

A decorative banner for 'Creative Chase' featuring various art supplies like pencils, pens, brushes, and paint palettes. The text 'CREATIVE CHASE' is written in a blue, hand-drawn font inside a white box with a blue border.

## CREATIVE CHASE

# Creativity in the Classroom

## KS2 Drawing & Sketchbooks

### About this Unit

This unit encourages pupils to **embrace creativity and experimentation** through a variety of drawing methods recorded in personal sketchbooks. Focusing on buildings, people, and imaginative journeys inspired by the seaside or holidays, pupils will explore different mark-making techniques with diverse media, developing confidence that not every mark must be perfect but part of the creative process. The unit culminates in the creation of concertina books or journals combining drawing, collage, and text.

### National Curriculum Links

- Create sketchbooks to record observations, review and revisit ideas.
- Improve mastery of drawing techniques using a range of materials including pencil, charcoal, pen, and watercolour.
- Develop creativity, experimentation, and control when using materials and techniques.
- Learn about and be inspired by great artists and illustrators, linking their approaches to pupils' own work.

#### Artist Inspiration:

**Ruth Allen:** Expert in continuous line drawing and architectural studies.

**Stephen Wiltshire:** Renowned for detailed architectural drawings from memory and observation.

**Quentin Blake:** Celebrated for expressive drawing and use of watercolour in illustration.

**Printed Peanut:** Creator of intricate concertina books inspiring narrative and format.

**Sara Middas:** Known for journal-style sketchbooks recording journeys and places.

**Becky Adams:** Specialist in concertina books blending drawing and storytelling

#### Theme

Buildings and people, this could be inspired by the seaside, a holiday, and adventure but with a focus on the children's imagination. The concertina book inspired by **Becky Adams** and a journal inspired by **Sarah Middas** and her South of France sketchbook.

## Tools and Materials

**Drawing media:** pencils (range H–B), biro, fine liners, pencil crayons, graphite sticks, charcoal.

**Transfer:** carbon paper.

**Painting and colour:** watercolours, white crayon (for resist techniques).

**Bookmaking:** masking tape, glue sticks, sketchbooks, various types of paper (white, brown, coloured, patterned, recycled envelopes).

Papers for concertina books and overlays.

## Resources/Imagery/Links

### Visual Inspiration:

- Photographic references of iconic buildings (e.g., Empire State Building, Eiffel Tower, Sydney Opera House, Big Ben).
- Images of people, transport, seaside objects, and adventure-related items (boats, bikes, hot air balloons).
- Examples of artists' work demonstrating continuous line drawing, architectural detail, and expressive illustration.
- Step-by-step visuals illustrating continuous line, blind contour, overlay, and concertina book construction.

### Implementation Tips:

- Use sketchbooks as a safe space to experiment and record ideas without pressure for perfection. Emphasise process over product.
- Incorporate structured icebreaker drawing activities (continuous line, blind contour) to build confidence and observational skills.
- Scaffold drawing complexity by gradually introducing varied mark-making techniques and encourage trying dominant and non-dominant hands.
- Use carbon paper transfers to help pupils develop accuracy and experiment with layering colour and line.
- Promote bookmaking skills, teaching pupils how to construct concertina books and combine text with imagery.
- Connect drawing and writing processes through linking sketchbook work with personal storytelling and journaling.
- Encourage peer discussion and reflection about approaches and choices to develop critical thinking in art.

## Techniques/Process

- **Continuous line drawing:** Developing fluid observational skills without lifting the pencil.
- **Blind contour drawing:** Drawing without looking at the page to strengthen hand-eye coordination and observational confidence.
- **Grid drawing and small-scale composition:** Breaking down images into manageable parts for detailed work.
- **Using carbon paper:** Transferring images before adding detail and colour.
- **Mark-making:** Exploring textures and tonal variation in pencil, charcoal, fine liners, and crayons.
- **Watercolour washes and resist:** Using white crayon on coloured or dark paper to create effects.
- **Concertina book construction:** Folding and assembling connected drawings into narrative forms, including layering and use of collage.
- **Mixed media layering:** Combining drawing, paint, text, and collage for storytelling.

## Weekly Lesson Plan

## Week 1: Introduction to Drawing and Continuous Line Techniques

**Learning Focus:** Building confidence in observational drawing using continuous line and blind contour methods.

### Activities:

- Discuss Ruth Allen's style.
- **ICEBREAKER** Pupils work in pairs, sitting opposite each other, each with a pencil and A4 paper divided into left and right halves.
- On the left side, they draw their partner using a **continuous line** without lifting the pencil, focusing on careful observation while drawing with their dominant hand.
- Then on the right side, they create a **blind contour drawing** of the same partner, drawing without looking at the paper to emphasise close observation over accuracy.
- This exercise builds confidence with drawing, encourages focus on details, loosens up perfectionism, and promotes fun through exploring two contrasting drawing methods.
- After completing both drawings, pupils discuss their experience and preferences, undertaking reflection on the different techniques.
- Have a conversation with the pupils about the two different approaches and which one they preferred.

**Differentiation:** Provide alternative drawing challenges as needed. Encourage enthusiastic risk taking.

**Assessment:** Observe engagement and mark-making variety; encourage pupils to verbalise their process.

## Week 2: Architectural Studies and Grid Drawing

**Learning Focus:** Investigating architectural features with focus on proportion and detail.

### Activities:

- Create a grid of 8 squares; in each, produce small drawings of buildings or architectural details inspired by iconic references.
- Practice different mark-making and line qualities.
- Discuss Quentin Blake and Ruth Allen's architectural approaches.

**Differentiation:** Offer traced images and templates; encourage detail for able pupils.

**Assessment:** Evaluate diversity of mark-making and observational accuracy.

### Week 3: Carbon Paper Transfer and Colour Introduction

**Learning Focus:** Using carbon paper to transfer architectural or personal sketches, experimenting with colour blocks.

**Activities:**

- Attach carbon paper to drawing paper; trace chosen building or object with biro.
- Add colour using pencil crayons or watercolour washes.
- Experiment with collage bases for layering under transfers.
- Reference Stephen Wiltshire's precise drawings.

**Differentiation:** Provide pre-selected images for tracing. Challenge pupils to add personal detail.

**Assessment:** Assess transfer accuracy, layering of colour, and creative experimentation.

### Week 4: Planning and Starting Concertina Books

**Learning Focus:** Developing narrative through imagery and sequential drawing.

**Activities:**

- Review grid sketches; select images to build a visual story or journey.
- Pupils plan their concertina book with pencil sketches.
- Carbon paper can be used to transfer images to card or collage papers.
- Introduce book construction techniques referencing Printed Peanut and Becky Adams.

**Differentiation:** Scaffold planning with guided templates; encourage personal storytelling.

**Assessment:** Assess planning clarity and integration of images.

### Week 5: Adding Colour, Detail, and Text

**Learning Focus:** Enhancing drawings with colour and detail, introducing text elements

**Activities:**

- Continue work on concertina books applying pencil crayons, watercolour, and fine liner pens.
- Develop text features using lettering sheets; explore layout inspired by illustrated books.
- Discuss Sara Middas's expressive sketchbooks.

**Differentiation:** Support text composition and colour blending. Challenge pupils to experiment with fonts and layout creatively.

**Assessment:** Evaluate colour use, detail refinement, and integration of text.

## Week 6: Completion and Exhibition Preparation

**Learning Focus:** Finalising the concertina books and reflecting on the creative journey.

### Activities:

- Pupils to complete books
- Encourage peer sharing and group discussion about choices and techniques learned.
- Optionally, prepare a display or digital gallery of work.

**Differentiation:** Support finishing touches and encourage individual expression.

**Assessment:** Evaluate completeness, coherence of narrative, and technical skill development.

## Learning Outcomes

By the end of this 6-week unit, pupils will:

- Develop confidence and skill in diverse drawing techniques including continuous line, blind contour, and detailed observational sketching.
- Use sketchbooks effectively as a personal space for exploration, planning, and documenting artistic process.
- Apply transfer and layering techniques using carbon paper to enhance accuracy and creativity.
- Understand the structural and narrative possibilities of the concertina book format as a means of storytelling through art.
- Experiment confidently with mixed media including pencil, pen, watercolour, collage, and text.
- Draw inspiration from renowned artists and illustrators, making visible connections between their work and pupil creations.
- Reflect on their artistic progress and express preferences, challenges, and discoveries within group dialogues.