

---

# Drawing Masterclass



# Contents

---

03	Introduction
04	Purpose of the resource How should it be used?
05	What are the requirements for drawing in GCSE, AS and A Level Specifications?
08	What do we understand by Drawing?
09	Different kinds of Drawing
11	Reasons for drawing
12	Drawing as communication
13	Drawing in sketchbooks/ design workbooks
14	Assessing drawing
15	Drawing for different purposes
16	Drawing within different titles

---

## **Exemplar units of work focused on drawing**

---

18	<b>Unit 1</b>	People, objects and places
19	<b>Unit 2</b>	Flowers, fruit and vegetables
20	<b>Unit 3</b>	Local landscape
21	<b>Unit 4</b>	Local church, chapel and/or historical building
23	<b>Unit 5</b>	Issues of Conflict
24	<b>Unit 6</b>	Historical portrait
25	<b>Unit 7</b>	The place where we live
26	<b>Unit 8</b>	Our consumer society
27	<b>Unit 9</b>	Animals
28	<b>Unit 10</b>	Moving figures

---

# Introduction

---

With the increased emphasis now placed on drawing in all GCSE, AS and A Level Art & Design Specifications, this resource pack is intended to be a timely and useful support for art and design teachers as they plan delivery of the new specifications and seek to significantly raise standards achieved by their students.

# Purpose of the resource pack: How should it be used?

---

This resource provides the regulatory background for the delivery and assessment of drawing within the new specifications. More than this, it gives sound educational reasons for the renewed emphasis, together with useful practical examples that illustrate the many different kinds of drawing that can be integrated into schemes of work. Like writing, drawing has many different purposes and it is important that our students are aware of these and are convinced of the value of acquiring appropriate skills through which they can develop and visually communicate their creative ideas in whatever discipline they study.

The resource also includes ten examples of units of work that place drawing, particularly observational drawing from primary sources (not from photographs), at the heart of foundation schemes of work.

GCSE, AS and A Level specifications all refer to the building of skills during the foundation phase of art and design courses. Some of the units of work in this resource might form part of the overall planning, but should not be regarded as blueprints and must be creatively adapted to suit the needs of each school and cohort of students. Following the foundation phase of each course, students should be directed towards planning personal lines of enquiry for themselves, making good use of My Creative Statement (GCSE) and Learner Statements (AS and A Level).

# What are the requirements for drawing in GCSE, AS and A Level Specifications?

---

**Drawing is a regulatory requirement (Ofqual/DfE and Qualifications Wales) which applies to all Art & Design specifications from all exam boards.**

The Subject Content issued by the regulators for all new GCSE and AS/A level Art and Design examinations states that all students must use drawing to support the development process within each chosen area of study.

This requirement has been introduced in response to demand from teachers and other stakeholders, including foundation course leaders, higher education, the Cultural Learning Alliance, the National Society for Education in Art and Design, Arts Council, engage, University of the Arts London (UAL) and Ofsted's 'Making a mark' report. The key observation of this report highlighted student and teacher concerns regarding a perceived lack of drawing skills that impeded access, progress and achievement within Art & Design education.

What are the requirements for drawing in GCSE, AS and A Level Specifications?

## Why do my students need to draw?

---

**Drawing sits right at the core of the visual arts. It underpins all aspects of art, and also design, science and technology; a universal language that crosses all disciplines.**

Drawing remains one of the major human forms of engagement with the world, it renders thought into form and is part of the bedrock of learning.

We need to equip our creative students to be able to confidently record, visualise, communicate and realise ideas through drawing so that they can progress and succeed in their practice at every level - from GCSE through to employment.

## Regulator's statement

---

**(GCSE Art & Design):  
'Students are not required to demonstrate technical mastery of drawing skills unless this is relevant to their area of study'.**

This is an important recognition that drawing takes many different forms and serves a wide variety of purposes. Thus drawing may take the form of sketches, analytical observational studies, storyboards, thumbnail sketches, layouts, roughs, experimental or expressive studies, two or three-dimensional modelling, detailed designs, plans or elevations.

Drawings can be produced through the use of digital tools such as a stylus and software programme, or traditional media such as charcoal, pencil, pastels, crayons or pen.

Drawing can also be highly effective when digital tools and technologies are integrated with more traditional processes (as reflected in industry practice). As in the previous specifications, drawing is encouraged and emphasised as a design process and / or fundamental means of visual language.

# What do we understand by Drawing?

---

Drawing is an activity which produces a great variety of outcomes. It is making marks on a surface, with or without line, with or without colour, with or without black and white, with tools and selected surfaces or dispensing with them, with or without prior aim and purpose. It shades off, with no clear distinction, into painting, low relief carving, etching, computer graphics, and many other activities in science and engineering.

Leslie Perry in 'Drawing Research and Development' edited by Longman.

# Different kinds of drawing for different purposes

---

Eileen Adams suggests that there are three broad categories of drawing and while it is likely that every drawing will include elements of all of these, one primary function will usually stand out.

**They are defined as:**

- **Perception** – Where drawings are produced that help in ordering sensations, feelings, ideas and thoughts primarily for the need, pleasure, interest or benefit of the person doing the drawing. They can provide a way of investigating and understanding the world.
- **Communication** – Where drawings are produced that assist in making ideas, thoughts and feelings available to others. Particular codes or conventions are often used, e.g. plans, maps, diagrams, technical illustration, etc.
- **Manipulation** – Where drawings are produced that assist the creative manipulation and development of thought from an embryonic stage to something more fully formed. One drawing may prompt the next and often form part of a series where ideas are developed, repeated, refined, discarded, combined and alternatives explored.

## A few helpful quotes....

..too often, the aim of drawing is 'to make a drawing' rather than to use it as a means for communication and thinking or for the expression of ideas and feelings.

Bob Clements in  
'Drawing for research  
and Development'

In learning to draw you learn to look. You teach yourself to see and to feel what you see.

David Hockney in Jeffrey Camp's  
'Draw: How to Master the Art'

I may live in an age of photography and films, but what I do could not be photographed because I don't in fact copy objects. Instead, I observe an object and then regurgitate it. It has passed through the 'sausage mincer' of my consciousness. If that is interesting, then it acquires interest.

Erich Bauer in  
'A tool for Learning'

## Reasons for drawing

---

We draw for many different reasons, just as we write for different purposes. One important reason for drawing is to record from first hand observation or experience. This is not the same as drawing from photographs or from images produced by other people. Drawing from direct experience is not simply an act of recording what is seen with technical accuracy. It requires, from the person drawing, a personal response and an element of interpretation of the subject being studied. It is unhelpful therefore to think of a drawing simply as a technical exercise.

## Drawing as Communication

Drawing as a means of recording ideas, first hand observations, insights and judgments.

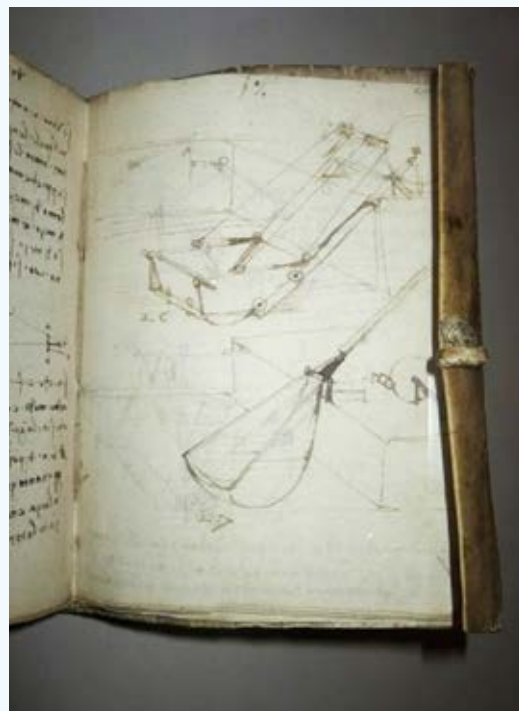
- from primary sources
- in an expressive manner

Drawing as a means of exploring and communicating ideas.

- exploring themes and concepts developing ideas
- to aid understanding of contextual sources
- in the third dimension
- using a tablet and Photoshop

Establishing drawing within the GCSE Art & Design from WJEC Website.

Certain kinds of drawing provide unique insight into the creative process.



*Leonardo do Vinci sketchbook  
in the V & A Museum*

## Drawing in sketchbooks/ design workbooks

---

Sketchbooks or craft/design workbooks provide particularly effective vehicles to record, through drawing and other means, interesting snippets of information, try out speculative possibilities and explore materials and techniques as part of investigative study.

These are sometimes referred to as visual diaries and, as such, will contain rough ideas and unfinished visual notes. They are not intended to form a collection of finished pieces of work.

## Assessing drawing

### What if learners present only slim evidence of drawing?

In the new specifications, there is no specific allocation of marks for drawing, however, in assessing submissions, moderators will look for evidence of a readiness to visualise ideas through drawing and the way in which it conveys the vitality and scope of the learner's creativity.

It should be noted that evidence of drawing is rewarded as an integral part of the assessment process rather than awarding a specific allocation of marks to particular assessment objectives or units. Appropriate kinds of drawing may be used to address each of the four assessment objectives and particularly with regard to Assessment Objective 3 in order to 'Record ideas, observations and insights....'

Candidates must recognise that, as in maths calculations, the workings out in art and design, such as through exploratory sketches, are as important for assessment purposes as producing the final answer.

Drawing can enable students to think visually and communicate these thoughts to others. In assessing Art and Design submissions, moderators often remark that reluctance to visualise ideas through

drawing seems to limit the vitality and scope of learners' creativity.

Even if learners have acquired only a modest level of competency, they can still make purposeful use of drawing to record information, visualise thoughts and communicate possibilities.

To illustrate this we can use this example, produced by a six-year old, of how he planned to catch a mole that seemed intent on excavating the family lawn.



#### Through his drawing:

- He was able to work out visually how he planned to catch the mole.
- He was also able, through his drawing, to convey his thoughts to others who had an interest in terminating the mole's excavations.

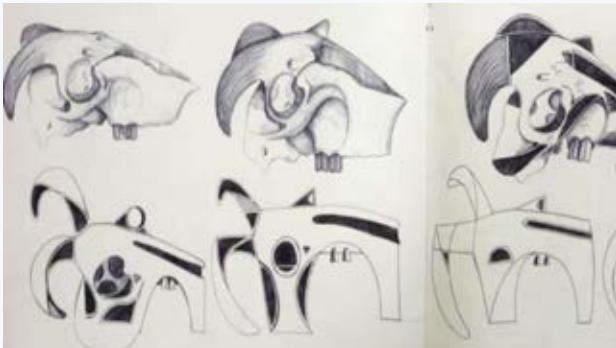
# Drawing for different purposes



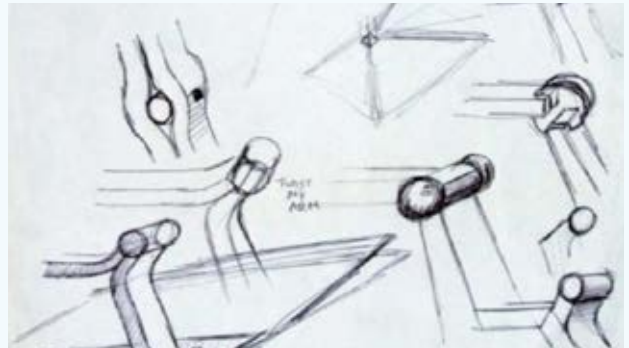
for researching/recording primary sources



for composing



for developing ideas



for designing and problem-solving



for visualising imaginative ideas



for expressing feelings and emotions

## Drawing within different titles



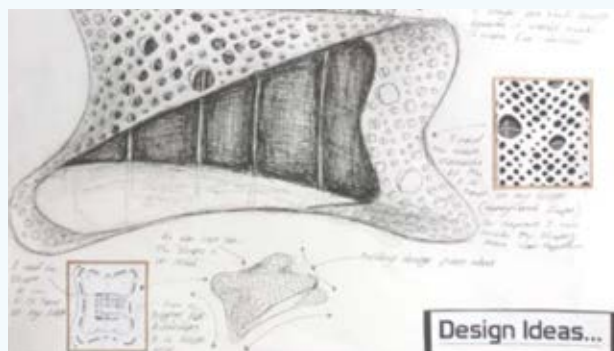
in Art, Craft and Design



in Textile Design



in Fine Art

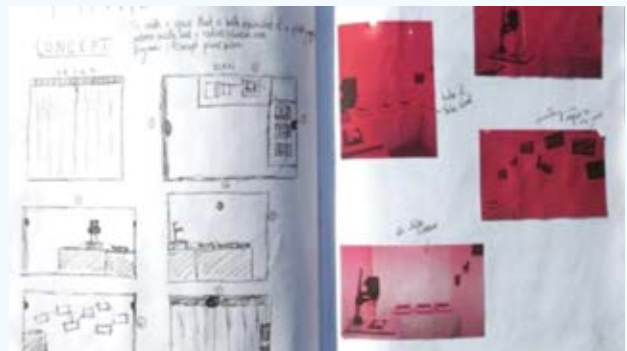


in 3 Dimensional Design

# Drawing within different titles



in Graphic Communication



in Photography



in Critical & Contextual Studies

# UNIT 1 : PEOPLE, OBJECTS & PLACES

## Focus: DRAWING, painting

APPROXIMATE DURATION OF UNIT: 6—8 HOURS

KEY: CU: Contextual Understanding | CM: Creative Making | RR: Reflective Recording | PP: Personal Presentation

Unit Objectives	Suggested Learning Activities	AOs	Examples of Assessment Criteria	Resources
<ul style="list-style-type: none"> <li>— Find out about and compare the various intentions and purposes of artists in different periods and cultures.</li> <li>— Experiment with some of their methods, using them imaginatively.</li> <li>— Apply knowledge and experience of different drawing materials, tools and techniques using them experimentally and expressively.</li> <li>— Observe, select, record from direct observation, experience, memory and imagination, including use of sketchbooks.</li> <li>— Organise reference materials and resources and discuss uses to develop ideas.</li> </ul>	<p>— <b>Study drawings from different periods and cultures</b> Look at examples such as cave drawings and mediaeval manuscripts, Renaissance masters, Japanese brush drawings and other sources, including book illustrations showing people within a setting. Discuss <b>purposes</b> – what was drawing for? – to record information, communicate ideas, prepare for a painting and <b>intention</b> – what was artist trying to put across? – feelings about subject, sense of mystery, respect? Students select own subject matter and produce drawings with similar intentions and media to that of artist/illustrator.</p>	CU	<ul style="list-style-type: none"> <li>— How well aware were they of methods used by artists and illustrators?</li> <li>— Were they able to identify and describe the different purposes and intentions evident in the various examples?</li> </ul>	<p>Variety of drawings from different periods and cultures - reproductions of cave drawings, illustrated manuscripts, Leonardo da Vinci National Gallery Cartoon, botanical and anatomical studies. Durer drawings and engravings, Renoir, Degas, Van Gogh, Japanese brush drawings, David Hockney stylus drawings. Any original examples, including sketchbook from Art student. Artist sketchbook accessible online.</p> <p>Range of drawing papers including A4 photocopying A3 and A2 white cartridge, sugar paper in off white, grey, buff, blue, black. Brown wrapping paper.</p> <p>Range of drawing implements including pencils 6B to 2H, charcoal pencils, graphite sticks, charcoal, conté crayons, pastels, chalks, Berol Notewriters, felt tipped pens, steel knibbed pens, mapping pens, black ink, sepia fountain pen ink. Garden canes, masking tape, trimming knives. Stylus and software drawing package.</p>
	<p>— <b>Experiment with a range of drawing media on variety of scales</b> Provide range of different mark-makers but ask students to extend these by sharpening lollipop sticks, feathers, finding bonfire left-overs and producing own media such as coffee/tea. Try mapping pen for small scale work, charcoal taped to cane for large scale. Work on matchbox size paper and large brown wrapping paper. Scan drawing and project with data projector to demonstrate effect of scale. Students independently produce a range of mark-making examples in sketch books to demonstrate selection and control of media. Include mark-making using stylus/software package.</p>	CM	<ul style="list-style-type: none"> <li>— How confident were they working on different scales? Did they show independence in selecting materials and subject matter?</li> </ul>	
	<p>— <b>Explore subject through drawing from memory, observation and imagination</b> Using media and scale which they select, students produce from memory a drawing of a member of their family sitting in a favourite place at home, surrounded by objects which convey something about them. Produce a similar drawing for homework but from careful, direct observation. Finally, produce a drawing of the same subject but imagining it in another country or at some time in the past or future. Display and discuss all three.</p>	RR	<ul style="list-style-type: none"> <li>— What was the quality of their recording from observation, memory, imagination?</li> </ul>	
	<p>— <b>Medium scale drawing of invited guest</b> Invite a colleague, parent or grandparent to sit as model/s wearing clothing of character. Place in comfortable chair in corner of room and invite students to suggest objects which may be included with sitter which reflects character/occupation. Students select media and paper with which to produce large drawing. Compare students' drawings and with those of artists such as Van Gogh, working from similar subjects.</p>	CU CM CM		
	<p><b>Extension activity:</b> Large scale painting of the model, using drawings, photographs and memory for reference.</p>	CM		

## UNIT 2 : FLOWERS, FRUIT & VEGETABLES

### Focus: DRAWING, textile design, painting, printing

APPROXIMATE DURATION OF UNIT: 7—9 HOURS

KEY: CU: Contextual Understanding | CM: Creative Making | RR: Reflective Recording | PP: Personal Presentation

Unit Objectives	Suggested Learning Activities	AOs	Examples of Assessment Criteria	Resources
<ul style="list-style-type: none"> <li>— Examine different examples of textiles from various times and cultures, considering their purposes</li> <li>— Use sketch-book to observe, select &amp; record from direct experience &amp; discuss how studies may be developed into textile designs</li> <li>— Experiment with methods used by textile designers &amp; make imaginative use of these to develop original designs</li> <li>— Apply knowledge &amp; experience of textile materials &amp; techniques and use experimentally &amp; expressively</li> <li>— Experiment with colour, pattern &amp; texture and different ways of representing shape and form</li> </ul>	<p>— <b>Looking at the work of different textile designers</b> Gather from a variety of primary and secondary sources, textile designs based on natural forms such as fruit and flowers. Include examples by Welsh designers. Compare work from different times and cultures, discussing purposes. Identify subjects on which designs are based, providing actual examples or equivalents.</p>	RR	<ul style="list-style-type: none"> <li>— How well were they able to identify characteristics of different types of work? Could they relate designs to original sources?</li> <li>— What was the quality of their selection &amp; recording from observation and from the work of designers? Were they able to suggest possible uses for their own designs? How well did they follow this through?</li> <li>— How well could they make comparisons? Did they show awareness of methods used by textile designers &amp; understanding of their intentions? Could they relate this to their own work?</li> </ul>	<p>Collection of variety of textile work, with as many actual examples as possible. Include samples by William Morris, Laura Ashley, Cefyn Burgess and other suitable design sources.</p> <p>Provide visually interesting examples of flowers/fruit &amp; leaves. Cut open some of the fruit to reveal pattern, texture, colour. Sketchbook or pad of paper, magnifying glasses, card viewfinders, assortment of drawing and painting materials, coloured paper, glue, tracing paper. Appropriate IT package. Access to photocopier.</p> <p>Polystyrene Pressprint, printing inks, rollers, inking plate, clothes line. Cotton sheeting or pieces salvaged from old shirts.</p> <p>Coloured hessian, variety of embroidery fabrics and threads. Sewing machine with coloured cottons or hand embroidery yarns &amp; threads. Copydex adhesive</p> <p>Display area or screens. Professional maker.</p>
	<p>— <b>Observational studies from first-hand sources</b> As stimulus for own ideas, make studies of flowers, leaves, fruit, vegetables in sketchbooks (drawings, colour notes, written notes of smells and tastes, direct prints of cross-sections, rubbings of surfaces such as orange or pineapple). Discuss how these may be developed as design sources.</p>	CU		
	<p>— <b>Studies of the work of textile designers</b> Make drawings and notes of selected parts of reference sources, paying attention to ways in which designers have simplified or stylised their work in relation to actual object. Discuss possible reasons for this.</p>	RR		
	<p>— <b>Original design for fabric print or fabric collage/appliqué</b> Students select own method and subject for textile design from a range of actual objects. Produce designs using suitable media and techniques, such as coloured paper and collage. Tracing paper is useful for simplifying a complex design. IT package, printer and photocopier can be used for trying out colourways and repeating designs. Variations of the same motif can be used to produce a repeating, random or all-over block print. A larger version could be produced for a fabric collage. Add hand or machine embroidery to provide textural and colour variation.</p>	CU		
	<p><b>Extension activity:</b> A large scale fruit or flower soft sculpture could be produced using a variety of constructional and fabric decoration techniques.</p>	CM		
	<p>— <b>Arranging a display and visit to school by a maker</b> Support students in organising own display, incorporating studies of designers, original sources of reference, study sheets, actual designs, as well as their completed work. Discuss work and make comparisons. Arrange for a professional maker to visit school to show examples of their textile work, e.g. knitting, crochet, quilting, embroidery, and demonstrate some of the techniques they have used to produce it.</p>	PP		
		CU		

# UNIT 3 : LOCAL LANDSCAPE

## Focus: DRAWING, painting, collage

APPROXIMATE DURATION OF UNIT: 6—8 HOURS

KEY: CU: Contextual Understanding | CM: Creative Making | RR: Reflective Recording | PP: Personal Presentation

Unit Objectives	Examples of Learning Activities	AOs	Examples of Assessment Criteria	Resources
<ul style="list-style-type: none"> <li>— Observe and record from direct experience in the local environment</li> <li>— Use a sketchbook to record their feelings, observations and ideas</li> <li>— Experiment with different methods of using line, tone, texture and colour</li> <li>— Modify their work in order to better realise their intentions and ideas</li> <li>— Experiment with some of the methods used by other artists</li> <li>— Describe and make comparisons between their own work and that of others</li> </ul>	<p>— <b>Look carefully at selected part of local landscape</b> Students explore landscape around school or in locality and select 3 or 4 views which they find attractive, considering different viewpoints, such as views through trees or with wall or gate in foreground. They draw what they can see and make notes about the relative size of objects, distant hills which appear blue and note that the further away things are, the less clear their outline.</p>	RR	<ul style="list-style-type: none"> <li>— Were they able to select appropriate views for landscape studies?</li> <li>— How well did they experiment with and apply the methods of other artists?</li> <li>— How sensitively did they handle texture, colour and tone in their paintings?</li> </ul>	<p>Locations around school with views of surrounding area.</p> <p>Viewfinder, light- weight drawing board, A3 cartridge paper or sketchbook 2B, 3B or 4B drawing pencils and other drawing media.</p>
	<p>— <b>Select a view for more refined study</b> They select an area using a card viewfinder or camera to frame the view and draw what they can see in foreground, middle distance and far distance. Experiment with pencil and other drawing media to create clouds, fuzziness of hills, more distinct outline of nearby tree branches and clear patterns and textures of tree bark, fence posts, gate and/or stone wall in immediate foreground. Observe shadows and the way light and shade changes appearance of things. Note sounds and smells in environment and use words &amp; images to record these in sketchbooks.</p>	CM	<ul style="list-style-type: none"> <li>— How well did they understand the notion of representing distance?</li> <li>— How perceptive were they in selecting images and ideas from memory, observation and imagination for their painting?</li> </ul>	<p>Landscape paintings of e.g. Peter Prendergast, Graham Sutherland, Paul Cezanne.</p> <p>Paints, 3 different sized brushes, including sable or similar, palette for mixing colours, water pot, pastels, coloured pencils.</p>
	<p>In classroom, they refer to artists' sketches and other information collected as starting points for follow-up work.</p>	RR		<p>Range of coloured tissue paper, card, PVA medium.</p>
	<p>— <b>Studying landscape paintings &amp; representing distance</b> Students discuss ways in which artists have represented landscape. They produce pencil studies to explore how the artist might have adjusted scale, composition and colour to produce final work. How might the work be changed to fit within a different shaped frame? How might it look using a different colour scheme?</p>	CU		
	<p>Returning to their own work, students make pencil studies / colour washes to try out various compositional possibilities. Using sable brushes and sepia ink to first draw landscape outlines, they then incorporate paint using varying hues of e.g. green/blue to explore effect of distance on colour.</p>	CM		
	<p>— <b>Produce landscape studies from direct observation</b> Students return to local environment and in sketchbooks, produce quick studies of the selected landscape. Reflect and review these back in classroom to refine preparation for final work. Return to produce the final landscape piece from direct observation. Present as a corridor display with a Guide</p>	RR		
<p><b>Extension Activity:</b> Produce landscape using tissue paper layers of varying density and colour representing foreground, middle distance and background and glaze with PVA medium.</p>	CM			

# UNIT 4 : LOCAL CHURCH, CHAPEL and/or HISTORICAL BUILDING

## Focus: DRAWING, graphic communication, three dimensional design

DURATION OF UNIT: 6—8 HOURS

KEY: CU: Contextual Understanding | CM: Creative Making | RR: Reflective Recording | PP: Personal Presentation

Unit Objectives	Examples of Learning Activities	AOs	Examples of Assessment Criteria	Resources
<ul style="list-style-type: none"> <li>— Study the work of three dimensional product designers, sculptors, architects, craftspeople, designers, considering purposes and intentions</li> <li>— Experiment with some of their design methods and use imaginatively to inform own work.</li> <li>— Observe, select, record from primary and secondary sources to investigate built environment.</li> <li>— Organise reference materials to develop a theme.</li> <li>— Plan and make 3D forms using appropriate materials and methods.</li> <li>— Apply knowledge and experience of different 2D and 3D materials and techniques.</li> </ul>	<ul style="list-style-type: none"> <li>— <b>Consider the purposes and design development of a 3D product.</b> Study, discuss, make sketches, notes of selected range of actual 3D objects, such as cycle helmet, articulated toy, desk lamp. Look at sketchbooks of 3D designers and, using their approaches, suggest the design development of one of the 3D objects. Pay particular attention to how the designer has used drawings to solve problems of construction. Develop skills in using isometric and two point perspective drawing for designing purposes, including computer based methods.</li> <li>— <b>Visit local chapel, church or historical building to gather information &amp; record impressions</b> Discuss religious buildings of various kinds, such as a chapel and a church, considering their purposes and how this influenced form of building. Arrange visit to local chapel/ church/historical building. Allow time to reflect quietly/respond to atmosphere and produce sketches to record impressions. Divide time into (a) recording building itself and (b) its contents - pulpit, decorative woodwork, organ, memorials. Graveyard may have examples of sculpture, letterforms, ironwork. In class, arrange display of work &amp; photographs of visit and artists' drawing, painting, design of a place of worship.</li> <li>— <b>Graphic design for booklet cover</b> Produce sketch designs and a final cover design for an A4 sized booklet for visitors' guide or commemorate an anniversary of the building.</li> <li>— <b>Develop designs for a 3D artefact for fund raising</b> From information gathered, select a suitable part, of the building such as window, doorway, carved decoration or other architectural feature and develop imaginative, original designs for small batch production. Produce 3D scale mock-up in clay, or constructional materials such as balsa, card, polystyrene, plaster. Arrange to display studies and finished pieces within the building visited. Invite parents and others, such as church members, to visit exhibition and discuss work with students.</li> </ul>	CU	<ul style="list-style-type: none"> <li>— How well can students identify purposes and outcomes in work of sculptors, architects craftworkers and designers?</li> </ul>	<p>Range of primary and secondary 3D sources including items such as brooches, snake rings, Aztec, Celtic &amp; Charles Rennie Macintosh design jewellery, statuettes, sports trophies, drawings, paintings which have symbolic content.</p> <p>Sketch-books, drawing equipment and materials, wax crayons and newsprint for rubbings, camera/phone .</p> <p>Graphic materials, such as felt pens, inks, coloured pencils, coloured papers, card. Graphic design software. Scanner and printer. 3D materials and equipment including clay, modelling tools, modelling boards, craft knives, rolling pins, battens, balsa, dowels, softwood, light saws, surform, wood glue. Card, mounting board, steel straight edge, Stanley knives, scissors, acetate, corrugated cardboard, textured papers (wallpaper).</p>
		CM	<ul style="list-style-type: none"> <li>— Do they make imaginative use of their studies of the work of architects, artists, craft workers and designers?</li> </ul>	
		CU	<ul style="list-style-type: none"> <li>— Can they plan, using drawings and maquettes, and produce 3D work, using materials and processes selectively and skilfully to communicate a theme?</li> </ul>	
		RR	<ul style="list-style-type: none"> <li>— Can they investigate visual features such as proportion and surface qualities and gather and use other relevant information to design appropriately for 3D work?</li> </ul>	
		PP		
		CM		
CM				
PP				

# UNIT 4 (cont'd): LOCAL CHURCH, CHAPEL and/or HISTORICAL BUILDING

## Focus: 3D, drawing, painting

DURATION OF UNIT: 5—6 HOURS

KEY: CU: Contextual Understanding | CM: Creative Making | RR: Reflective Recording | PP: Personal Presentation

General Learning Outcomes	Examples of Learning Activities	PoS	Examples of Assessment Opportunities	Resources
	<p>— <b>Undertake a further detailed study</b> View excerpts from TV broadcast and relevant publications, dealing with old buildings.</p> <p>Make drawings and notes from books on classical architecture to identify possible sources for designs. Include consideration of how building relates to its natural environment and to other buildings nearby. Invite local architect to give talk or local builder to explain constructional materials and processes. During visit, make annotated drawings, checklists of materials used and constructional details including windows, doorways, front of building. Use viewfinders to isolate certain details. Assist students in making measured scale drawings. Visit another building, such as library, to compare function and form.</p> <p>— <b>Produce a 3D construction of a selected part of the building</b> From information gathered, select a suitable part, such as window, doorway, carved decoration or other architectural feature and develop imaginative design incorporating personal ideas. Produce 3D scale models or relief panels in clay, salt dough, or constructional materials such as balsa, card, polystyrene, plaster. Arrange to display studies and finished pieces within the building visited. Invite parents and members of place of worship to visit exhibition and discuss work with pupils.</p>	<p>CU</p> <p>RR</p> <p>CU</p> <p>RR</p> <p>CU</p> <p>CM</p> <p>PP</p>	<p>— Are they able to selectively gather relevant information from primary and secondary sources?</p>	<p>Off-air recording HTV 'On the Chapel Trail' and 'Welsh Chapels' by Anthony Jones published by A Sutton &amp; Nat. Mus. Of Wales. ISBN 0-7509-1162-X,</p> <p>'What style Is It - A Pocket Guide to Architecture in Wales' pub. by Cadw ISBN 1 85760 071 1.</p> <p>Reproductions of work by John Piper and Cefyn Burgess.</p>

# UNIT 5 : ISSUES OF CONFLICT

## Focus: DRAWING, collage, painting, printing

APPROXIMATE DURATION OF UNIT : 6—8 HOURS

KEY: CU: Contextual Understanding | CM: Creative Making | RR: Reflective Recording | PP: Personal Presentation

General Learning Outcomes	Suggested Learning Activities	AOs	Examples of Assessment Criteria	Resources
<p>— Organise reference materials connected with war/conflict and discuss these to develop ideas and theme</p> <p>— Examine local war memorial and consider its purpose</p> <p>— Observe, select and record from memorabilia and use to respond to different perceptions of conflict/war.</p> <p>— Experiment with and apply elements of visual language to communicate conflict.</p> <p>— Describe and make comparisons between own work and that of others. Use appropriate vocabulary to explain work.</p> <p>— Apply knowledge and experience of different expressive materials and techniques.</p>	<p>— <b>Studies of Memorabilia &amp; Symbols which contrast War and Peace</b> Assemble, with help of students, collections of objects, documents, photographs, facsimiles of old newspapers associated with conflict &amp; peace. Visit local war memorial and make pencil studies. Collect symbols and images from graphic designs, posters, photographs which promote peace/ address refugee crises. Produce photocopies, rubbings of inscriptions, prints of poppies and drawings, rubbings, prints of own selection of memorabilia. Using cut and torn shapes, observational drawings from primary sources, prints and photographs, some suggesting symbols &amp; flags, each student composes a mixed media piece which reflects a personal response to issues of war and peace, and present this to class.</p> <p>— <b>Using visual elements to communicate theme</b> Build up list of words suggestive of peace and war/conflict and its consequences. Discuss in some depth significant works such as Picasso's Guernica and Gericault's Raft of the Medusa. Students record in drawings and extended writing their analysis and personal responses to such work. Explore media and selected visual elements which suggest equivalents. Refer to primary visual references which might stimulate abstract ideas - barbed wire, crumbling masonry, partly burnt toy, abandoned shoe, camouflage, dove of peace, symbols of hope, flowers. Students develop a series of exploratory studies in a variety of media using a suitable specialist vocabulary. They explain their intentions in producing these and what meanings they have tried to communicate.</p> <p>— <b>Studies of war and peace in works of artists &amp; designers</b> Refer to decorations on Greek vases and artists such as Paolo Uccello, Matisse, and Roy Lichtenstein who have produced designs, paintings and collages connected with themes of war and peace. Record selected parts of such works and experiment with some of their methods. Finally, undertake research, develop compositional possibilities and trial pieces to produce an A2, or larger, drawing, painting or print, presenting this together with process evidence and an extended written contextual response focused on issues of conflict and peace as part of Armistice Day display</p>	RR	<p>— Were they able to apply their knowledge and experience of collage, drawing, painting and printing materials and techniques to successfully express their responses to the issue?</p>	<p>Collection of war memorabilia - as much primary source material as possible - ration books, war posters, postcards, photographs, gas mask, medals, items of uniform, flags, replica models of aircraft, tanks, uniformed toy soldiers, newspaper facsimiles, poppies. Information on local War Memorial. Images of peace from stamps, posters and paintings, e.g. Picasso's Dove. . Illustrated books, reproductions of examples of collage and paintings on theme of conflict/war/peace. Newspaper/ magazine photographs of present conflicts/ refugee camps</p> <p>Sketchbooks, drawing materials, variety of paper -tissue, brown wrapping, tracing, sugar paper in range of colours, coloured poster paper, scissors, glue.</p>
		CM	<p>— Did they experiment productively with visual elements to communicate conflict?</p>	
		PP	<p>— How well were they able to 'read' selected paintings on issues of war? How successfully were they able to make imaginative use of their studies of the work of artists?</p>	
		CU	<p>— Did they show developing sophistication in their critical and contextual analysis?</p>	
		CM		
		CM		
		PP		
		CU		
		RR		
		CM		
PP				

# UNIT 6 : HISTORICAL PORTRAIT

## Focus: DRAWING, collage, textiles, painting

DURATION OF UNIT: 5—6 HOURS

KEY: CU: Contextual Understanding | CM: Creative Making | RR: Reflective Recording | PP: Personal Presentation

Unit Objectives	Suggested Learning Activities	AOs	Examples of Assessment Criteria	Resources
<ul style="list-style-type: none"> <li>— Organise reference sources and discuss uses to develop themes.</li> <li>— Examine various kinds of portraiture from different periods considering purposes and intentions.</li> <li>— Experiment with some of the methods used by artists, craft workers, designers and use imaginatively to inform own work.</li> <li>— Experiment with and apply visual elements including line, tone, pattern, texture, shape and form.</li> <li>— Apply knowledge and experience of different drawing materials, tools and techniques on large and small scale.</li> </ul>	<p><b>— What is a portrait?</b> Students bring to class 3 or 4 examples of themselves or family in photographs. Some recent, others older. Make quick sketches and organise classification -portrait head, head and shoulders, full figure. Why were the photographs taken? To celebrate birthday, wedding, to remember a visit to favourite place? Record a family get-together? Work in groups to make comparisons and general classifications – formal, informal, seated, standing, moving. Is setting important/unimportant?</p> <p>Expressions – serious, happy, relaxed, natural pose. Choose favourites within each category giving reasons for choice, suggesting what information photographs give of sitter/s.</p>	RR	— How well were they able to organise and classify reference sources to develop ideas of portraiture?	<p>Display area to arrange broad range of reference resources from different periods, cultures and in various media - photographs, painting, drawings, illustrations, coins, stamps, cameo jewellery, any 3D busts obtainable. Cyfarthfa workers portraits by W J Chapman.</p> <p>Variety of drawing papers, white cartridge photocopying, sugar paper in different colours, sketchbooks.</p> <p>Range of drawing implements and media – pencils 6B to 2H, charcoal pencils, graphite sticks, steel nibbed pens, Indian and sepia ink, note writers, felt pens, biro.</p> <p>Reproductions of Tudor and Stuart portraits. Visit to National Museum of Wales to see originals. Information sheet from National Museum of Wales on Tudor and Stuart portraits.</p> <p>Handmirrors for self portraits. Paper doylies, greaseproof paper.</p>
	<p><b>— Responding to work of artists, craftworkers, designers</b> Present collection of portraits of different periods and cultures from books, prints, postcards, stamps, cameo brooches, coins, any 3D examples. Use reproduction from local or national museum so that pupils could refer to actual painting. Discuss significance – is it of famous person? Is it a self-portrait? What does portrait tell you about person portrayed? Status? Period? What clues are evident? Pose, setting, clothes worn, hairstyle, jewellery, chain of office, expression of sitter. Make careful drawings of selected features such as eyes, nose, mouth, ears, sections of hair. How they make flat surface appear three dimensional with light and shade. Using classmates as models, make quick sketches from observation of side profile, front and intermediate viewpoints. Try out different frames including round and oval. Experiment with different drawing implements and papers. Produce pencil portrait of themselves or member of family in suitable setting and made to look important. Use notes, rubbings and drawings to record suitable background.</p>	CU	— Were they able to apply skills and knowledge to respond to different kinds of work by artists, craft workers and designers?	
	<p><b>— Portraiture in Tudor or Stuart times</b> Study portraits from Tudor and Stuart period including visit to National Museum of Wales. Discuss purpose of portraiture within historical context - recording an event, promoting idea of power, signifying social status and wealth. Discuss and sketch costumes, ruff, headgear, jewellery.</p>	RR	— How well did they explore methods used by artists and apply imaginatively to own work?	
	<p>Produce modern "historical" portrait Dress a model in fake items and produce historical (a) miniature portraits and (b) A3 portraits in a variety of media and in different poses. Produce contemporary equivalents, such as a mayor and contrast/compare. Present studies and finished portraits as a small display.</p>	CU	— Were they able to apply their knowledge and experience of drawing and other materials, tools and techniques?	
		RR	— How well did they control changes in scale?	
		CM		
		CM		
		PP		

# UNIT 7 : THE PLACE WHERE WE LIVE

## Focus: DRAWING, printing, textiles, 3D design, mixed media

DURATION OF UNIT: 6—8 HOURS

KEY: CU: Contextual Understanding | CM: Creative Making | RR: Reflective Recording | PP: Personal Presentation

Unit Objectives	Suggested Learning Activities	AOs	Examples of Assessment Criteria	Resources
<ul style="list-style-type: none"> <li>— Respond orally &amp; in writing to reference materials and discuss possible uses in developing ideas associated with theme of street.</li> <li>— Examine printmaking from various periods &amp; cultures, including some from developing countries.</li> <li>— Use sketch-books to observe, select and record in investigating built environment.</li> <li>— Experiment with and apply elements of visual language, especially line, colour, tone, texture, pattern.</li> <li>— Describe and make comparisons between own work and that of others, including printmakers. Experiment with some of their methods.</li> <li>— Apply knowledge and experience of different printmaking materials and techniques, to produce prints.</li> </ul>	<p>— <b>Investigating streets</b> Students name famous streets in fact and fiction (TV soaps) and ask them to describe them and what they associate with their names. Write descriptions of own street. Read selected excerpts from novels (B.F.G by R Dahl) &amp; poems, refer to book illustrations, photographs of famous streets and past and present photographs of the locality. Study paintings, drawings and prints of streets, including some from other times and cultures as well as work by local/Welsh artists such as Ernest Zobole, David Carpanini. Compare &amp; contrast how artists/illustrators have depicted streets.</p> <p>— <b>Observational study of two contrasting local streets</b> Armed with sketch-books and camera, visit two streets in the locality which have contrasting features. If necessary, this may be front and rear view of same street. Students draw three houses, with middle one in more detail than others. Arrange activity to ensure that each student focuses on different house to cover whole street if possible. Adopt same approach for second street study. Annotate drawings, make notes on colour, texture &amp; other details. Take photographs and make notes of features they find particularly interesting. On return to school, display drawings of two streets in long line, one above the other, compare to work of artists.</p> <p>— <b>Produce print ,collagraph, collage, fabric appliqué, bas relief and/or mixed media outcomes based on studies</b> Refer again to sketch-book studies and to photographs made on original visit. Return to collect further details. From these, sketch out designs. Main composition can be indicated with simple outlines, with detail added later. Produce a detailed design in felt pen, the same size as the final outcome .If printing, pay due attention to reversal process. Produce print on several different backgrounds. Make different versions of the print using alternative colours. Produce both single and multiple prints. Explore different materials, such as wallpaper printing plates for collagraph, variety of papers, card and rubbings for collage, hessian, felt, pieces of reclaimed fabric for appliqué, clay , balsa, bark, cork and found materials for bas relief and mixed media outcomes. Display and make presentation to peers.</p>	RR	— How observant were they in identifying building details and did they record these appropriately?	<p>Collection of poems about streets and excerpts from novels, such as BFG by Roald Dahl, book illustrations featuring houses &amp; streets, old and recent photographs of locality. Reproductions of paintings and prints which include streets. These should vary in time and place from Canal-etto's views of Venice to the work of local Welsh artists and might include hand produced prints from developing countries.</p> <p>Sketchbooks and drawing and printing media, materials and equipment. Polystyrene printing blocks, printing inks, rollers, inking plates, a line or drying rack for wet prints. Newspapers to protect working surfaces, paper towels for drying print blocks. Rolls of old wallpaper, tracing paper, scissors, paste. Range of textured surfaces to produce larger printing blocks eg corrugated cardboard, textured wallpapers, sections of wood with weathered grain, bubble packaging, tree bark.</p> <p>Materials for development in other media.</p>
		CU	— Did they show insight when discussing examples of illustration, paintings and prints & how creatively did they make use of this in practical work?	
		RR	— Did they demonstrate competence in handling the various materials and methods used in experimental work and in producing outcomes?	
		CU	— Were they confident in discussing and evaluating their work?	
		RR		
		CM		
PP				

# UNIT 8 : OUR CONSUMER SOCIETY

## Focus: DRAWING. graphic communication, collage, painting, printing, 3D

DURATION OF UNIT: 5—6 HOURS

KEY: CU: Contextual Understanding | CM: Creative Making | RR: Reflective Recording | PP: Personal Presentation

Unit Objectives	Suggested Learning Activities	AOs	Examples of Assessment Criteria	Resources
<ul style="list-style-type: none"> <li>— Study past &amp; present work of artists &amp; designers, considering the different purposes of the imagery used.</li> <li>— Experiment with some of the methods used by artists &amp; designers &amp; use imaginatively.</li> <li>— Observe, select, record from primary &amp; secondary sources and use various methods to produce imaginative response.</li> <li>— Organise reference materials &amp; discuss their uses in developing ideas.</li> <li>— Experiment with and apply visual elements including line, tone, colour, pattern texture &amp; shape.</li> <li>— Apply knowledge &amp; experience of different materials &amp; techniques, incorporating IT, and using them experimentally and expressively.</li> </ul>	<p>— <b>Examine past &amp; present examples of advertising design</b> Discuss examples of different graphic design produced by artists &amp; designers, including information/propaganda posters, promotional material, packaging, vehicle graphics, shop display, magazine and TV advertising from recent times and from the past. Consider the extent to which they reflect culture &amp; period in which produced. Visit local shop fronts/ businesses &amp; record through drawings, notes and photographs examples of imagery used for different purposes (photographs, prints, letterforms, textured surfaces, point of sale and roadside billboards)</p> <p>— <b>Study designs used for two different purposes</b> Make drawings and contrast images, letterform, colour, texture used in packaging of products (a) for adults (b) for children. Make annotated record of these, commenting on impressions they give. Experiment with methods used and produce own variations, changing colours, shapes, names of products, letterforms and imagery, including digitally-generated images</p> <p>— <b>Record from primary sources and develop promotional and packaging designs for a chosen product</b> Use sketchbook to record from primary sources: fruit for a fruit drink or yoghurt, flowers for a floral perfume or range of jewellery, trainers/sports gear for a sport product, items of food for a restaurant, plants and gardening items for a new garden centre, musical instruments for a pop concert, fossils and stuffed animals for local museum, etc.</p> <p>Students collect and critically evaluate graphic design examples relevant to the product they wish to focus on. They consider aspects of the designs that might influence fresh interpretations and bring these together through design sketches. They experiment with suitable materials and techniques, using traditional graphic media along with studio photography and graphic software packages, such as Photoshop. From their experimentation they select the most successful design possibilities and media to further develop and refine a final outcome for presenting to a client</p> <p>— <b>Extension of design outcomes</b> Consider further graphic design possibilities, such as a TV advert for the product, vehicle graphics or point of sale card construction for marketing purposes.</p>	<p>CU</p> <p>RR</p> <p>CU</p> <p>RR</p> <p>CM</p> <p>RR</p> <p>CU</p> <p>CM</p> <p>PP</p> <p>CM</p>	<ul style="list-style-type: none"> <li>— How good were they at finding clues which reflected period &amp; culture? How good was experimentation with methods used by designers? Were they able to develop these imaginatively to produce original designs?</li> <li>— How aware of graphic design in environment? How good was selection and control of media?</li> <li>— How creative were their ideas and use of materials &amp; techniques, including traditional and digital? How successful were they in extending design outcomes?</li> </ul>	<p>Old posters, colour supplements, packaging, vehicle graphics, point of sale constructions such as cinema promotional material, etc.</p> <p>Sketchbooks, viewfinders, drawing materials and camera.</p> <p>Examples of graphic design for adults and children, such as sweets, chocolates, fruit drinks, yoghurts.</p> <p>Range of papers, coloured and textured, names of products in variety of fonts, graphic design media.</p> <p>Items for observational studies from primary sources such as fruit, flowers, sports items, plates of food, plants and gardening items, possibly loan of items from local museum .</p> <p>Animation package for TV advert, large scale model toy van/lorry, cardboard boxes for point of sale construction.</p>

# UNIT 9 : ANIMALS

## Focus: DRAWING, painting, mixed media

DURATION OF UNIT: 6 HOURS

KEY: CU: Contextual Understanding | CM: Creative Making | RR: Reflective Recording | PP: Personal Presentation

Unit Objectives	Suggested Learning Activities	AOs	Examples of Assessment Criteria	Resources
<ul style="list-style-type: none"> <li>— Organise a collection of reference sources, including illustrations, prints, reproductions of animal paintings, photographs of pets in order to initiate ideas.</li> <li>— Develop critical and analytical skill in evaluating examples of animal studies from various periods and cultures.</li> <li>— Explore and experiment with suitable drawing and painting media and techniques to record (a) quickly from direct observation and (b) more carefully considered studies, paying regard to line, shape, pattern and texture.</li> <li>— Describe and make comparisons between their own work and that of others.</li> </ul>	<ul style="list-style-type: none"> <li>— <b>Assembling reference sources that feature animals</b> Students talk about, describe and show photographs of pets/animals. They discuss their special features and behaviour characteristics and then compare and contrast examples of how various animals have been depicted in different times and cultures, including works by contemporary artists, printmakers and illustrators. Visit local/national museum to study at first hand paintings of animals. Closely observe the techniques and make sketches and notes to investigate the ways in which subjects have been recorded. Research into why such works have been produced. What were the intentions of the artists/patrons. Compare with ways in which images of animals are used today e.g. in contemporary greetings cards.</li> <li>— <b>Experimenting with methods used by artists</b> Make sketchbook studies to record the way in which artists and illustrators have drawn and painted animals and experiment with the ways in which they have created animal forms, surface textures and facial details. Explore how the fur of a rabbit, the scaly skin of a lizard or snake, colour and texture of bird feathers have been captured.</li> <li>— <b>Investigating visual elements</b> Students collect primary sources of reference and record carefully with a lens at snake skins, fur fabric and feathers. Invite a pony, tortoise rabbit, gerbil ,budgie, pigeon owner or someone with a suitably obedient pet to bring to classroom or playground in order to make direct studies from first hand sources. Use a quick, sketching technique to record moving animal. Local museum may lend stuffed animals or case of birds from which to make closely observed studies. Make particular note of texture, colour, line, pattern on animals and select suitable drawing and painting materials and more controlled techniques for careful recording of features.</li> <li>— <b>Observational drawings of animals in movement</b> At home or in the environment, students make personal, sketchbook studies of a pet or other animal in different positions moving and resting and record some of the features special to the animal.</li> <li>— <b>Present a well observed and recorded final study</b> Selecting from their investigations and observations, students produce a final piece, perhaps in mixed media and present this, together with their research, for display during an evening attended by parents and pets held in aid of an animal charity.</li> </ul>	<ul style="list-style-type: none"> <li>RR</li> <li>CU</li> <li>RR</li> <li>CU</li> <li>RR</li> <li>RR</li> <li>CM</li> <li>PP</li> </ul>	<ul style="list-style-type: none"> <li>— How well did students make use of reference sources? Did they show considered responses to the work of others and make effective use of this in developing personal responses?</li> <li>— Did they extend and refine observational and recording skills in working from direct observation of primary sources? Did they appreciate the value of working from such primary references?</li> <li>How well did they identify and record particular visual elements from source material?</li> <li>How effective were their presentational skills in preparing their final display?</li> </ul>	<ul style="list-style-type: none"> <li>Collection of animal reference sources, such as Gwen John 'The Cat', Tunnicliffe 'Sketchbook of Birds', 'The Lion' by Rubens, Arnolfini double portrait, with dog by Van Eyck, 'Black-tailed hare' by John J. Audubon and 'Cats' by Elizabeth Blackadder.</li> <li>Feathers, fur fabric, animal skins, lens. Pet in playground or classroom for a short time or stuffed animals.</li> <li>Drawing materials such as fine, black fibre pen, biro, soft pencil, soft pastel, A4 white cartridge paper, sugar paper, sketchbooks.</li> <li>Painting materials – watercolours, gouache, palette, sponge, water container, Large and small brushes, including sable or similar, cartridge paper.</li> </ul>

# UNIT 10 : MOVING FIGURES

## Focus: DRAWING, 3D design, photography, collage, painting

DURATION OF UNIT: 6—8 HOURS

KEY: CU: Contextual Understanding | CM: Creative Making | RR: Reflective Recording | PP: Personal Presentation

Unit Objectives	Suggested Learning Activities	AOs	Examples of Assessment Criteria	Resources
<ul style="list-style-type: none"> <li>— Organise collections of photographs, illustrations, storyboards, paintings and collage depicting movement in figures.</li> <li>— Observe and record movement from direct experience and observation.</li> <li>— Explore and experiment with, drawing and collage media and techniques to record movement.</li> <li>— Explore a range of 3D materials and processes to convey responses to movement.</li> <li>— Describe and make comparisons between two and three dimensional studies and analyse and critically evaluate their own work and that of others.</li> </ul>	<p>— <b>Organising and discussing reference materials</b> Students make a collection of ‘action’ pictures of dancers, gymnasts, athletes etc. They compare and contrast the ways in which artists, sculptors, animators and photographers have represented the human form in action.</p> <p>— <b>Observe and record figures in action</b> In gym or drama studio, work in pairs or small groups observing and recording in quick sketches ‘stop frame’ movements so that they understand the way in which parts of their body move stretch and bend. In pairs they choose their favourite action pictures and in turn try to re-create the poses. They discuss which body parts are involved in the activity and again make simple quick sketches of each other, working in different media and on different scales using a wallpaper roll and superimposing drawings one on another. Record movements using digital camera with rapid shutter speed.</p> <p>— <b>Use collage to record movement from direct experience</b> Practise tearing and/or cutting out newsprint to record a figure moving to refine control of techniques. Work in pairs to pose movement and use torn and/or cut paper technique to record from observation. Try out different compositional arrangements and once a satisfactory ‘moving’ form has been created, the pieces can be glued down. Use a soft pencil or felt pen to develop detail and sharpen the form.</p> <p>— <b>Painting figures in movement</b> Students look at ways in which Matisse, Duchamp and others responded moving figures and use these, together with own movement studies, to consider compositional possibilities and produce a completely original outcome using a combination of drawing, painting, collage, and photography. Present own work together with research and sources of inspiration.</p> <p>— <b>Making a 3D design of a figure/s in movement</b> Students analyse and critically evaluate the work of designers and sculptors who have created movement in their figures. They experiment with different 3D media such as clay, card, balsa, cork, dowel, polycarbonate sheet, wire, plaster. Select from these to produce a 3D outcome of moving figures.</p>	RR	— How well could they compare and contrast the work of different artists, sculptors, photographers and designers?	<p>Appropriate selection of reference material e.g. cave paintings, the paintings of Lowry, Breugel, Matisse and the sculptures of Henry Moore, Giacometti and Degas. Any figurines, ornaments trophies – such as sports awards – showing movement.</p> <p>Cartridge paper, roll of lining paper, soft pencils, charcoal, chalk, conte crayons. Digital camera with variable shutter speed. Sketchbooks and drawing media.</p> <p>Newsprint, scissors, glue sticks, dark coloured sugar paper, soft pencil, felt pen.</p> <p>Reproductions of collage work depicting dance/ movement.</p> <p>Range of three dimensional media and tools.</p> <p>Powerpoint presentational software.</p>
		CU	— Did they develop good understanding of the form and function of the human form in action?	
		RR	— How well did they develop paper tearing and cutting skills to sensitively respond to movement ?	
		RR	— Did they demonstrate good analytical skill and critical understanding in evaluating their own work in relation to that of others?	
		CM	— How well did they organise reference materials to support their 3D work?	
		RR		
		CM		
		CU		
		CM		
		PP		

---

This resource pack was created for the Arts & Education Network  
by Ivan Davies. Photography: Ivan Davies

[www.artsandeducationnetworksewales.org](http://www.artsandeducationnetworksewales.org)

---



@ArtEdNetSEWales



@ArtsAndEducationNetworkSouthEastWales



Cyngor Celfyddydau Cymru  
Arts Council of Wales

**ARIENNIR GAN  
Y LOTERI  
LOTTERY FUNDED**

