

| Yr7 (KS3) | Topic Area | Knowledge/Skills that are taught | Knowledge/Skills revisited | What does good look like? | Resources / Support at home |
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| Autumn 1 | Aliens <i>Using Yinka Shonibare as inspiration students explore concepts associated with feeling alien and notions of foreign cultures. Students create an alien sculpture. The alien sculpture is decorated with patterns reflecting each students' cultural heritage.</i> | Knowledge: <ul style="list-style-type: none"> Surrealism game: Exquisite Corpse. Yinka Shonibare Skills: <ul style="list-style-type: none"> Using a sketchbook to document the development of ideas. Research into artists: how to draw appropriate information from materials, analyse work and construct critical analysis. Using mixed media and non-traditional materials appropriately to create a sculpture. Representing complex concepts associated with displacement. Ability to work in a pair | <ul style="list-style-type: none"> how to use sketch books to record observations how to review and revisit ideas Research into artists- how to draw appropriate information from materials, analyse work and construct critical analysis. working collaboratively | Students are able to: <ul style="list-style-type: none"> discuss the intentions and context behind Yinka Shonibare's work; use information from research to inform the shape of the alien / patterns used etc; take some creative risks when exploring, experimenting and responding to ideas; adapt and refine work as appropriate; apply their knowledge of proportion, colour and pattern to the successful development of the alien sculpture; use subject specific vocab; demonstrate a deliberate and methodical approach to creating the alien, making appropriate connections with ideas and sources. | Department website: Aliens British Museum Department handouts Differentiated homework Word banks |
| Autumn 2 | Aliens <i>Using Yinka Shonibare as inspiration students explore concepts associated with feeling alien and notions of foreign cultures. Students create an alien sculpture. The alien sculpture is decorated with patterns reflecting each students' cultural heritage.</i> | Knowledge: <ul style="list-style-type: none"> Surrealism game: Exquisite Corpse. Yinka Shonibare Skills: <ul style="list-style-type: none"> Using a sketchbook to document the development of ideas. Research into artists: how to draw appropriate information from materials, analyse work and construct critical analysis. | <ul style="list-style-type: none"> how to use sketch books to record observations how to review and revisit ideas research into artists- how to draw appropriate information from materials, analyse work and construct critical analysis. working collaboratively | Students are able to: <ul style="list-style-type: none"> discuss the intentions and context behind Yinka Shonibare's work; use information from research to inform the shape of the alien / patterns used etc; take some creative risks when exploring, experimenting and responding to ideas; adapt and refine work as | Department website: Aliens British Museum Department handouts Differentiated homework Word banks |

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| | | <ul style="list-style-type: none"> Using mixed media and non-traditional materials appropriately to create a sculpture. Representing complex concepts associated with displacement. Ability to work in a pair | | <p>appropriate;</p> <ul style="list-style-type: none"> apply their knowledge of proportion, colour and pattern to the successful development of the alien sculpture; use subject specific vocab; demonstrate a deliberate and methodical approach to creating the alien, making appropriate connections with ideas and sources. | |
| Spring 1 | <p>Me, Myself and I</p> <p><i>An exploration of identity and work that reflects ideas about the self. Students are taught how to draw a portrait from direct observation. Each student creates a relief, ceramic slab self portrait. Students also research portrait artists.</i></p> | <p>Knowledge:</p> <ul style="list-style-type: none"> The importance of drawing: to observe, to investigate, to contemplate, to remember. Portrait Painting genre. How artists use drawing techniques, symbols, colour and pattern to present an identity. <p>Skills:</p> <ul style="list-style-type: none"> Artist research project considering Context, Intentions and Technique. Applying the rules of proportion when drawing a portrait Observational Drawing: graphite, charcoal and other dry, drawing media. Ceramics: slab work, joining, simple decoration eg. impressing, sgraffito | <p>Ongoing</p> <ul style="list-style-type: none"> Work is refined in the sketchbook at different points. <p>Yr 7 Aut term</p> <ul style="list-style-type: none"> Research into artists- how to draw appropriate information from materials, analyse work and construct critical analysis. | <p>Students are able to:</p> <ul style="list-style-type: none"> manipulate drawing media to achieve a range of tone and marks; use colour and pattern to create a decorative surface on the ceramic tile; use subject specific language relevant to ceramics and rules of proportion; demonstrate appropriate connections with ideas and sources; analyse the Intentions and context behind an artists work (homework 3). | <p>Department website: Year 7: Me, Myself & I</p> <p>Department handouts</p> <p>Differentiated homework</p> <p>Guidance and structure for independent artist research.</p> <p>Word banks</p> |
| Spring 2 | <p>Me, Myself and I</p> <p><i>An exploration of identity and work that reflects ideas about the self. Students are taught how to draw a portrait from direct observation. Each student creates a</i></p> | <p>Knowledge:</p> <ul style="list-style-type: none"> The importance of drawing: to observe, to investigate, to contemplate, to remember. Portrait Painting genre. How artists use drawing techniques, symbols, colour and pattern to present an identity. | <p>Ongoing</p> <ul style="list-style-type: none"> Work is refined in the sketchbook at different points. <p>Yr 7 Aut term</p> <ul style="list-style-type: none"> Research into artists- how to draw appropriate information from materials, | <p>Students are able to:</p> <ul style="list-style-type: none"> manipulate drawing media to achieve a range of tone and marks; use colour and pattern to create a decorative surface on the ceramic tile; use subject specific language | <p>Department website: Year 7: Me, Myself & I</p> <p>Department handouts</p> <p>Differentiated homework</p> <p>Guidance and structure for</p> |

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| | <p><i>relief, ceramic slab self portrait.</i> <i>Students also research portrait artists.</i></p> | <p>Skills:</p> <ul style="list-style-type: none"> • Artist research project considering Context, Intentions and Technique. • Applying the rules of proportion when drawing a portrait • Observational Drawing: graphite, charcoal and other dry, drawing media. • Ceramics: slab work, joining, simple decoration eg. impressing, sgraffito | <p>analyse work and construct critical analysis.</p> | <p>relevant to ceramics and rules of proportion;</p> <ul style="list-style-type: none"> • demonstrate appropriate connections with ideas and sources; • analyse the Intentions and context behind an artist's work (homework 3). | <p>independent artist research. Word banks</p> |
| Summer 1 | <p>Natural Forms</p> <p><i>Students create a series of drawings from a range of sources working from direct observation.</i> <i>Students are introduced to a range of Experimental drawing techniques and materials through a series of workshops.</i> <i>Students also respond to different senses including taste and touch and create mark making to reflect these senses</i></p> | <p>Knowledge</p> <ul style="list-style-type: none"> • How do artists explore and represent the natural world? • Link techniques and processes to artists. <p>Skills</p> <ul style="list-style-type: none"> • Interpreting natural forms from a range of sources. • Mixed media including drawing, painting, collage . • Drawing from observation and imagination • Drawing/mark-making in response to touch/taste | <ul style="list-style-type: none"> • Working from direct observation. • Demonstrate understanding of the Formal Elements • Ability to create a range of tones • Using a sketchbook to document the development of ideas. | <p>Students are able to:</p> <ul style="list-style-type: none"> • demonstrate prior learning re. Formal Elements and use mark making to accurately represent the different visual qualities of objects. • articulate how art can be used to explore nature and science | <p>Department website: Natural Forms Department handouts Still Life resources Objects to work from Differentiated homework tasks Word banks</p> |
| Summer 2 | <p>Natural Forms</p> <p><i>Students create an expressive final mixed media piece using a combination of 3 techniques used during the workshops</i></p> | <p>Knowledge</p> <ul style="list-style-type: none"> • Making decisions re. combinations of media based on knowledge of the effects they create. <p>Skills</p> <ul style="list-style-type: none"> • Adopt an experimental approach towards using a variety of colour and black and white media. • Create a layered outcome using 3 different techniques. | <ul style="list-style-type: none"> • Working from direct observation. • Demonstrate understanding of the Formal Elements • Ability to create a range of tones • Using a sketchbook to document the development of ideas. | <p>Students are able to:</p> <ul style="list-style-type: none"> • make decisions about colour, texture, tone, line and shape and present ideas using a range of mark-making in both colour and black/white media • appropriate techniques used by other artists • refine work | <p>Department website: Natural Forms Department handouts Still Life resources Objects to work from Differentiated homework tasks Word banks</p> |
| Yr8 (KS3) | Topic Area | Knowledge/Skills that are taught | Knowledge/Skills revisited | What does good look like? | Resources/support at home |

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| <p>Autumn 1</p> | <p>Canopic Jars</p> <p><i>During the project students investigate Egyptian Art and create a clay casket with a sculpted animal head. Students develop their knowledge of ancient Egyptian beliefs and the afterlife. They also research contemporary ceramicists.</i></p> | <p>Knowledge</p> <ul style="list-style-type: none"> Codes and conventions used within Egyptian Art and how these are used to represent ideas and beliefs. The juxtaposition of traditional processes and contemporary ideas- how does this affect the viewer? A deeper understanding of the potential of clay and ceramics and how to use it safely. <p>Skills</p> <ul style="list-style-type: none"> Ceramic building techniques: coil work, moulding and sculpting; Decoration techniques: sgraffito impress, mould and glazing. Artist research project that considers Context, Intentions and Technique. | <ul style="list-style-type: none"> Revisiting basic ceramics techniques from year 7. Artist research project- on going application of skills learnt in year 7- emphasis on using specific subject vocab. | <p>Students are able to:</p> <ul style="list-style-type: none"> discuss and analyse the work of ceramicists in class and within the 'Independent Research Project'; use drawing as a tool to document, research and explore their ideas; blend traditional patterns and animal textures in the design; adapt and refine clay work to improve the pot appropriate to intentions; use decoration techniques appropriately, carefully considering colour combinations, and texture. | <p>Department website: Year 8: Canopic Jars Department handouts Differentiated homework Guidance for independent research project. Word banks</p> |
| <p>Autumn 2</p> | <p>Canopic Jars</p> <p><i>During the project students investigate Egyptian Art and create a clay casket with a sculpted animal head. Students develop their knowledge of ancient Egyptian beliefs and the afterlife. They also research contemporary ceramicists.</i></p> | <p>Knowledge</p> <ul style="list-style-type: none"> Codes and conventions used within Egyptian Art and how these are used to represent ideas and beliefs. The juxtaposition of traditional processes and contemporary ideas- how does this affect the viewer? A deeper understanding of the potential of clay and ceramics and how to use it safely. <p>Skills</p> <ul style="list-style-type: none"> Ceramic building techniques: coil work, moulding and sculpting; Decoration techniques: sgraffito impress, mould and glazing. Artist research project that | <ul style="list-style-type: none"> Revisiting basic ceramics techniques from year 7. Artist research project- on going application of skills learnt in year 7- emphasis on using specific subject vocab. | <p>Students are able to:</p> <ul style="list-style-type: none"> discuss and analyse the work of ceramicists in class and within the 'Independent Research Project'; use drawing as a tool to document, research and explore their ideas; blend traditional patterns and animal textures in the design; adapt and refine clay work to improve the pot appropriate to intentions; use decoration techniques appropriately, carefully considering colour combinations, and texture. | <p>Department website: Year 8: Canopic Jars Department handouts Differentiated homework Guidance for independent research project. Word banks</p> |

| | | considers Context, Intentions and Technique. | | | |
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| Spring 1 | <p>Alien's Guide To London</p> <p><i>Inspired by Ellen Harvey's work, 'The Alien Guide to the Ruins of Washington, D.C.' students create a visual tour of London through alien eyes. Responses include reconstructions and interpretations of such sites as Buckingham Palace, the Victoria Memorial, and Parliament buildings.</i></p> | <p>Knowledge</p> <ul style="list-style-type: none"> Develop understanding of Ellen Harvey's intentions and apply these to personal work. Work as a team to create a collaborative piece of work. <p>Skills</p> <ul style="list-style-type: none"> Drawing, painting and appropriating found media. Combining text and image to convey a message. Working collaboratively to create an installation. | <ul style="list-style-type: none"> Research into artists- how to draw appropriate information from materials, analyse work and construct critical analysis. Ability to create a range of tones Using a sketchbook to document the development of ideas. | <p>Students are able to:</p> <ul style="list-style-type: none"> discuss and analyse the work of Ellen Harvey-there maybe an opportunity for students to ask the artist directly. work effectively as a team to create work convey a greater meaning through their work | <p>Department website: Alien's Guide to London</p> <p>Ellen Harvey: The Alien's Guide</p> <p>ELLEN HARVEY: The Alien's Guide to the Ruins of Washington, DC</p> |
| Spring 2 | <p>Alien's Guide To London</p> <p><i>Inspired by Ellen Harvey's work, 'The Alien Guide to the Ruins of Washington, D.C.' students create a visual tour of London through alien eyes. Responses include reconstructions and interpretations of such sites as Buckingham Palace, the Victoria Memorial, and Parliament buildings.</i></p> | <p>Knowledge</p> <ul style="list-style-type: none"> Develop understanding of Ellen Harvey's intentions and apply these to personal work. Work as a team to create a collaborative piece of work. <p>Skills</p> <ul style="list-style-type: none"> Drawing, painting and appropriating found media. Combining text and image to convey a message. Working collaboratively to create an installation. | <ul style="list-style-type: none"> Research into artists- how to draw appropriate information from materials, analyse work and construct critical analysis. Ability to create a range of tones Using a sketchbook to document the development of ideas. | <p>Students are able to:</p> <ul style="list-style-type: none"> discuss and analyse the work of Ellen Harvey-there may be an opportunity for students to ask the artist directly. work effectively as a team to create work convey a greater meaning through their work | <p>Department website: Alien's Guide to London</p> <p>Ellen Harvey: The Alien's Guide</p> <p>ELLEN HARVEY: The Alien's Guide to the Ruins of Washington, DC</p> |
| Summer 1 | <p>Inside Outside</p> | <p>Knowledge</p> <ul style="list-style-type: none"> Depiction of interior and exterior space. | <p>Ongoing</p> <ul style="list-style-type: none"> Research into artists- how to draw appropriate | <p>Students are able to:</p> | <p>Department website: Inside / Outside</p> |

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| | <i>An exploration of colour and pattern in depicting interior and exterior spaces. The project allows students to explore painting, colour mixing and collage. Artists include Henri Matisse, Patrick Caulfield, Knideka Akunyili, Boris Nzebo and Raphael Adjetey Adjei Mayne.</i> | <ul style="list-style-type: none"> Artists inspire exploration into space, depth and perspective. Develop understanding of pattern to depict space and a greater meaning. <p>Skills</p> <ul style="list-style-type: none"> Paint flat colour Developing personal patterns Adapting and editing imagery, using collage to create new spaces. Digital artwork (if possible) | <p>information from materials, analyse work and construct critical analysis.</p> <ul style="list-style-type: none"> Using a sketchbook to document the development of ideas. <p>Year 7 Autumn Term</p> <ul style="list-style-type: none"> use information from research to inform patterns used in artwork. | <ul style="list-style-type: none"> consider negative and positive space, articulating their ideas visually and verbally paint flat colour carefully cut materials for collages | Boris Nzebo - Artist |
| Summer 2 | <p>Inside Outside</p> <p><i>An exploration of colour and pattern in depicting interior and exterior spaces. The project allows students to explore painting, colour mixing and collage. Artists include Henri Matisse, Patrick Caulfield, Knideka Akunyili, Boris Nzebo and Raphael Adjetey Adjei Mayne.</i></p> | <p>Knowledge</p> <ul style="list-style-type: none"> Depiction of interior and exterior space. Artists inspire exploration into space, depth and perspective. Develop understanding of pattern to depict space and a greater meaning. <p>Skills</p> <ul style="list-style-type: none"> Paint flat colour Developing personal patterns Adapting and editing imagery, using collage to create new spaces. Digital artwork (if possible) | <p>Ongoing</p> <ul style="list-style-type: none"> Research into artists- how to draw appropriate information from materials, analyse work and construct critical analysis. Using a sketchbook to document the development of ideas. <p>Year 7 Autumn Term</p> <ul style="list-style-type: none"> use information from research to inform patterns used in artwork. | <p>Students are able to:</p> <ul style="list-style-type: none"> consider negative and positive space, articulating their ideas visually and verbally paint flat colour carefully cut materials for collages | <p>Department website: Inside / Outside</p> <p>Boris Nzebo - Artist</p> |
| Yr9 (KS3) | Topic Area | Knowledge/Skills that are taught | Knowledge/Skills revisited | What does good look like? | Resources/support at home |
| Autumn 1 | <p>Icons</p> <p><i>Students explore mixed media. Students will also use a range of drawing and printing techniques to create a response to the work of Shepard Fairey. In addition to Fairey, students will create</i></p> | <p>Knowledge:</p> <ul style="list-style-type: none"> Understanding of both sides of the argument re: is Street Art, Art? Using symbolism to represent an identity visually. Shepard Fairey <p>Skills:</p> <ul style="list-style-type: none"> Use a sketchbook to document the development of ideas. | <p>Ongoing</p> <ul style="list-style-type: none"> Research into artists- how to draw appropriate information from materials, analyse work and construct critical analysis. Using a sketchbook to document the development of ideas. | <p>Students are able to:</p> <ul style="list-style-type: none"> discuss the intentions and context behind Shepard Fairey's work; take creative risks when exploring, experimenting and responding to ideas; adapt and refine work as | <p>Department website: Icons</p> |

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| | <p><i>responses to other graffiti artists who reflect a breadth of background, intentions and motivation. The practical work is accompanied by a research project into a street artist.</i></p> | <ul style="list-style-type: none"> • Research into artists: how to draw appropriate information from materials, analyse work and construct critical analysis. • A range of printmaking techniques. • Use and combine printmaking techniques appropriately. | | <p>appropriate;</p> <ul style="list-style-type: none"> • interpret the research into icon to develop appropriate patterns and responses; • use subject specific vocab; • demonstrate a deliberate and methodical approach to printmaking, making appropriate connections with ideas and research material. | |
| Autumn 2 | <p>Icons <i>Students explore mixed media. Students will also use a range of drawing and printing techniques to create a response to the work of Shepard Fairey. In addition to Fairey, students will create responses to other graffiti artists who reflect a breadth of background, intentions and motivation. The practical work is accompanied by a research project into a street artist.</i></p> | <p>Knowledge:</p> <ul style="list-style-type: none"> • Understanding of both sides of the argument re: is Street Art, Art? • Using symbolism to represent an identity visually. • Shepard Fairey <p>Skills:</p> <ul style="list-style-type: none"> • Use a sketchbook to document the development of ideas. • Research into artists: how to draw appropriate information from materials, analyse work and construct critical analysis. • A range of printmaking techniques. • Use and combine printmaking techniques appropriately. | <p>Ongoing</p> <ul style="list-style-type: none"> • Research into artists- how to draw appropriate information from materials, analyse work and construct critical analysis. • Using a sketchbook to document the development of ideas. | <p>Students are able to:</p> <ul style="list-style-type: none"> • discuss the intentions and context behind Shepard Fairey's work; • take creative risks when exploring, experimenting and responding to ideas; • adapt and refine work as appropriate; • interpret the research into icon to develop appropriate patterns and responses; • use subject specific vocab; • demonstrate a deliberate and methodical approach to printmaking, making appropriate connections with ideas and research material. | <p>Department website: Icons</p> |
| Spring 1 | <p>Life Changing Objects <i>Post Pandemic, relationships to objects have shifted. A new landscape of masks, social distancing now exists.</i></p> <p><i>Students work on ideas based on the significance of objects in their lives, the</i></p> | <p>Knowledge</p> <ul style="list-style-type: none"> • Art that reacts to societal change • Symbolism of objects • Text as art / in painting • Art that represents personal ideas. <p>Skills</p> <ul style="list-style-type: none"> • Drawing to develop ideas • Developing an idea collaboratively | <p>Ongoing</p> <ul style="list-style-type: none"> • Ability to adapt and refine work as appropriate. • Work is refined in the sketchbook at different points. • Colour theory and colour mixing. | <p>Students are able to:</p> <ul style="list-style-type: none"> • combine imagination, research and observations to create artwork • link work done in sketchbook to sculptural forms. | <p>Department website: V&A website: Pandemic Objects Archives • V&A Blog Department handouts Differentiated homework Carl Freeman Gallery</p> |

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| | <p><i>dependencies of these objects and how their meanings changed over the pandemic.</i></p> <p><i>Students create a work that expresses their understanding and experience of objects that are familiar to them, objects that hold personally significant meaning.</i></p> | <ul style="list-style-type: none"> • Colour mixing • Developing skill set to work in clay. • Understanding that an artwork can communicate ideas. | | | |
| Spring 2 | <p>Life Changing Objects</p> <p><i>Post Pandemic, relationships to objects have shifted. A new landscape of masks, social distancing now exists.</i></p> <p><i>Students work on ideas based on the significance of objects in their lives, the dependencies of these objects and how their meanings changed over the pandemic.</i></p> <p><i>Students create a work that expresses their understanding and experience of objects that are familiar to them, objects that hold personally significant meaning.</i></p> | <p>Knowledge</p> <ul style="list-style-type: none"> • Art that reacts to societal change • Symbolism of objects • Text as art / in painting • Art that represents personal ideas. <p>Skills</p> <ul style="list-style-type: none"> • Drawing to develop ideas • Developing an idea collaboratively • Colour mixing • Developing skill set to work in clay. • Understanding that an artwork can communicate ideas. | <p>Ongoing</p> <ul style="list-style-type: none"> • Ability to adapt and refine work as appropriate. • Work is refined in the sketchbook at different points. • Colour theory and colour mixing. | <p>Students are able to:</p> <ul style="list-style-type: none"> • combine imagination, research and observations to create artwork • link work done in sketchbook to sculptural forms. | <p>Department website: V&A website: Pandemic Objects Archives • V&A Blog Department handouts Differentiated homework Carl Freeman Gallery</p> |
| Summer 1 | <p>Metamorphosis</p> <p><i>Students will learn about the work of the Surrealists, particularly Max Ernst and his collages. They will also develop an understanding of why artists use collage and / or assemblage to convey a greater message. They will use this knowledge to develop detailed, imaginative collages, drawings and sculpture.</i></p> | <p>Knowledge</p> <ul style="list-style-type: none"> • Max Ernst and the Surrealists. • Michael Landy collages and Saints hybrids. • Discussion of artists who use collage and assemblage techniques to create work and convey a greater message. <p>Skills</p> <ul style="list-style-type: none"> • Drawing in graphite, pen, ink and collage. | <p>Non-traditional materials to create a sculpture. Mixed media Working from direct observation and imagination.</p> | <p>Students are able to:</p> <ul style="list-style-type: none"> • develop ideas from observation and imagination; • respond to how the materials behave in order to manipulate them in the most appropriate way; • refine ideas through drawing before embarking on more final pieces; • use equipment safely; | <p>Department website Metamorphosis Department handouts Differentiated homework</p> |

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| | | <ul style="list-style-type: none"> • Creating sculpture from traditional and non-traditional materials. | | <ul style="list-style-type: none"> • create a sculptural hybrid from found objects and discarded toys. | |
| Summer 2 | <p>Metamorphosis</p> <p><i>Students will learn about the work of the Surrealists, particularly Max Ernst and his collages. They will also develop an understanding of why artists use collage and / or assemblage to convey a greater message. They will use this knowledge to develop detailed, imaginative collages, drawings and sculpture.</i></p> | <p>Knowledge</p> <ul style="list-style-type: none"> • Max Ernst and the Surrealists. • Michael Landy collages and Saints hybrids. • Discussion of artists who use collage and assemblage techniques to create work and convey a greater message. <p>Skills</p> <ul style="list-style-type: none"> • Drawing in graphite, pen, ink and collage. • Creating sculpture from traditional and non-traditional materials. | <p>Non-traditional materials to create a sculpture. Mixed media Working from direct observation and imagination.</p> | <p>Students are able to:</p> <ul style="list-style-type: none"> • develop ideas from observation and imagination; • respond to how the materials behave in order to manipulate them in the most appropriate way; • refine ideas through drawing before embarking on more final pieces; • use equipment safely; • create a sculptural hybrid from found objects and discarded toys. | <p>Department website Metamorphosis Department handouts Differentiated homework</p> |