

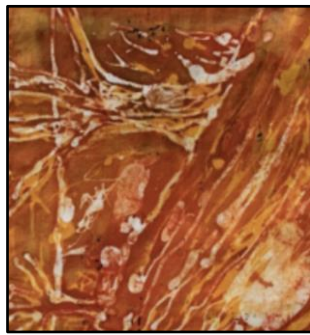
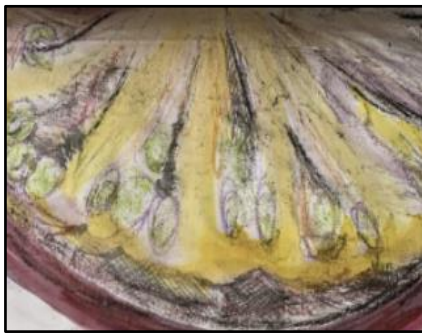
Year 6 Art: Creative Response Drawing and Textiles – Block F

- This is a one-week block.
- This block is set in the context of the CUSP Art Festival.
- The outline and structure of the block is as follows:

Lesson 1	Lesson 2	Lesson 3
Introducing a stimulus	Responding to a stimulus	Applying knowledge, skills and techniques
Reflecting on skills and techniques	Revisiting and refining skills and techniques	

At the end of this block, pupils will ...

Know:	Be able to:
There are a series of steps in the creative process	Refer to previous knowledge and skills to make creative choices
Mediums can be combined to create texture and detail	Apply and refine drawing and textile techniques



Drawing and Textiles
Blocks A and C

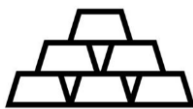
In this block, pupils will work through the steps of the creative process as they combine drawing and batik to add detail to a hand-shaped piece of fabric. This will be added to a collaborative piece of work.

CUSP Art Long term sequence	Block A	Block B	Block C	Block D	Block E	Block F
Year 1	Drawing	Painting	Printmaking	Textiles	3D	Collage
Year 2	Drawing	Painting	Printmaking	Textiles & Collage	3D	Creative Response
Year 3	Drawing & Painting	Printmaking	Textiles & Collage	3D	Painting	Creative Response
Year 4	Drawing	Painting	Printmaking & Textiles	3D & Collage	Painting	Creative Response
Year 5	Drawing & Painting	Printmaking	Textiles & Collage	3D	Painting	Creative Response
Year 6	Drawing	Painting & Collage	Printmaking & Textiles	3D	Painting	Creative Response

Point of reference: Y6 Drawing and Textiles – Block F

Pupils will be able to:

- apply wax to the surface of fabric and dye it to create coloured designs and effects



Prior Learning

- include detail and tone in sketches using a range of drawing medium and tools

CUSP Connections:

This block is set in the context of the CUSP Arts Festival. Aesop’s fable *The Bundle of Sticks* and its key message that ‘*in unity there is strength*’ provides the stimulus for the work. Outcomes from this stand-alone project can be used as a school’s contribution to the Arts Festival.

Links to Literature:

The Bundle of Sticks by Aesop

Materials:

Pencils (HB – 6B), cartridge paper for drawing, coloured pencil crayons for sketching, white cotton fabric (an old sheet could be used) cut up into small rectangles, ink, dye or poster paint, melted wax pellets (could be set up as a station for pupils to rotate through), paintbrushes or a tjanting tool, sketchbooks, A4 cardstock (one piece per pupil)

Working Artistically

Shape	Line	Colour	Value	Form	Texture	Space
Shape is a flat (2D) area surrounded by an outline or edge.	Lines are used to show movement and mood.	Colour is used to convey atmosphere and mood.	Value is the intensity of colour and depends on the amount of white added.	Artists use form when they create sculptures. These are 3D shapes.	Texture is the look and feel of a surface.	Space in artwork makes a flat image look like it has form.

Supporting materials: Images of hands, Y6 Drawing and Textiles – Block F







Point of explanation: Y6 Drawing and Textiles – Block F

Core Knowledge	Explanation
illumination	Of all the phases of the creative process, illumination is the time when ideas begin to take shape. It corresponds to the moment in which options for solving the initial problem start to appear. It is the stage where an idea materialises into something concrete.
incubation	This is the stage in the creative process where we allow time for our ideas to develop and grow. Part of the creative thinking process is taking a step away from an idea before moving onto the next stage. Sometimes creative ideas develop whilst taking a break or working on something different. Whilst engaged in other tasks, creative ideas incubate in the subconscious.
verification	This is the final stage of the creative process. It is when an idea or design is finalised, brought to life and shared with the world.

Vocabulary	Definition
observational	connected with or based on the activity of watching somebody / something carefully for a period of time, especially to learn something
intentional	done deliberately
combine	to come together to form a single thing or group; to join two or more things or groups together

Link to video: https://vimeo.com/687882006/135764cca7
<ul style="list-style-type: none"> • Explanation of the stimulus • Reflection on previously taught skills / techniques • Possible responses to the stimulus

Point of delivery: Y6 Drawing and Textiles – Block F

Revisiting prior learning 	Taught content 	Point of practice 	Point of reflection 
<p>1. Drawing and Textiles (Blocks A and C)</p> <p>Proportion is the relationship in size between one thing and another</p> <p>Scale relates to the size of something in comparison to something else</p> <p>The elements of art and design are line, texture, shape, tone, pattern and form</p> <p>Drawing tools and techniques can be used to create shape, form and texture</p>	<p>Examine the proportions and structures of the hand</p> <p>Use line and tone to create shape and form in observational drawing</p> <p>Explore the tones and shades that can be achieved by using a range of grades of pencil</p> <p>Evaluate outcomes</p>	<p>Introduce and discuss the steps involved in the creative process. It is the process by which we generate new ideas and nurture them.</p> <p><u>Preparation</u> This step requires the gathering of ideas and reflecting on what has been done before. We draw upon past experiences in our long-term memory to generate new ideas and plan how we will move forward to put these ideas into practice.</p> <p><u>Incubation</u> This step requires time for the ideas to develop and grow as we explore materials and mediums.</p> <p><u>Illumination</u> (lightbulb moments) Through practical activity and experimentation, results are achieved; some are expected and some provoke a feeling of surprise, awe and wonder.</p> <p><u>Evaluation</u> This step requires time for reflection on choices made and decisions taken. When looking back at the original stimulus and our initial plans, we might ask ourselves whether our outcomes align with original ideas. This process involves self reflection and receiving feedback from others.</p> <p><u>Verification</u> At this completion point we share our results with others.</p> <p>Give pupils the opportunity to look back on their work and to focus on Block A. What do they recall about these activities? Can they explain to others what they did and the techniques they used when drawing a portrait? Through questioning and discussion, elicit pupils' understanding of the technical vocabulary introduced in this block and their ability to use this language in context.</p> <p>Provide pupils with images of hands and magnifiers and encourage them to observe details in their own hands. Using a variety of grades of pencil, pupils practise drawing their own hand, taking care to observe and recreate details, patterns, tones and shades. Remind pupils that a variety of shades, tones and details can be achieved by:</p> <ul style="list-style-type: none"> altering the pressure applied to the pencil or drawing tool. using different grades of pencil. using techniques such as stippling and cross-hatching. <p>Allow time for pupils to share their drawings and discuss and evaluate the techniques they have used.</p>	<p>Can select and use specific grades of pencil for different purposes: to create shades and tones, to create textural effects and to record fine details</p> <p>Can use shading correctly to create the illusion of three dimensions on a flat surface</p> <p>Can represent the proportions and structures of the hand correctly</p> <p>Can observe and record details accurately</p> <p>Can identify strengths and areas for further development in their own and others' work</p>

Questions for assessment

How many different ways can you create areas of shading, using a pencil?

Which grade of pencil would you use to draw fine details?





Can you describe the structure of the hand?

What details, textures and patterns can you see on the surface of the hand?

What techniques can you use to represent these?

Have you drawn the proportions of the hand correctly?

Point of delivery: Y6 Drawing and Textiles – Block F

Revisiting prior learning 	Taught content 	Point of practice 	Point of reflection 
<p>2. Drawing and Textiles (Blocks A and C)</p> <p>batik is a method of creating patterns on cloth using hot wax</p> <p>A tjanting tool is the traditional tool for applying wax to fabric for batik work</p> <p>Resist art is where a substance such as wax is applied to a surface in order to resist paint or dye</p>	<p>Use a tjanting tool and resist processes such as batik to create colourful images on fabric</p> <p>Explore the effects that can be achieved by applying layers of wax and ink to fabric</p> <p>Apply wax to specific areas to create intentional patterns on fabric</p> <p>Evaluate outcomes</p>	<p>Read the Aesop fable <i>The Bundle of Sticks</i> and introduce the key theme: 'In unity there is strength'. Challenge pupils to explain the meaning of this proverb and give examples from their own experiences. Explain to pupils that, in Lesson 3, they will each be creating leaves from hand cut-outs to contribute to a collaborative whole-school artwork.</p> <p>Revisit the observational drawings pupils created in the previous lesson. Discuss the shapes, lines and patterns they can see in their work and replicate some of these shapes and patterns in a number of thumbnail sketches.</p> <p>Give pupils the opportunity to look back on their work and to focus on Block C. What do they recall about these activities? Can they explain to others what they did and the techniques they used when drawing a portrait? Through questioning and discussion, elicit pupils' understanding of the technical vocabulary and processes introduced in this block.</p> <p>Demonstrate the batik technique of using melted wax to resist dye, ink or paint. Give pupils the opportunity to practise this technique and produce a number of small samples. As this involves hot wax, it is advisable for pupils to do this under supervision. When these are dry, pupils can remove the wax or choose to add more wax and colour. Remind pupils that, if planning to use more than one layer of colour, they should start with the lightest shade first.</p> <p>Pupils should then add these samples to their sketchbooks and annotate them with an explanation of the techniques used and their evaluative comments.</p> <p>Pupils then complete Vocabulary Task 1.</p>	<p>Can select elements of shape and pattern from observational drawings and develop these into a series of thumbnail sketches and designs</p> <p>Can explain the batik technique</p> <p>Can use a tjanting tool with accuracy and precision</p> <p>Can make intentional choices about placement of marks and use of colour to achieve desired effects</p> <p>Can explain what they like or dislike about their work and suggest ways in which they might improve or develop their work further</p>

Questions for assessment

What is batik?

What does resist mean?

What is a tjanting tool?





What effects can be achieved by adding more than one layer of wax and colour to fabric?

How is a tjanting tool used?

Which samples are you most pleased with and **why**?

How can you create small, fine marks using melted wax?

Point of delivery: Y6 Drawing and Textiles – Block F

Revisiting prior learning 	Taught content 	Point of practice 	Point of reflection 
<p>3. Lines, shapes and patterns can be drawn using a tjanting tool and melted wax</p>	<p>Use the batik process to create patterns, lines and shapes on fabric</p> <p>Use observational drawings and thumbnail sketches as a design stimulus</p> <p>Combine colour and line to achieve a visually appealing and decorative design</p> <p>Evaluate outcomes</p>	<p>Explain to pupils that they will each be making a decorative hand using the batik technique they practised in the previous lesson. Remind pupils that their hands will form part of a whole-school collaborative art work.</p> <p>Refer pupils to the thumbnail sketches they produced based on the observational drawings made in Lesson 1. On a larger piece of white cotton fabric, pupils draw some of the shapes, lines and patterns from these sketches, using melted wax. Pupils can repeat the process of adding wax and ink or dye, to achieve greater detail and patterned effects. Urge pupils to use shades of purple, mauve and lilac and remind them to start with the lightest shade first.</p> <p>Using a cardboard template, pupils cut a hand shape from their batik fabric once dried.</p> <p>Allow time for pupils to share and discuss their completed work and to evaluate the results. Pupils complete Vocabulary Task 2 to support them in the evaluative process.</p> <p>The completed batik hands will be added to the school tree or forest of trees as leaves. These leaves could be displayed randomly or mixed in with other year groups, as a clump of colour or in a formation of a rainbow.</p>	<p>Can make considered choices when selecting aspects of their work to develop further</p> <p>Can apply wax carefully and with accuracy to create fine lines and patterns</p> <p>Can make considered choices about colour combinations</p> <p>Can state preferences about their work and suggest ways in which they could improve it</p>

Questions for assessment

How can you create fine lines with wax?

How should you hold the tjanting tool to maintain more control?

Why is it important to start with the lightest shade of colour first?

What colour combinations have you used and why?

What effects can be created by now scratching all of the wax off the fabric?

Have you achieved a clear and well-defined pattern or design?

What would you do differently next time?

Oracy and Vocabulary: Y6 Drawing and Textiles – Block F

Task 1:

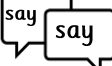
Order these adjectives from least accurate to most accurate.

clumsy meticulous careful accurate careless precise exact



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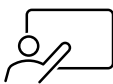



List five synonyms of the word *control*.

Exploration: 

1. Is it true that if you pour the wax slowly from the tjanting tool, you achieve a finer line?
2. Which are easier to create: straight or curved lines?
3. When using more than one layer of wax and ink or dye, why is it important to start with the lightest colour first?


Task 2:

Work with a partner to evaluate your batik hand.
Use these questions to guide your discussion.

Give reasons for the choices you made about which patterns and designs to use on your hand.	
Explain what you found easy or difficult about the batik process.	
Look back at Blocks A and C in your sketchbook. Explain how your knowledge and skills have improved. Which skills do you feel you have mastered?	
Identify some next steps you need to take to further develop your skills.	

If you made another batik hand, what would you do differently next time and why?

Vocabulary: Y6 Drawing and Textiles – Block F


OWN-it Analyse 

Write the verb form of this word.

illumination - _____

Write an adverb that means the opposite of *intentional*.

Write the root of *observational*.

KNOW-it Define 

Circle the word that fits this definition.

to act with purpose

incubate verify intend


Tick true or false.

Both statements are definitions of the word *illumination*.

- understanding or explanation of something
- a light or place where light comes from

true false

Explain the meaning of *incubation* in relation to the creative process.

LINK-it Connect 

Tick the word that is not a synonym of *intentional*.

accidental


deliberate

willful

Write two antonyms of the word *combine*.

- _____
- _____

Write two words that contain the root *lum* (meaning light).

USE-it Use in context 

Use the following words in one sentence.

combine wax dye

Tick the sentence if the word *intentional* has been used correctly.

“I am sorry I mistakenly left you off the guest list - it wasn't *intentional*.”

Use the word *verification* in a sentence.

Exemplification: Y6 Drawing and Textiles – Block F

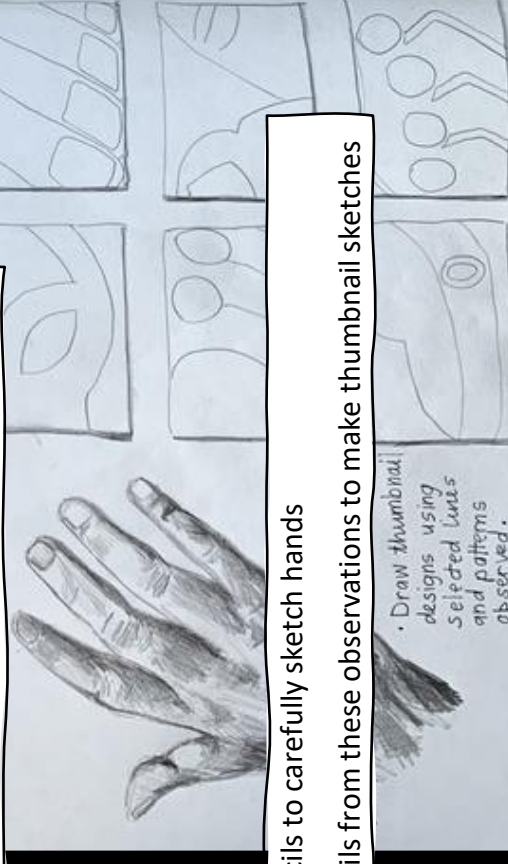
Y6 A Creative Response



Provide images of hands for pupils to study

Encourage pupils to use magnifiers to observe detail

- Collect and study images of hands.
- Make a sketch of a hand using HB, 4B pencils.
- Note shapes, details and patterns.



Use pencils to carefully sketch hands

Use details from these observations to make thumbnail sketches

- Draw thumbnail designs using selected lines and patterns observed.



Revisit the batik technique and practise on small pieces of cotton fabric

Use shades of purple on white fabric to create patterns and marks from the thumbnail sketches



Use the batik technique to make marks on a larger piece

Add colour by applying inks, paint or dye

..... In Unity there is strength.....

