


Week Number/Topic	Learning Objectives	Main Teaching	Notes	Plenary/Learning Outcomes
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<p><u>Week 1-6</u> <u>Discovery and inventions</u></p>	<p><u>Learning Objectives</u></p> <p>To be able to create a front cover that would be personal to them and to show their creativity even before you open the sketchbook.</p> <p>Also to give personal artistic reference to each student.</p> <p>To share knowledge and to respond creatively to a selection of images presented or bought in by self to stimulate discussion about early voyages of discoveries.</p> <p>To listen to and consider the ideas and views of other pupils during discussions</p> <p>To transfer ideas into sketches for their voyage of discovery.</p> <p>To produce creative drawings that show a response to the theme of “A voyage of discovery”</p>	<p><u>Starter</u></p> <p>Introduce myself to class and ask students to do a simple introduction of them. Names etc...</p> <p>Introduction to new topic</p> <p>Reflect on what was done week before.</p> <p>Crosswords</p> <p>Puzzles</p> <p>Solve anagram</p> <p>Join word to correct definition</p> <p>Starter (10 minutes):</p> <p>Task: “What Would You Discover?”</p> <p>Students imagine they're the first person to land on a mysterious island or planet.</p> <ul style="list-style-type: none"> • Write or sketch 3 <i>things you might discover</i> (e.g. a hybrid animal, an ancient machine, a rare plant). • Use key words on the board: 	<p><u>Keywords</u></p> <p><u>H/W</u></p> <p>Bring into next lesson a selection of pictures of ships landscape sea creature’s beach trees hills etc...</p> <p>To draw next week.</p> <p>To bring in pictures card or anything that you would like to add to your collage.</p> <ul style="list-style-type: none"> • Invention • Discovery • Texture • Mechanical • Hybrid • Composition • Annotate • Label • Organic • Diagram 	<p><u>Plenary</u></p> <p>What went well?</p> <p>What could be better</p> <p><u>Learning Outcomes</u></p> <p>Some will look at images, offer their personal thoughts and ideas and respond well to questions.</p> <p>Most will look at images, and respond well to question.</p> <p>Others may only look at images.</p> <p>Some will create an interesting, detailed set of sequential drawings that show an imaginative response to the theme and use colour in a well-considered manner.</p> <p>Most will produce a set of neatly coloured drawings that show different stages of a sea voyage.</p> <p>Others may only with support produce simple drawings related to theme.</p> <p>Gallery Walk or Pair Share</p> <ul style="list-style-type: none"> • Students display their
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	<p>To respond to the brief of producing drawings that show a sequence of events in a given design format.</p> <p>To consolidate develop and refine drawing skills including the considered use of colour and colour mixing.</p> <p>Exploration & Research</p> <ul style="list-style-type: none"> Investigate and analyse artworks linked to discovery, exploration, and invention (e.g. maps, scientific drawings, diagrams, explorers' journals, Leonardo da Vinci's inventions). Explore the work of artists who are inspired by discovery (both historical and contemporary). Collect visual 	<p><i>mechanical, ancient, hybrid, fossil, map, invention, explore, scientific, organic.</i></p> <p>Share ideas as a class or in pairs to build creative confidence.</p> <p><u>Main Teaching</u></p> <p>Design front cover for their sketchbooks.</p> <p>Look at The age of discovery on computer then encourage discussion on this and the information collected as homework about voyages of discovery. Charles Darwin. Pupils will be encouraged to share their knowledge and creative imaginative ideas about each stage of their journey (the ship the sea journey the sighting of new land animals and the scenery. The students will sketch the</p>	<p>inventions on the table</p> <ul style="list-style-type: none"> In pairs, give peer feedback using sentence starters: <ul style="list-style-type: none"> "I like how you combined..." "The texture/labels/detail makes it feel..." "One thing you could add is..."
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	<p>references to inspire their own “invented” artwork.</p> <p>🔗 Drawing & Visual Recording</p> <ul style="list-style-type: none"> Record ideas using drawing, annotation, and photography. Use observational and imaginative drawing to develop original ideas. Explore how invention and discovery can be represented visually through symbols, objects, and landscapes. <p>🔗 Creativity & Imagination</p> <ul style="list-style-type: none"> Design an invented object, creature, 	<p>selection of pictures into their sketchbook that they will then go onto select which pictures they will use on their final piece of work.</p> <p>On A3 size paper the pupils will draw 3 concentric circles to then go on and draw their creative response to the theme “a voyage of discovery”. Each part will relate to the following themes. Central circle-The ship used for the journey. Ring 1-the sea being crossed and the any creatures that might be found in it. Ring 2-the sighting of your land; beaches trees vegetation hills mountains rivers. Drawings to be done initially with pencil, coloured with pencil crayons, encouraged line blending and outlines finished with black fine line</p>		<p>The students would work collectively organising what each person in the group would do and working on creating their collage.</p>
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	<p>vehicle or map inspired by real or imagined discoveries.</p> <ul style="list-style-type: none"> • Develop and refine their ideas using sketchbooks and planning techniques. • Think creatively about how to visually represent exploration, science, discovery, or travel. <p> Materials & Techniques</p> <ul style="list-style-type: none"> • Experiment with different materials (ink, pencil, collage, mixed media) to create inventive artwork. • Apply techniques such as shading, texture, and composition effectively. • Combine traditional 	<p>pen.</p> <p>Main Activity (40 minutes):</p> <p>Step 1 – Research Spark (5–10 min): Show visual examples (Da Vinci inventions, fantasy creatures, old-world explorers’ drawings, Jules Verne, concept art from movies like <i>Treasure Planet</i>, <i>Atlantis</i>, or <i>Avatar</i>).</p> <ul style="list-style-type: none"> • Discuss: What makes something look “inventive” or “discovered”? (e.g., labels, cross-sections, texture, mix of nature + machine) <p>Step 2 – Sketch & Invent (30–35 min): Students invent and draw an object, creature, map or machine that might be discovered on a voyage.</p>	<p>The students would improve on their drawing skills by accurately enlarging their plant into their sketchbooks ensuring all details were added and then use colour to finish their drawing.</p> <p>All students will then put their work onto display and evaluate their work critically.</p>
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	<p>and imaginative techniques to produce a finished piece.</p>	<p>They should:</p> <ul style="list-style-type: none"> • Label parts of their invention • Add notes about its use, origin or how it was found • Use texture, shading and accurate line work <p>Extension: Create a <i>mini museum display label</i>:</p> <p>"This artifact was found in the Lost Caverns of Xitalon. It appears to be powered by solar crystals and was possibly used for..."</p> <p>In 2 groups the students will sketch out a landscape picture to do in a collage form using man made materials and materials from nature too e.g. leaves ect.. They will decide and spilt</p>		
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		<p>their group with task designated to all to do they will decide who will do what</p> <p>To sketch the picture</p> <p>To collect material to create a collage</p> <p>To cut up the material for the collage</p> <p>And finally to stick them down.</p> <p>They will work together to create a landscape collage.</p> <p>To improve on drawing skills students will be asked to draw the plant on the table as accurately as possible.</p> <p>Next they can use any media of their choice to colour in their drawing.</p> <p>The students will then go on and draw the flowers in the vase in detail.</p> <p>Next they will go on and draw it on A2 paper and try to enlarge the flower. They will then use colour to finish off their drawing.</p>		
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		<p>Finally work will be mounted and displayed on the wall.</p> <p>Evaluate your work.</p>		
<p><u>Week 7-13</u></p> <p>Reflection Fruit Cross section</p>	<p><u>Learning Objectives</u></p> <p>Students will explore the exciting effects of light on reflective surfaces revealing different textures and distortions. Students begin to look at simple techniques and reflective effects. Then will progress onto observational work.</p> <p>Pupils will explore the possibilities that can be produced with variety of materials, on its own and in combination.</p> <p>This leads from experimental work to a still-life set up.</p>	<p><u>Starter</u></p> <p>Fill out evaluation sheet and stick into sketchbook Introduction to new topic Puzzles Solve anagram Show work from last week Discuss what was done week before.</p> <p><u>Main Teaching</u></p> <p>Students will start off with looking at few reflective objects glass and chrome. Which can be makeup, and perfume bottles or A wine glass, old jars and cutlery. Pupils will then do sketches</p>	<p><u>Keywords</u></p> <p>Image distortion Biro Charcoal Shading</p> <p><u>H/W</u></p> <p>Students to bring in reflective objects to draw during lesson.</p>	<p><u>Plenary</u></p> <p><u>Learning Outcomes</u></p> <p>Explored the exciting effects of light on reflective surfaces, Revealing different textures and distortions.</p> <p>Progressed onto being able to apply the techniques and reflective effects on observational work.</p> <p>Different media explored to</p>

	<p>Students will build awareness of the abstract colour and pattern values in natural forms, as well as the almost architectural structures seen in fruit cross sections.</p> <p>Students will move from the analytical drawing and colour work towards design, where it becomes increasingly difficult to trace the origins of the finished work.</p> <p>Students will modify their work as it develops.</p> <p>They will be encouraged to be both expressive and ambitious in scale and format.</p>	<p>of their chosen object.</p> <p>They will sketch in pencil then in charcoal and then further do it in biro pen.</p> <p>Focussing on the distortion and shading and the reflected image on their object.</p> <p>Next, they will use black sugar paper and draw their picture using white chalk this time focussing on the light that is reflected on the object that they are drawing.</p> <p>Students then will look at artists that have looked at the effects that light and reflection has had on polished surfaces.</p> <p>Students will analyse these pictures and make notes on what techniques are used and media.</p> <p>After the children have looked at these pictures and studied what the artist has portrayed reflection and distortion in their pictures the students will</p>	<p>Research on artist that have used reflection and distortion in their pictures</p>	<p>create reflection and distortion e.g. pencil, charcoal and chalk</p>
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		<p>then go on to create a picture of their own either a small area of distortion and will blow it up by its scale or will create a still life using some coloured paper or object to create some colour in their distortion or reflection.</p> <p><u>Main Teaching</u> From a variety of fruits forms (lemons oranges limes apples tomatoes etc..) students are to produce a life size cross section drawing in full colour. This crayon drawing needs to be as detailed as possible, recording not only the subtle changes but more importantly, linear patterns as they radiate from the centre. The students then will make a view finder to select a small portion of the drawing for closer study. A triangle shape is ideal to</p>		
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		<p>start off with but a wave or a circle can also be as productive, Using a larger scale of up to A3.</p> <p>As the new piece is planned out in outline, the pupils need to emphasize the pattern values, even exaggerating them, bringing out the geometric shapes inherent in the structure. Students will then look at work of artists O'Keefe, Mondrian and Mackintosh. Students will try to copy some of these pictures using colouring pencils which give ease for when blending which will capture the subtly changing colour. The enlarged scale will give the section a whole new feel.</p> <p>Student will then recreate the drawing in collage form taking care to capture the colour. An initial pencil drawing will stress the general shapes and the collage will concentrate on</p>		
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		<p>pattern and structure.</p> <p>Both the pictures will have certain features that are in common with the original cross section but also will show how it progressively has changed.</p> <p>Next the students should go on to recreate this picture even bigger now using water colour freely letting the colours bleed into each other</p>		
<p><u>Week 14-18</u></p> <p>Portraiture/Anime</p>	<p><u>Learning Objectives</u></p> <p>Students will identify and apply the basic proportions of the human face (e.g. rule of thirds, eye line, nose and mouth placement).</p> <p>Students will develop observational drawing skills by creating self-realistic portraits or using reference images.</p> <p>Students will use a range of</p>	<p><u>Starter</u></p> <p>Warm up observation and critical thinking skills by comparing realistic and anime-style portraits.</p> <p>Display on the board (or hand out printouts) of two side-by-side images:</p> <p>One realistic portrait (e.g., a classical or observational drawing).</p> <p>One anime-style portrait</p>	<p><u>Keywords</u></p> <p>Chiaroscuro</p> <p>Realism</p> <p>Exaggeration</p> <p>Proportional</p> <p>Facial features</p> <p>Symmetry</p> <p>Observation</p> <p>Stylization</p>	<p><u>Plenary</u></p> <p>Purpose: Reinforce understanding of key concepts, vocabulary, and comparisons between realistic and anime styles.</p> <p>Display this sentence structure on the board:</p>

	<p>shading techniques (e.g. hatching, cross-hatching, blending) to create the illusion of form and depth</p> <p>Students will explore how facial features and positioning convey emotion and personality.</p> <p>Students will analyze portraiture from different time periods and cultures, understanding its purpose and style.</p> <p>Students will experiment with various materials (e.g. pencil, charcoal, pastels) to create a portrait with intentional stylistic choices.</p> <p>Anime Learning Objectives</p> <p>Students will identify common features of anime style (e.g. large expressive eyes, simplified noses, exaggerated expressions,</p>	<p>(e.g., a character from a well-known anime or manga).</p> <p>Ask students to work in pairs or small groups to discuss the following prompt (display it on the board or hand out as a worksheet):</p> <p>What are 3 key differences in how the face is drawn (e.g., eyes, nose, mouth, shape)?</p> <p>What are 2 things that are the <i>same</i> between the two styles?</p> <p>Which do you prefer and why?</p> <p>Ask a few pairs to share their answers. Prompt students to think about style, emotion, proportion, and intent.</p>	<p>Expression</p> <p>Character design</p> <p>Line art</p> <p>Shading</p> <p>anime</p> <p><u>H/W</u></p>	<p>“Two truths and a twist:</p> <p>One thing I learned about realistic portrait drawing is...</p> <p>One thing I learned about anime style is...</p> <p>One fun/funny/twisted idea I have for a new anime character is...”</p> <p>Ask students to write their responses individually in their sketchbook or on mini whiteboards.</p> <p>Encourage creative and humorous "twist" ideas to keep it fun and expressive.</p> <p>Invite 2–3 students to share their answers with the class.</p> <p>Use this as a chance to reinforce key vocabulary or clear up misconceptions.</p>
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	<p>dynamic hair).</p> <p>Students will design their own anime character, considering personality, age, and role (e.g. hero, sidekick, villain).</p> <p>Students will compare anime styles to realistic portraiture, understanding how stylization alters proportions and expression.</p> <p>Students will illustrate a scene or pose that tells a story about their character.</p> <p>Students will practice clean line drawing and use of flat colour, gradients, and digital or traditional colouring tools.</p> <p>Students will explore the origins of anime in Japanese art and how it connects with modern pop culture and storytelling.</p>	<p>To do the wordsearch To colour in the numbered pattern Sort the words with correct explanation Explanation of what has been done the week before.</p> <p><u>Main Teaching</u></p> <p>Realism to Anime – Drawing the Human Face</p> <p>Duration: 25–30 minutes Learning Focus:</p> <p>Understanding basic facial proportions</p> <p>Translating realistic proportions into stylized (anime) features</p> <p>Practising observational and imaginative drawing skills</p>		<p>"What does proportion mean?"</p> <p>"Name one difference between anime and realistic eyes."</p> <p>"Why do artists use guidelines when drawing a face?"</p> <p>"What makes a character design memorable?"</p> <p><u>Learning Outcomes</u></p> <p>.</p> <p>By the end of this lesson, students will be able to:</p> <p>Identify the key differences and similarities between realistic portraiture and anime-style faces.</p> <p>Understand and apply basic facial proportions when drawing a realistic human face.</p> <p>Experiment with stylization by transforming a realistic portrait</p>
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	<p>Develop critical thinking by comparing traditional and modern approaches to portraiture.</p> <p>Practice reflective evaluation by reviewing and critiquing their own and others' work.</p> <p>Improve communication through presenting ideas, influences, and process in sketchbooks or presentations.</p>	<p>Use a visual demo on the board or projector. Draw along with them.</p> <p>The Head Shape – Start with an oval or egg shape.</p> <p>Guidelines – Lightly draw a vertical line down the center and a horizontal eye line halfway down the face.</p> <p>Eye Placement – Eyes sit halfway down the head, one eye width apart.</p> <p>Nose Line – Draw a horizontal line halfway between eyes and chin (bottom of the nose).</p> <p>Mouth Line – Halfway between nose and chin.</p> <p>Ears – Between eye and nose line.</p> <p>Neck and Shoulders – Emphasize realistic width,</p>	<p>into an anime-style version.</p> <p>Use subject-specific vocabulary such as proportion, stylization, expression, and character design accurately.</p> <p>Reflect on their learning through comparison, discussion, and creative thinking.</p>
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		<p>not stick-figure thin!</p> <p>Introduce Anime Stylization (10 mins)</p> <p>Overlay or switch to an anime face diagram. Show the contrast.</p> <p>Head Shape – Often rounder or slightly pointed at the chin.</p> <p>Eyes – Much larger, often above the midline.</p> <p>Nose & Mouth – Smaller and simplified (dot or tiny triangle nose, curved line mouth).</p> <p>Hair – Stylized, spiky, flowing, or exaggerated. Frames the face dramatically.</p> <p>Expression – Emphasized through eyes and mouth shape.</p>		
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"How does changing the size of the eyes or the chin affect how old, emotional, or expressive the character looks?"

Task: Students complete a split-face portrait in their sketchbook:

Left side = Realistic portrait using proportions taught.

Right side = Anime-stylized version of the same face.

Focus: Same pose, same character — but one realistic, one anime. This develops understanding of proportion, form, and style transformation.

Ask questions like:

"Where do we place the eyes on a realistic face?"

"How does anime simplify

		the nose and mouth?” “What makes the anime side more expressive?”		
<u>Week 19-24</u> Amazon adventure	<u>Learning Objectives</u> To respond creatively to a selection of images presented to stimulate discussion about shapes colours and patterns found in the Amazon rainforest. Students will look at animal patterns/ prints. To create an effective montage of drawn coloured animal shapes/prints To creatively transfer drawn images to the medium of textiles. To investigate and develop an understanding of the use of a range of different stitching/embroidery techniques. To develop and	<u>Starter</u> To do the wordsearch To colour in the numbered pattern Sort the words with correct explanation Explanation of what has been done the week before. <u>Main Teaching</u> Students to do discuss what animals have prints or patterns on their body. Create a spider diagram of the animals with prints. Students to use computer to find animals with prints/patterns and to print them out and then do small sketches in their sketchbooks of the pattern	<u>Keywords</u> Pattern Shape Line Texture Form Colour Contrast Symmetry Repetition Balance Composition Motif	<u>Plenary</u> “Today I improved...” (e.g. my stitching accuracy / my use of colour / my composition layout) “One thing I found challenging was...” (e.g. cutting the fabric neatly / choosing the best colour combination) “Next time, I will...” (e.g. try a more detailed print / work more carefully when sewing) Go around the room sharing a few examples aloud. In pairs, students briefly show their work and then answer: “What pattern or colour did you use, and why?” “What part of your work are

	<p>refine fine motor cutting skills.</p> <p>To develop creative responses to shape, pattern and colour.</p> <p>To develop understanding of creating compositions using prepared shapes</p>	<p>and the animal.</p> <p>Students will choose their favourite picture to draw on A2 paper accurately and in detail and colour it in using the media of their choice.</p> <p>Students will then go on and create a mood board of a room which will incorporate of the colour scheme and pattern their favourite animal print.</p> <p>Students will then bring in some material to cut out and then sew a cushion cover for this room.</p> <p>Students will then fill the cushion with wool or other stuffing.</p> <p>Then they will sew up the cushion.</p> <p>Finally work will be displayed and evaluated.</p>	<p>Organic shapes</p> <p>Natural forms</p> <p>Textile</p> <p>Stitching</p> <p>Embroidery</p> <p>Sewing</p> <p>Running stitch</p> <p>Backstitch</p> <p>Appliqué</p> <p>Fabric</p> <p>Thread</p> <p>Seam</p> <p>Stuffing</p> <p>Textile design</p> <p>Cutting</p> <p>Mounting</p>	<p>you most proud of?"</p> <p>"Which stitching technique did you enjoy most?"</p> <p>Partners give one positive comment and one question or suggestion.</p> <p>Ask students to write a short response using 3–5 keywords from the lesson to describe what their cushion design represents and how it connects to the Amazon rainforest theme.</p>
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			Rainforest Amazon Tropical Habitat Camouflage Print Animal markings Jungle Environment Inspiration Mood board Decor Interior design Design choice Creative intention Visual impact	<u>Learning Outcomes</u> Identify and describe patterns, colours and textures found in rainforest animals and plants. Use the internet and reference images to collect and explore visual information. Record ideas and observations through sketching and annotation in a sketchbook. Develop a detailed drawing of an animal with interesting
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			<p>Aesthetic</p> <p>Functional</p> <p>Refinement</p> <p>Decision-making</p> <p>Peer feedback</p> <p>Self-evaluation</p> <p><u>H/W</u></p>	<p>pattern/print.</p> <p>Use shape, colour and pattern imaginatively to design a rainforest-themed composition.</p> <p>Create a mood board that reflects a colour scheme or room décor based on animal patterns.</p> <p>Transfer a design onto fabric with accuracy and care.</p> <p>Use hand stitching/embroidery techniques to embellish their fabric design.</p> <p>Demonstrate fine motor skills and control when cutting and sewing fabric.</p> <p>Successfully construct and stuff a cushion using their own animal pattern design.</p>
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				<p>Show creativity in designing a final product inspired by nature.</p> <p>Experiment with layout and composition to create a balanced and eye-catching textile piece.</p> <p>Make thoughtful decisions about colour, fabric, and design elements.</p> <p>Talk and write about their work, using key art and textile vocabulary.</p> <p>Evaluate their own and others' work, suggesting ways to improve or adapt ideas.</p> <p>Reflect on the journey from research to final product and</p>
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				articulate their creative in
<u>Week 25-30</u> <u>Comic strips</u>	<u>Learning Objectives</u> <p>Understand the key elements of a comic strip, including panels, gutters, captions, speech bubbles, and sound effects.</p> <p>Identify how visual storytelling and sequential art convey narrative, emotion, and action.</p> <p>Recognize the role of character design, setting, and composition in communicating ideas.</p>	<u>Starter</u> <p>To spark creativity and introduce students to comic storytelling conventions by analysing and remixing an existing comic panel.</p> <p>Students will be given some comic panel (without text)</p> <p>Some examples of speech bubble templates</p> <p>Students to be asked to create their own dialogue for the characters based on what they observe in the image.</p> <p>“What do you think is happening?”</p> <p>“What could they be saying or thinking?”</p>	<u>Keywords</u> <p>Panel</p> <p>Gutter</p> <p>Speech Bubbles</p> <p>Caption</p> <p>Onomatopoeia</p> <p>Expression</p> <p>Layout</p> <p>Narrative Character</p> <p>Design</p> <p>Pacing</p>	<u>Plenary</u> <p>To encourage peer feedback, consolidate learning, and celebrate creativity.</p> <p>Set Up a Mini Gallery Walk:</p> <p>Have students display their comic strips on their desks or around the room.</p> <p>Walk and Observe:</p> <p>Students walk around, silently viewing others’ work.</p> <p>Post-It Praise:</p> <p>Give each student 1–2 sticky notes and ask them to write positive comments or questions for a classmate's work.</p>

		<p>A few students will read their dialogue aloud.</p> <p>We will discuss how the same image can tell different stories depending on the text — highlighting the power of combining image and word in comics.</p> <p>Students will be asked</p> <p>“What makes this a comic strip?”</p> <p>“How does the image help us understand what’s going on?”</p> <p>Extension or Differentiation Ideas:</p> <p>Some students can sketch a follow-up panel to continue the story.</p> <p><u>Main Teaching</u></p> <p>Students will think and</p>		<p>Prompts:</p> <p>"I liked the expression in panel 2 because..."</p> <p>"The story made me laugh because..."</p> <p>"I wonder what happens next?"</p> <p>Share Highlights (Optional):</p> <p>Ask a few volunteers to share one strip they found inspiring or clever, and explain why.</p> <p>Teacher Wrap-Up:</p> <p>Reinforce the success criteria and highlight examples of effective storytelling, layout, and creativity.</p>
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		<p>design their own comic strip of 6-8 panels. They will think up a theme or message or a joke to be expressed in their comic strip</p> <p>Students will Plan and draft a short comic strip with a clear beginning, middle, and end.</p> <p>They will Apply appropriate techniques in drawing characters, expressions, and environments using line, tone, and colour.</p> <p>They will Use text (dialogue and captions) effectively to support the visual narrative.</p> <p>They will Demonstrate control over layout and panel composition to guide the viewer's eye and pacing.</p> <p>They will Develop an original concept or story idea for a short comic strip.</p>	<p><u>H/W</u></p>	<p><u>Learning Outcomes</u></p> <p>Plan and create a short comic strip of 6–8 panels with a clear beginning, middle, and end.</p> <p>Develop an original concept or story idea that communicates a theme, message, or joke effectively.</p> <p>Apply drawing techniques (line, tone, colour) to design expressive characters, environments, and moods.</p> <p>Use facial expressions, gestures, and body language to show character emotion and personality.</p> <p>Compose effective panel layouts to guide the viewer's eye and control narrative pacing.</p> <p>Integrate dialogue and captions that support and enhance the visual narrative.</p>
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		<p>They will Experiment with style and visual techniques to express mood and personality.</p> <p>They will Reflect personal or social themes in a visual narrative format.</p> <p>They will Use appropriate art vocabulary to discuss choices made in composition, character design, and narration.</p> <p>They will Work collaboratively to brainstorm ideas and offer constructive feedback to their peers work.</p>		<p>Experiment with visual style and composition to express mood, personality, and theme.</p> <p>Reflect personal or social issues through a visual storytelling format.</p> <p>Use appropriate art terminology to explain decisions in design, composition, and storytelling.</p> <p>Collaborate with peers to brainstorm ideas and provide/receive constructive feedback.</p>
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<u>Week 31-36</u> <u>Dreamscapes Art from the Imagination</u>	<u>Learning Objectives</u> Understand the characteristics of Surrealism, fantasy, and imaginative art, referencing artists such as Salvador Dalí, René Magritte, James R. Eads, or Rob Gonsalves. Identify and describe how artists communicate ideas, dreams, or alternate realities through symbolism, composition, colour, and form.	<u>Starter</u> Quick Warm-Up Drawing (or Verbal Game Option): On the board (or handout), display a random list of everyday objects and living things, such as: Teacup Octopus Ladder Shoe Cloud Eye	<u>Keywords</u> Surrealism Fantasy Art Abstract Symbolism Imaginative Art Concept Art Composition Colour palette Contrast	<u>Plenary</u> Students write or draw a postcard from the dream world they've created — as if they've just visited it. On a blank sheet (or printed postcard template), students: Sketch a small image of their dreamscape on one side (or part of it: landscape, character, building). On the back, write a short message or description, in the

	<p>Develop imaginative ideas through independent and collaborative sketchbook work, showing how technical skills (portraiture, still life, anime, reflection techniques) can be used inventively.</p> <p>Select and experiment with a range of media (e.g., pencil, ink, collage, paint, digital tools) to express a fantasy or surreal theme.</p> <p>Design and create a personal dreamscape artwork, using drawing, painting, or mixed media, that conveys a narrative, mood, or imaginative concept.</p> <p>Combine different visual elements (e.g., characters, environments, symbols,</p>	<p>Tree</p> <p>Bicycle</p> <p>Book</p> <p>Door</p> <p>Prompt: Ask students to choose two or three items from the list and combine them into one surreal object or creature. They should sketch it quickly in their sketchbooks or on mini whiteboards.</p> <p><i>Examples:</i></p> <p>A ladder made of tree branches that grows into the clouds.</p> <p>A teacup with octopus tentacles instead of a handle.</p> <p>A walking shoe that doubles as a door to another world.</p> <p>Extension: Add a setting:</p>	<p>Texture</p> <p>Form</p> <p>Perspective</p> <p>Tone</p> <p>Line</p> <p>Imagination</p> <p>Inventive</p> <p>Dreamlike</p> <p>Juxtaposition (placing unexpected things together)</p> <p>Metamorphosis (one thing transforming into another)</p> <p>Narrative</p> <p>Fantasy vs Reality</p> <p>Symbol / Symbolic meaning</p> <p>Mixed media</p> <p>Layering</p>	<p>style of a postcard:</p> <p>What did they see?</p> <p>Who did they meet?</p> <p>What surprised them?</p> <p>What did it feel like to be there?</p> <p><u>Learning Outcomes</u></p> <p>By the end of this project I will be able to...</p> <p>Recognise surrealist and fantasy art styles.</p> <p>Use sketchbooks to develop</p>
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	<p>fantastical objects) in a cohesive and visually engaging composition.</p> <p>Reflect critically on the development process, explaining choices made in media, composition, colour, and symbolism.</p> <p>Present finished artwork and explain its concept and influences, using appropriate art vocabulary in verbal or written form.</p> <p>(Support) Use templates or visual prompts to scaffold ideas for a dreamscape.</p> <p>(Challenge) Incorporate multi-perspective or narrative sequences (e.g.,</p>	<p><i>“Where does this object live? What kind of dream world would it belong to?”</i></p> <p>Optional Class Share (2–3 mins): Invite a few students to share their creations with the class — either show the sketch or describe it.</p> <p>Builds confidence with imaginative thinking.</p> <p>Breaks the “realism-only” mindset.</p> <p>Introduces the surrealist concept of juxtaposition — combining the unexpected.</p> <p>Prepares them to invent their own dreamscapes in upcoming lessons.</p> <p><u>Main Teaching</u></p>	<p>Collage</p> <p>Blending</p> <p>Sketching</p> <p>Wash (watercolour/ink)</p> <p>Mark-making</p> <p>Digital illustration (if applicable)</p> <p>Mood</p> <p>Atmosphere</p> <p>Interpretation</p> <p>Visual storytelling</p> <p>Concept</p> <p>Influence</p> <p>Inspiration</p> <p>Final outcome</p>	<p>imaginative ideas.</p> <p>Create a dream-inspired artwork using different techniques.</p> <p>Mix realistic drawing with fantasy or surreal elements.</p> <p>Explain my choices and reflect on what worked well.</p>
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	<p>dream "portals" or shifting realities).</p>	<p>Week 1 – Introduction to Surrealism & Fantasy</p> <p>Explore surreal/fantasy artists (Dalí, Magritte, Rob Gonsalves).</p> <p>Class brainstorm: What does a dream world look like?</p> <p>Starter: Surreal object mix-up drawing.</p> <p>📅 Week 2 – Imagination Sketchbook Tasks</p> <p>Create a fantasy landscape or dream city.</p> <p>Design a character (can use anime or portrait skills).</p> <p>Combine prior themes (e.g., fruit cross-section as a building).</p>	<p><u>H/W</u></p>	
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Week 3 – Planning Final Outcome

Develop a concept: mood board, collage, or storyboard.

Choose media (drawing, painting, mixed media, digital, 3D).

Focus on symbolism, colour, and imaginative design.

Weeks 4–6 – Final Artwork Creation

Create final piece over three weeks.

Emphasise technical skill, creative expression, and presentation.

Final week: peer reflection and gallery-style sharing.
