

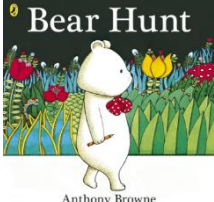





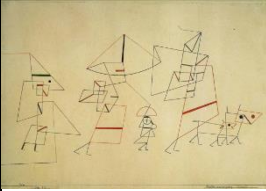



EYFS - Medium Term Planning - Expressive Arts and Design – Autumn 2



Essential Knowledge & End Points		Key Vocabulary
<p>Development Matters Explore, use and refine a variety of artistic effects to express their ideas and feelings. Return to and build on their previous learning, refining ideas and developing their ability to represent them. Create collaboratively, sharing ideas, resources and skills.</p> <p>Early Learning Goal Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function. Share their creations, explaining the process they have used.</p>		
Autumn Units:	Knowledge	As artists, we will...
Session 1:		
Session 2:		
Session 3:		
Session 4:		
Session 5:		

Session 6:		
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Prior Learning Links		Essential Knowledge & End Points	Assessment Opportunities	
<p>This unit introduces children to the element of line. It presents the idea that lines are like basic tools for artists and explores Klee's influential statements describing lines. The lessons explore vocabulary for describing different kinds of lines and children practise using these to create pictures, working directly from instructions and using their imagination.</p>		<p>Pupils should be taught:</p> <ul style="list-style-type: none"> to use a range of materials creatively to design and make products to use drawing, and painting to develop and share their ideas, experiences and imagination to develop a wide range of art and design techniques in using colour, pattern and line <ul style="list-style-type: none"> about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work 	<p>Can children use lines to show and represent things?</p> <p>Are children imaginative and creative when drawing their landscape?</p>	
	Knowledge	As artists, we will...	Key Artist and Vocab	
Session 1:	<p>To show what I know about line in art. To identify and use different kinds of lines.</p>  <p>Anthony Browne</p>	<p>https://www.bbc.co.uk/cbeebies/watch/get-squiggling-penguin</p> <p>Use different lines to draw a penguin and a park. I can follow instructions to draw a penguin. I can draw a park using different lines. I can label my lines.</p>	<p>straight zigzag curved wavy loop thick thin</p>	
Session 2:	<p>To know that artists can use lines, made from different materials, to show different things Artists use lines to show different things. Artists can use different materials to make lines.</p>	  <p>Explore making different lines with different materials I can use different materials to make lines. I can show different kinds of lines. I can say what my lines show.</p>	<p>straight zigzag curved wavy loop thick thin materials</p> <p>Key Artist: Miro Rembrandt</p>	
Session 3:	<p>To study how Miro uses line. To identify different types of line. To explore how Miro use lines. To know that lines can be used to represent lots of different things.</p>	 <p>Draw lines and shapes like Miro's I can use a felt tip to draw lines and shapes like Miro's. I can colour in some of my shapes. I can colour in neatly.</p>	<p>straight zigzag curved wavy loop thick thin primary</p> <p>Key Artist: Miro</p>	

<p>Session 4:</p>	<p>To study how Klee used lines. To know that lines were important to Klee. To know that different lines can create different shapes. To know that different shapes can represent different things.</p>	 <p>Draw my family in the style of Klee. I can draw straight lines with a ruler. I can use shapes like Klee. I can say how my drawing is like Klee's.</p>	<p>Straight Shape Key Artist: Klee</p> 
<p>Session 5:</p>	<p>To know that Klee used lines draw landscapes. To know that Klee used lines to draw landscapes. To know that Klee used his imagination. To know that artists can use lines to show different shapes.</p>	<p>Draw a landscape using lines. I can use my imagination. I can draw the same lines again and again, close together. I can make different shapes using repeated lines.</p> 	<p>Key Artist: Klee</p> 

Prior Learning Links

This unit builds on the previous unit, studying colour and shape together. By looking at Matisse's cut-outs the children revise what they have already learnt about shape and colour, are introduced to the use of colours that are complementary to each other and to the idea of composition (how different ingredients in art, like shape and colour are combined to create a design). The unit revisits ideas first raised in the unit on 'Paintings of Children' in year 1 and looks forward to the next unit in year 2 where portraits are studied in detail.

Essential Knowledge & End Points





Pupils should be taught:



- to use a range of materials creatively to design and make products
- to use drawing, develop and share their ideas, experiences and imagination
- to develop a wide range of art and design techniques in using colour, shape and texture
 - about the work of a range of artists, describing the differences and similarities between different practices and disciplines, and making links to their own work.


Assessment Opportunities

Can children use materials in ways that show they have thought about the texture that is represented?

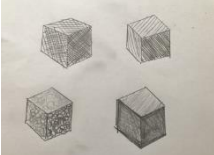


Are children imaginative, creative and original when creating their cut-out?







	Knowledge	As artists, we will...	Key Artist and Vocab
Session 1:	<p>To understand Matisse made colourful pictures by cutting out and arranging shapes Matisse made colourful pictures by cutting out and arranging shapes. These pictures are called 'cut-outs' and Matisse called the way he made them "painting with scissors". Matisse made the cutouts when he was old and ill.</p>	<p>Paint two sheets of paper, one with a primary colour and one with a secondary colour.</p> <ul style="list-style-type: none"> • Hold the brush like a pencil to give good control. • Control the amount of water/paint that is loaded onto the brush. • Mix colours thoroughly in a mixing palette. • Wash the brush before loading it with a new colour. • Pull the brush smoothly and paint the whole sheet of paper. 	<p>primary secondary organic shape cut-out collage</p> <p>Key Artist: Matisse</p> 
Session 2:	<p>To know that Matisse used organic shapes and complementary colours in his cut-outs Matisse used organic shapes and complementary colours in his cut-outs. Organic shapes often appear in nature. Complementary colours are opposite each other on the colour wheel.</p>	<p>To cut out organic shapes and create a cut-out</p> <ul style="list-style-type: none"> • Select some paper, some in complementary colours • Draw organic shapes on the back of the paper ensuring they are not too small <ul style="list-style-type: none"> • Hold scissors with thumb and forefinger • Cut along the edge of your shape with long strokes of the scissors so the edge isn't jagged • Place shapes on a background colour before sticking them down <ul style="list-style-type: none"> • Place big shapes then small shapes 	<p>complementary organic shape cut-out composition</p> <p>Key Artist: Matisse</p> 

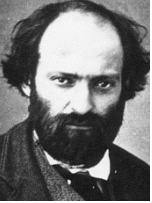
		<ul style="list-style-type: none"> •Consider how much space there will be around your shapes, perhaps overlap some of shapes •Paste glue around the edge of the back of each shape and ensure they are securely stuck down. 	
<p>Session 3:</p>	<p>To understand that artists can show how something feels. To know that visual texture means how artists show what something feels like. To know that artists can create visual texture using different marks. Durer painted a picture called 'Young Hare'. The colours and marks he uses make the hare look soft and fluffy</p>	<p>Explore using marks in charcoal to create visual texture.</p> <ul style="list-style-type: none"> •Use the side of the charcoal and soft newsprint paper to do a texture rubbing •Use the end of the charcoal to use marks to create visual texture when drawing a textured object •Ensure that the drawing is large enough to allow you to draw lots of marks inside •Use lots of different marks to create the visual texture of what you see e.g. dots, dashes, long lines, straight lines, curved lines 	<p>texture visual texture feel rough smooth soft hard fluffy mark</p> <p>Key Artist: Durer</p> 
<p>Session 4:</p>	<p>To explore how Jan van Eyck created visual texture in 'The Arnolfini Portrait'. Jan van Eyck created visual texture in 'The Arnolfini Portrait'. Artists can create visual texture by using different marks. Artists can create visual texture by using different colours.</p>	<p>Draw and show the texture of different fabrics.</p> <ul style="list-style-type: none"> •Draw a line to show the clothes line across the width of the page •Look carefully at the outside shape of each item of clothing and draw this in pencil •Ensure that the drawing of each item of clothing is large enough to allow you to draw lots of marks inside •Use lots of different marks to create the visual texture of what you see e.g. dots, dashes, long lines, straight lines, curved lines •Experiment using both the end and side of the chalk/oil pastels to make marks •Layer your marks using a variety of different colours 	<p>texture visual texture feel mark rough smooth soft hard Fluffy portrait</p> 




			<p>Key Artist: Jan van Eyck</p> 
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Prior Learning Links	Essential Knowledge & End Points	Assessment Opportunities
<p>They practise using different pencil techniques to show form and then draw their own still life from observation using cross hatching.</p> <p>This skill builds on the work done in the previous unit about line.</p> <p>They draw their own still life in colour, learning how to layer oil pastels working from dark to light. The concept of working from dark to light with opaque materials, such as oil pastels, is then revisited at the beginning of year 4 where the children paint still life with acrylics in the unit on 'Light'.</p>	<p>Pupils should be taught:</p> <ul style="list-style-type: none"> to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. to create sketch books to record their observations and use them to review and revisit ideas to improve their mastery of art and design techniques, including drawing with a range of materials for example, pencil about great artists in history. 	<p>Can children show differing tone using their pencil?</p> <p>Can children show tone using cross-hatching?</p>

	Knowledge	As artists, we will...	Key Artist and Vocab
<p>Session 1:</p>	<p>To understand that artists use tone to create form.</p> <p>Form means the 3d shapes in art.</p> <p>In a drawing or painting an artist can create the illusion that an object is 3d rather than flat.</p> <p>Artists can use tone to create form.</p> <p>Artists can use different drawing techniques to create tone and form.</p> <p>Morandi made many still lifes and used cross hatching in some of them.</p>	<p>To use different pencil techniques to show tone and form on a cube</p> <ul style="list-style-type: none"> Hold the pencil in a firm but relaxed grip. Creating tones using lines Make lines closer together to show darker areas and further apart to show lighter areas Press harder with your pencil where you want a dark line to show darker areas, and lighter when you want a lighter line to show lighter areas. Do not make your lines too regimented, as if drawn with a ruler Creating tones using shading To shade hold your pencil so that you use the side of the point to shade and make your marks small so you cannot see the individual marks Press harder with your pencil when you want a dark shade Press lightly when you want a lighter shade <p>https://www.youtube.com/watch?v=yXUesi4ZR0U</p> <p>https://www.youtube.com/watch?v=vMr6eimcolc</p>  	<p>still life Form 3d tone highlight shade/shadow cast shadow mid-tone cross hatching</p> <p>Key Artist: Morandi</p> 

<p>Session 2:</p>	<p>To know that artists can show tone and form using cross hatching Artists can use tone to create form. Cross hatching can be used to show tone.</p>	<p>Draw a still life using cross hatching</p> <ul style="list-style-type: none"> • Hold the pencil in a firm but relaxed grip. Execute drawings just using lines. Drawing the shapes of the objects and cast shadows • Carefully observe shapes of the objects and the shapes of the cast shadows and use lines to replicate these. • Draw the objects as you see them, one may be in front of the other <ul style="list-style-type: none"> • Fill the whole page with your drawing (do not make the objects too small) Creating tones using lines • Make lines closer together to show darker areas and further apart to show lighter areas • Press harder with your pencil where you want a dark line to show darker areas, and lighter when you want a lighter line to show lighter areas. • Do not make your lines too regimented, as if drawn with a ruler <p>https://www.youtube.com/watch?v=RmV5BcDpkpk</p> 	<p>still life Form 3d tone highlight shade/shadow cast shadow mid-tone cross hatching</p> <p>Key Artist: Morandi</p> 
<p>Session 3:</p>	<p>To understand that artists can use colour to create form Artists can use different colours to create form. Artists use tints and shades to create form. Cezanne painted over 200 still lifes and was interested in painting everyday objects.</p>	<ul style="list-style-type: none"> • Carefully observe the shape of the pear and the shape of the cast shadows and use the end of an oil pastel to draw these. • Fill the whole page with your drawing (do not make the pear too small). • Lightly add the basic colour of the pear inside the shape you have drawn. <ul style="list-style-type: none"> • Layer other colours of oil pastel over the top of the basic colour, first using dark colours for shade/shadow, then adding patches of other colours you can see. • Finally add highlights in light colours. • Add colour for your cast shadow, will not be just one colour but may reflect some of the colour of the pear. • Always work in layers and press lightly with the oil pastels—try using them on their side as well as drawing with the end <p>https://thevirtualinstructor.com/how-to-use-oil-pastels.html</p>   	<p>still life form tone tints shades</p> <p>Key Artist:</p> 

			<p>Stubbs Cézanne</p> 
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Prior Learning Links		Essential Knowledge & End Points	Assessment Opportunities
<p>The concept of how space is used in art is directly related to how artists use light and as such, the first lesson in this series refers back to, and deepens the knowledge gathered from the previous unit. By practising shading using graphite, first explored in the year 3 unit on Still Life and Form, the children draw 3D objects, using varying tones to create the illusion of three dimensions.</p>		<p>Pupils should be taught:</p> <ul style="list-style-type: none"> to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. to create sketch books to record their observations and use them to review and revisit ideas to improve their mastery of art and design techniques, including drawing with a range of materials for example, pencil, charcoal about great artists in history. 	
	Knowledge	As artists, we will...	Key Artist and Vocab
Session 1:	<p>To understand that artists can create the illusion of three dimensions Two-dimensional means something has height and width. Three-dimensional means something has height, width and depth. There is a relationship between two-dimensional and three-dimensional shapes e.g. square to cube, triangle to pyramid, circle to sphere and cylinder. Artists can make what they depict look three dimensional, despite working in two-dimensions, by creating an illusion of depth.</p>	<p>Draw a 3d object using pencil shading</p> <ul style="list-style-type: none"> Look carefully at the object to observe dark/ light tones on it. Hold the pencil in a firm but relaxed grip Use the 2b pencil for drawing lines in your drawing Draw light lines to show the outside of the object and its cast shadow, not pressing too hard with your pencil <ul style="list-style-type: none"> Use the 6b pencil for shading your drawing To shade hold your pencil so that you use the side of the point to shade and make your marks small so you cannot see the individual marks Press harder with your pencil when you want a dark shade Press lightly when you want a lighter shade Leave highlights unshaded <p>https://www.youtube.com/watch?v=vMr6eimcolc&t=230s</p> 	<p>3d 2d height width depth</p> <p>Key Artist: Matisse</p> 
Session 2:	<p>To understand how artists use foreground, middle ground and background to create depth. Foreground means the part of the view that is closest to us in a picture and background means the part of the view that is furthest away from us in a picture Middle ground is between the foreground and the background Foreshortening means where an object is bigger in the foreground and smaller in the background</p>	<p>Draw the different layers of a landscape</p> <ul style="list-style-type: none"> Look carefully at the shapes of the main objects in the photographs <ul style="list-style-type: none"> Hold the pencil in a firm but relaxed grip Use the 2b pencil for drawing lines in your drawing Draw lines to show the outside of the main shapes you can see in the photograph, do not draw detail inside the shapes Draw shapes that you see in foreground, middle ground and background 	<p>foreground background middle ground foreshortening</p> <p>Key Artist: Millet</p>

			
<p>Session 3:</p>	<p>To understand how artists use foreground, middle ground and background to create depth.</p> <p>Foreground means the part of the view that is closest to us in a picture and background means the part of the view that is furthest away from us in a picture Middle ground is between the foreground and the background Foreshortening means where an object is bigger in the foreground and smaller in the background</p>	<p>Cut out my background layer and create different layers of my picture to represent foreground, middle ground and background.</p> <ul style="list-style-type: none"> •To measure an object using your pencil hold your pencil in one hand, upright in front of you and with a straight arm. •Place the bottom of the pencil at the bottom of the object. •Identify how high up on the length of the pencil the top of the object appears. •To cut hold scissors with thumb and forefinger <ul style="list-style-type: none"> •Cut along the edge of your shape with long strokes of the scissors so the edge isn't jagged 	<p>foreground background middle ground foreshortening</p> <p>Key Artist: Bruegel the Elder</p> 
<p>Session 4:</p>	<p>To understand that artists can use colour and detail to show depth</p> <p>Artists can use stronger, darker colours in the foreground and weaker colours in the background to show depth Artists can use small details in the foreground and less detail in the background to show depth</p>	<p>Paint and add detail in oil pastels to my cardboard picture</p> <ul style="list-style-type: none"> •Hold the brush like a pencil to give good control. •Control the amount of water/ paint that is loaded onto the brush. <ul style="list-style-type: none"> •Mix colours thoroughly in a mixing palette. •Pull the brush smoothly in long smooth brushstrokes if you want a smooth effect. •Use short, rough brushstrokes if you want to show texture with the paint. •Wash the brush before loading it with a new colour. •Paint with darker colours in the foreground and lighter colours in the background. •Use oil pastels to add detail in the foreground over your paint. <ul style="list-style-type: none"> •Use the end or the side of the oil pastel depending on the marks you want to make. •Try using different marks such as lines, dots, dashes to show texture. 	 <p>Detail Key Artist: Turner</p>

Prior Learning Links



Children come to this unit with historical knowledge of the ‘Golden Age of Islam’ studied in history in Autumn A. Study of symmetrical designs, vegetal patterns and mosaics refers back to the influence of Byzantine art studied in year 4.




Essential Knowledge & End Points




- Pupils should be taught:
- to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.
 - to improve their mastery of art and design techniques, including drawing, paintings and sculpture with a range of materials for example, pencil, paint, clay
 - about great artists, architects and designers in history.



Assessment Opportunities

Can children adapt and extend their geometric drawings by using their learning of Islamic Architecture? Can they discuss this using the vocab?
Can children use tools and materials effectively to create a quality tile that reflects Islamic architecture in style?

	Knowledge	As artists, we will...	Key Artist and Vocab
Session 1:	<p>To know that Islamic art and architecture relate to the religion of Islam or the Islamic world.</p> <p>Islamic art/ architecture relates to the religion of Islam or the Islamic world. The Dome of the Rock is an Islamic shrine in Jerusalem. The Dome of the Rock shows examples of Islamic style including calligraphy, geometric and vegetal patterns.</p>	<p>Draw four geometric designs</p> <ul style="list-style-type: none"> • Hold an hb or h (hard) pencil in a relaxed but firm grip • Use a ruler to draw straight lines. Hold the ruler firmly with your other hand. Draw the straight line against the ruler. • Ensure before you start that you know where the beginning and end of your line will be. • Draw the circle with a compass. Place the point of the compass where you want the centre of the circle to be. • Hold the compass at the top and swing the compass around so that you create the arc of a circle. 	<p>calligraphy geometric patterns vegetal patterns figural</p> <p>Key Architecture: The Dome of the Rock</p> 
Session 2:	<p>To know that common types of Islamic buildings are mosques, palaces and tombs.</p> <p>Common types of Islamic buildings are mosques, palaces and tombs. Some common features of Islamic architecture are domes, minarets, courtyards, arches and muqarnas. Islamic architecture is often referred to as hidden, or “architecture of the veil”.</p>	<p>Add colour using ink to my geometric design.</p> <ul style="list-style-type: none"> • Hold the brush like a pencil to give good control. • Control the amount of water/ink that is loaded onto the brush. Do not add too much water to the ink. • Use a maximum of three colours of ink and do not mix the colours. • Pull the brush smoothly. • Wash the brush before loading it with a new colour. • Use the smaller brush to paint inside smaller shapes and the larger brush to paint inside larger shapes. • Keep the pattern of the colours symmetrical. 	<p>mosque palace tomb minaret dome minaret arch muqarnas</p> <p>Key Architecture: The Dome of the Rock Hagia Sofia The Alhambra The Taj Mahal</p>

<p>Session 3:</p>	<p>To understand the Alhambra shows features of Islamic art and architecture. The Alhambra is a group of buildings including a fortress, palaces and gardens built by Muslims in Spain over many years. The Nasrid Palaces in the Alhambra show examples of arches, muqarnas, courtyards and fountains. The decoration of the Nasrid Palaces shows common features of Islamic art.</p>	<p>Shape, cut and add detail to clay to create a tile.</p> <ul style="list-style-type: none"> •Take a lump of clay and roll it into a ball, then squash it slightly on a wooden board. •Roll the squashed ball on the board into a slab of clay 1.5cm deep: place 1.5cm deep batons either side of your clay and roll until the rolling pin meets the batons— this will ensure that your clay is 1.5cm deep. •Place your star template on top of the clay slab and cut out a clay star, with a clay cutting knife. •Add detail to your tile by scratching clay away or by adding clay. Keep patterns on your tile symmetrical.  <ul style="list-style-type: none"> •To add clay, cross hatch the surface, add slip to the cross hatched area (a small amount of clay mixed with water) and stick your shape on. •Smooth down the edges of shapes which are stuck on with your fingers or a tool. •If taking clay away do not cut too deep so that you go all the way through the tile. 	<p>arches fountain courtyard muqarnas calligraphy geometric vegetal tilework plasterwork</p> <p>Key Architecture: The Alhambra</p> 
<p>Session 4:</p>	<p>To understand the Taj Mahal shows features of Islamic art and architecture. The Taj Mahal is a mausoleum built by Shah Jahan for his wife Mumtaz Mahal in the 17th century. It is made of white marble and precious stones and is based on the shape of a cube and is symmetrical. It shows features of Islamic art/design and architecture.</p>	<p>Paint our tiles.</p> <ul style="list-style-type: none"> •Hold the brush like a pencil to give good control. •Control the amount of paint that is loaded onto the brush. Do not add too much water and keep the paint thick. <ul style="list-style-type: none"> •Use a maximum of three colours. •Mix colours in the palette. •Pull the brush smoothly and ensure an even, smooth covering on paint on the clay. •Wash the brush before loading it with a new colour. <ul style="list-style-type: none"> •Keep the pattern of the colours symmetrical. 	<p>mausoleum mosque minaret dome arch vegetal geometric calligraphy tilework</p> <p>Key Architecture: The Taj Mahal</p> 

Prior Learning Links		Essential Knowledge & End Points	Assessment Opportunities
<p>This unit builds on the children’s knowledge of the renaissance from work in the previous unit on Art in the Italian Renaissance.</p>		<p>Pupils should be taught:</p> <ul style="list-style-type: none"> to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. to create sketch books to record their observations and use them to review and revisit ideas to improve their mastery of art and design techniques, including drawing and painting with a range of materials, for example clay about great artists, architects and designers in history. 	
	Knowledge	As artists, we will...	Key Artist and Vocab
Session 1:	<p>To understand Brunelleschi designed Florence cathedral which has the largest brick dome in the world</p> <p>Brunelleschi designed Florence Cathedral (Il Duomo). Florence Cathedral is famous for the design of its dome. Florence Cathedral has the largest brick dome in the world.</p>	<p>Draw Florence Cathedral.</p> <ul style="list-style-type: none"> Hold the pencil in a firm but relaxed grip Just use lines in your drawing <p>•Draw light lines, not pressing too hard with your pencil •Simplify the details of what you see in the photograph in your drawing—do not aim to draw everything</p>  	<p>linear perspective Florence duomo Il Duomo baptistery</p> <p>Key Artist: Brunelleschi</p> 
Session 2:	<p>To understand Ghiberti used relief sculpture and linear perspective in ‘The Gates of Paradise’</p> <p>Ghiberti made doors for Florence Baptistery which Michelangelo called the “Gates of Paradise”.</p> <p>Ten panels in the doors show different scenes from the Old Testament. The panels are examples of relief sculpture which use linear perspective and are made by casting.</p>	<p>Create a design for a relief tile showing Florence Cathedral.</p> <ul style="list-style-type: none"> Annotate drawing to indicate different raised layers of clay using a simple key Annotate drawing to indicate different areas of clay which will be cut out using a simple key 	<p>linear perspective baptistery in relief casting</p>

			<p>Key Artist: Ghiberti</p> 
<p>Session 3:</p>	<p>To understand Michelangelo was one of the architects for St Peter's Basilica in Vatican City</p> <p>St Peter's Basilica in Vatican City is the largest church in the world and is thought to be the burial place of St Peter.</p> <p>The present design for the church was started in 1505 and finished 120 years later. The design is a combination of designs by different architects, including Michelangelo</p>	<p>Roll, prepare and model a relief clay tile.</p> <ul style="list-style-type: none"> •Take a lump of clay and roll it into a ball, then squash it slightly on a wooden board. •Roll the squashed ball on the board into a slab of clay 1.5cm deep: place 1.5cm deep batons either side of your clay and roll until the rolling pin meets the batons— this will ensure that your clay is 1.5cm deep. •Continually lift the clay off the board as you roll and alter its position so the clay does not stick to the board. •Cut edges of the clay with a clay cutting tool to produce a neat edge on each side, roughly the size of the wooden board. •Add detail to your tile by cutting clay away/ drawing into clay with a tool or by adding clay in accordance with your design •To add clay, cross hatch the surface, add slip to the cross hatched area (a small amount of clay mixed with water) and stick your shape on. •Smooth down the edges of shapes which are stuck on with your fingers or a tool. •If taking clay away do not cut too deep so that you go all the way through the tile. 	<p>architect basilica Pope Vatican City</p> <p>Key Artists: Michelangelo, Bramante, Raphael</p> 
<p>Session 4:</p>	<p>To understand the contemporary artists create art which questions accepted ideas about what art is for</p> <p>Price created a sculpture called Reaching Out which questions accepted ideas about what art is for</p> <p>Reaching Out is the 3rd statue of a black woman in the UK and the first produced by a black artist</p> <p>Reaching Out is 2.7 metres tall and shows a 'black everywoman' and is not supposed to be of a specific person</p>	<p>Glaze a relief clay tile</p> <ul style="list-style-type: none"> •Hold the brush like a pencil to give good control. •Control the amount of glue/mod podge that is loaded onto the brush. Do not load too much glue/ mod podge onto the brush at once. •Pull the brush smoothly and apply an even, smooth, thin coating of glue/mod podge to the entire front surface of the tile. •Ensure that the glue/ mod podge gets into all of the cracks. 	<p>contemporary Key Artists: Thomas J Price</p> 