

Year Group and Class	Autumn Term	Spring Term	Summer Term
Y1 /2	Spirals	Simple Printmaking	Making Birds
Breadth	Using drawing, collage and mark-making to explore spirals. Introducing sketchbooks	Explore simple ways to make a print. Use line, shape, colour and texture to explore pattern, sequencing and symmetry.	Sculptural project beginning with making drawings from observation, exploring media, and transforming the drawings from 2d to 3d to make a bird.
Threshold Concepts	<b>Artists:</b> Molly Haslund That drawing is a physical and emotional activity. That when we draw, we can move our whole body. That we can control the lines we make by being aware of how we hold a drawing tool, how much pressure we apply, and how fast or slow we move. That we can draw from observation or imagination. That we can use colour to help our drawings engage others.	<b>Artists</b> William Blake, Andy Warhol, Pablo Picasso That we can make a “plate” from which to “print” That there is a relationship between plate and print: e.g. negative / positive. That we can use print to create “multiples” That we can explore line, shape, colour and texture to explore pattern, sequence, symmetry and intention	That there is a relationship between drawing & making – we can transform 2d to 3d. That we can use observational drawing and experimental mark-making together to make art. That we can work from similar stimulus or starting point but end up with very different individual results. That the individual results can then be brought together to make a whole artwork.
Milestones	<b>Drawing</b> Lines of different size and thickness Colour neatly following lines. Add dots and lines for pattern/texture. Show different tones <b>Paint</b> Use thick and thin brushes. Add white and black for tints and tones. Explore the colour wheel. <b>Collage</b>	<b>Paint</b> Use thick and thin brushes. Add white and black for tints and tones. Explore the colour wheel <b>Drawing</b> Draw lines of different sizes and thicknesses. Colour (own work) neatly, following the lines.	<b>Sculpture</b> Use a combination of shapes Include line and textures. Use rolled up paper, straws, paper, card and clay as materials. Use techniques such as rolling, cutting, moulding and carving. <b>Digital Media</b> Use a wide range of tools to create different textures, lines, tones, colours and shapes.

	<p>Use a combination of material that are cut, torn and glued Sort and arrange materials Mix materials to create texture.</p>	<p>Show pattern and texture by adding dots and lines. Show different tones by using coloured pencils. <b>Collage</b> Use a combination of material that are cut, torn and glued Sort and arrange materials Mix materials to create texture. <b>Print</b> Repeat and overlap shapes Mimic print from environment Use objects fruit, veg etc Press, roll, rub and stamp</p>	<p><b>Collage</b> Use a combination of material that are cut, torn and glued Sort and arrange materials Mix materials to create texture. <b>Drawing</b> Lines of different size and thickness Colour neatly following lines. Add dots and lines for pattern/texture. Show different tones</p>
Year 2	Explore and Draw	Expressive Painting	Be an Architect
Breadth	Introducing the idea that artists can be collectors & explorers as they develop drawing and composition skills.	Explore how painters sometimes use paint in an expressive and gestural way. Explore colour mixing and experimental mark making to create abstract still life's.	Exploring architecture and creating architectural models.
Threshold Concepts	<p><b>Artist</b>-Rosie James, Alice Fox</p> <p>That artists explore the world, seeing things around them in new ways, and bring things back to their studios to help them make art. That we can go into our own environments, even when they are very familiar to us, and learn to see with fresh eyes and curiosity. That we can use the things we find to draw from, using close observational looking.</p>	<p><b>Artists:</b> Marela Zacarías, Charlie French, Vincent Van Gogh, Cezanne</p> <p>That artists sometimes use loose, gestural brush marks to create expressive painting. Expressive painting can be representational or more abstract. Artists use impasto and sgraffito to give texture to the painting. Artists sometimes use colour intuitively and in an exploratory manner.</p>	<p><b>Artists:</b> Hundertwasser, Zaha Hadid, Heatherwick Studios</p> <p>That architects design buildings and other structures which relate to our bodies and which enhance our environment. That architects take inspiration from the environment their building will exist in, and from the people they will serve, to design exciting structures.</p>

	<p>That we can explore and use art materials, be inventive with how we use them, taking creative risks and enjoying accidents as well as planned successes.</p> <p>We can use the shape of the page, and the way we arrange elements on the page, to create compositions which we like</p>	<p>That we can enjoy, and respond to, the way paint and colour exist on the page.</p>	<p>That we can use drawing as a way to help us process and understand other people's work.</p> <p>That we can use digital tools such as drones and film to inspire us.</p> <p>That we can use our imaginations to make architectural models to explore how we might design buildings relating to a particular need or stimulus.</p> <p>That we can use "Design Through Making" (some call it Make First) as a way to connect our imagination, hands and materials.</p>
Milestones	<p><b>Drawing</b>            Draw lines of different size and thickness.            Colour (own work) neatly, following the lines.            Show pattern and texture by adding dots and lines.            Show different tones by using coloured pencils.</p> <p><b>Printing</b>            Use repeating or overlapping shapes            Mimic print from the environment (e.g. wallpapers)            Use objects to create prints (e.g. fruit, vegetables or sponges)            Press, roll, rub and stamp to make prints</p> <p><b>Collage</b></p>	<p><b>Paint</b>            Use thick and thin brushes.            Add white and black for tints and tones.            Explore the colour wheel.</p> <p><b>Drawing</b>            Draw lines of different size and thickness.            Colour (own work) neatly, following the lines.            Show pattern and texture by adding dots and lines.            Show different tones by using coloured pencils.</p> <p><b>Collage</b>            Use a combination of material that are cut, torn and glued            Sort and arrange materials            Mix materials to create texture.</p>	<p><b>Textiles</b>            Use weaving to create a pattern.</p> <p><b>Collage</b>            Use a combination of material that are cut, torn and glued            Sort and arrange materials            Mix materials to create texture.</p> <p><b>Drawing</b>            Draw lines of different size and thickness.            Colour (own work) neatly, following the lines.            Show pattern and texture by adding dots and lines.            Show different tones by using coloured pencils.</p> <p><b>Sculpture</b>            Use a combination of shapes            Include line and textures.</p>

	Use a combination of material that are cut, torn and glued Sort and arrange materials Mix materials to create texture.		Use rolled up paper, straws, paper, card and clay as materials. Use techniques such as rolling, cutting, moulding and carving. <b>Digital Media</b> Use a wide range of tools to create different textures, lines, tones, colours and shapes.
<b>Year 3</b>	<b>Gestural Drawing with Charcoal</b>	<b>Cloth, Thread, Paint</b>	<b>Telling Stories Through Making</b>
Breadth	Making loose, gestural drawings with charcoal, and exploring drama and performance.	Explore how artists combine media to create work in response to landscape. Use acrylic and thread to make a painted and stitched piece.	Explore how artists are inspired by other art forms – in this case how we make sculpture inspired by literature and film.
Threshold Concepts	<p><b>Artists:</b> Heather Hansen, Laura McKendry, Edgar Degas</p> <p>That when we draw we can use gestural marks to make work. That when we draw we can use the expressive marks we make to create a sense of drama. That when we draw we can move around. That when we draw we can use light to make our subject matter more dramatic, and we can use the qualities of the material (charcoal) to capture the drama.</p>	<p><b>Artists:</b> Alice Kettle, Hannah Rae</p> <p>That artists can combine art and craft using painting and sewing together to make art. That when we use two media together such as paint and thread, we can use their unique qualities in different ways to build an image. That the skills we learn in one medium such as mark making in drawing, can be used in another such as sewing. That we don't have to use materials in traditional ways – it is up to us to reinvent how we use materials and techniques to make art.</p>	<p><b>Artists:</b> Rosie Hurley, Inbal Leitner, Roald Dahl, Quentin Blake</p> <p>That we can take inspiration from other artforms such as film and literature and make work in 3 dimensions in response. That through making work in another medium we can make the work our own, re-interpreting and re-inventing. That we can explore character, narrative and context and create objects (sculptures) which convey these qualities through their form, texture, material, construction and colour.</p>
Milestones	<b>Drawing</b>	<b>Drawing</b>	<b>Sculpture</b>

	<p>Use different hardness of pencils to show line, tone and texture. Annotate sketches to explain and elaborate ideas. Sketch lightly (no need to use a rubber to correct mistakes). Use shading to show light and shadow. Use hatching and cross hatching to show tone and texture.</p> <p><b>Paint</b></p> <p>Use a number of brushes techniques using thick and thin brushes to produce shapes, textures, patterns and lines.</p> <p>Mix colour effectively.</p> <p>Use watercolour paint to produce washes for backgrounds then add detail.</p> <p>Experiment with creating mood with colour.</p>	<p>Use different hardness of pencils to show line, tone and texture. Annotate sketches to explain and elaborate ideas. Sketch lightly (no need to use a rubber to correct mistakes). Use shading to show light and shadow. Use hatching and cross hatching to show tone and texture.</p> <p><b>Paint</b></p> <p>Use a number of brushes techniques using thick and thin brushes to produce shapes, textures, patterns and lines.</p> <p>Mix colour effectively.</p> <p>Use watercolour paint to produce washes for backgrounds then add detail.</p> <p>Experiment with creating mood with colour.</p> <p><b>Textiles</b></p> <p>Quilt, pad and gather fabric.</p> <p>Use basic cross stitch and back stitch.</p> <p>Colour fabric. Create weavings.</p>	<p>Create and combine shapes to create recognisable forms (e.g. shapes made from nets or solid materials)</p> <p>Include texture that conveys feelings, expression or movement.</p> <p>Use clay and other mouldable materials.</p> <p>Add materials to provide interesting detail.</p> <p><b>Drawing</b></p> <p>Use different hardness of pencils to show line, tone and texture. Annotate sketches to explain and elaborate ideas. Sketch lightly (no need to use a rubber to correct mistakes). Use shading to show light and shadow. Use hatching and cross hatching to show tone and texture.</p> <p><b>Paint</b></p> <p>Use a number of brushes techniques using thick and thin brushes to produce shapes, textures, patterns and lines.</p> <p>Mix colour effectively.</p> <p>Use watercolour paint to produce washes for backgrounds then add detail.</p> <p>Experiment with creating mood with colour.</p>
Year 4	Storytelling Through Drawing	Exploring Pattern	Festival Feasts

Breadth	<p>Storytelling Through Drawing</p> <p>Explore how artists create sequenced drawings to share and tell stories. Create accordion books or comic strips to retell poetry or prose through drawing.</p>	<p>Exploring how we can use colour, line and shape to create patterns, including repeating patterns.</p>	<p>How might we use food and art to bring us together?</p>
Threshold Concepts	<p><b>Artists:</b> Laura Carlin, Shaun Tan</p> <p>That we can tell stories through drawing.</p> <p>That we can use text within our drawings to add meaning.</p> <p>That we can sequence drawings to help viewers respond to our story.</p> <p>That we can use line, shape, colour and composition to develop evocative and characterful imagery.</p>	<p><b>Artists:</b> Rachel Parker, Shaheen Ahmed, Andy Gilmore, Louise Despont</p> <p>That the act of making drawings can be mindful.</p> <p>That we can use line, shape and colour to create patterns.</p> <p>That we can use folding, cutting and collage to help us create pattern.</p> <p>That we can create repeated patterns to apply to a range of products or outcomes.</p>	<p><b>Artists:</b> Claes Oldenberg, Lucia Hierro, Nicole Dyer</p> <p>That we can respond to a creative stimulus through lots of different media (paper, pen, paint, modelling materials and fabric) to work towards drawing, painting, collage, and sculpture.</p> <p>That we can use our knowledge and curiosity of line, shape, colour and form to make playful and inventive art.</p> <p>That we can make an individual artwork which contributes to a larger shared piece, or we can work on a shared artwork.</p> <p>That making art can be fun and joyful, and that we can find subject matter which inspires us all and brings us together.</p>
Milestones	<p><b>Drawing</b></p> <p>Use different harnesses of pencils to show line, tone and texture.</p> <p>Annotate sketches to explain and elaborate ideas.</p>	<p><b>Collage</b></p> <p>Select and arrange materials for a striking effect.</p> <p>Ensure work is precise.</p> <p>Use coiling, overlapping, tessellation, mosaic and montage.</p>	<p><b>Drawing</b></p> <p>Use different harnesses of pencils to show line, tone and texture.</p> <p>Annotate sketches to explain and elaborate ideas.</p>

	<p>Sketch lightly ( no need to use a rubber to correct mistakes) Use shading to show light and shadow.</p> <p><b>Paint</b> Use a number of brush techniques using thick and thin brushes to produce shapes, texture, patterns and lines Mix colours effectively. Use watercolour paint to produce washes for backgrounds then add detail. Experiment with creating mood with colour.</p>	<p><b>Drawing</b> Use different harnesses of pencils to show line, tone and texture. Annotate sketches to explain and elaborate ideas. Sketch lightly ( no need to use a rubber to correct mistakes) Use shading to show light and shadow. Use hatching and cross hatching to show tone and texture.</p>	<p>Sketch lightly ( no need to use a rubber to correct mistakes) Use shading to show light and shadow. Use hatching and cross hatching to show tone and texture.</p> <p><b>Sculpture</b> Create and combine shapes to create recognisable forms (e.g. shapes made from nets or solid materials) Include texture that conveys feelings, expression or movement. Use clay and other mouldable materials. Add materials to provide interesting detail.</p> <p><b>Paint</b> Use a number of brush techniques using thick and thin brushes to produce shapes, texture, patterns and lines Mix colours effectively. Use watercolour paint to produce washes for backgrounds then add detail. Experiment with creating mood with colour.</p> <p><b>Collage</b> Select and arrange materials for a striking effect. Ensure work is precise.</p>
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			Use coiling, overlapping, tessellation, mosaic and montage. <b>Digital Media</b> Create images, video and sound recordings and explain why they were created.
Year 4-5 Hazel	Exploring Still Life	Mixed Media Land & City Scapes	Sculpture, Structure, Inventiveness & Determination
Breadth	Explore artists working with the genre of still life, contemporary and more traditional. Create your own still life inspired art work	Explore how artists use a variety of media to capture spirit of the place.	What can artists learn from nature?
Threshold Concepts	<p><b>Artists:</b> Paul Cezanne, Peter Claesz, Melchior d' Hondecoeter, Jan Davidsz, Jacob Vosmaer, Hilary Pecis, Nicole Dyer, Baas Meeuws, Hirasho Sato</p> <p>That when artists make work in response to static objects around them it is called still life.</p> <p>That still life has been a genre for many hundreds of years, and is it still relevant today.</p> <p>That when artists work with still life, they bring their own comments and meaning to the objects they portray.</p> <p>That we can make a still life creative response in many media: drawing, painting, collage, relief...</p> <p>That we can use line, shape, colour, texture, and form to help us give</p>	<p><b>Artists:</b> Vanessa Gardiner, Shoreditch Sketcher, Kittie Jones, Saoirse Morgan</p> <p>That artists use a variety of media often combining it in inventive ways, to capture the energy and spirit of land or city scapes.</p> <p>That artists often work outside (plein air) so that all their senses can be used to inform the work.</p> <p>That as artists we are able to experiment with materials, combining them to see what happens. We can feel free and safe to take creative risks, without fear of getting things "wrong".</p> <p>We can share our artistic discoveries with, and be inspired by each other.</p>	<p><b>Artists:</b> Marcus Coates</p> <p>That artists can learn from the world around them. That artists can draw parallels with other beings/events to help us understand things about ourselves.</p> <p>That artists take creative risks. That artists try to say new things by manipulating and representing the materials of the world.</p> <p>That we can feel safe enough to take creative risks in our own work.</p> <p>That we can explore materials and ideas feeling free from criticism.</p> <p>That we can express our personality through the art we make.</p> <p>That we can use materials, tools and the ideas in our head to explore</p>



	<p>meaning to our work, and explore composition, foreground, background, and negative space.</p>	<p>We can use sketchbooks to focus this exploration and we do not always need to create an “end result” – sometimes the exploratory journey is more than enough.</p>	<p>line, shape, form, balance and structure.</p> <p>That making art can be hard, but that doesn't mean we aren't doing it right or aren't good at it. It just means we are doing it.</p>
Milestones	<p><b>Collage</b> Select and arrange materials for a striking effect. Ensure work is precise. Use coiling, overlapping, tessellation, mosaic and montage.</p> <p><b>Drawing</b> Use different harnesses of pencils to show line, tone and texture. Annotate sketches to explain and elaborate ideas. Sketch lightly ( no need to use a rubber to correct mistakes) Use shading to show light and shadow. Use hatching and cross hatching to show tone and texture.</p> <p><b>Painting</b> Use thick and thin brushes to produce shapes, textures, patterns and lines. Use colours effectively. Use watercolour to produce backgrounds and add detail. Experiment with colour</p>	<p><b>Drawing</b> Use different harnesses of pencils to show line, tone and texture. Annotate sketches to explain and elaborate ideas. Sketch lightly ( no need to use a rubber to correct mistakes) Use shading to show light and shadow. Use hatching and cross hatching to show tone and texture.</p> <p><b>Painting</b> Use thick and thin brushes to produce shapes, textures, patterns and lines. Use colours effectively. Use watercolour to produce backgrounds and add detail. Experiment with colour to create mood.</p>	<p><b>Sculpture</b> Create and combine shapes to create recognisable forms (e.g. shapes made from nets or solid materials) Include texture that conveys feelings, expression or movement. Use clay and other mouldable materials. Add materials to provide interesting detail.</p> <p><b>Drawing</b> Use different harnesses of pencils to show line, tone and texture. Annotate sketches to explain and elaborate ideas. Sketch lightly ( no need to use a rubber to correct mistakes) Use shading to show light and shadow. Use hatching and cross hatching to show tone and texture.</p> <p><b>Digital Media</b> Create images, video and sound recordings and explain why they were created.</p>

	to create mood.		
Year 5-6 Chestnut	Typography & Maps	Making Monotypes	Architecture: Dream Big or Small?
Breadth	Exploring how we can create typography through drawing and design, and use our skills to create personal and highly visual maps.	Combine the monotype process with painting and collage to make visual poetry zines.	Explore the responsibilities architects have to design us a better world. Make your own architectural model.
Threshold Concepts	<p><b>Artists:</b> Louise Fili, Grayson Perry, Paula Scher, Chris Kenny</p> <p>That when designers work with fonts and layout it is called Typography.</p> <p>That we can use the way words look to help us communicate ideas and emotions.</p> <p>That we can create our own typography and combine it with other visual elements to make artwork about chosen themes.</p>	<p><b>Artists:</b> Kevork Mourad</p> <p>That Monotype is a process where we make images by transferring ink from one surface to another to make a single print.</p> <p>That we can use the “distance” that monotype gives us between mark making and outcome to make images with texture and a sense of history/process.</p> <p>That we can combine monotype with other disciplines such as painting and collage.</p> <p>That we can make art by expressing our own personal response to literature or film.</p>	<p><b>Artists:</b> Shoreditch Sketcher, Various Architects</p> <p>That architects have a responsibility to design buildings which help make our world a better place, including thinking about the environmental impact of the buildings they design.</p> <p>That we can make creative choices which both serves ourselves as individuals and the communities we belong to.</p> <p>That we can use form, structure, materials, and scale to design innovative buildings.</p> <p>That we can build architectural models to test out our ideas and share our vision.</p>
Milestones	<p><b>Drawing</b></p> <p>Use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight)</p> <p>Use a choice of techniques to depict movement, perspective, shadows and reflection.</p>	<p><b>Drawing</b></p> <p>Use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight)</p> <p>Use a choice of techniques to depict movement, perspective, shadows and reflection.</p>	<p><b>Sculpture</b></p> <p>Show life-like qualities and real-life size.</p> <p>Use tools to carve and add shapes, texture and pattern.</p> <p>Combine visual and tactile qualities.</p> <p>Use frameworks (such as wire or moulds) to provide stability and</p>

	<p>Choose a style of drawing suitable for the work. (e.g. realistic or impressionistic)</p> <p>Use lines to represent movement.</p> <p><b>Collage</b></p> <p>Mix textures (rough and smooth, plain and patterned).</p> <p>Combine visual and tactile qualities.</p> <p>Use ceramic mosaic materials and techniques.</p>	<p>Choose a style of drawing suitable for the work. (e.g. realistic or impressionistic)</p> <p>Use lines to represent movement.</p> <p><b>Print</b></p> <p>Build up layers of colours.</p> <p>Create an accurate pattern, showing fine detail</p> <p>Use a range of visual elements to reflect the purpose of the work.</p> <p><b>Collage</b></p> <p>Mix textures (rough and smooth, plain and patterned).</p> <p>Combine visual and tactile qualities.</p> <p>Use ceramic mosaic materials and techniques.</p> <p><b>Painting</b></p> <p>Sketch (lightly) before painting to combine line and colour. Create a colour palette based upon natural or built world. Use watercolour and acrylic paints to create visually interesting pieces. Use colours, tones and tints to enhance the mood of piece. Use brush techniques and paint to create texture. Develop a personal style.</p> <p><b>Digital Media</b></p> <p>Enhance digital media by editing (including sound, video, animation, still images and installations)</p>	<p>form.</p> <p><b>Drawing</b></p> <p>Use reflection, shadow and direction of sunlight to add effects.</p> <p>Choose a style of drawing suitable for the work (e.g. realistic or impressionistic).</p> <p>Use lines to represent movement.</p>
Year 6 Sycamore	2D Drawing to 3D Making	Exploring Identity	Brave Colour

Breadth	Explore how 2D drawings can be transformed to 3D objects. Work towards a sculptural outcome or a graphic design outcome.	Discover how artists use layers and juxtaposition to create artwork which explores identity. Make your own layered portrait.	Exploring how artists use light, form and colour to create immersive environments.
Threshold Concepts	<p><b>Artists:</b> Lubaina Himid, Claire Harrup</p> <p>That drawing and making have a close relationship.</p> <p>That drawing can be used to transform a two dimensional surface, which can be manipulated to make a three dimensional object.</p> <p>That when we transform two dimensional surfaces we can use line, mark making, value, shape, colour, pattern and composition to help us create our artwork.</p> <p>That we can use methods such as the grid method and looking at negative space to help us draw.</p> <p>That there is a challenge involved in bringing two dimensions to 3 dimensions which we can solve with a combination of invention and logic.</p>	<p><b>Artists:</b> Njideka Akunyili Crosby, Yinka Shonibare, Thandiwe Muriu, Mike Barrett</p> <p>That artists embrace the things which make them who they are: their culture, background, experiences, passions – and use these in their work to help them create work which others can relate to.</p> <p>That people are the sum of lots of different experiences, and that through art we can explore our identity.</p> <p>That we can use techniques such as working with layers to help create imagery which reflects the complex nature of our identities.</p> <p>That as viewers we can then “read” imagery made by other people, unpicking imagery, line, shape, colour to help us understand the experience of the artist.</p>	<p><b>Artists:</b> Olafur Eliasson, Yinka Ilori, Morag Myerscough, Liz West</p> <p>That as humans we react emotionally to colour.</p> <p>That artists can create immersive environments using colour, light, form and sometimes sound to create a transformative experience for others.</p> <p>That we can use colour in a brave and inventive way, trying new colour combinations and exploring the relationship between colour and form.</p> <p>That we can test ideas, use our imagination, and share our vision with others by creating 2 and 3 dimensional models.</p>
Milestone	<p><b>Paint</b></p> <p>Sketch (lightly) before painting to combine line and colour.</p>	<p><b>Collage</b></p> <p>Mix textures (rough and smooth, plain and patterned)</p> <p>Combine visual and tactile qualities.</p>	<p><b>Sculpture</b></p> <p>Show lifelike qualities and real life proportions or, if more abstract, provoke different interpretations.</p>

	<p>Create a colour palette based upon colours observed in the natural or built world.</p> <p>Use the qualities of watercolour and acrylic paints to create visually interesting pieces.</p> <p>Combine colours, tones and tints to enhance the mood of the piece.</p> <p>Use brush techniques and the qualities of paint to create texture.</p> <p>Develop a personal style of painting, drawing, based on ideas from other artists.</p> <p><b>Drawing</b></p> <p>Use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight)</p> <p>Use a choice of techniques to depict movement, perspective, shadows and reflection.</p> <p>Choose a style of drawing suitable for the work. (e.g. realistic or impressionistic)</p> <p>Use lines to represent movement.</p> <p><b>Collage</b></p> <p>Mix textures (rough and smooth, plain and patterned)</p> <p>Combine visual and tactile qualities.</p> <p>Use ceramic mosaic materials and techniques.</p> <p><b>Sculpture</b></p>	<p>Use ceramic mosaic materials and techniques.</p> <p><b>Drawing</b></p> <p>Use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight)</p> <p>Use a choice of techniques to depict movement, perspective, shadows and reflection.</p> <p>Choose a style of drawing suitable for the work. (e.g. realistic or impressionistic)</p> <p>Use lines to represent movement.</p>	<p>Use tools to carve and add shapes, texture and pattern.</p> <p>Combine visual and tactile qualities.</p> <p>Use frameworks (such as wire or moulds) to provide stability and form.</p> <p><b>Drawing</b></p> <p>Use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight)</p> <p>Use a choice of techniques to depict movement, perspective, shadows and reflection.</p> <p>Choose a style of drawing suitable for the work. (e.g. realistic or impressionistic)</p> <p>Use lines to represent movement.</p> <p><b>Digital Media</b></p> <p>Enhance digital media by editing (including sound, video, animation, still images and installations).</p>
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	<p>Show lifelike qualities and real life proportions or, if more abstract, provoke different interpretations. Use tools to carve and add shapes, texture and pattern. Combine visual and tactile qualities. Use frameworks (such as wire or moulds) to provide stability and form.</p>		
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