiny House movement?

Can I discuss with the class how both these ways of designing might affect our lives?

Can I use my sketchbook to collect, record and reflect my ideas and thoughts?

Children are introduced to the idea that design is often about relationships – between the designer/artist and the person who then sees, buys or wears the end result. Where and how do the experiences and passions of both designer and viewer meet? How is one affected by the other and what can we learn from each other?

Children are introduced to contemporary fashion designers and use sketchbooks to record things about the designers which interest them, or to note ways of working which may be useful.

**Study the work of** Alice Fox Rahul Mishra, Pyer Moss , Tatyana Antoun, Hormazd Narielwalla

Pupils are then given a design brief and invited to make their own designs, again working in sketchbooks to explore and test, before making decorate papers through which they can bring their designs to life in 2d or 3d.

**Key Questions**

Can I explore the work of contemporary fashion designers and I can see how their interests and experiences feed into their work?

Can I share my own response to their work, articulating what I like or don't like about their work?

Children either 1) working towards a piece of sculpture, or 2) working towards graphic design/packaging.

Both options allow children to explore the idea that drawing as a 2 dimensional activity can be used to transform surfaces which can then be manipulated into a 3 dimensional object.

Along the way, children explore how mark making, line, tonal value, colour, shape, and composition can be used to inform the final piece.

The sculptural project additional includes two methods to help build drawing skills: looking at negative space and grid drawing.

The graphic design packaging project includes typography.

Study the work of Lubaina Himid and Claire Harrup.

**Key Questions**

Can I explore artists who use their drawing skills to make objects, and I can share my responses to their work, thinking about their intention and outcome?

Can I use my sketchbook to record and reflect, collecting the ideas and approaches I like which I see other artists use?.

	<p>Can I make larger drawings working from still imagery, using various drawing techniques for fifteen or so minutes?</p> <p>Can I explore how line, form, structure, material, and scale are all used to make architecture interesting, and help the designer meet the design brief?</p> <p>Can I make an architectural model using the 'design through making' technique, using my sketchbook to help free my imagination?</p> <p>Can I present my work, reflect and share it with my classmates?</p> <p>Can I respond to the work of my classmates, sharing my thoughts about their work in relation to the architecture we looked at during the project?</p> <p>Can I photograph my work considering lighting, focus and composition?</p>	<p>Can I use my sketchbook to make visual notes to capture key ideas about how the designers work?</p> <p>Can I listen to a design brief, and use my sketchbook to generate and test ideas, explore colour, line, shape, pattern in response to the brief?</p> <p>Can I use my sketchbook work to inform how I make a 2d (or 3d) design, using paint, paper and collage?</p> <p>Can I understand how 2d shapes can become 3d form and the relationship they have to our bodies?</p> <p>Can I share my designs and outcomes with my classmates and articulate my journey?</p> <p>Can I listen to their feedback and respond?</p> <p>Can I appreciate the work of my classmates and reflect upon similarities and differences?</p>	<p>Can I use line, mark making, tonal values, colour, shape and composition to make my work interesting?</p> <p>Can I use negative space and the grid method to help me see and draw?</p> <p>Can I explore typography and design lettering which is fit for purpose?</p> <p>Can I transform my drawing into a three dimensional object?</p> <p>Can I share my work with others, and talk about my intention and the outcome?</p> <p>Can I listen to their response and take their feedback on board?</p> <p>Can I appreciate the work of my classmates?</p> <p>Can I listen to their intentions and share my response to their work?</p> <p>Can I photograph my three dimensional work, thinking about presentation, lighting, focus and composition?</p>
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VOCABULARY	High Frequency VOCABULARY	Subject Specific VOCABULARY	High Frequency VOCABULARY	Subject Specific VOCABULARY	High Frequency VOCABULARY	Subject Specific VOCABULARY
	Architect Environment Builder Designer model	Form Structure Scale Slip Construct Join Recycled Man made	Fashion Contemporary designer	Thick Thin Rough Smooth Swirling patterned 3D Flat Natural Subtle Complex Complementary Contrasting	3D 2D Surface drawing	Mark making Line Tonal value Colour Shape Composition Negative space Grid drawing Typography Graphic design

TITLE	Activism Printing, Collaging, Drawing	Brave Colour Installation Art, Sketchbooks	Exploring Identity Collage, Drawing, Sketchbooks
Key Questions / CONCEPT	<p>That artists can use art as a way to express their opinions, using their skills to speak for sectors of society.</p> <p>That artists acting as activists often use print because it allows them to duplicate and distribute their message.</p> <p>That a carefully chosen image can be a powerful way to communicate as it is direct and crosses boundaries of language.</p> <p>That through art as activism we can come together.</p>	<p>That as humans we react emotionally to colour.</p> <p>That artists can create immersive environments using colour, light, form and sometimes sound to create a transformative experience for others.</p> <p>That we can use colour in a brave and inventive way, trying new colour combinations and exploring the relationship between colour and form.</p> <p>That we can test ideas, use our imagination, and share our vision with others by creating 2 and 3 dimensional models</p>	<p>That artists embrace the things which make them who they are: their culture, background, experiences, passions – and use these in their work to help them create work which others can relate to.</p> <p>That people are the sum of lots of different experiences, and that through art we can explore our identity.</p> <p>That we can use techniques such as working with layers to help create imagery which reflects the complex nature of our identities.</p> <p>That as viewers we can then “read” imagery made by other people, unpicking imagery, line, shape, colour to help us understand the experience of the artist.</p>

<p>BIG IDEAS/KEY QUESTIONS/LEARNING FOCUS</p>	<p>Children are introduced to the idea that they can use art as a way of sharing their passions and interests with their peers and community.</p> <p>Children are introduced to artists who are activists, and then pupils identify and voice the things they care about as individuals.</p> <p>There is then a choice of projects: the class can either make posters or zines, using collage, <b>print</b> and drawing.</p> <p>Study the work of Luba Lukova, Faith Ringgold, Shepard Fairey and Banksy</p> <p><b>Key Questions</b></p> <p>How do artists use their skills to make art which speaks about things which matter, often on behalf of whole communities?</p> <p>Can I explore what I care about, and find ways I might share my ideas with us.</p> <p>Can I create visuals and text which communicate my message?</p> <p>Can I use line, shape and colour to make my artwork?</p> <p>Can I use typography to make my messages stand out?</p> <p><b>Can I combine different techniques such as print, collage and drawing?</b></p>	<p>Pupils are enabled to explore colour in a very personal and intuitive way.</p> <p>Taking inspiration from artists who use colour, light and form to create immersive installations, pupils are encouraged to create (propose) their own art work. They are enabled to imagine “what if...?” and encouraged to share their vision or imagining with others through mock-up artworks and models.</p> <p>Recognising pupils growing ability to articulate their thoughts and understand that we can use art to bring people together through sharing common experiences, such as how our bodies and minds react in certain colourful environments, pupils are empowered to create their own response to simple sculptural challenges.</p> <p>Pupils use sketchbooks throughout to record, test and reflect.</p> <p><b>Study the work of</b> Olafur Eliasson</p> <p>Yinka Ilori, Morag Myerscough, Liz West</p>	<p>Children are introduced to artists who explore their identity within their art.</p> <p>Pupils explore how artists use various aspects of their identity, creating imagery which explores many different aspects within one image by using layers and juxtaposition.</p> <p>Children listen to how the artists construct their work, before working physically in drawing and collage or digitally on a tablet to make their own layered and constructed portrait.</p> <p>Pupils also use sketchbook throughout to help them generate ideas, experiment with materials and techniques, and record and reflect.</p> <p><b>Key Questions</b></p> <p>How do artists explore their identity by creating layered and constructed images?</p> <p>Can I share my response to their work with my classmates?</p> <p>Can I use my curiosity to think about how I might adapt techniques and processes to suit me?</p> <p>Can I use my sketchbook to record, generate ideas, test, reflect and record?</p>
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	<p><b>Can I use collage as a means of extending work from initial ideas?</b>  <b>Can I independently select a range of media to produce a collaged image?</b>  <b>Can I overlay colours and prints?</b>  <b>Can I combine different print techniques within the same pieces of artwork?</b></p> <p>Can I reflect and articulate about my own artwork and artwork made by my classmates?</p>		<p><b>Key Questions</b></p> <p>Can I explore the work of installation artists who use colour, light and form to create immersive environments?</p> <p>Can I imagine what it might be like to be in those environments, and to share my thoughts with others?</p> <p>Can I respond to a creative challenge or stimulus, research the area, and make a creative response?</p> <p>Can I create a 3d model or 2d artwork which shares my vision with others?</p> <p>Can I use a sketchbook to focus my exploration of colour, taking time to record thoughts, test ideas and reflect?</p> <p>Can I take photos of my artwork, thinking about focus, lighting and composition?</p> <p>Can I present my ideas and vision to others, articulate my thoughts and listen to the response of my classmates, taking on board their feedback?</p> <p>Can I listen to the creative ideas of others, and share my feedback about their work?</p>		<p>Can I work digitally or physically to create a layered portrait to explore aspects of my identity, thinking about line, shape, colour, texture and meaning?</p> <p>Can I share my work with my classmates, articulate how I feel about the journey and outcome?</p> <p>Can I listen to feedback from my classmates and respond?</p> <p>Can I appreciate the work of my classmates and I can reflect upon the differences and similarities of their work (and experience) to mine?</p> <p>Can I share my response to their work?</p> <p>Can I take photographs of my artwork, thinking about lighting, focus and composition?</p>	
VOCABULARY	<p>High Frequency VOCABULARY</p> <p>Activist Passion</p>	<p>Subject Specific VOCABULARY</p> <p>Line Shape Colour</p>	<p>High Frequency VOCABULARY</p> <p>Lighting Composition</p>	<p>Subject Specific VOCABULARY</p> <p>Colour Light Form</p>	<p>High Frequency VOCABULARY</p> <p>Layered Images Constructed</p>	<p>Subject Specific VOCABULARY</p> <p>Line Shape Colour</p>

	Individual Community	Print Collage Drawing Typography		3d model 2d artwork Colour		Texture Lighting Focus Composition juxtaposition
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TITLE	Take a Seat Design, Making, Drawing, SKetchbooks	Shadow Puppets Making, Drawing, Sketchbooks	
Key Questions / CONCEPT	<p>That artists who create furniture are often called craftspeople or designers.</p> <p>That furniture is more than just practical – designers and craftspeople produce furniture which reflects the era or culture it is made in, or the personality of the maker.</p> <p>That as artists, we can use a variety of materials to design and make our own model chairs. The chairs we make can reflect our personality, and be enjoyed by others.</p> <p>There are certain requirements for a chair to be a chair (4 legs and a back?) – but we can be as imaginative as we like.</p> <p>We can think about the form, structure, material and texture, as well as the way the chair is constructed, to help us make our chair unique.</p>	<p>That there are many traditions of using intricate cut outs as shadow puppets to narrate archetypal stories.</p> <p>That artists and craftspeople adapt the traditions they inherit to make them their own, and to reflect the culture they live in.</p> <p>That we can take inspiration from other artists and cultures and make the processes and techniques our own by using materials, tools and narratives which are important to us.</p> <p>That we can work in collaboration with others to make a shared experience</p>	
BIG IDEAS/KEY QUESTIONS/LEARNING FOCUS	<p>Children are introduced to the work of a craftsman/designer, and they explore how the artist brings his personality to his work.</p> <p>Study the work of Yinka Ilori</p> <p>Charles and Ray Eames and Michael Thonet</p>	<p>Children explore both traditional and contemporary artists and craftspeople using intricate cutouts to create artwork which is meaningful to the culture in which it is created.</p>	

	<p>They go on to explore chair design over the centuries to understand how furniture can reflect or define the age in which it was made.</p> <p>Children then use a warm up making exercise to remind themselves that they can be inventive in their making, and that the things they make can communicate ideas to other people. Finally children go on to make their own chair (a model of) using the Design Through making technique.</p> <p><b>Key Questions</b></p> <p>Can I explore the work of a craftsperson / designer and seen how they bring personality to their work?</p> <p>How has chair design has changed through the ages?</p> <p>Can I use my sketchbook to make visual notes to record and reflect?</p> <p>Can I experiment with how I can make mini sculptures with lots of different materials guided by a short sentence to help me?</p> <p>Can I use the Design Through Making technique to make a model of a chair which expresses an aspect of my personality?</p> <p>Can I see how my sketchbook exploration helped me work towards my final outcome, and I can see what I like and what I would like to do differently?</p>	<p>Pupils explore how they can take inspiration from other artists and craftspeople, and adapt ideas to suit their own way of working.</p> <p>Study the work of Lotte Reiniger, Matisse Wayang, Phillip Otto Runge, Pippa Dylaga, Thomas Witte</p> <p>Pupils create puppets working in collaboration.</p> <p>Sketchbooks are used throughout to record, generate ideas, test and reflect</p> <p><b>Key Questions</b></p> <p>How do artists and craftspeople use their interest in cut outs to generate imagery?</p> <p>Can I share my response to their work with my classmates?</p> <p>Can I use my curiosity to think about how I might adapt techniques and processes to suit me?</p> <p>Can I use my sketchbook to record, generate ideas, test ideas and reflect?</p> <p>Can I make a shadow puppet thinking about how the qualities of the materials I use affect the final outcome?</p>	
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	<p>Can I present and share my work, and talk about it with my classmates, and listen to their responses to my work?</p> <p>Can I respond to the work made by my classmates and I can share my thoughts?</p> <p>Can I take photographs of my work, thinking about focus, light and composition?</p>		<p>Can I manipulate the materials using tools so that the puppets I make have character and expression?</p> <p>Can I make my puppets move in simple ways by articulating them?</p> <p>Can I work with my peers to create a collaborative experience?</p> <p>Can I share my work, as a team, and share and listen to feedback?</p> <p>Can I give my feedback to the work of other teams, and appreciate the differences and similarities of their work to ours?</p> <p>Can I photograph or film our puppets and performance?</p>		
VOCABULARY	<p>High Frequency VOCABULARY</p> <p>Furniture Design personality</p> <p>Sculpture Connect</p>	<p>Subject Specific VOCABULARY</p> <p>Light Focus Composition Materials Form Structure</p>	<p>High Frequency VOCABULARY</p> <p>Lighting Composition Shadow Puppet Edges Character Expression</p>	<p>Subject Specific VOCABULARY</p> <p>Colour Light Form 3d model 2d artwork Negative space Cut outs</p>	