



# ART PACK



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# INTRODUCTION



This resource is intended to support teachers from non-specialist Art and Design backgrounds working with pupils predominantly at CfE Early Level through to Level 3. The following projects have been piloted in schools in Argyll and Bute Council. The aim is to provide examples of progressive and sequential lessons based around the Experiences and Outcomes (Es and Os). Each project has been piloted by a specific year group but can be

amended to suit different levels. The projects are designed to balance structure with flexibility for both pupils and teachers. They can be interpreted and modelled in any way as seen fit by classroom professionals. Hopefully it will be a starting point for stimulating discussion and the development of creative classroom practice. Thanks are due to all the pupils, teachers and staff in Argyll and Bute involved in the creation and production of this pack.

*“If you know exactly what you are going to do, what is the point of doing it?” Pablo Picasso*



# CURRICULUM OVERVIEW



# EXPERIENCES AND OUTCOMES

The Art and Design Experiences and Outcomes are the focus of learning within the projects. It is helpful to focus on one or two at a time.

<b>Art and design</b> Through art and design, learners have rich opportunities to be creative and to experience inspiration and enjoyment. They explore a wide range of two- and three-dimensional media and technologies through practical activities, and create, express, and communicate ideas. Their studies of the works of artists and designers enhance their enjoyment and deepen their knowledge and understanding.				
Early	First	Second	Third	
<b>EXPLORE MEDIA</b>  I have the freedom to discover and choose ways to create images and objects using a variety of materials. <b>EXA 0-02a</b>	<b>-----EXPLORE MEDIA-----</b>  I have the opportunity to choose and explore a range of media and technologies to create images and objects, discovering their effects and suitability for specific tasks. <b>EXA 1-02a</b>	<b>--EXPLORE MEDIA---</b>  I have the opportunity to choose and explore an extended range of media and technologies to create images and objects, comparing and combining them for specific tasks. <b>EXA 2-02a</b>	<b>-----EXPLORE MEDIA-----</b>  I have experimented with a range of media and technologies to create images and objects, using my understanding of their properties. <b>EXA 3-02a</b>	
	<b>USE VISUAL ELEMENTS</b>  I can create and present work using the visual elements of line, shape, form, colour, tone, pattern and texture. <b>EXA 1-03a</b>	<b>USE VISUAL ELEMENTS</b>  I can create and present work that shows developing skill in using the visual elements and concepts. <b>EXA 2-03a</b>	<b>USE VISUAL ELEMENTS</b>  I can use and combine the visual elements and concepts to convey ideas, thoughts and feelings in expressive and design work. <b>EXA 3-03a</b>	
<b>-----OBSERVE AND RECORD-----</b>  I can create a range of visual information through observing and recording from my experiences across the curriculum. <b>EXA 0-04a/ EXA 1-04a</b>		<b>OBSERVE AND RECORD</b>  Through observing and recording from my experiences across the curriculum, I can create images and objects which show my awareness and recognition of detail. <b>EXA 2-04a</b>	<b>OBSERVE AND RECORD</b>  Through observing and recording, I can create material that shows accuracy of representation. <b>EXA 3-04a</b>	

Art and design (continued)				
Early	First	Second	Third	
<p>-----RESPOND TO STIMULI-----</p> <p>Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through activities within art and design.</p> <p>EXA 0-05a / EXA 1-05a / EXA 2-05a</p>				
<p><b>SOLVE DESIGN PROBLEMS</b></p> <p>Working on my own and with others, I use my curiosity and imagination to solve design problems.</p> <p>EXA 0-06a</p>	<p><b>SOLVE DESIGN PROBLEMS</b></p> <p>I can use exploration and imagination to solve design problems related to real-life situations.</p> <p>EXA 1-06a</p>	<p><b>SOLVE DESIGN PROBLEMS</b></p> <p>I can develop and communicate my ideas, demonstrating imagination and presenting at least one possible solution to a design problem.</p> <p>EXA 2-06a</p>	<p><b>SOLVE DESIGN PROBLEMS</b></p> <p>While working through a design process in response to a design brief, I can develop and communicate imaginative design solutions.</p> <p>EXA 3-06a</p>	
<p>-----ANALYSE AND DISCUSS-----</p> <p>I can respond to the work of artists and designers by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work.</p> <p>EXA 0-07a / EXA 1-07a / EXA 2-07a / EXA 3-07a</p>				

Participation in performances and presentations				
<p>All aspects of learning in expressive arts include opportunities to present and perform, for example through preparation of artwork for display, presentation of a short improvised drama to members of the class or performance of dance or music to parents or in the community. At third level, as a culmination of learning within their broad general education each young person should have the opportunity to contribute to a significant presentation (such as an exhibition) or performance in at least one area of the expressive arts.</p>				
Early	First	Second	Third	
<p>-----SHARE AND DISPLAY-----</p> <p>I have experienced the energy and excitement of presenting/performing for audiences and being part of an audience for other people's presentations/performances.</p> <p>EXA 0-01a / EXA 1-01a / EXA 2-01a</p>			<p>-----SHARE AND DISPLAY-----</p> <p>I have used the skills I have developed in the expressive arts to contribute to a public presentation/performance. EXA 3-01a<sup>1</sup></p> <p>I have experienced the energy and excitement of being part of an audience for other people's presentations/performances.</p> <p>EXA 3-01b</p>	

# EXPERIENCES AND OUTCOMES



The Art and Design Experiences and Outcomes on the previous two pages can be summarised with the following seven headings. It is likely that in each step of the following projects in the pack you will be covering various combinations of these.

## Es and Os

EXPLORE MEDIA  
USE VISUAL ELEMENTS  
OBSERVE AND RECORD  
RESPOND TO STIMULI  
SOLVE DESIGN PROBLEMS  
ANALYSE AND DISCUSS  
SHARE AND DISPLAY

There are two further headings for Art and Design that should be considered.....

# SKILLS AND THEMES

The Art and Design Experiences and Outcomes are the focus of learning within the projects. However in order to plan lessons the teacher needs to consider which **SKILLS** and **THEMES** will also be covered.

These are:

## SKILLS

Drawing & Painting  
Printmaking  
3D sculpture  
Textiles  
Digital photography

## THEMES

The figure  
The face and expressions  
Built environment  
Natural environment  
Fantasy and imagination

# CREATIVE AREAS

The Art & Design curriculum covers two creative areas, **EXPRESSIVE** and **DESIGN**.

## EXPRESSIVE

Expressive work focuses on personal responses.

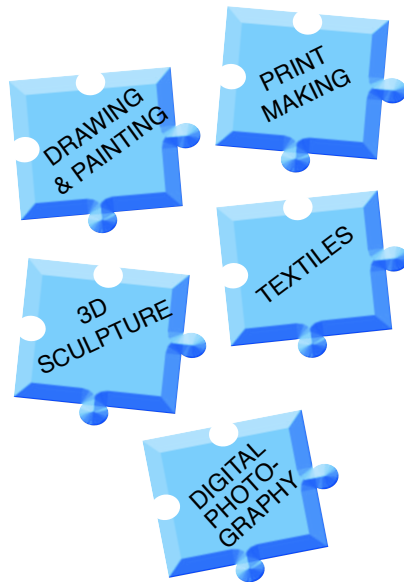
## DESIGN

Design work focuses on problem solving.



# INTEGRATED PLANNING

## SKILLS



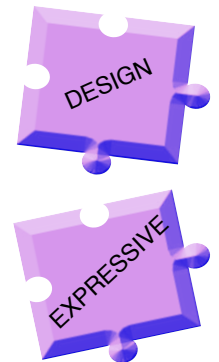
## Es & Os



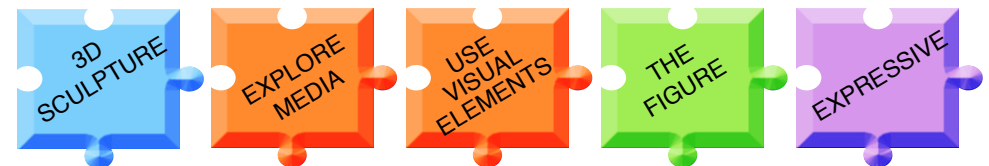
## THEMES



## AREAS



When a pupil produces an expressive piece of work e.g. a wire sculpture of a dancing human figure, they will have undertaken the following:



Lessons need to be designed using at least one jigsaw piece of each colour. As part of pupil entitlement to a Broad General Education all headings should be covered/experienced during each academic session.

# ART AND DESIGN PROJECTS



# A STORM AT SEA



# A STORM AT SEA



## OVERVIEW

In this project the pupils will create their own exciting imagery using the idea of being on a boat on a stormy day.

They will:

- source and analyse a variety of images  
(RESPOND TO STIMULI, ANALYSE AND DISCUSS)
- practise controlling paint, brushwork and colour mixing  
(EXPLORE MEDIA)
- explore and experiment with paint to achieve effects  
(EXPLORE MEDIA, USE VISUAL ELEMENTS)
- create a finished piece of expressive art.  
(USE VISUAL ELEMENTS)
- analyse and discuss their own and others' work  
(ANALYSE & DISCUSS, SHARE & DISPLAY)

Piloted by P3/4

**Further activity** could include:

Writing a story about who is on the boat? Where they are going?

What happens on their journey? Make another sea picture, but on a calm/sunny day.

# STEP 1



## LEARNING INTENTIONS

We are learning how to source images and use them as inspiration.  
We are learning how artists communicate ideas.

## SUCCESS CRITERIA

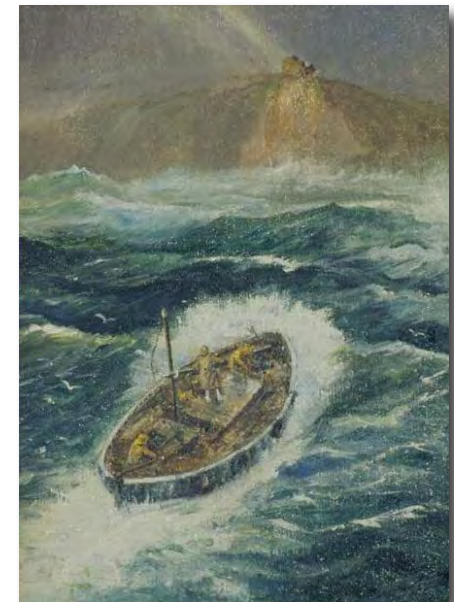
We can describe how a stormy day feels and looks.  
We can describe what it would feel like to be in a boat on a stormy day.  
We can find and select art works from a variety of different sources.  
We can describe different artists' work and discuss their use of media, technique and subject matter.  
We can compare and contrast two artworks.  
We can explain how they make us feel.

## PROCESS

Source a variety of seascapes and hold a discussion on weather, feelings, moods and colours. Build up word banks to describe the art works and the feelings that they evoke. Discuss how the artist has conveyed the idea of a choppy sea and a stormy sky.

## RESOURCES

Books and web sites with paintings of seascapes. Sea themed paintings in the ARGYLL COLLECTION: 55 Edward Porsell, 20 Edna Whyte.  
Art works opposite: Top - Stanfield, Clarkson 1846. Bottom - M. Nicolson, 1987





# STEP 2



## LEARNING INTENTIONS

We are learning about the properties of paint.  
We are learning how to mix colours and how to control paint to create different effects.

## SUCCESS CRITERIA

We can experiment with paint and successfully mix different colours.  
We can control our brushes to create patterns.  
We can fill the page with our art work.

## PROCESS

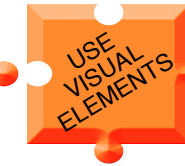
Use a limited palette of white, green blue and purple and mix at least 7 different colours. Using a brush, draw concentric circles of a various colours to create droplets. Focus on spacing so that the circles do not over lap. Cover the whole page, leave no blank spaces!

## RESOURCES

Paint, brushes, A3 paper



# STEP 3



## LEARNING INTENTIONS

We are learning how to source images and use them as inspiration.  
We are learning how to mix 'cool' colours and how to control paint to communicate an idea.

## SUCCESS CRITERIA

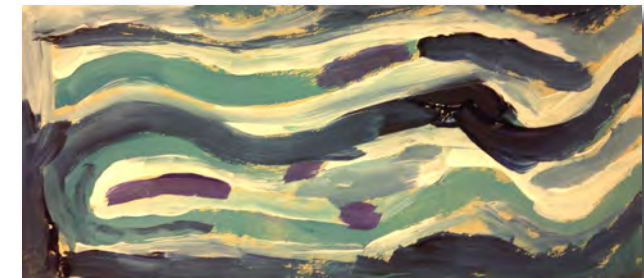
We can find and select photographs of waves from a variety of different sources and respond to these by describing what the waves look like.  
We can mix 'cool' colours using just a few colours.  
We can fill the page with our art work.  
We can control our brushes to create different lines to express the idea of waves.

## PROCESS

Source photographs of stormy seas. Briefly describe what the waves look like. Using a limited cool palette; blue, green, purple and white, mix a wide range of 'cool' colours. Use a brush to create waves using patterns of lines. Experiment with thick and thin lines and smooth or scrubby brushwork. Cover the whole page, leave no blank spaces!

## RESOURCES

Paint, brushes, A3 paper



# STEP 4



## LEARNING INTENTIONS

We are learning how to source images and use them as inspiration.  
We are learning how to mix greys and how to control paint to communicate an idea.

## SUCCESS CRITERIA

We can find and select photographs of stormy skies from a variety of different sources and respond to these by describing what the clouds and skies look like.

We can experiment with paint and can mix grey colours.

We can use a variety of materials to create different textures and lines to express the idea of a stormy sky.

We can fill the page with our art work.

We can explain how using paint can create different effects.

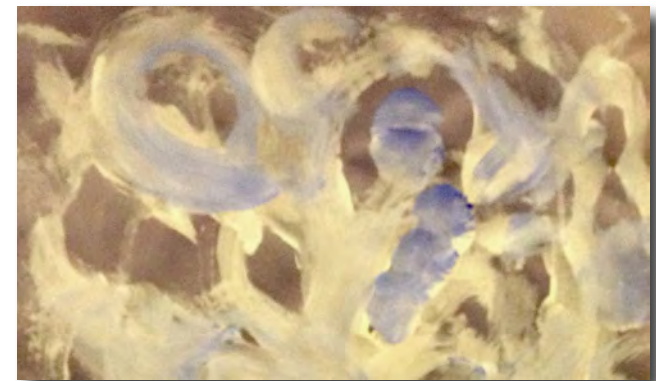


## PROCESS

Source photographs of stormy skies. Briefly describe what the clouds and skies look like. Using black and white, mix a variety of greys. Use a brush and a sponge to create dappled textures and lines. Cover the whole page, leave no blank spaces!

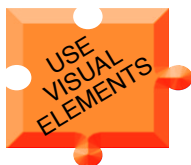
## RESOURCES

Paint, brushes, sponges, A3 paper





# STEP 5



## LEARNING INTENTIONS

We are learning how to source images and use them as inspiration.  
We are beginning to understand the techniques involved in collage.  
We are learning about the effect created by using contrasting colours.  
We are learning how to analyse and discuss our own and others' work.

## SUCCESS CRITERIA

We can find and select photographs of boats from a variety of different sources and respond to these by describing what the boats looks like.  
We can make a picture of a boat by drawing, colouring, cutting, glueing and sticking.  
We are able to identify which colours contrast and understand what effects can be created by using these.  
We can create a finished art work which fills the page.  
We can analyse and discuss our own and others' work.

## PROCESS

Look at the colour wheel and discuss contrasting colours. Source photographs of boats and describe what the boats looks like. Make a small boat in a contrasting colour. Using the artworks from step 3 and 4, cut the sea horizontally on a wavy line and glue to overlap the sky. Glue on the boat. Give the boat a name and add personal detail. Finally describe in detail what is in your own and each others' artwork and talk about what you found easy or difficult.

## RESOURCES

A3 paper, glue, felt pens, scissors, lolly sticks and any other collage material.



# IMAGINE A HOUSE



# IMAGINE A HOUSE



## OVERVIEW

In this project the pupils will be learning how to use scale to create depth in a picture.

They will:

- source and analyse a variety of images  
(RESPOND TO STIMULI, ANALYSE AND DISCUSS)
- draw a basic landscape using scale to create depth  
(USE VISUAL ELEMENTS)
- add detail and elaborate on a basic drawing  
(USE VISUAL ELEMENTS)
- analyse and discuss their own and others' work.  
(ANALYSE & DISCUSS, SHARE & DISPLAY)

Piloted by P2

**Further activity** could include:

Adding a castle, a shop or a church instead of a house. Make up stories using their artwork as inspiration.

# STEP 1



## LEARNING INTENTIONS

We are beginning to understand and use scale.  
We are learning how to source images and use them as inspiration.

## SUCCESS CRITERIA

We can find and select art works from a variety of different sources.  
We can respond to these by explaining what effect is created by overlapping elements in an art work.  
We can use scale to create artwork which shows depth (near/far).

## PROCESS

Source a variety of landscapes with buildings of different scales and hold a discussion on the relative sizes of the buildings and how these give the effect of depth. Teacher: draw a house just using lines. Then draw two wavy lines for hills behind the house and add in a small house on the top wavy line. The pupils then draw their own version of this.

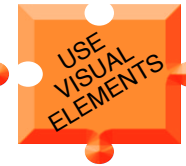
## RESOURCES

A3 white paper, black felt pens





# STEP 2



## LEARNING INTENTIONS

We are learning about the importance of including detail in our art work.

We are learning how to analyse and discuss our own and others' work.

We are practicing telling stories using our work as the inspiration.

## SUCCESS CRITERIA

We are able to add detail and elaborate on a basic drawing.

We can name a range of architectural details.

We can use our imagination to enhance a scene.

We can analyse and discuss our own and others' work.

We are able to use our drawings as inspiration to tell stories.

## PROCESS

Discuss with the class what detail could be in the drawing to add interest including architectural features. Source examples of these if necessary. The pupils then add in as much detail as they can in the sky, around the house and on the house. Finally they will describe in detail what is in their own and each others' artwork and talk about what they found easy or difficult.

## RESOURCES

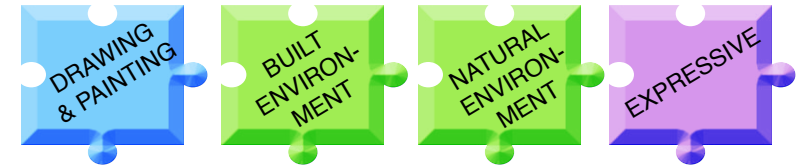
A3 white paper, black felt pens



# HOUSE IN A LANDSCAPE



# HOUSE IN A LANDSCAPE



## OVERVIEW

In this project the pupils will learn how to use paint to create effects, construct a collage and how to use scale to create depth in a picture.

They will:

- source and analyse a variety of images  
(RESPOND TO STIMULI, ANALYSE AND DISCUSS)
- use paint in various ways to create three different artworks  
(EXPLORE MEDIA)
- draw buildings of different scales  
(USE VISUAL ELEMENTS)
- create a landscape collage from their preprepared paintings  
(EXPLORE MEDIA)
- describe what is in their own and others' artworks  
(ANALYSE AND DISCUSS, SHARE & DISPLAY)

Piloted by P2

**Further activity** could include:

depicting a winter's day, a sunny day, a sunset, a wood and add animals, people, cars, roads.

# STEP 1



## LEARNING INTENTIONS

We are learning how to source images and use them as inspiration.

We are learning to use a variety of techniques to create desired effects.

## SUCCESS CRITERIA

We can find and select images from a variety of different sources.

We can respond to these by explaining how scale is represented.

We are able to talk about patterns and shapes in landscapes.

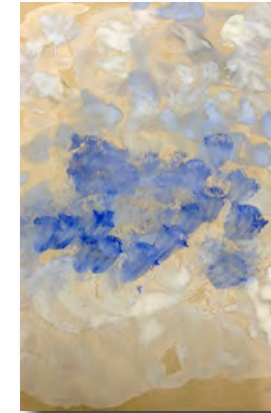
We can use different media to express textures.

## PROCESS

Source a variety of landscapes with fields and hills and hold a discussion on what patterns and shapes can be seen. Use paint (sponged and brushed) and crayons to create 3 separate artworks. One A3 covered in a cloudy sky, one A4 of hills and one A4 of fields.

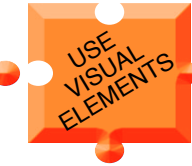
## RESOURCES

1 A3, 2 A4 sheets, paints, brushes, sponges, wax crayons.





## STEP 2



### LEARNING INTENTIONS

We are learning to apply some techniques involved in collage.

We are learning to create a simple composition.

### SUCCESS CRITERIA

We can create a composition by joining different elements within a picture.

We can glue together a collage.

### PROCESS

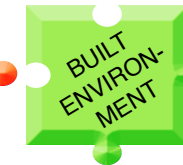
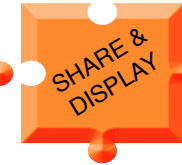
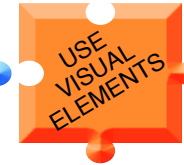
Cut the top edge of the hill and field pieces and layer them on the A3 sky to create a composition. Spend time deciding on the size of each element and discuss how the picture changes with more or less sky/hill and fields. Glue the collage in place.

### RESOURCES

Glue.



# STEP 3



## LEARNING INTENTIONS

We are learning to use scale and depth in our artwork.

We understand the techniques involved in collage.

We are learning how to analyse and discuss our own and others' work.

## SUCCESS CRITERIA

We can use scale in our artwork to create 'depth'.

We can produce a finished collage using a number of parts.

We can analyse and discuss our own and others' work.

## PROCESS

Using crayons or felt tips, draw two houses of different scales. Incorporate as much detail as possible. Stick the two drawings onto the landscape collage to give the impression of depth. Finally describe in detail what is in your own and each others' artwork and talk about what you found easy or difficult.

## RESOURCES

Crayons, felt tips, A4 paper, glue.



# TENEMENT STORIES



# TENEMENT STORIES



## OVERVIEW

In this project the pupils will create a collaborative large scale artwork and depict stories using drawing. They will present their work to others.

They will:

- source and analyse a variety of images  
(ANALYSE AND DISCUSS)
- work in pairs to create collages  
(USE VISUAL ELEMENTS)
- observe and record detail using sketching and photography  
(OBSERVE AND RECORD)
- analyse source material and create a large scale piece  
(RESPOND TO STIMULI, USE VISUAL ELEMENTS)
- work collaboratively and reach agreement on design  
(SOLVE DESIGN PROBLEMS)
- present artwork to an audience  
(SHARE AND DISPLAY)

Piloted by P4/5

**Further activity** could include:

Changing the scenes to reflect current topics. Changing the time of year.

Use the windows to tell a collaborative story.



# STEP 1



## LEARNING INTENTIONS

We are learning how to source images and use them as inspiration.

We are learning about how artworks can tell stories.

## SUCCESS CRITERIA

We can find and select images from a variety of different sources.

We can respond to these by explaining what detail is in the artworks.

We can make up stories about the scenes in the artworks.

## PROCESS

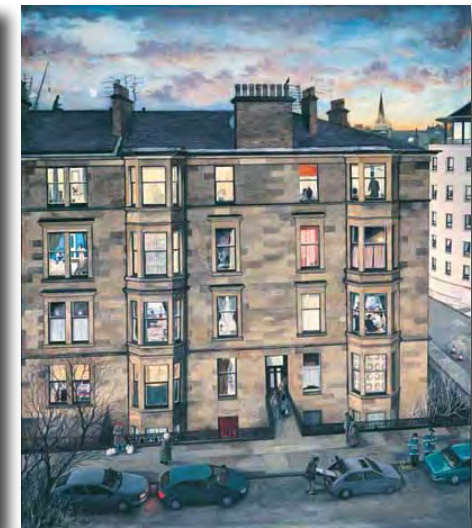
Source the work of Avril Paton and discuss her paintings of tenements. Analyse what is happening, who is involved, what time of day it is etc. Create and tell stories inspired by what you see.

## RESOURCES

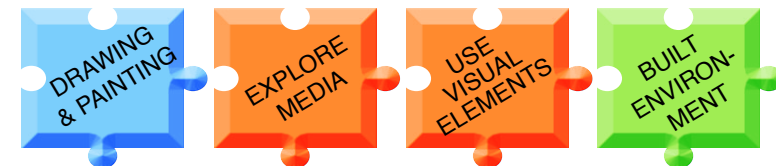
Avril Paton tenement paintings.

top: 'Windows in the West'

bottom right: 'Bedsits'    bottom left: 'The Gathering'



# STEP 2



## LEARNING INTENTIONS

We are learning about how artworks can tell stories.  
We are learning to work in pairs, dividing up tasks and collaborating on a finished piece.  
We are learning to construct a finished piece using different techniques and mixed media.

## SUCCESS CRITERIA

We can draw from our imagination.  
We can work collaboratively in pairs.  
We can construct a collage.  
We can use mixed media within an single artwork.

## PROCESS

As a warm up, draw a house. Include detail describing what is happening inside. In pairs make a tenement using card. Paint the largest piece for the background e.g. a sky and a road. Using a second smaller piece paint a stone coloured building and a slate coloured roof. Cut out windows and doors and stick onto the building. Use felt pens to add detail.

## RESOURCES

A4 paper, pens, card, scissors, paint, brushes, glue, felt pens.





# STEP 3



## LEARNING INTENTIONS

We are learning to observe detail in a real setting.  
We are learning to record research information through sketching and photography and analyse our work.  
We are learning to work in different environments.

## SUCCESS CRITERIA

We can observe detail in our chosen subjects.  
We can record visual information by sketching.  
We can discuss what we see in our chosen subjects.  
We can analyse our sketches and photos and discuss what we have recorded.

## PROCESS

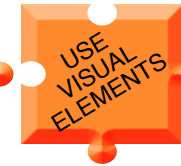
Make a site visit to some local housing. Observe the buildings closely and make representative sketches. Take photos and write down what architectural features can be seen. Analyse the observational sketches and photos and discuss what has been included and what has been missed.

## RESOURCES

Paper, pencils, camera.



# STEP 4



## LEARNING INTENTIONS

We are learning to research source material that we have gathered and use it to create a finished artwork.  
We are learning to collaborate on a large scale piece.  
We are learning to mix colours using paint.  
We are learning to be careful when we are painting.

## SUCCESS CRITERIA

We can use our research material to create a finished artwork.  
We can successfully collaborate on a piece of artwork.  
We can confidently mix several basic colours.  
We can paint carefully using brushes.

## PROCESS

Using cardboard and pencils draw out as many large houses with multiple windows as are needed to ensure there is one window per pupil. Use the sketches and photos from step 3 as source material to decide on the design. Carefully paint in the buildings focussing on mixing accurate colours for the walls, roofs, sky etc.

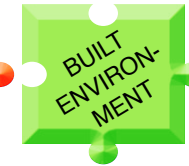
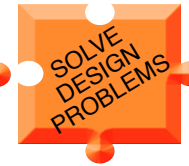
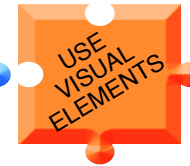
## RESOURCES

Large pieces of cardboard, pencils, paint, brushes.





# STEP 5



## LEARNING INTENTIONS

We are learning to measure and cut paper accurately.  
We are learning how to describe a scene using artwork.  
We are learning how to work collaboratively to solve a design problem.  
We are learning to share and present our work.

## SUCCESS CRITERIA

We can measure accurately and cut paper to size.  
We can use detailed drawing to describe a scene.  
We can work together to create a composition.  
We can confidently present our work to others.

## PROCESS

Choose a window in the large scale building. Measure the dimensions and cut a piece of paper to fit. Draw a picture on this paper representing something that could be happening in the building. Use felt tips and crayons to add detail. Stick the drawings onto the windows, discussing which drawings should go where. (Use blu-tack so these can be changed.) In groups present the artworks to an audience, describing how it was created and what stories the scenes depict.

## RESOURCES

Paper, rulers, scissors, felt tips, crayons, blu-tack.



# COLOUR BANNER



# COLOUR BANNER



## OVERVIEW

In this project the pupils will create a collaborative large scale artwork and learn how to mix colour using paint.

They will:

- learn about basic colour theory  
(RESPOND TO STIMULI)
- develop brush control  
(EXPLORE MEDIA)
- source and analyse a variety of images  
(ANALYSE AND DISCUSS)
- work together to create a large scale piece inspired by source material  
(RESPOND TO STIMULI, USE VISUAL ELEMENTS)

Piloted by P1/2/3

**Further activity** could include:

Adding insects, animals, foliage to the final artwork. Repeating the project using a limited colour palette.

# STEP 1



## LEARNING INTENTIONS

We are learning about simple colour theory.

## SUCCESS CRITERIA

We can explain what a colour wheel shows and how to use it to find primary, secondary, contrasting, hot and cool colours.

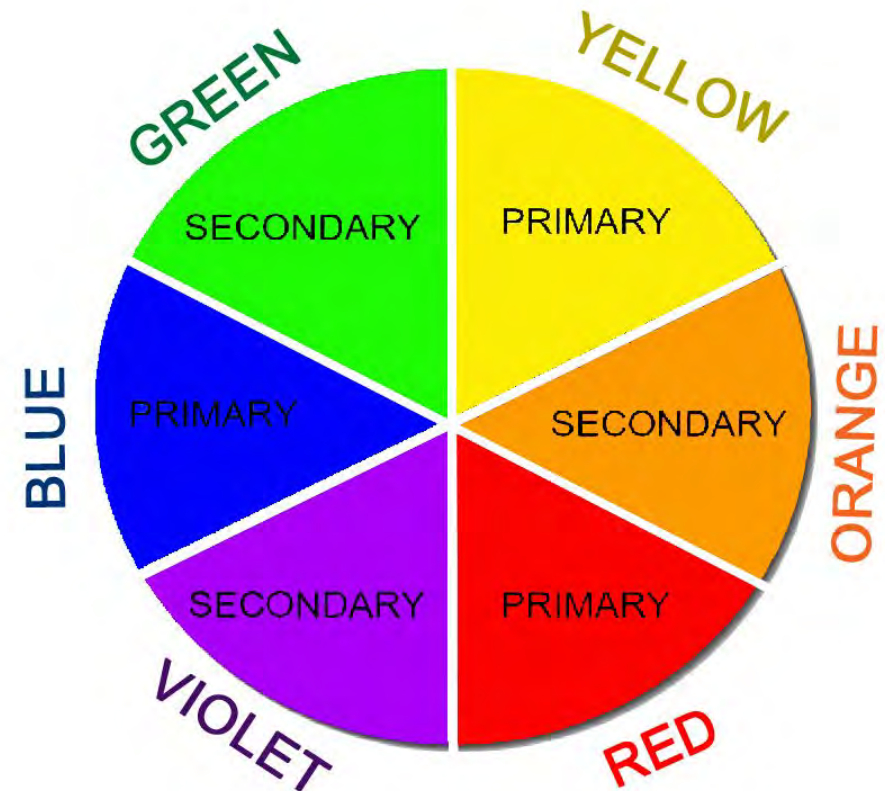
We can explain how to mix different colours.

## PROCESS

Look at a 6 segment colour wheel and mark down the primary colours (red, blue, yellow). Mark down the secondary colours and discuss how these are mixed (violet, green, orange). Mark down contrasting colours (yellow/violet, red/green, blue/orange) and discuss how different they are. Look around the room and discuss how many colours you can see. Discuss the names of colours e.g. ruby red, grass green, and how colour is used in language e.g. 'He saw red!' 'She was green with jealousy'. Discuss how different colours make you feel e.g. yellow: happy, red: angry, black: sad, blue: calm.

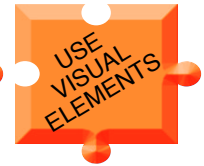
## RESOURCES

A colour wheel. CAST colour CPD 2014 booklet.





## STEP 2



### LEARNING INTENTIONS

We are learning how to mix colours.

We are learning to control paint using a brush.

### SUCCESS CRITERIA

We understand how to mix different colours.

We can use a brush to control paint.

### PROCESS

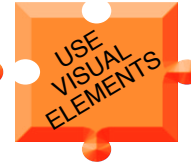
Hold a discussion on brush control and how to look after a brush. Experiment with holding the brush in different ways. On one large piece of lining paper, start by painting a small primary coloured circle. Gradually mix other colours and add concentric circles to create a pattern. Try to avoid any overlapping.

### RESOURCES

Rolls of wallpaper lining, paint, brushes



# STEP 3



## LEARNING INTENTIONS

We are learning how to mix colours.  
We are learning to control paint using a brush.  
We are learning how to source images and use them as inspiration.

## SUCCESS CRITERIA

We can select images from a variety of sources.  
We can respond to these by explaining what we see and use them as inspiration.  
We understand how to mix different colours.  
We can use a brush to control paint.

## PROCESS

Source pictures of different flowers. Analyse them and discuss how the petals are laid out. Paint different coloured circles and develop these into flowers using the pictures as inspiration.

## RESOURCES

Rolls of wallpaper lining, paint, brushes



# ROCKET DESIGN



# ROCKET DESIGN



## OVERVIEW

In this project the pupils will create a finished detailed design of a space rocket.

They will:

- learn what a design brief is  
(SOLVE DESIGN PROBLEMS)
- produce a mindmap  
(SOLVE DESIGN PROBLEMS)
- learn what an elevation plan is  
(ANALYSE AND DISCUSS)
- create a design with layers inspired by a mindmap  
(RESPOND TO STIMULI, USE VISUAL ELEMENTS, SOLVE DESIGN PROBLEMS)
- present our drawings to an audience  
(SHARE AND DISPLAY)

Piloted by P4/5

**Further activity** could include:

Using mindmapping then drawing, create a planet or an alien.



# STEP 1



## LEARNING INTENTIONS

We are learning what a design brief is.

We are learning how to solve design problems by using a mindmap.

## SUCCESS CRITERIA

We can explain what a design brief is.

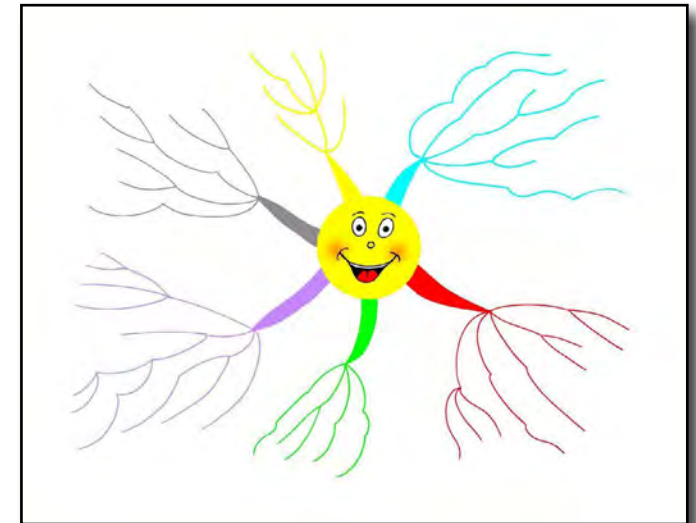
We can respond to a design brief by creating a mindmap.

## PROCESS

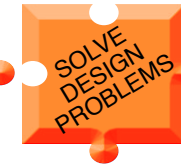
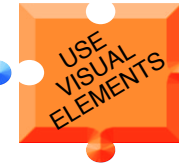
The teacher can write a simple design brief asking pupils to design a space rocket. Introduce the concept of mindmapping if needed. In groups pupils brainstorm the brief and make a mindmap of areas to consider e.g. who/how many are going in the rocket? Where are they going? What is the rocket made of? What do they need in the rocket?

## RESOURCES

A3 paper, pencils



## STEP 2



### LEARNING INTENTIONS

We are learning what an 'elevation' plan is.

We are learning how to create a design using mindmap information.

### SUCCESS CRITERIA

We can explain what an 'elevation' plan is and what it shows.

We can use information from a mindmap to create a design.

We can use drawing to show how our space rocket will function.

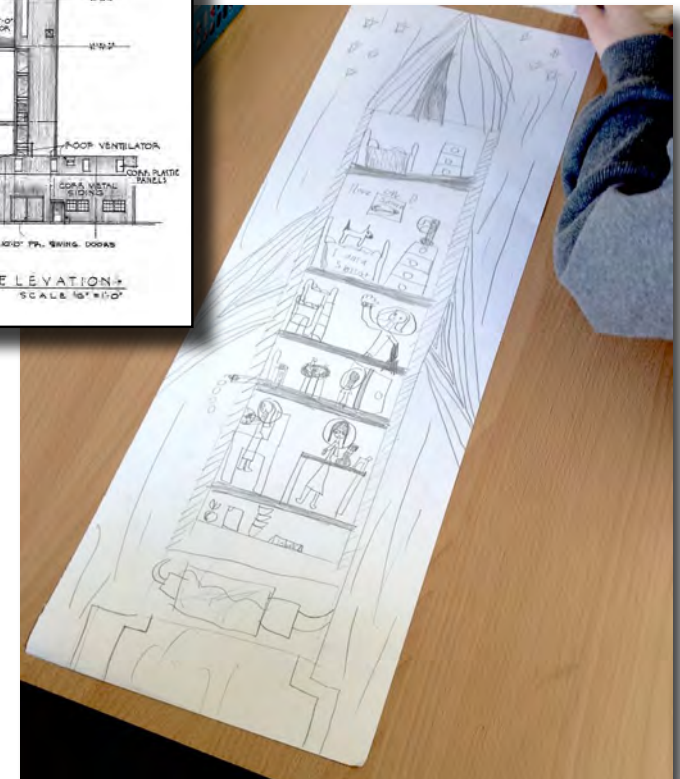
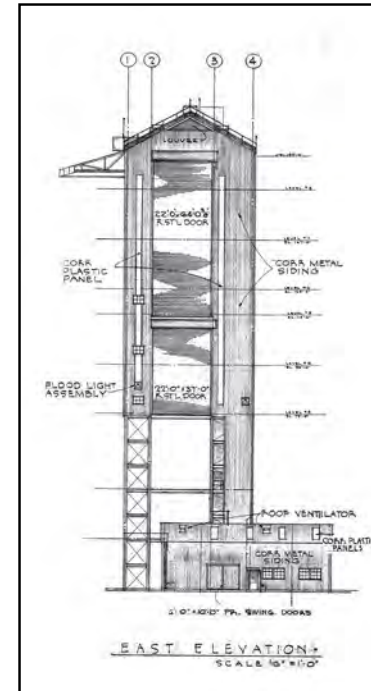
We can include detail in our drawings.

### PROCESS

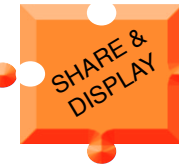
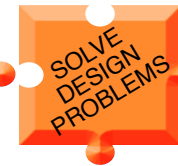
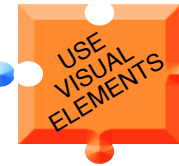
Introduce pupils to the term 'elevation' (a scale drawing showing the vertical projection of one side of a building or object) Pupils then make a vertical drawing showing a plan of the interior of the rocket on the right hand side of an A3 sheet of paper folded vertically. Using different levels, try to include most of the elements on the mindmap and use it continuously for reference. Try to include as much detail as possible and think about the scale of the drawings.

### RESOURCES

1/2 A3 paper (folded in half lengthways), pencils.



# STEP 3



## LEARNING INTENTIONS

We are learning how to create layers in an artwork.

We are learning to share and present our work.

## SUCCESS CRITERIA

We can trace and cut paper and create layers.

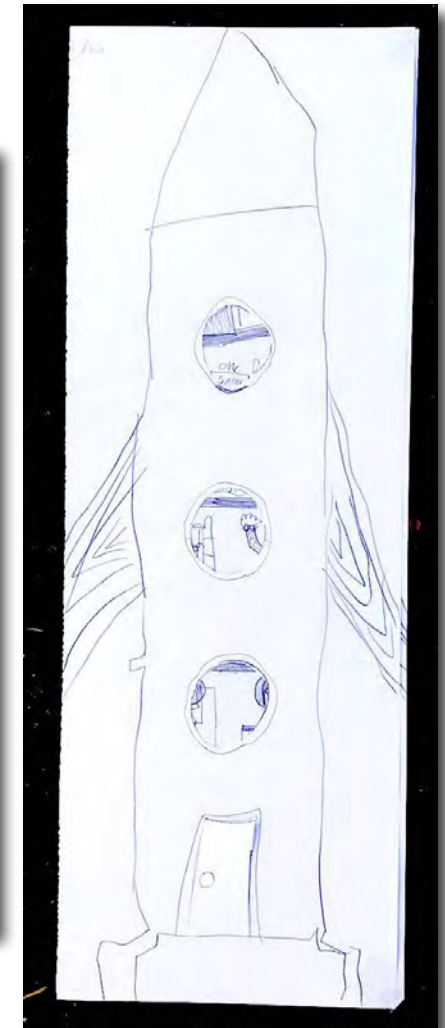
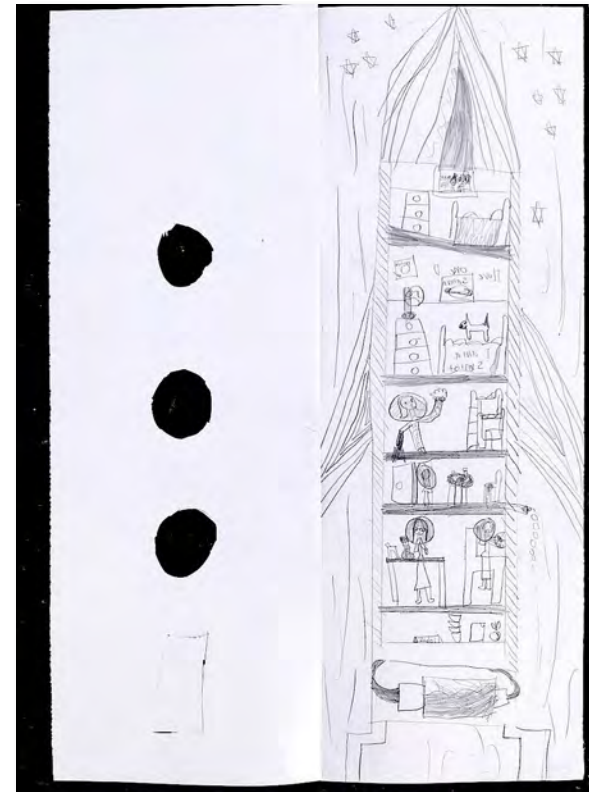
We can confidently present our work to others.

## PROCESS

Fold over the left hand side of the paper and hold the drawing up to the light or a window. Draw the exterior of the rocket by tracing the outline and adding exterior detail. Create windows and a door by cutting out shapes. Present your design to a group of pupils or audience. Explain to them why it is a good plan and what special features it has.

## RESOURCES

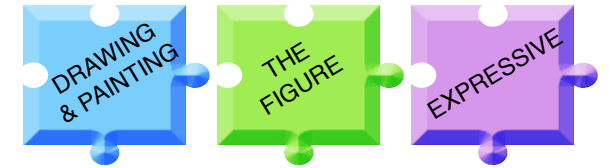
A3 paper, pencils, scissors.



# DRAWING PEOPLE



# DRAWING PEOPLE



## OVERVIEW

In this project the pupils will accurately represent the human figure through drawing.

They will:

- look carefully at the figure, noting detail  
(OBSERVE AND RECORD)
- draw an accurate representation of the figure  
(OBSERVE AND RECORD)
- look at a moving figure  
(OBSERVE AND RECORD)
- draw an accurate representation of the moving figure  
(OBSERVE AND RECORD)

Piloted by P1/2/3

**Further activity** could include:

Skipping, highland dancing, on a scooter, catching a ball, waving hello/goodbye, hopping.



# STEP 1



## LEARNING INTENTIONS

We are learning how to observe carefully and record what we see through drawing.  
We are learning how to draw human figures.

## SUCCESS CRITERIA

We know what a human figure looks like.  
We can represent the human figure accurately through drawing.

## PROCESS

Look closely at the human figure, your own or your friends. Notice fingers, eyes, eyebrows, hair etc. Draw a picture of yourself wearing your favourite clothes and add in as much detail as possible. If you are unsure look at your own figure.

## RESOURCES

A4 paper, pencils



# STEP 2



## LEARNING INTENTIONS

We are learning how to draw human figures in motion.  
We are learning how to observe carefully and record what we see through drawing.

## SUCCESS CRITERIA

We can describe what a figure looks like when it is running.  
We can represent movement accurately through drawing.

## PROCESS

Position an artists mannequin as if kicking a ball. Look closely at it and observe the angles of the body, head, arms, legs, hands and feet. Draw a picture of the figure and add in as much facial detail as possible. If you are unsure, keep looking at the mannequin. Try not to make anything up. Try to fill the page with your drawing



## RESOURCES



# DRAWING PORTRAITS



# DRAWING PORTRAITS



## OVERVIEW

In this project the pupils will accurately represent the human face through drawing.

They will:

- look carefully at the face, noting detail  
(OBSERVE AND RECORD)
- draw an accurate representation of the face  
(OBSERVE AND RECORD)
- position the drawing on the page  
(OBSERVE AND RECORD)
- work within a given time frame  
(OBSERVE AND RECORD)

Piloted by P7

**Further activity** could include:

Wearing a hat, with an expression, in profile, self portrait in a mirror.



# STEP 1



## LEARNING INTENTIONS

We are learning how to observe detail and record what we see through drawing.

We are learning how to draw portraits and create a likeness.

We are learning to make a drawing within a given length of time.

## SUCCESS CRITERIA

We can observe detail within a chosen subject.

We can represent detail accurately through drawing.

We can draw an accurate portrait which captures a likeness of the subject.

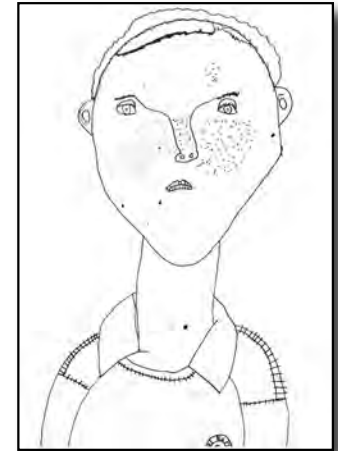
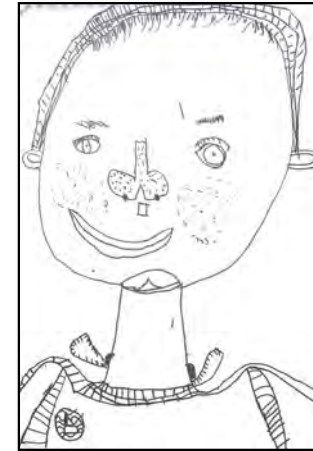
We can execute a drawing within a time frame.

We can position a drawing on a page.

## PROCESS

Using line only (no shading) draw the head and shoulders of the person sitting opposite. Look carefully, thinking and describing before embarking on the drawing. Fill the page with the drawing leaving a comfortable gap at the top. Take turns to model and draw (15 mins each). All details should be included - use a checklist if necessary. Try to complete drawing in the allocated time.

## RESOURCES





# CRAZY FACES



# CRAZY FACES



## OVERVIEW

In this project the pupils will create semi-abstract artworks based on portraits.

They will:

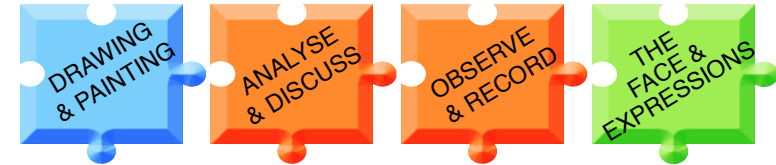
- source and analyse a variety of images  
(ANALYSE AND DISCUSS)
- draw a variety of objects  
(OBSERVE AND RECORD)
- create a finished artwork using elements of abstract art  
(RESPOND TO STIMULI, USE VISUAL ELEMENTS)
- work with various mixed media  
(EXPLORE MEDIA)

Piloted by P4/5

**Further activity** could include:

Make a whole figure using simple abstract shapes. Collage an ABSTRACT picture using found materials.

# STEP 1



## LEARNING INTENTIONS

We are learning how to source images.

We are learning how to analyse and discuss an artist's work.

We are learning how to describe elements within abstract art.

We are learning how to use drawing to observe and record selected objects.

## SUCCESS CRITERIA

We can find and select images from a variety of different sources.

We can respond to these by commenting on the artwork and recognising how they make us feel.

We can observe objects and record them through drawing.

## PROCESS

(Ideally the teacher/pupils would have compiled a Kandinsky story box prior to starting - see image opposite). Source a few examples of Kandinsky's abstract artworks. Analyse them and describe the shapes, colours and textures. Discuss how they make you feel. Allow pupils to touch, feel, describe and draw objects from the Kandinsky story box.

## RESOURCES

Kandinsky artworks, story box A4 paper, crayons.



## STEP 2

DRAWING  
& PAINTING

RESPOND  
TO STIMULI

EXPLORE  
MEDIA

USE  
VISUAL  
ELEMENTS

THE  
FACE &  
EXPRESSIONS

### LEARNING INTENTIONS

We are learning how to use mixed media to create an artwork.

We are learning to replicate elements of abstract art.

We are learning to include detail in our artwork.

### SUCCESS CRITERIA

We can confidently use a variety of media to create one artwork.

We can create detail in our artwork.

We can use our imagination.

### PROCESS

Paint a background card with primary colours. Cover the page. Stick on features and embellish with drawing, including as much detail as possible. Use as much imagination as possible and look at Kandinsky's work and the story box objects for inspiration.

### RESOURCES

A5 white card, paints, brushes, glue, lollipop sticks, coloured foam shapes, pipe cleaners, felt tips.



# ABSTRACT PRINT





# ABSTRACT PRINT



## OVERVIEW

In this project the pupils will create an abstract relief print.

They will:

- source and analyse a variety of images  
(ANALYSE AND DISCUSS)
- create a finished artwork using elements of abstract art  
(RESPOND TO STIMULI, USE VISUAL ELEMENTS)
- work with printing techniques  
(EXPLORE MEDIA)

Piloted by P7

**Further activity** could include:

Look at a variety of abstract artists and use the elements as inspiration. Take a monoprint from the inked up shapes with a new sheet of A4.

# STEP 1



## LEARNING INTENTIONS

We are learning how to source images.

We are learning how to analyse and discuss an artist's work.

We are learning how to describe elements within abstract art.

## SUCCESS CRITERIA

We can find and select images of abstract art from a variety of different sources.

We can analyse the elements within selected abstract artworks.

We can respond to abstract art by commenting on how it makes us feel.

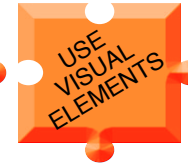
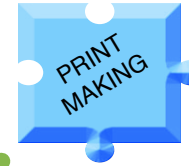
## PROCESS

Source a few examples of Kandinsky's abstract artworks. Analyse them and describe the composition, shapes, colours and textures. Discuss how they make you feel.

## RESOURCES



# STEP 2



## LEARNING INTENTIONS

We are learning about composition.

We are learning how to create a relief print.

We are learning how to use abstract art as a source for inspiration.

## SUCCESS CRITERIA

We can include elements of abstract art in our work.

We can produce a finished relief print which shows a well thought out composition.

## PROCESS

Draw a range of simple abstract shapes on white A4 card. Glue these down very securely on second sheet of A4 card creating an interesting and dynamic composition. Spread a little amount of printing ink on a flat surface (a plastic tub lid is perfect). Spread the ink evenly over the roller. Being careful not to overload the roller, ink over the shapes to create a relief print. Gradually build up thin layers and roll right to the edge.

## RESOURCES

2 sheets of white A4 card per pupil, glue, rollers, printing ink.



# POLY PRESS PRINT



# POLY PRESS PRINT



## OVERVIEW

In this project the pupils will create an abstract mono print.

They will:

- source and analyse a variety of images  
(ANALYSE AND DISCUSS)
- create a finished artwork using elements of pattern and design  
(RESPOND TO STIMULI, USE VISUAL ELEMENTS)
- work with monoprint techniques  
(EXPLORE MEDIA)
- mount a class display  
(SHARE AND DISPLAY)

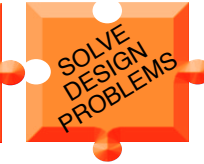
Piloted by P4/5

**Further activity** could include:

Look at other examples of repeat design e.g. wallpaper, furnishings, tiles and create monoprints using poly tiles of different shapes. Create pictorial designs and print cards.



# STEP 1



## LEARNING INTENTIONS

We are learning how to source images and use them as inspiration.

We are learning how to create a design based on source material.

We are learning how to work with different media.

## SUCCESS CRITERIA

We can describe what a mandala is.

We can find and select images of mandalas from a variety of different sources.

We can create patterns.

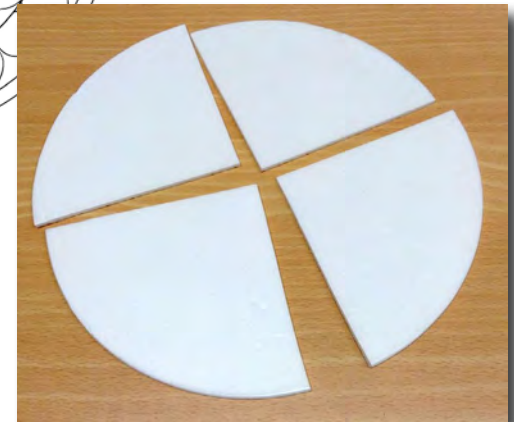
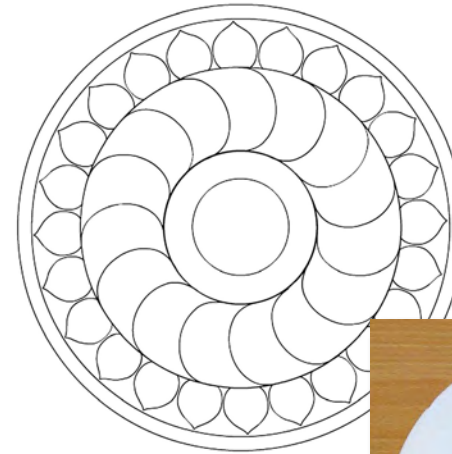
We can use poly tiles to create artwork.

## PROCESS

Source images of simple mandalas and use them for inspiration. (A mandala is a spiritual and ritual symbol in Hinduism and Buddhism) Draw some circles on paper using pizza bases as templates and sketch some ideas. Decide on a final format for your design. Take a poly pizza base and press a circular repeat pattern into the base with a pencil. Cut into quarters.

## RESOURCES

One quarter pizza base per pupil, pencils.



## STEP 2



### LEARNING INTENTIONS

We are learning how to monoprint.

We are discovering how to create different effects using coloured paper in printing.

We are learning to mount and display our work.

### SUCCESS CRITERIA

We can create a finished artwork using monoprinting on different coloured backgrounds.

We can display our work attractively and collectively.

### PROCESS

Spread a little amount of printing ink on a flat surface (a plastic tub lid is perfect). Spread the ink evenly over the roller. Being careful not to overload the roller, ink over the poly base. Press a sheet of paper onto the base and rub firmly to transfer the ink onto the paper. Peel apart to reveal the finished print. Repeat with 3 other different colours of paper. Leave to dry and cut out. Mount 4 together on a piece of backing paper of a different colour. Form a collective display for your school on a large roll of lining paper thinking about composition and placement.

### RESOURCES

Printing ink, rollers, coloured paper, glue, scissors.



# SCULPTURE PARK



# SCULPTURE PARK



## OVERVIEW

In this project the pupils will create a mini sculpture park.

They will:

- source and analyse a variety of images  
(ANALYSE AND DISCUSS)
- create a finished artwork using paper construction techniques  
(EXPLORE MEDIA, RESPOND TO STIMULI, USE VISUAL ELEMENTS)
- mount a class display  
(SHARE AND DISPLAY)
- make drawings of the final sculptures  
(OBSERVE AND RECORD)
- take the project further by creating a theme park  
(USE VISUAL ELEMENTS)

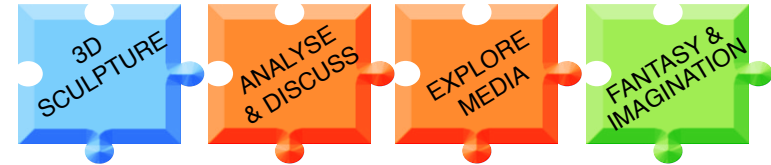
Piloted by P1/2/3 and P4/5

**Further activity** could include:

Make a whole theme park from paper, card and found objects.



# STEP 1



## LEARNING INTENTIONS

We are learning how to source images and use them as inspiration.

We are learning to analyse shapes when looking at sculpture.

We are learning to use paper in a variety of ways.

## SUCCESS CRITERIA

We can find and select images of sculpture from a variety of different sources.

We can respond to these by analysing the shapes and explaining what detail is in the artworks.

We can use paper to communicate a sculptural idea.

## PROCESS

Find examples of sculpture parks and talk about what a sculpture park is and what it is for. Find some examples of play parks and look at the shapes. Talk about what you see. Cut some strips of card, different widths and colours. Fold, curl, fan and manipulate them into as many different shapes as you can.

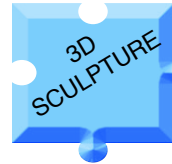
## RESOURCES

A4 coloured card. 10 strips of coloured paper, scissors.





## STEP 2



### LEARNING INTENTIONS

We are learning how to use paper construction techniques.

We are learning how to work in 3 dimensions.

We are learning to see and draw negative shapes.

### SUCCESS CRITERIA

We can use a variety of paper construction techniques to create a 3D artwork.

We can draw shapes within sculptures.

### PROCESS

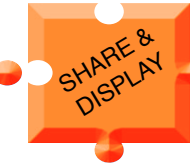
Glue the shapes together to form a sculpture on a base sheet. Think about what it looks like from different angles. Display all the separate sheets together to form one huge sculpture park. Make some crayon drawings of the park. Draw what you see looking carefully at the angles and negative shapes (the gaps between the strips of paper). Create a free-standing sculpture no higher than 30cm and no lower than 20cm by making a free-standing paper base 12cm high and add paper zig zags, spirals etc.

### RESOURCES

1 sheet A4 coloured card, glue, scissors, A4 drawing paper, crayons.



# STEP 3



## LEARNING INTENTIONS

We are learning how to source images and use them as inspiration.

We are learning how to use paper construction techniques.

We are learning how to work in 3 dimensions.

We are learning to create models.

## SUCCESS CRITERIA

We can use a variety of paper construction techniques to create a 3D artwork.

We are able to create sculpture with simple materials.

We can create a model of a theme park.

## PROCESS

Source images of rides in theme parks and use your imagination to create a ride with a specific idea behind it e.g. water ride. Sketch a few ideas and construct the ride using various paper construction techniques. Name the ride and hold a group display to create a class theme park. (This was undertaken as a homework task by P5)

## RESOURCES

A4 paper, pens, various coloured card, glue, scissors, crayons, paint other materials.



# CRAZY FACE SCULPTURES



# CRAZY FACE SCULPTURES



## OVERVIEW

In this project the pupils will create 3D sculptures based on masks.

They will:

- source and analyse a variety of images  
(ANALYSE AND DISCUSS)
- make drawings as part of the creating process  
(RESPOND TO STIMULI)
- create a finished artwork using paper construction techniques  
(EXPLORE MEDIA, USE VISUAL ELEMENTS, SOLVE DESIGN PROBLEMS)

Piloted by P5/6

**Further activity** could include:

Research and make animal faces or alien faces.



# STEP 1

3D  
SCULPTURE

ANALYSE  
& DISCUSS

RESPOND  
TO STIMULI

SOLVE  
DESIGN  
PROBLEMS

FANTASY &  
IMAGINATION

## LEARNING INTENTIONS

We are learning how to source images.

We are learning to analyse objects and use them as inspiration.

We are learning what symmetry is and how to use it in design.

We are learning to use drawing as a thinking tool.

## SUCCESS CRITERIA

We can find and select images of masks from a variety of different sources.

We can explain and describe the purpose of masks.

We can analyse the detail in the masks.

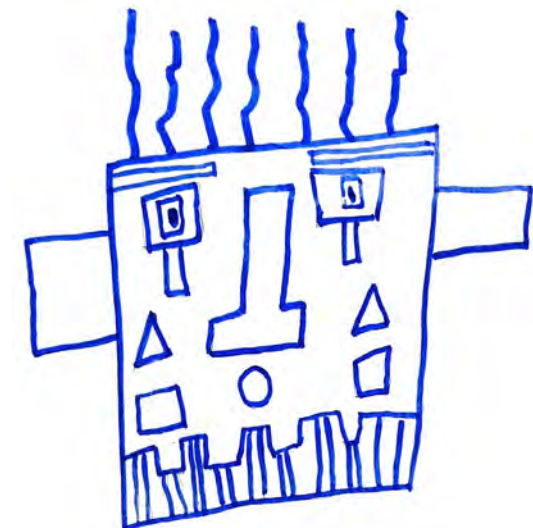
We can successfully use symmetry to create a mask design.

## PROCESS

Find images of masks from a variety of sources. Discuss what their purpose could be. Carefully analyse how they are made and decorated. Using felt tip pens, draw a square. Design a face using interesting shapes. Use symmetry within your design. Add detail such as eyelashes, cheeks and eyebrows.

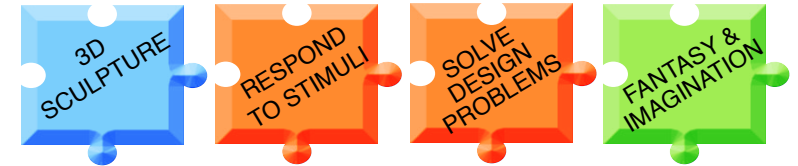
## RESOURCES

A4 paper, felt tip pens.





# STEP 2



## LEARNING INTENTIONS

We are learning how to follow a design brief.  
We are learning to use paper construction techniques.

## SUCCESS CRITERIA

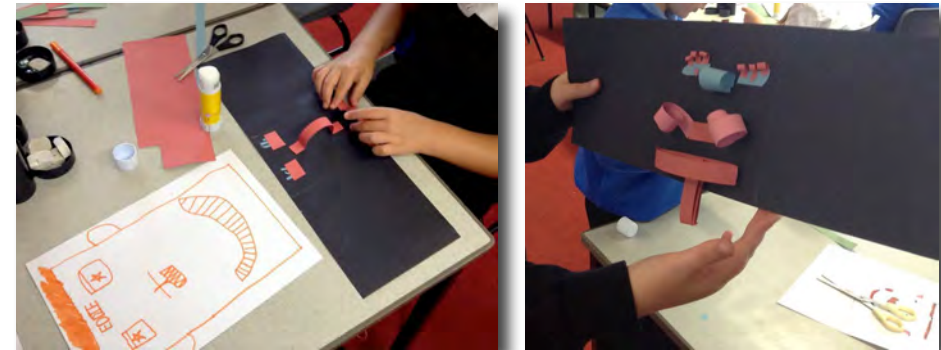
We can use our imagination to interpret a drawing into a 3D object.  
We can create a finished artwork using paper.

## PROCESS

Cut a long strip of black paper. Using the symmetrical design as a guide stick on a face using 3D paper construction techniques on the centre section. The design must use symmetry and must only use cut paper. Tape the base paper into a circle and decorate with paper to form hair. Add earrings etc.

## RESOURCES

A3 black card. 10 strips of coloured paper, scissors, glue.



# KINETIC SCULPTURES



# KINETIC SCULPTURES



## OVERVIEW

In this project the pupils will create a mobile and learn about kinetic art.

They will:

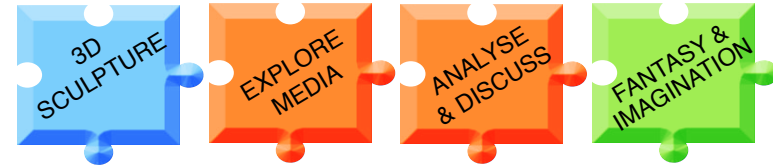
- source and analyse a variety of inspirational videos  
(ANALYSE AND DISCUSS)
- make a collection of various small objects  
(EXPLORE MEDIA)
- create a mobile  
(EXPLORE MEDIA, USE VISUAL ELEMENTS)
- mount a class display and present work  
(SHARE AND DISPLAY)

Piloted by P6/7

**Further activity** could include:

Use imaginative approaches to create other forms of kinetic art.

# STEP 1



## LEARNING INTENTIONS

We are learning how to source videos.  
We are learning about motion and kinetic art.  
We are learning how balance and weight are used to create kinetic artworks.

## SUCCESS CRITERIA

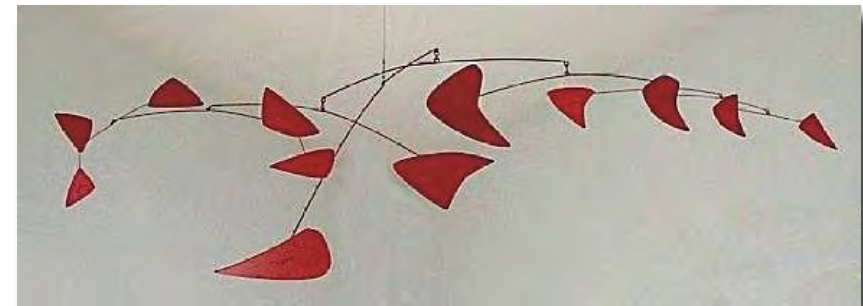
We can find and view videos of kinetic artworks.  
We can explain what kinetic art is.  
We know about weight and balance.  
We can source a wide variety of materials to use.

## PROCESS

Talk about what 'kinetic' means. Read about kinetic mobiles on Wikipedia. Search you-tube for various videos of kinetic sculpture ('Anthony Howe's Otherworldly Kinetic Sculptures'). Talk about making sculpture from fragile and beautiful small objects. Collect various found small objects to create your sculpture with. Be as imaginative as possible. Talk about balance and weight and the effect of using different coloured objects.

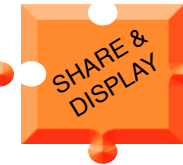
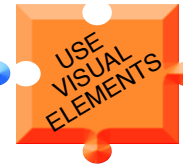
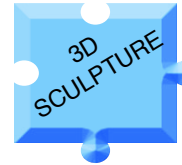
## RESOURCES

Small objects.





## STEP 2



### LEARNING INTENTIONS

We are learning how to make a piece of kinetic art.  
We are learning how to share and display our work.

### SUCCESS CRITERIA

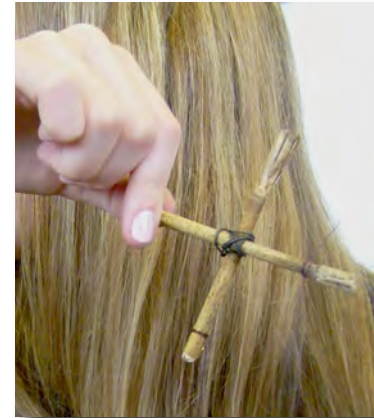
We can create a mobile using a variety of materials and skills.  
We can work collaboratively to create and present a display.

### PROCESS

Spread out your objects and think about what goes together. Divide them up into four groups and try to give equal weight to each group so they will balance when attached to the mobile frame. Using two pieces of twig or bamboo, splice them together to form a cross. Tie a hanging string to the centre. Tie a piece of string to the end of all the pieces and hang your objects from these. Once you are happy with the look and balance, hang the whole mobile from a pole and gently turn the mobile round and watch the movement. Talk about how they move and how subtle the balance is. Amalgamate four mobiles to create a large display. Consider the balance and weight. Hang these in the school and hold a presentation about kinetic art.

### RESOURCES

Twigs, string, small objects.





# WARP & WEFT



# WARP & WEFT



## OVERVIEW

In this project the pupils will create a piece of weaving.

They will:

- source and analyse a variety of images  
(ANALYSE AND DISCUSS)
- make a simple loom and collect a variety of strips of fabric and fibre  
(EXPLORE MEDIA)
- create a simple weaving  
(EXPLORE MEDIA, RESPOND TO STIMULI, SOLVE DESIGN PROBLEMS)
- create a larger piece using repeated fabric to make pattern  
(SOLVE DESIGN PROBLEMS)

Piloted by P1/2/3

**Further activity** could include:

Work collectively to make a long thin weaving. Use limited colours. Use grasses and metallics.

# STEP 1

## LEARNING INTENTIONS

- We are learning how to source images.
- We are learning about the history of weaving.
- We are learning basic weaving terms and techniques.

## SUCCESS CRITERIA

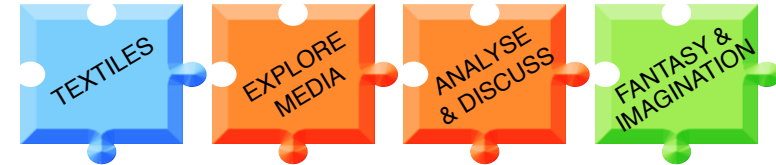
- We can find and select images of weaving and cloth from a variety of different sources.
- We can analyse and discuss how a weaving is constructed and discuss its history and uses.
- We can create a simple loom.

## PROCESS

Source a variety of images showing woven textiles. Hold a discussion about how cloth is woven. Find out what a warp and a weft is. Find out what a loom is and investigate the history of weaving. Find a variety of examples of woven cloth and look at them closely examining the different colours used. Create a simple loom using a piece of A5 card with rubber bands stretched over it horizontally at intervals. Try to get the spacing even.

## RESOURCES

Examples of woven material showing a wide variety of threads, A5 piece of stiff card, rubber bands.



# STEP 2



## LEARNING INTENTIONS

We are learning how to create a woven artwork.  
We are learning to place colours and textures to create effects.

## SUCCESS CRITERIA

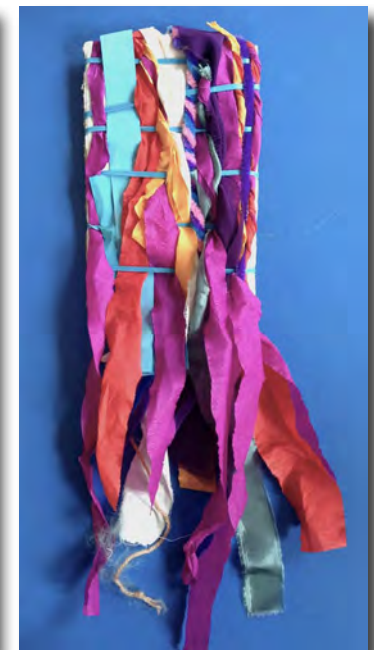
We can create a piece of finished weaving.  
We can use colour and texture to form a repeat pattern.

## PROCESS

Choose various strips of fabric paying attention to colour and textures. Weave these through the rubber bands concentrating on going under then over alternately. Try to have no gaps. Stick the hanging tails to the back of the card. Play with repeating a sequence of different fabrics and colours. Make a large weaving using bigger card and wool to create the weft. Cut small notches to anchor the wool to the sides of the card. Use a wide variety of fabric, fibres paper and materials.

## RESOURCES

A wide selection of pre-cut strips of fabric, fibre and paper, sticky tape.



# WEAVING A LANDSCAPE





# WEAVING A LANDSCAPE



## OVERVIEW

In this project the pupils will create a piece of collaborative weaving.

They will:

- source and analyse a variety of images  
(ANALYSE AND DISCUSS)
- learn about the history of Scottish weaving  
(ANALYSE AND DISCUSS)
- create a weaving inspired by landscape  
(EXPLORE MEDIA, RESPOND TO STIMULI, SOLVE DESIGN PROBLEMS)

Piloted by P5/6

**Further activity** could include:

Deciding on a different source for inspiration e.g. the Arctic, flags, animals.

# STEP 1



## LEARNING INTENTIONS

We are learning how to source images.  
We are learning about the history of weaving and dying.  
We are learning basic weaving terms.

## SUCCESS CRITERIA

We can find and select images of cloth and landscape from a variety of different sources.  
We can analyse and discuss how a weaving is constructed and discuss its history and uses.  
We can compare woven cloth and landscapes.

## PROCESS

Hold a discussion about how cloth is woven. Find out what a warp and a weft is. Find out what a loom is and investigate the history of weaving. Source images of a variety of Scottish woven cloth and look at them closely examining the different colours used. Look at the history of fabric dying in Scotland and examine how the colours relate to landscape. Compare woven cloth with landscape photos of Scotland.

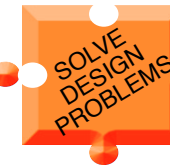
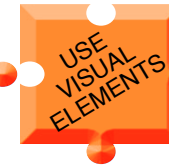
## RESOURCES

Sources of images.





# STEP 2



## LEARNING INTENTIONS

We are learning how to respond to images through weaving.

We are learning how to work collaboratively.

## SUCCESS CRITERIA

We can work together to make a piece of fabric.

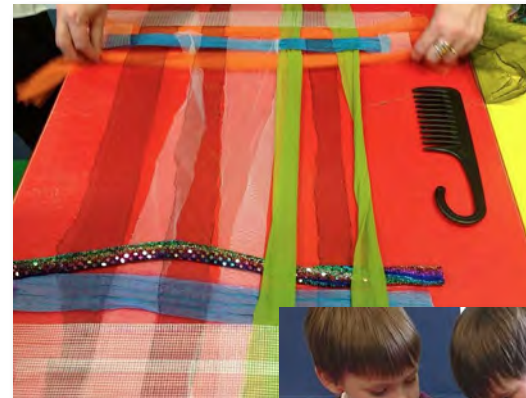
We can organise materials and use them to represent ideas.

## PROCESS

Work in Groups. Choose a variety of strips of cloth selecting colours/textures to represent a season or landscape of your choice. Stick down the warp cloths at either end with carpet tape or similar. Try different layouts of the weft strips until you are happy with the design. Weave these tightly into the warps, building up fabric. When the weaving is finished, stick a strip of cardboard over the carpet tape to finish the piece neatly.

## RESOURCES

Carpet tape, scissors, strips of fabric approx 60cm.



# DIGITAL PHOTOGRAPHY



# DIGITAL PHOTOGRAPHY



## OVERVIEW

In this project the pupils will create and present a slide show of their photographs.

They will:

- source and analyse a variety of images  
(ANALYSE AND DISCUSS)
- learn about the basics of good photography  
(EXPLORE MEDIA)
- take photos of their surrounding natural environment  
(RESPOND TO STIMULI, USE VISUAL ELEMENTS)
- create a slide show and present it to an audience  
(SHARE AND DISPLAY)

Piloted by P6/7

**Further activity** could include:

Represent a different environment or topic through photography, i.e. landscape, portraits.



# STEP 1



## LEARNING INTENTIONS

We are learning how to source images.  
We are learning the vocabulary of photography.  
We are learning basic photography skills.  
We are learning how to compare photographers work.

## SUCCESS CRITERIA

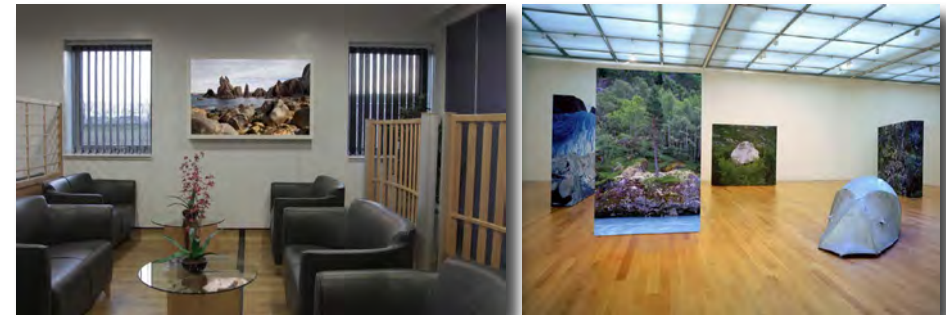
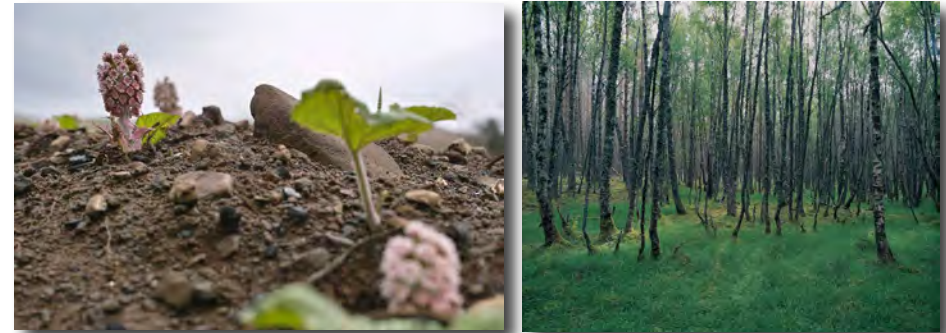
We can find and select images of work from two photographers from a variety of different sources.  
We can talk confidently about photography using appropriate terms.

## PROCESS

Hold a discussion about photography. Source information on the basic elements of good picture taking. Include choice of subject, composition and framing, focus, depth, atmosphere, contrast, exposure, colour balance and tint. Source images of two famous photographers and discuss how their work is different.

## RESOURCES

Sources of images.  
Opposite: Dalzeill and Scullion.  
*Thanks to Dalzeill and Scullion for their support.*



## STEP 2

### PROCESS

Take photos of the natural environment surrounding the school. Limit the photos to two or three per pupil. Using either tablets or digital cameras, think carefully about what images would best describe your school's natural environment. To prepare for the task, ensure all your cameras etc. are charged over night preferably. Consider the following:

**FINDING-** think carefully about what you want to use as the subject. Look around first, think about colour, texture, shape and what you like about your chosen subject.

**FRAMING-** think about how to frame your subject, landscape or portrait, how far away or close up, what you might want to include or leave out depending on how you position the camera lens (up, down, sideways). Look at how it is framed before you press the shutter.

**FOCUS-** make sure the camera has had time to focus and that you are holding it steady. If you are using an ipad the camera will have a blue or yellow square that will appear for a short time. The image will be sharp.

### RESOURCES

Digital cameras, tablets.



### LEARNING INTENTIONS

We are learning basic photography skills.  
We are learning to select subject matter.

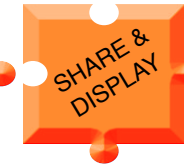
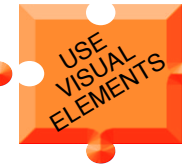
### SUCCESS CRITERIA

We can select subject matter for a photograph and explain why we have chosen it.  
We can take photographs incorporating finding, framing and focus.  
When we look around us we can notice detail.  
We can see opportunities for good photographs in our environment.





# STEP 3



## LEARNING INTENTIONS

We are learning how to use IT to display our work.

We are learning how to talk about our artwork.

## SUCCESS CRITERIA

We can edit and compile a slide show using software.

We can add a soundtrack and credits.

We can present our digital photography and engage an audience.

## PROCESS

Using whatever software is available, create a slide show of images taken by the class. Use the slide show to tell a story of the school's environment. Think about editing the range of images down to make the film transmit the message that you want. Next think about sequences of images and colours. Add a title page with text and a credits page at the end. These can be made up and photographed as separate images. Decide how long you want each image to last for (count the seconds). Add a soundtrack choosing music to compliment the photos. Present your films at assembly or hold a special screening. Talk about what you have learned and why you chose the photos.

## RESOURCES

Slide show software.



# CREATIVE CREATURES



# CREATIVE CREATURES



## OVERVIEW

In this project the pupils will imagine and devise their own Creative Creatures. They will source images of animals and art work that will give them rich ideas to draw from.

They will:

- analyse a variety of images of fantasy creatures (ANALYSE AND DISCUSS)
- create their own creatures (RESPOND TO STIMULI)
- write stories that bring their creatures to life (RESPOND TO STIMULI)

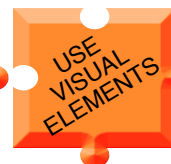
Piloted by P5/6

**Further activity** could include:

Create comic strip stories using their creatures as the main character.



# STEP 1



## LEARNING INTENTIONS

We are learning how to use imagination to create ideas.  
We are learning to make a likeness of other artists' work.

## SUCCESS CRITERIA

We can copy accurately and show that we can research another artists' work.

We can talk confidently about our ideas and other artists work.

## PROCESS

Hold a discussion about imaginary fantasy creatures, looking at images. Give the pupils a selection of pictures to copy as accurately as possible. They can't change the shape of the creature but can add their own colours and patterns. As the pupils work through the process encourage discussion about naming the creature and thinking about where it lives. All this detail should be added to the drawings.

## RESOURCES

Images of fantasy creatures. Paper, pens, crayons.



# STEP 2



## LEARNING INTENTIONS

We are learning to devise imaginative stories using our artwork as inspiration.

We are learning how to talk about and share our imaginative ideas.

We are learning to give ourselves think and talk time before creating a final idea.

## SUCCESS CRITERIA

We can talk confidently about our ideas.

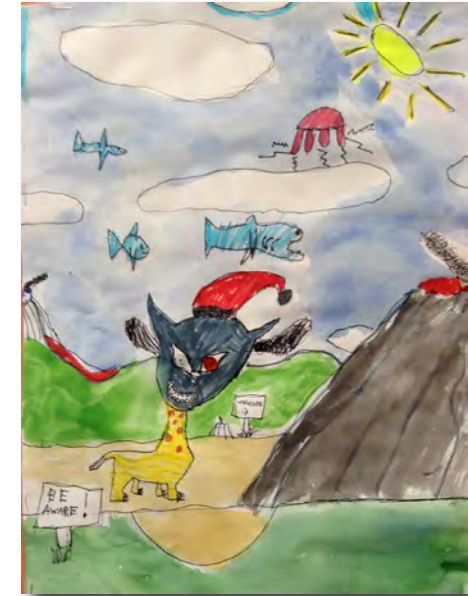
We can write stories and poems using our own artwork as inspiration.

## PROCESS

Using your creature as a starting point, develop its character by talking about it and write a story or poem about its powers and adventures.

## RESOURCES

World of Mythical Creatures- Animation Short,  
You Tube (3mins 38 secs)



### ANGRY ANIMAL

He is really friendly and will protect you.

He has a Bull's head and a Giraffe's neck with a lion's body.

He has ears that spray steam.

His name is angry animal.

He lives next to a volcano called mount steamey.

Flying fish and jelly fish live there too.

He has really shiny eyes.

His favorite food is grass and his favorite drink is water.

He loves to go to the river so he can get some water.

By Alister Mclean

# APPENDIX



# USING THE PACK

*“It is the supreme art of the teacher to awaken joy in creative expression and knowledge.”*  
Albert Einstein

When planning an Art and Design project two questions should be explored:

What will excite and engage pupils? Planning which starts with careful consideration of **SKILLS** and **THEMES** is likely to lead to more exciting and engaging experiences for pupils.

What needs to be done to ensure progression in learning?

Planning lessons with regard to the **EXPERIENCES AND OUTCOMES** will ensure that pupils have a breadth of opportunities, are challenged in their learning at an appropriate level and are given opportunities to apply their learning.

There are opportunities for including numeracy and literacy when working with the projects as well as occasions when learning technology can be used e.g. when finding images to use as research material, consider as many different sources as possible including online searching.





# DRAWING: DEVELOPMENTAL STAGES

Drawing is the precursor to writing. It develops vital fine motor skills and improves literacy skills. Drawing is a way for children to create narratives about what they see, think and feel. The following illustrates progression and developmental stages in drawing.

## SCHEMATIC



Arms and legs are connected to the body. 5 fingers, feet, very basic facial features. Children at this stage will often need to be reminded to add more detail e.g. ears, eyebrows.

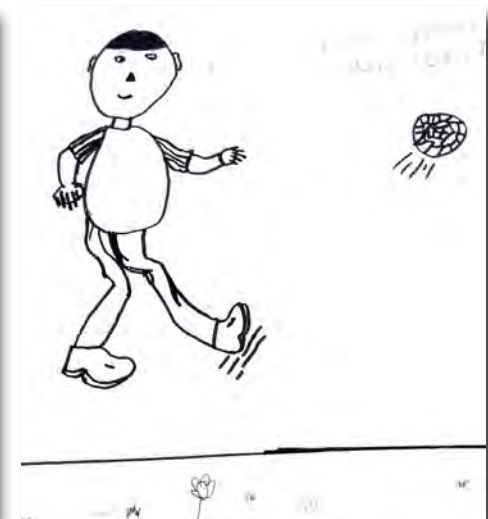


Emerging awareness of clothing, shoes rather than feet, limbs begin to have volume.

## EMERGING REALISM



Knee and elbow joints start to appear (with guidance). Awareness of overall body shape, anatomy and proportion.



# GROWING AWARENESS

Showing shoulders and neck. Realistic eyes. Details are often added with less prompting. Drawing from direct observation is becoming more natural.



Folds in clothing. An awareness of the shape of the face. Sensitive use of the pen to indicate contours



# CAPTURING LIKENESS

Awareness of 3D qualities such as the shape of the neck and the collar.



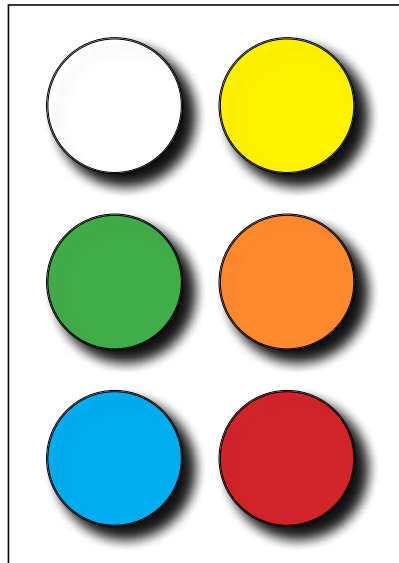
Features nearly all in proportion. Sensitive observation of the shape of the face.



# GENERAL ADVICE ON PAINTING

Tempera blocks are easy to manage in a classroom where there will be large numbers painting. There is very little waste and palettes are quick to put out. It is also easier to encourage pupils to think about consistency of paint depending on the task.

If you are setting up a palette it is a good idea to set out the paints in this order. Lightest at the top. Hot colours on one side and cool colours on the other. Ideally black can be omitted or kept separate. If you can, purchase non spill pots.



Most children really enjoy painting and are fascinated by colour mixing.

It can be helpful for children to test out and experiment with colour as part of their task. Set up a separate sheet to enable pupils to do this uninhibited.



A pointillist technique allows pupils to explore different ways of applying paint.



# GENERAL ADVICE ON PHOTOGRAPHY

Photography should be taught as a skill in its own right. It is a visual medium that pupils are likely to use regularly. Teaching photography does not require special cameras or equipment. It can be taught successfully with one or two cameras in small group work. The aim should be to encourage more considered, intelligent image making. Often children need to learn to slow down and shoot less, i.e. get them to think more before pressing the shutter.

- Apply 3 simple guides to begin with; Finding, Framing, Focus.
- Make sure they have clear subject matter to choose from. e.g. buildings, nature, reflections, texture....
- Limit the number of images they are allowed to shoot.

Early and first level resources

<http://www.bbc.co.uk/education/topics/znvcjxs>

Second level resources

<http://www.bbc.co.uk/education/topics/zdmpb9q>

For this weeks' photos from around Scotland:

<http://www.bbc.co.uk/news/uk-scotland-30430055>

Look online for simple guides to editing and how to make a slides how using the software you have on hand.

FINDING



FRAMING



FOCUS





# ANALYSE AND DISCUSS

## HOW TO ANALYSE ART

Analysing an artist's work means studying the elements that make up an artwork. Pupils can show an understanding by answering questions about the work. The following headings and questions can help pupils understand a piece of artwork.

### **FORM: This means looking at the formal elements of an artwork.**

- What is the medium of the work?
- What colours does the artist use? Why? How is colour organised?
- What kind of shapes or forms can you find?
- What kind of marks or techniques does the artist use?
- What is the surface like?
- What kinds of textures can you see?
- How big is the work?

### **CONTEXT: This refers to how the work relates to a particular time, place, culture and society in which it was produced.**

- When was it made? Where was it made? Who made it?
- Who was the work made for?
- What do you know about the artist?
- How does the work relate to other art of the time?
- Does the work relate to the social or political history of the time?
- Can you link it to other arts of the period, such as film, music or literature?
- Does the work relate to other areas of knowledge, such as science or geography?

### **CONTENT: The content is the subject of a piece of work.**

- What is it? What is it about? What is happening?
- Is it a portrait? A landscape? Abstract?
- What does the work represent?
- The title - what does the artist call the work?
- Does the title change the way we see the work?
- Is it a realistic depiction?
- Have any parts been exaggerated or distorted? If so, why?
- What is the theme of the work?
- What message does the work communicate?

### **PROCESS: Looking at process means studying how the work was made and what techniques were used.**

- What materials and tools were used to make the piece?
- What is the evidence for this?
- Do sketchbooks provide any clues as to how the work developed?

### **MOOD: Mood means looking at how the artist has created a certain atmosphere or feeling.**

- How does the work make you feel?
- Why do you think you feel like this?
- Does the colour, texture, form or theme of the work affect your mood?
- Does the work create an atmosphere?

# USEFUL TERMS

**BALANCE:** An arrangement of parts so that they have equal force.

**BACKGROUND:** The shapes that appear behind the foreground.

**BRUSHES:** Tools used to apply paint and ink to a surface, consisting of hairs, or bristles held in place by a metal ring or cap attached to a handle. The hair may be from several sources or synthetic (man made) materials. Brushes for acrylic and polymer paints generally have nylon bristles. Names of the shapes of some brushes are bright, filbert, flat, and round.

**COMPOSITION:** The plan, placement or arrangement of the elements of art in a work, usually according to the principles of design.

**CONTRAST:** Opposites placed next to or near each other in a picture.

**DELINEATE:** To draw or trace the outline of a sketch out.

**DEPTH:** How deep or three-dimensional an artwork looks. The illusion of space can be created using colour, line, and shape.

**DIMENSION:** A measure of spatial extent, especially width, height, or length.

**EMPHASIS:** When an artist makes one part of a picture more important than another.

**FOCAL POINT:** (or centre of interest) The part of an artwork you look at first.

**FOREGROUND:** The first shapes that appear in front of a picture.

**FORM:** The shape of an object that has many sides and viewpoints.

**HORIZON LINE:** The line where the earth meets the sky.

**HUE:** The name of the colour.

**INTENSITY:** The brightness or pureness of a colour. A bright colour is at its highest intensity while a dull colour is at its lowest.

**KINETIC:** Any artwork with parts that move.

**LANDSCAPE:** Outdoor scenes like city, sea, sky or land.

**LINE:** An element of art which refers to the continuous mark made on some surface by a moving point to define a space. It may be two-dimensional three-dimensional (as with wire) or implied (the edge of a shape or form).

**MATTE:** A dull, often rough finish.

**MEDIUM:** The kind of material from which an artwork is made.

**MIXED-MEDIA:** A technique involving the use of two or more artistic media, such as ink and pastel or painting and collage, that are combined in a single composition.

**MOOD:** The feeling created by an artwork.

**OVERLAP:** When parts of a picture lie on top of other parts.

**PATTERN:** You can create it by repeating a line, shape or colour over and over again.

**PERSPECTIVE:** The technique artists use to project an illusion of the three-dimensional world onto a two-dimensional surface to create a sense of depth.

**PRIMARY COLOUR:** All other colours are made from these and they cannot be made by mixing other colours. They are red, yellow and blue.

**PRINCIPLES OF ART:** These are balance, contrast, proportion, pattern, rhythm, emphasis, unity, and variety.

**PROPORTION:** Describes the size, location or amount of one thing compared to another.

**REPRESENTATION:** Very close to the way an object really looks.

**RHYTHM:** A repeated part or pattern in a picture.

**SECONDARY COLOUR:** A colour made by mixing 2 primary colours as green, orange and violet.

**SHADE:** The colour made by mixing a pure colour with black.

**SHAPE:** The 2-dimensional flat space between or around objects.

**SPACE:** The empty place or surface in or around a work of art. Space can be two or three dimensional, negative and/or positive.

**SYMBOL:** Something that represents another thing.

**SYMMETRICAL BALANCE:** A kind of balance in which both sides of design are exactly alike.

**TEXTURE:** Appears or feels rough or smooth.

**THREE-DIMENSIONAL:** Objects have height, length & width.

**TINT:** The colour made by mixing a pure colour with white.

**tone:** When a colour is mixed with grey.

**TWO-DIMENSIONAL:** Flat, 2 sides only.

# CfE EXPLANATIONS AND GLOSSARY



The following explanations of specific language are intended to help educators, parents, children and young people interpret the outcomes.

**Opportunities to study design** in the following contexts: graphic, product, fashion/textile, architecture, interior and jewellery should be made available across the five levels, taking balance and previous learning into consideration.

**Art and design concepts:** For example, space, scale, proportion and perspective.

**Art and design technology:** For example, computer software, photography, moving image media and screen printing.

**Design brief:** A written plan that identifies a problem to be solved, its criteria and its constraints. The design brief is used to encourage consideration of all aspects of a problem before attempting a solution.

**Design process:** A systematic problem-solving strategy, with criteria and constraints, used to develop many possible solutions to solve a problem. The process involves: investigation, development of ideas, production of solution and evaluation of solution.

**Expressive:** Activities involving the expression of personal ideas, thoughts and feelings in visual terms. This could include drawing, painting, sculpture, printmaking and photography.

**Form:** External three-dimensional outline, appearance or configuration of something that could be, for example, solid, transparent, rigid, flexible.

**Medium/Media:** Tool(s) for creating and presenting in art and design, such as chalks, drawing inks, gouache, acrylics, fabric dyes, printing inks, sculpting materials, jewellery metals and materials, and digital media, including photographs and moving image media.

**Visual elements:** The basic elements (building blocks) in art and design activities – line, shape, form, colour, tone, pattern, texture.

*“In order to progress within a level, learners should be able to demonstrate confidence, proficiency and security across the three aspects of assessment: across breadth of learning, in challenging aspects and when applying learning in different and unfamiliar contexts” BTC5*

### **What do breadth, challenge and application look like in the Expressive Arts?**

Well-planned teaching and assessment in the expressive arts provides opportunities across the significant aspects of learning for learners to enjoy breadth, challenge and application in new and unfamiliar contexts of what they have learned. Learning in the expressive arts will make use of ICT, interdisciplinary learning, the life and ethos of the school and personalisation and choice within and outwith schools and centres. Learners will take an active part in planning, managing and assessing their learning, using high quality, relevant and challenging resources on a wide range of relevant and exciting themes.

#### **Breadth**

Breadth in the Expressive Arts relates to:

- demonstrating increasing skills and confidence in presentations and performances in familiar and routine contexts.
- demonstrating performing and communicating skills in a range of contexts in art and design, dance, drama and music. These could include for example using skills to contribute to and participate in a fashion show, a choreography competition, a piece of musical theatre or work contributed as part of the making of a film.
- using an increasing range of vocabulary to describe their work. This will include the use of technical language learned such as design brief, dance sequence, chord progression and voice over etc.
- using other people’s work and the work of their peers to extend their own Arts understanding and vocabulary in relation to expressive arts.

#### **Challenge**

Challenge in the Expressive Arts relates to:

- performing and presenting work in new settings or in contexts unfamiliar to them including coping with the unpredictability of an audience response.



- producing and performing increasingly complex pieces of work.
- using ICT to enhance public performances and to extend and develop ideas within creative learning.
- showing increasing detail, complexity and accuracy of responses to stimuli.
- where appropriate, extending the length of presentations and creative responses, using skills, techniques and concepts appropriate to the task and audience.
- using an increasing complexity of structures and formats which may be unfamiliar and require learners to use their previous knowledge and understanding in the expressive arts.
- using an increasing depth of analytical skills, including researching to work out deeper meaning.
- showing enjoyment of the expressive arts for example, though evaluating constructively their own work and that of others, and suggesting how it might be improved. This could include helpful annotations added by learners to scores, texts, sketches, or notes for dance plans.

### **Application**

Application in the Expressive Arts relates to:

- using their expressive arts skills in a range of situations such as learner-led presentations and performances within the classroom and in the community; in school events, working with other establishments including international partnerships and through interdisciplinary learning.
- applying their creative skills to produce and perform increasingly complex pieces of work and to recognise creativity and skills in the work of other people.
- demonstrating an appreciation of how the expressive arts relates to the wider world and different cultures.
- demonstrating an appreciation and understanding of cultural identity.
- showing an awareness of the role and impact of creative arts on people's lifelong interest and enjoyment of the expressive arts.

Children and young people could for example exemplify this through e-twinning partnerships, sharing learning across borders. They could demonstrate practical and experiential exemplification through participation in a themed interdisciplinary event such as "Our land-Scotland". This opens up opportunities to enjoy applying skills developed in the expressive arts and present these through performances in art and design, drama, dance and music. Staff should also consider wider interdisciplinary opportunities, also linking them to assessment.

# PROGRESSION FRAMEWORK



There are 7 broad areas to be considered when assessing progress and achievement.  
These are covered in the Expressive Arts Progression Framework (Education Scotland 2014)

**DIRECT OBSERVATION:** Create images and objects that demonstrate some accuracy of representation from **DIRECT OBSERVATION**.

**MEDIA TECHNIQUES:** select specific **MEDIA** and show increasing understanding of their properties through the images and objects that are created and the **TECHNIQUES** and technology used.

**UNDERSTANDING ELEMENTS:** Demonstrate **UNDERSTANDING** of all the visual **ELEMENTS** and more challenging concepts such as proportion, scale and perspective.

**COMMUNICATE IDEAS:** Follow a step by step process to develop and **COMMUNICATE** imaginative **IDEAS** to a design and/or expressive solution

**RESEARCH SOURCES:** Select, process and present relevant **RESEARCH** information from a range of **SOURCES**.

**KNOWLEDGE OF ARTISTS:** Demonstrate **KNOWLEDGE OF** subject matter, media and techniques used by **ARTISTS** and designers and give personal opinions about their work and ideas.

**EVALUATE WORK:** Describe and **EVALUATE** their own and others' **WORK** using agreed criteria.

Pupils will cover various combinations of the above areas within each step of the Art Pack projects. Even though several areas may be being addressed you may choose to focus on only one or two for assessment purposes. Planning for progression can be aided by referring to the skills and abilities which sit within the 3 **SIGNIFICANT ASPECTS OF LEARNING** in Art and Design: **CREATING, PRESENTING and EVALUATING**. It is also helpful to consider the elements within Breadth, Challenge & Application statements for Expressive Arts.

# PRACTICAL SKILLS PROGRESSION

What should skills progression look like? Here are examples of practical skills progression in Art and Design. The skills below have been selected because they are the most commonly used processes in schools. This should aid the process of planning, assessment and moderation. The overall aim is to support the pupil in moving from simple to complex tasks.

COLOUR				
EARLY	----->	----->	----->	COMPLEX
Will select appropriate colours and recognizing basic colour names	Will recognise a wide range of colours. Will mix secondary colours from a primary palette. Will lighten and darken colours with tints and shades	Will be able to create different qualities of colours e.g. bright blue, navy blue, dark blue, sky blue, greeny blue. Will use contrast in a picture to create effects	Will use subtle ranges of colours e.g. warm/cool, light/dark. Will preplan palettes of colours for picture making.	Will use colour to express mood, light effects, symbolic meaning.

CUTTING				
EARLY	----->	----->	----->	COMPLEX
Can grips scissors in the correct hand. Can cut a variety of materials; paper, fabric and card.	Can cut basic shapes. Can cut along a pre-drawn line. Can cut basic shapes, triangle, square circle.	Can cut precisely along a pre-drawn line. Can use a craft knife safely Can cut out more detailed forms e.g. a figure.	Can cut small intricate detail. Can control scissors with precision to cut complex shapes . Will be able to select scissors or craft knife for an appropriate task. E.g. a craft knife can cut a shape inside a paper.	Can cut very precisely, creating fine complex shapes and detail. Will use a craft knife safely, accurately and with precision.

# DRAWING

## EARLY

Can use drawing tools to enjoy and explore scribbling.  
Will mostly use gross motor movements (mark making is used as an end in itself i.e. it is not used as a vehicle to communicate abstract thought or meaning).

Can show organised use of shapes symbols across a picture frame. Will use Fine motor movements to achieve greater detail and control. Can make use of faces and pre-schematic figures to create narratives about personal experiences. Will make symbolic references to objects in picture making.

Base lines feature in picture making, e.g. house/person/tree on a line to suggest ground. Awareness of order and spacial relationships. Can show Detailed figures (Legs, arms, fingers, full reference of facial features and expressions.)

Can use appropriate scales in pictorial relationships e.g. people the right size in comparison to a tree or house. Can include back grounds and context which are more detailed and descriptive. Can use overlapping to show space and depth.  
Can use a horizon line rather than a base line. Can record detail and natural likeness. Can use different thickness of line to express visual qualities such as near faraway or outlines and texture.

## COMPLEX

Can use perspective. Can Render images to describe 3D FORM, e.g. notice ellipses. Can render light and shade (tone). Can use a wide range of sensitive linear and tonal qualities.

# PAINTING

## EARLY

As with 'draw' above.

Will use paint primarily as a drawing medium for the above imagery.

Can fill areas to show solidity and volume. Can create a variety of textures to communicate visually qualities e.g hair, grass, leaves, water etc. Can show a variety of mark making using brushes/ sponges and apply appropriately e.g thin /thick lines. Soft/ rough marks.

Can preplan a painting selecting appropriate brushes/ tools, colours and textures. Can use different consistencies of paint for effect. Watery, opaque.

## COMPLEX

Can blend and shade subtle transitions in colours and tones. Can accurately mix a wide range colours. Can use a wide variety of textural qualities. Can use a wide variety of brushes and other painting tools e.g. sponges palette knives for technique and effect.



## PRINTING

### EARLY

Can print random shapes and patterns with an object or surface (potato, hand).

Can create a printing surface or object using simple shapes, images, patterns.

Can create repeat images using printing techniques and apply these to picture making and/or design.

Can use a roller and roll out on a pad to the correct consistency.

### COMPLEX

Can create objects or surfaces suitable for complex picture making and/or design.

Can use printing equipment e.g. roller/ inks showing a sophisticated use of technique, e.g. weight of roller, blending colours, using layers of printing process on one image.

## PHOTOGRAPHY

### EARLY

Can operate a camera and take a preselected image. Can point to where the lense and the shutter are on the camera.

Can differentiate between portrait and landscape format. Will be able to FIND, FRAME and FOCUS an image.

Can use post production to crop and enhance images.

### COMPLEX

Can plan and consider content and composition of image making. (FIND,FRAME and FOCUS)

Can use postproduction to enhance and modify image with an aim in mind.

# USEFUL LINKS



<http://www.bbc.co.uk/education/subjects/z76sr82>

for reference to elements of second level art & design.

<http://www.bbc.co.uk/education/subjects/zqxngk7>

for reference to elements of early and first level art & design.

<http://www.scran.ac.uk/>

Scran is a UK charity with a learning image service: 370000 images, clip art, movies and sounds from museums, galleries, archives and the media.

<http://www.argyllcollection.com>

Our own collection of artworks created as a learning resource for the young people of Argyll and Bute.

<http://www.bbc.co.uk/arts/yourpaintings/about/schools/>

Education page within the BBC Your Paintings site which has thousands of the nations oil paintings in one online site.

<http://www.thebigdraw.org/>

Annual Drawing festival run by the Campaign for Drawing. Browse their shop for inspiring books on teaching drawing.



COMMUNITY SERVICES: EDUCATION

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