



Class	Cycle	Autumn	Spring	Summer
N/R	A	<p><b>Portraiture and Identity</b></p> <ul style="list-style-type: none"> <li>Study Giotto’s Madonna face detail. Encourage children to notice the eyes, round faces, and gentle expressions. Compare to simple baby photos to discuss features (eyes, nose, smile).</li> <li>Explore face shapes and lines. Use finger or twig to draw circles and smiles—focus on “I can make eyes” and “I can make a mouth.”</li> <li>Make faces using natural tools. Paint a face using leaves or sticks to draw, adding simple features.</li> <li>Add symbolic mark-making. Introduce heart or halo idea—“We add love/holy signs to our faces”—using second colour.</li> <li>Compose personal portrait. Paint their own face on paper, choosing shape, colour, and a symbol that shows how they feel.</li> <li>Reflect and talk about choices. Encourage children to describe their work: “I used blue for calm, I drew a yellow halo because I am happy”</li> </ul> <p><b>Medium:</b> Finger-paint/self-portrait with mark-making  <b>Disciplinary Focus:</b> How artists use simple lines and marks to create feelings in faces..  <b>Artist/Artwork Focus:</b> Giotto- Maddona and Child  <b>Final Piece:</b> Simple face portrait with natural mark-making (e.g. finger-paints), including symbolic element like heart or halo</p>	<p><b>Narrative and Sequential Art</b></p> <ul style="list-style-type: none"> <li>Study Alemagna’s artwork and storytelling – look at how her pictures show small events in order (walking in rain, discovering objects, quiet moments).</li> <li>Identify your own sequence of favourite things or daily moments – e.g., playing, snack, drawing, story.</li> <li>Use cut paper and texture (felt, card, fabric scraps) to represent places and actions.</li> <li>Use colour and line to show mood – e.g., rainy blues, cosy orange.</li> <li>Arrange in a left-to-right sequence using simple borders or strips.</li> <li>Add simple marks or symbols (e.g., hearts, swirls, movement lines) and describe what happens.</li> </ul> <p><b>Medium:</b> Collage/Mixed Media  <b>Disciplinary Focus:</b> How artists tell stories using pictures in sequence.  <b>Artist/Artwork Focus:</b> A Magical Do-Nothing Day by Beatrice Alemanga  <b>Final Piece:</b> Create a 3–panel visual sequence using paper shapes, textures, and drawn features to tell a personal story (e.g., a walk, bath time, snack time, bedtime).</p>	<p><b>Sculpture and Form</b></p> <ul style="list-style-type: none"> <li>Look at Sayaka Ganz’s animal sculptures made from recycled plastic. Focus on how she shows movement using curved lines and layered pieces.</li> <li>Talk about favourite animals and how they move (e.g., fly, jump, run). Choose an animal to represent.</li> <li>Select materials (e.g., bottle caps, strips of paper, plastic forks) and colours that match your animal’s motion or texture (e.g., feathers for flying, layered paper for fur).</li> <li>Stick, bend, and layer materials onto a simple cut-out animal shape. Focus on flow and direction.</li> <li>Arrange sculptures in a group scene, like a jungle or ocean, and observe how different pieces work together.</li> <li>Reflect and respond: What part looks fastest? Where is your animal going? Photograph and label the work with an adult’s help.</li> </ul> <p><b>Medium:</b> Recycled Materials  <b>Disciplinary Focus:</b> How artists use recycled materials and flowing shapes to show movement and form.  <b>Artist/Artwork Focus:</b> Sayaka Ganz  <b>Final Piece:</b> Create a collaborative sculpture of animals in motion using plastic pieces, paper scraps, and card to represent flowing forms inspired by Sayaka Ganz’s work.</p>



	<p><b>B</b></p>	<p><b>Sacred Architecture and Symbolism</b></p> <ul style="list-style-type: none"> <li>• Use lines to represent simple shapes such as rectangles, arches, and domes to form churches and windows</li> <li>• Choose colours for symbolic meaning (e.g. red for love, yellow for light, blue for peace), based on stained glass work</li> <li>• Use paint and collage materials purposefully — arrange shapes to form a church structure and glue pieces with control</li> <li>• Use tools with control (e.g. holding paintbrush with tripod grip, cutting with safety scissors, dabbing with sponge)</li> <li>• Describe features of art verbally using early vocabulary (e.g. “This is a round window”, “I chose blue for the sky”)</li> <li>• Make choices to improve work (e.g. adding a cross, changing colour to make it brighter)</li> </ul> <p><b>Medium:</b> Paint and Collage on Card</p> <p><b>Disciplinary Focus:</b> How artists use colour and shape to tell stories in religious places. Choose and arrange colours and forms to express ideas through design.</p> <p><b>Artist/Artwork Focus:</b> Marc Chagall-Peace Window</p> <p><b>Final Piece:</b> Card and paper collage model of a local church, featuring painted stained-glass windows and Christian symbols such as crosses</p>	<p><b>Emotion and Abstraction</b></p> <ul style="list-style-type: none"> <li>• Use lines and shapes to represent simple forms such as houses, people, or animals (e.g. circles for faces, rectangles for buildings)</li> <li>• Choose colours to match feelings or events (e.g. yellow for happy days, blue for quiet moments, red for excitement)</li> <li>• Use brushes and sponges to build texture and cover areas of colour with control (e.g. dabbing, swirling, brushing long strokes)</li> <li>• Combine painting with collage by tearing and layering painted papers (as Eric Carle does in his illustrations)</li> <li>• Describe parts of the artwork using full sentences (e.g. “I used red because the party was fun”, “The tree is big like the one in my garden”)</li> <li>• Make changes to work after looking again (e.g. add more detail to faces or buildings, add something you forgot like the sun or a friend)</li> </ul> <p><b>Medium:</b> Paint and textured collage</p> <p><b>Disciplinary Focus:</b> How artists use expressive colour and simple shapes to tell stories.</p> <p><b>Artist/Artwork Focus:</b> Eric Carle-The Very Hungry Caterpillar Illustrations</p> <p><b>Final Piece:</b> Paint a scene from a personal memory or favourite story using expressive colour and simplified shapes to represent people and places. Include elements of textured layering inspired by Eric Carle.</p>	<p><b>Installation and Environmental Identity</b></p> <ul style="list-style-type: none"> <li>• Use 3D forms to represent familiar shapes in space (e.g., towers, bridges, houses, playgrounds) using boxes, tubes, and cylinders</li> <li>• Select and join materials in ways that reflect a planned idea (e.g., choose a wide tube for a slide, glue boxes to form a tower)</li> <li>• Explore balance and connection by combining shapes safely and securely (e.g., stacking, slotting, using tabs and flaps)</li> <li>• Add colour and texture with paint, collage, or marker to decorate the forms and suggest use or feeling (e.g., bright for fun, soft for quiet areas)</li> <li>• Describe what they’ve made using words like “tall,” “safe,” “colourful,” “joined,” and explain how different parts work (e.g., “This is a slide because it’s steep”)</li> </ul> <p><b>Medium:</b> Junk modelling – cardboard, tubes, recycled plastics)</p> <p><b>Disciplinary Focus:</b> How artists build imaginary spaces using shape, colour, and balance. Choose and join materials to create places that are playful and personal.</p> <p><b>Artist/Artwork Focus:</b> Isek Kinglez-Ville Fantome.</p> <p><b>Final Piece:</b> Construct a model playground or imaginary city structure using junk materials (e.g. cardboard tubes, tissue boxes, recycled materials)</p>
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<p><b>1/2</b></p>	<p><b>A</b></p>	<p><b>Portraiture and Identity</b></p> <ul style="list-style-type: none"> <li>• Study Giotto's religious portrait of Saint Francis, identifying use of outline and symbol. Compare to Fra Angelico's angelic portraits to see how different techniques and softness of form can portray emotion.</li> <li>• Draw facial outlines with more accuracy (ovals)</li> <li>• Place features with spatial awareness (middle of face)</li> <li>• Use symbols for emotion (heart, halo)</li> <li>• Add simple detail to features (lashes, teeth)</li> <li>• Control pencil for outlines (firm pressure, soft edges) and crayon for symbolic colour application (layering, blending)"</li> </ul> <p><b>Medium:</b> Pencil  <b>Disciplinary Focus:</b> Drawing with attention to line and outline; adding symbolic meaning using colour and shape  <b>Artist/Artwork Focus:</b> Giotto-Portrait of St Francis  <b>Final Piece:</b> Self-portrait drawing using pencil and crayon with symbolic religious shapes (cross, dove, heart)</p>	<p><b>Narrative and Sequential Art</b></p> <ul style="list-style-type: none"> <li>• Study Faith Ringgold's 'Tar Beach' quilt to explore storytelling through pattern and colour. Compare to Jacob Lawrence's painted scenes of community life and Beatrix Potter's illustrated storybooks.</li> <li>• Illustrate story moments with people and setting</li> <li>• Use cut shapes and collage to build scenes</li> <li>• Add speech bubbles or labels to show meaning</li> <li>• Use overlapping for depth (people behind walls)</li> <li>• Show sequence in layout (timeline)</li> </ul> <p><b>Medium:</b> Collage  <b>Disciplinary Focus:</b> Using paper collage to sequence a visual story through layered colour and shape  <b>Artist/Artwork Focus:</b> Faith Ringgold-Tar Beach  <b>Final Piece:</b> Create a three-part paper collage showing the beginning, middle, and end of a familiar traditional tale using colour, shape, and texture for storytelling clarity</p>	<p><b>Sculpture and Form</b></p> <ul style="list-style-type: none"> <li>• Study Andy Goldsworthy's natural sculptures made from leaves and stones. Compare to Richard Long's land art paths and Nils-Udo's nature installations that use nests and petals.</li> <li>• Roll and flatten clay (slab and ball forms)</li> <li>• Use tools to press pattern (leaf, stick, stamp)</li> <li>• Construct a standing model with balance</li> <li>• Identify natural forms (shell, bark)</li> <li>• Decorate surface with painted wash</li> </ul> <p><b>Medium:</b> Clay  <b>Disciplinary Focus:</b> Creating 3D characters using facial and emotional features  <b>Artist/Artwork Focus:</b> Andy Goldsworthy-Natural Form Sculpture  <b>Final Piece:</b> Sculpt a small animal form from clay using rolling and pinching techniques, then paint it using naturalistic colours inspired by observed wildlife.</p>
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	<b>B</b>	<p><b>Sacred Architecture and Symbolism</b></p> <ul style="list-style-type: none"> <li>• Study The Last Supper by Leonardo da Vinci. Explore how he uses facial expression, group positioning, and gesture to tell a story. Compare with Fra Angelico’s serene portraiture and Caravaggio’s dramatic religious faces.</li> <li>• Sketch a simple face outline using ovals and guiding lines to place eyes, nose, and mouth in proportion.</li> <li>• Explore how eyebrows, mouths, and tilt of head can show different feelings (joy, sadness, betrayal, awe).</li> <li>• Use graphite to add tone (light/dark) to show form (e.g. cheekbones, nose, eyes), using blending (finger or smudger).</li> <li>• Add pastel to create highlights and bring warmth to skin, robes, or background areas.</li> <li>• Compose a biblical figure’s portrait using tone and gesture to reflect a moment of reflection or emotion.</li> </ul> <p><b>Medium:</b> Graphite and Pastel <b>Disciplinary Focus:</b> Explore how artists use expression, gesture, and tone to show story and meaning in sacred portraits. <b>Artwork/Artist Focus:</b> The Last Supper by Leonardo Da Vinci <b>Final Piece:</b> Drawn portrait of a biblical figure using graphite and pastel for shading and tone</p>	<p><b>Emotion and Abstraction</b></p> <ul style="list-style-type: none"> <li>• Study Kandinsky’s Squares with Concentric Circles. Explore how he used shape, pattern, and colour to express feelings without showing people or places. Compare to Alma Thomas’s colour fields and Paul Klee’s abstract compositions.</li> <li>• Mix primary and secondary colours using paint and water to create emotional colour palettes (e.g. warm colours for joy, cool colours for calm).</li> <li>• Use overlapping shapes (circles, triangles, rectangles) to build an abstract composition showing movement and emotion.</li> <li>• Apply watercolour with varied techniques: wet-on-wet, dry brush, and layered washes to create texture and atmosphere.</li> <li>• Add detail using crayon resist or fine brush patterns (lines, dots, repeated marks) for energy and rhythm.</li> <li>• Reflect on which colours and shapes best match feelings and explain these choices.</li> </ul> <p><b>Medium:</b> Watercolour <b>Disciplinary Focus:</b> Explore how artists use colour and abstract shapes to express emotions and ideas. <b>Artwork/Artist Focus:</b> Wassily Kandinsky- Squares with Concentric Circles <b>Final Piece:</b> Create an abstract painting using watercolour and shape overlays to express a chosen feeling such as joy, calm, or excitement, exploring colour symbolism.</p>	<p><b>Installation and Environmental Identity</b></p> <ul style="list-style-type: none"> <li>• Study Joseph Cornell’s Soap Bubble Set box. Explore how he arranged objects and images to tell a story or show a memory. Compare to Betye Saar’s shadow boxes and local memory boxes from museums.</li> <li>• Plan a personal box environment showing a favourite local place (e.g. park, school, beach) using sketches and labels.</li> <li>• Select and assemble recycled materials (boxes, tubes, buttons, scraps) to construct basic forms and meaningful objects.</li> <li>• Paint key features using colour choices to represent personal memories (e.g. green for trees, blue for water, red for fun).</li> <li>• Label or decorate with drawings, symbols, or collage elements to help viewers understand what the scene means.</li> <li>• Reflect on how you arranged parts and explain your artistic choices in a short talk or sentence (e.g. “This is my bench at the park”).</li> </ul> <p><b>Medium:</b> Paint <b>Disciplinary Focus:</b> Explore how artists collect and arrange objects to create meaning. Make artistic choices about materials and layout to represent places that matter to you. <b>Artwork/Artist Focus:</b> Joseph Cornell-Soap Bubble Set <b>Final Piece:</b> Assemble a miniature model of a meaningful place in the community using recycled materials, then paint and label</p>
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<p><b>3/4</b></p>	<p><b>A</b></p>	<p><b>Portraiture and Identity</b></p> <ul style="list-style-type: none"> <li>• Study Fra Angelico’s Annunciation and discuss his portrayal of Mary through gesture, setting, and composition. Compare Raphael’s Madonna of the Goldfinch and El Greco’s dramatic facial expressions.</li> <li>• Sketch basic facial proportions (guideline technique) and explore how facial features express emotion</li> <li>• Add hair, clothing and gesture details based on the biblical character’s story</li> <li>• Use shading (cross-hatching, tonal pencil blending) to add depth and volume to the portrait</li> <li>• Plan background elements that symbolise the person’s role (e.g. lily for purity, halo, dove, etc.)</li> <li>• Complete final symbolic portrait using drawing and coloured pencil with thoughtful placement and detail</li> </ul> <p><b>Medium:</b> Pencil  <b>Disciplinary Focus:</b> How artists use facial expression, gesture, and composition to communicate spiritual meaning in portraits  <b>Artwork/Artist Focus:</b> Fra Angelico-Annunciation  <b>Final Piece:</b> A symbolic portrait of a biblical figure (e.g., Mary, Joseph or a Saint) using proportion, shading (cross-hatching), and background symbolism relevant to their character.</p>	<p><b>Narrative and Sequential Art</b></p> <ul style="list-style-type: none"> <li>• Study Jacob Lawrence’s <i>Migration Series</i> and how he uses bold colour, repeated figures, and simplified forms to tell a powerful story. Compare to William H. Johnson’s narrative prints and Faith Ringgold’s story quilts for use of shape, colour and sequencing."</li> <li>• Sketch a simple storyline (e.g., journey, change, conflict) using thumbnail sketches to block out action across three frames.</li> <li>• Use gesture lines and bold outlines to show actions (e.g., walking, carrying, reaching) in each scene.</li> <li>• Use colour blocking (bright/dark) to show emotion and focus (e.g., red for danger, blue for calm).</li> <li>• Include minimal but clear setting clues (e.g., train tracks, fields, buildings) to enhance storytelling.</li> <li>• Layer coloured paper, printed textures, or paint with cut figures and settings to complete the narrative piece in a style influenced by Lawrence.</li> </ul> <p><b>Medium:</b> Collage/Mixed Media  <b>Disciplinary Focus:</b> How artists use simplified figures, expressive shape, and sequence to tell a visual story through composition.  <b>Artwork/Artist Focus:</b> Jacob Lawrence-Migration Stories  <b>Final Piece:</b> Design and complete a visual storyboard of a personal memory or myth using cartoon-style panels with consistent characters and emotion-driven actions</p>	<p>features of interest.</p> <p><b>Sculpture and Form</b></p> <ul style="list-style-type: none"> <li>• Study Ernst Haeckel’s ‘Art Forms in Nature’ and how he combined biology and art. Compare to Georgia O’Keeffe’s close-up natural forms and William Morris’s botanical patterns.</li> <li>• Shape armature base — aligned to wire structure-building, relevant to final piece.</li> <li>• Add clay for volume — aligned with medium and final structure.</li> <li>• Sculpt animal form (limbs, pose) —</li> <li>• Smooth/texture surfaces using carving.</li> <li>• Mix paint colour to match animal tone</li> </ul> <p><b>Medium:</b> Clay  <b>Disciplinary Focus:</b> How artists observe and simplify natural forms.  <b>Artwork/Artist Focus:</b> Ernst Haeckel-Art Forms in Nature  <b>Final Piece:</b> Wire and clay model of a creature in motion with naturalistic detail and painted surface texture</p>
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	<p><b>B</b></p>	<p><b>Sacred Architecture and Symbolism</b></p> <ul style="list-style-type: none"> <li>• Study Raphael’s <i>Sistine Madonna</i> and explore Marian symbolism (e.g. stars, halos, lilies). Compare to El Greco’s emotionally intense <i>Annunciation</i> and Fra Filippo Lippi’s gentle <i>Madonna and Child</i> to see different ways of portraying holiness.</li> <li>• Sketch compositional layout in pencil, planning symmetry and space (e.g. figure central with balance either side).</li> <li>• Use light pencil shading and layering (hatching and blending) to add tone and volume before painting.</li> <li>• Explore wet-on-wet and wet-on-dry watercolour techniques for soft, layered effects in robes and backgrounds.</li> <li>• Mix tints and shades using water and limited colour palette to reflect symbolic meaning (e.g. blue for purity, gold for divinity).</li> <li>• Add highlights and fine detail using thin brushes or dry brush technique, especially on halos and facial features.</li> </ul> <p><b>Medium:</b> Paint</p> <p><b>Disciplinary Focus:</b> How artists use symbolic detail, colour, and composition to express sacred ideas..</p> <p><b>Artwork/Artist Focus:</b> Raphael-Sistine Madonna</p> <p><b>Final Piece:</b> Layered watercolour painting of Mary with halo and symbolic object (e.g. lily, star)</p>	<p><b>Emotion and Abstraction</b></p> <ul style="list-style-type: none"> <li>• Study Van Gogh’s <i>The Starry Night</i>. Explore how swirling brushstrokes, colour contrasts, and distorted perspective create emotional impact. Compare with Edvard Munch’s <i>The Scream</i> and Turner’s <i>Rain, Steam and Speed</i>.</li> <li>• Sketch a landscape in pencil using layered shapes (sky, land, buildings, trees) and dynamic composition (diagonals, curves).</li> <li>• Practice directional brushstrokes using acrylic (short dabs, long sweeps, swirls) to show movement and mood.</li> <li>• Mix and layer colour for contrast (warm/cool), highlights, and shadow. Experiment with adding white or black to change tone.</li> <li>• Add surface texture by varying brush pressure and tool use (e.g., palette knife, sponges).</li> <li>• Compose and paint a final landscape expressing a chosen feeling (e.g., calm night, stormy day) using all techniques.</li> </ul> <p><b>Medium:</b> Acrylic Paint</p> <p><b>Disciplinary Focus:</b> How artists use expressive brushwork, colour contrast, and movement to communicate feeling in landscapes.</p> <p><b>Artwork/Artist Focus:</b> Vincent van Gogh-The <i>Starry Night</i></p> <p><b>Final Piece:</b> Develop a moody acrylic painting using bold brushstrokes and contrast to depict a natural scene that evokes a particular emotional atmosphere.</p>	<p><b>Installation and Environmental Identity</b></p> <ul style="list-style-type: none"> <li>• Study Tracey Emin’s <i>My Bed</i>. Explore how everyday objects and messy composition reflect personal story and emotion. Compare with Joseph Cornell’s shadow boxes and Louise Bourgeois’ fabric installations.</li> <li>• Plan a personal installation using drawings and brainstorming to map out meaningful objects, colours, and memories.</li> <li>• Select and arrange found objects (e.g. toys, wrappers, photos, tickets) inside a box to represent emotions, family, or memories.</li> <li>• Paint or decorate the background and surfaces using colour symbolism (e.g. blue for calm, red for anger).</li> <li>• Use collage, text, and labels to add storytelling (e.g. a poem line, memory description, or title).</li> <li>• Assemble the final piece and reflect on layout: balance, contrast, and meaning (what the viewer should feel or notice first).</li> </ul> <p><b>Medium:</b> Mixed Media Installation</p> <p><b>Disciplinary Focus:</b> How artists use personal objects, colour, and space to express identity.</p> <p><b>Artwork/Artist Focus:</b> Tracey Emin-<i>My Bed</i></p> <p><b>Final Piece:</b> Design a personal installation inside a decorated cardboard box using found objects and colour choices to represent aspects of personal identity and memory.</p>
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<p><b>5/6</b></p>	<p><b>A</b></p>	<p><b>Portraiture and Identity</b></p> <ul style="list-style-type: none"> <li>• Study El Greco’s Saint Peter in Tears. Analyse use of elongation, posture, and facial expression to convey repentance and turmoil. Compare to Rembrandt’s portraits of apostles and Titian’s religious works.</li> <li>• Practice elongated proportions and exaggeration to express spiritual feeling.</li> <li>• Sketch head and hands focusing on gesture and anatomical accuracy.</li> <li>• Use charcoal to develop contrast and volume (chiaroscuro).</li> <li>• Add pastel to highlight emotion in key features (e.g., eyes, hands, robes).</li> <li>• Complete a full portrait composition using symbolic colour and dramatic gesture.</li> </ul> <p><b>Medium:</b> Charcoal/Pastel</p> <p><b>Disciplinary Focus:</b> Explore how artists express spiritual identity through facial expression and gesture. Use charcoal and pastel techniques to communicate emotional meaning in portraiture.</p> <p><b>Artwork/Artist Focus: El Greco-Saint Peter in tears</b></p> <p><b>Final Piece:</b> A charcoal and pastel portrait of a Gospel figure (e.g., Peter, Mary Magdalene, or John) showing deep emotional or spiritual identity through posture, gesture, and expression, influenced by El Greco’s style.</p>	<p><b>Narrative and Sequential Art</b></p> <ul style="list-style-type: none"> <li>• Study Marjane Satrapi’s Persepolis. Explore how she uses simple line, stark contrast, and expressive panels to narrate complex events. Compare to Hergé’s Tintin for line clarity and Roy Lichtenstein’s comics for bold emotional storytelling.</li> <li>• Sketch a 3–5 panel storyboard of a historical or literary scene, focusing on pacing and change across panels (e.g., conflict, escape, revelation).</li> <li>• Draw simplified characters in action using expressive gesture and foreshortening (e.g., outstretched limbs, turning torsos) to show tension and movement.</li> <li>• Plan a limited colour palette to reflect mood (e.g., black and white for gravity, red for intensity), inspired by Satrapi.</li> <li>• Finalise the sequence using ink and marker; apply fine detail, clean linework, and collage texture where appropriate to complete the visual story.</li> </ul> <p><b>Medium:</b> Ink, fine-liner, marker</p> <p><b>Disciplinary Focus:</b> Explore how artists use panel layout, expressive line, and sequential imagery to tell complex stories.</p> <p><b>Artwork/Artist Focus:</b> Marjane Satrapi – Persepolis</p> <p><b>Final Piece:</b> 3–5 panel ink comic strip illustrating a moment from a historical or literary event, focusing on character expression and narrative sequence</p>	<p><b>Sculpture and Form</b></p> <ul style="list-style-type: none"> <li>• Study Tom Hill’s wire animal sculptures. Examine how line, pose, and space express movement and spirit. Compare to Deborah Butterfield’s driftwood horses and Barbara Hepworth’s abstract organic forms to explore how materials and negative space can express emotion.</li> <li>• Design a symbolic animal sculpture using sketching and written annotation, identifying how posture and scale can communicate emotion or identity (e.g., crouched cat for focus, soaring bird for hope).</li> <li>• Create a wire armature frame, developing proportion and balance, and consider how limb angles create dynamic or peaceful forms.</li> <li>• Build up form using papier-mâché layers over the frame, focusing on mass and volume in torso, limbs, and head (sculptural layering).</li> <li>• Add surface texture to reflect fur, feathers, or scales using scraping, tearing, or pressing methods (textural techniques).</li> <li>• Refine and decorate using natural tones (brown, green, grey) and subtle accents; evaluate how pose, shape, and finish communicate the chosen symbolism</li> </ul> <p><b>Medium:</b> Wire armature and papier-mâché</p> <p><b>Disciplinary Focus:</b> Explore how artists build expressive animal forms using armature and layered materials. Develop shape, posture, and texture to communicate qualities such as movement, strength or peace</p> <p>Capturing sacrifice and drama through paint</p> <p><b>Artwork/Artist Focus:</b> Tom Hill Wire Animal Sculpture</p> <p><b>Final Piece:</b> Construct a large-scale animal sculpture using wire and papier-mâché that symbolises strength, movement, or peace through pose, gesture, and surface texture.</p>
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	<p><b>B</b></p>	<p><b>Sacred Architecture and Symbolism</b></p> <ul style="list-style-type: none"> <li>• Study Peter Howson’s Christ Walking on the Water. Explore dramatic composition, symbolic gestures, and rough texture. Compare to Caravaggio’s theatrical lighting and Käthe Kollwitz’s expressive drawings to understand how emotion is conveyed through contrast, gesture, and distortion.</li> <li>• Practise advanced shading techniques (chiaroscuro using tonal layering, stippling, and directional hatching) to model emotional intensity.</li> <li>• Use mixed media (torn paper, fabric, printed text) to build layered surfaces that suggest spiritual struggle, compassion, or hope.</li> <li>• Experiment with expressive brush techniques (glazing, dry brush, scumbling) to create mood through light and shadow.</li> <li>• Incorporate symbols (e.g., anchor, light, storm, lamb) and values-based keywords into the composition, exploring visual metaphor.</li> <li>• Assemble and refine a final symbolic panel using collage, paint, and text to communicate a Gospel value (e.g., courage, peace, sacrifice).</li> </ul> <p><b>Medium:</b> Mixed Media (paint, collage, text)</p> <p><b>Disciplinary Focus:</b> How artists express religious values and emotion through composition, texture, and symbolism.</p> <p><b>Artwork/Artist Focus:</b> Christ Walking on water by Peter Howson</p> <p><b>Final Piece:</b> Symbolic mixed media panel showing Gospel values using collage, paint and text.</p>	<p><b>Emotion and Abstraction</b></p> <ul style="list-style-type: none"> <li>• Study Billie Zangewa’s The Rebirth of Black Venus. Notice how she uses silk collage and bold colour to represent femininity and domestic calm. Compare to Kara Walker’s paper silhouettes and Suchitra Mattai’s textile-memory portraits for identity and cultural storytelling through fabric</li> <li>• Sketch a simple self-portrait outline and plan symbolic elements (e.g., family, culture, environment) to include around the figure.</li> <li>• Choose and cut coloured fabrics, painted papers, or markers to build layers for backgrounds and figure detailing (e.g., hair, clothing).</li> <li>• Stitch or glue layers thoughtfully—experiment with overlap, transparency, and fabric edge techniques (e.g., fringing, raw edges).</li> <li>• Add painted or drawn details (fine liner, acrylic) to emphasise facial features, patterns, or highlighted symbols (e.g., heart, home, community).</li> <li>• Reflect on fabric/textile choices and composition—assemble the collage self-portrait and present how colour, texture, and symbols express identity.</li> </ul> <p><b>Medium:</b> Mixed media collage – silk, fabric, paint, fine liner</p> <p><b>Disciplinary Focus: Explore how artists use textile collage and layered materials to express identity and emotion. Make intentional choices in colour, fabric, and symbol to create a visual self-portrait.</b></p> <p><b>Artwork/Artist Focus:</b> The Rebirth of Black Venus by Billie Zangewa</p> <p><b>Final Piece:</b> Create a mixed-media fabric collage self-portrait incorporating personal symbols, pattern work, and colour to express identity.</p>	<p><b>Installation and Environmental Identity</b></p> <ul style="list-style-type: none"> <li>• Study Tiffany Chung’s map installations. Explore how she uses symbols, threads, and maps to show journeys, migration, and identity. Compare to Mona Hatoum’s installation Map (Clear) and how artists work with space and viewer movement.</li> <li>• Create a personal map or place-symbol sketch and identify locations and symbols that represent pupils’ lives (home, school, holiday, family origin). Use sketching and annotation.</li> <li>• Cut and paint paper pieces: arrows, houses, footprints, rivers, paths, etc., to represent movement and place.</li> <li>• On large paper or cardboard, begin placing elements intentionally: paths between places, clusters of shapes, thread lines to connect memories or meanings.</li> <li>• Glue down shapes, draw annotations, and weave string to link elements. Arrange collaboratively across tables or display boards.</li> <li>• Write a short note explaining the meaning behind placement, symbols, and message. Consider how the installation tells a collective story about space and identity.</li> </ul> <p><b>Medium:</b> Mixed media installation – paper, string, card, collage</p> <p><b>Disciplinary Focus: how installation artists use space, symbols, and materials to express identity, memory, and belonging..</b></p> <p><b>Artwork/Artist Focus: Tiffany Chung</b></p>
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				<b>Final Piece: Create a collaborative floor or wall-based installation.</b>
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