



Hampshire  
County Council

Improvement and  
Advisory Service

## HIAS MOODLE OPEN RESOURCE

# Year 6 Spring Term

## Art Planning – Survival – hybrid creatures



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December 2025  
Final version

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## NATIONAL CURRICULUM

To create sketchbooks to record their observations and use them to revisit and review ideas.

Key Art skills assessment tasks	Key Art vocabulary/knowledge		
<p><b>Secure:</b></p> <table border="1" data-bbox="162 931 584 1559"> <tr> <td data-bbox="162 931 328 1559">Not met</td><td data-bbox="328 931 584 1559">Secure</td></tr> </table>	Not met	Secure	<p><b>Key vocabulary</b></p> <p><b>Line:</b> a mark made by a moving point that helps an artist to create shapes, guide the viewer's eye or to express different feelings or ideas. Lines can be straight, curved, thick, thin, dotted or dashed.</p> <p><b>Shape:</b> a 2D area enclosed by line or a change in colour or tone. Shapes can have height and width but no depth.</p> <p><b>Pattern:</b> a repeated arrangement of lines, shapes or colours.</p> <p><b>Colour:</b> there are three primary colours: red, green and blue. They can be combined in different ways to make every other colour.</p> <p><b>Form:</b> a three-dimensional shape or structure, occupying space with height, width and depth.</p> <p><b>Add-ons:</b> extras included.</p> <p><b>Collage:</b> is an artistic composition made of various materials (such as paper, cloth, or wood) glued on a surface.</p> <p><b>Design:</b> planning and structuring an idea to create a specific outcome. This involves the organisation of visual elements like line, shape and colour.</p> <p><b>Features:</b> can refer to significant aspects of a work, such as key elements like line, shape, colour, form, texture, value and space.</p> <p><b>Key knowledge...to know that:</b></p> <p><b>Arne Olav Gurvin Fredriksen</b></p>  <p><b>Arne Olav Gurvin Fredriksen</b> uses Photoshop to create strange hybrid creatures by mixing different animal parts together.</p> <ul style="list-style-type: none"> <li>• He originally began work as a Norwegian electronics engineer.</li> <li>• His artwork began purely as a hobby in 2012.</li> <li>• Each "cross-breed" is posted on Instagram on a regular basis where the artist's 14,000+ fans can vote to name them.</li> </ul> <p><b>Raoul Deleo</b></p>  <ul style="list-style-type: none"> <li>• Began his career as a freelance illustrator in 1993.</li> <li>• Raoul Deleo is particularly inspired by nature.</li> <li>• Deleo gained fame after winning the Annual Illustration Award of the NIC (the Dutch Association of Illustrators) in 1995.</li> <li>• Spring 2021 – he created the illustrations for the book <i>Terra Ultima</i>.</li> </ul>
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### Step 1 – Develop knowledge and ideas

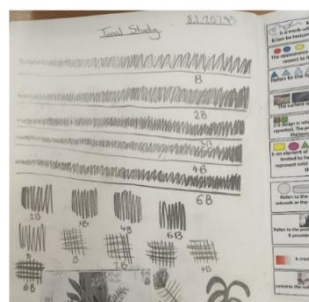
1. Share the six slides for art.
2. Start the children's exploration with atmospheric video that introduces the mysterious world of *Terra Ultima*, a fictional continent imagined by Dutch artist Raoul Deleo. It's a beautifully illustrated journey into a place untouched by humans: [Raoul Deleo » Terra Ultima](#).

3. In groups, children to explore artworks from both artists. With an oracy focus, children to *observe, describe, and sort* the images into two categories: **Raoul Deleo** and **Arne Olav Fredriksen**. **When children are discussing the artwork encourage** children to use descriptive language and reasoning. Prompts might include: *“I think this artwork is by Raoul Deleo because...This creature looks digitally edited, so I believe it’s by Arne Olav Fredriksen. The textures and colours remind me of...I notice that this animal has features from two different species...”*

**Task:** children to then create a five facts page about Raoul Deleo and Arne Olav Fredriksen using images of their artwork. Children to record on their five facts page (through annotations against the different artwork) which parts they like or dislike. Children to also respond to the use of line, colour, pattern, shapes which animals have been combined together by the artist.

**Pupils needing extra support:** provide sentence stems to support their recording of initial thoughts. Where required, scribe thinking too.

## **Step 2 – Develop knowledge and ideas**



1. Share the six slides for art.
2. In small groups, children to create viewfinders to explore in depth a selection of drawings by Raoul Deleo (the sheen green Harefly, the six-legged ladybear, the pallid Octopossum, the jelly-backed turtle, the flamingo fawn, honey-billed stroller and the toucan Twin crab).
3. Children to focus on how the artist has created texture, line and shape using shades and tones. Sentence stems to support children during this talk can include...I notice that the texture looks...It reminds me of...The artist has used tone to make it look...Compared to this part, this area looks more...
4. Using the class visualizer focus on the sheen green Harefly. Using a viewfinder, unpick with the class how texture has been achieved by Raoul Deleo although he has only used shades and tones.
5. Model to the class how to create a tonal study using sketching pencils as a response to this image (see image for tonal study example). Ensure teacher is using vocabulary such as rough, smooth, soft, shadow and highlight when modelling. Discuss what the children think Raoul Deleo did to make a particular area look textured? How does the use of tone make the creature appear realistic?

**Task:** children to create their own tonal study for the honey-billed stroller. Children to stick in the image into their sketchbook first then create their tonal study using sketching pencils.

**Pupils needing extra support:** provide a range of graded pencils (2H–6B) already labelled so pupils can easily choose lighter or darker tones. Allow extra time for layering and blending tones. Remind children to use their viewfinder to focus on a small section. Celebrate effort, not perfection — emphasise that tonal work is about exploring shades, not creating identical copies.

**Plenary:** paired reflection where children discuss What worked well in their tonal study? How did they create the effect of light and dark? What would you do differently next time?



### **Step 3 – Develop knowledge and ideas**

1) Share 6 slides for art.



2) Recap who the artist **Arne Olav Fredriksen** is. He is a Norwegian artist who digitally combines photos of animals to make surreal hybrids.

3) Using class talk prompt cards explore with the children which animals can they spot? How has the artist combined them? Why might this be interesting?

4) Model to the children using pre-printed images of various animals how to create a hybrid creature. Use no more than three animals to combine. Model your thought process of arranging the pieces before finally sticking down the finished composition.



**Task:** children to create their own hybrid creatures through collage using images of animals. Encourage children to experiment with placement before gluing. Also encourage creative combinations and imaginative detail (eg wings on a lion, fish tail on a rabbit). Children to create minimum of four creatures.

**Pupils needing extra support:** provide pre-cut animal parts to reduce fine motor challenges. Offer simpler choices (just 2 animals instead of 3).

**Plenary:** children discuss what makes each of their hybrids unique, which animals worked best together and how did combining them change the meaning or look. Children to then name their creature using parts of the animal names (inspired by Raoul Deleo), eg “*Doguin*” (dog + penguin) or “*Crocobird*” (crocodile + bird).

Photocopies of the children’s artwork (in black and white) blown up to A3 where needed as this will be required in the next session.

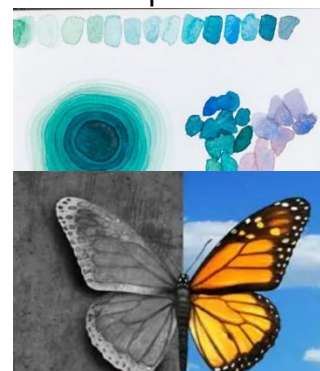
#### **Step 4 – Explore and experiment**

1. Share six slides of art.
2. Remind children of the unit's outcome. To create their own hybrid creature inspired by the work of Raoul Deleo and **Arne Olav Fredriksen to publish within their English writing.**



3. Explore how Raoul Deleo uses tonal drawings next to his colour images. Discuss what effect does this have? Discuss Raoul Deleo's vibrant yet naturalistic approach. What colours have been used, eg contrasting colours? How does he use this contrast to bring his creatures to life?

4. Model to the children how to create a colour palette using the watercolour paints and the sample image inspired by the colours used within the sheen green harefly. Demonstrate to the children how to mix, test and adjust tones to achieve contrast and depth.
5. Then using a hybrid creature from the day before, model how to use watercolour to paint the other side of the creature in the style of Raoul Deleo. Emphasise blending, tone variation and control of water to achieve subtle gradients when doing this.



**Task:** children to firstly create their watercolour palette they are going to use within their painting. Next, using their A3 photocopy of their hybrid creature from the day before, children to create a half tonal (through the black and white photocopy) alongside watercoloured right side inspired by Raoul Deleo. Children to recreate Raoul Deleo's vibrant yet naturalistic approach.

**Pupils needing extra support:** provide 2<sup>nd</sup> photocopy of the image from step one which has been copied 'lighter' so watercolour paint can be applied on top of the animal.

**Plenary:** children to discuss with their talk buddies what worked well and what they would like to improve on next time. Which techniques helped them to achieve contrast or texture? What might they try differently next time?

#### **Step 5 – Record and make**

- 1) Share six slides for art.
- 2) Discuss how both artists explored in this unit merge animals creatively to form imaginative hybrid creatures. Highlight how texture (fur, feathers, scales, skin) and colour bring these hybrids to life. Discuss how the artists show the difference between soft fur and hard scales as well as identifying what colours or tones help the creature look realistic or magical?
- 3) Model splitting a page into two and planning a final piece using cut outs and tracing from these to create your hybrid creature. Focus on creating the texture of the skin, feathers, fur etc. Model showing creativity and considering the proportion of your creature. Which elements could be collage?



- 4) Next to the images, model creating a colour palette (using watercolours) as in the previous step to show the colours of their hybrid creature. Remind children of the colour choices from *The Sheen Green Harefly* and discuss how Deleo's colours complement his tonal work.

**Task:** children to split their sketchbook into two. They will plan their hybrid creature they want to create. They can use print outs of animals to trace from, sections to collage with to create the animal's shape. These will be tonal for now. Children to focus on creating the texture of the skin, feathers or fur. Next to the images the children create a colour palette (using watercolours) as in the previous step to show the colours of their hybrid creature. Get children to annotate their work using art vocabulary (eg, *smooth texture*, *soft gradient*, *muted tone*, *contrast*).

**Pupils needing extra support:** provide pre-cut animal shapes or templates to make combining forms easier. Offer step-by-step visual guides for drawing and texturing fur, feathers, and scales. Allow pupils to trace key parts (eg wings or faces) from printouts to build confidence. Give a lighter photocopy of animal parts to paint directly over for colour palette practice. Create a texture reference sheet showing examples of pencil marks for fur, scales, etc. Provide peer or adult support with guiding questions:

- "Where would this creature's fur feel softest?"
- "Which pencil mark helps it look rough or smooth?"
- "How could you blend this colour to match your animal's skin?"

**Plenary:** children to choose one design they are going to publish for their final piece.

Discuss in talk partners which animals are they are combining and why? What kind of texture will their creature have? Which colours will suit their creature's environment or character? What would they change before creating your final piece?

### **Step 6 – Record and make**

1. Share 6 slides for art.

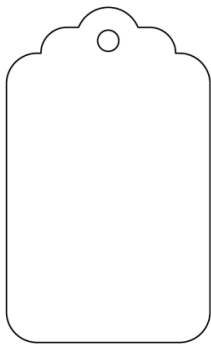
**Task:** Children to create their final drawn, painted and collage designs in their sketchbook.

**Pupils needing extra support:** provide pre-cut animal shapes or templates to make combining forms easier. Offer step-by-step visual guides for drawing and texturing fur, feathers, and scales. Allow pupils to trace key parts (eg wings or faces) from printouts to build confidence. Give a lighter photocopy of animal parts to paint directly over for colour palette practice. Create a texture reference sheet showing examples of pencil marks for fur, scales, etc.

Take photos of finished pieces for English publishing.

### **Step 7 – Present responses and evaluate**

1. Share six slides for art.
2. Display all pupils' final hybrid creature artworks around the classroom. Explain to pupils that this is a mini art gallery, and they are the curators. Mention that Raoul Deleo and Arne Olav Fredriksen will receive examples of their work. Play soft background music to mimic a real gallery atmosphere whilst providing clipboards for pupils to take notes about the different artwork on view.
3. Pupils walk around the gallery in pairs or small groups and provide children with a **Gallery Observation Sheet** with prompts: What textures can you see in this piece? Which colours do you like and why? How does this piece remind you of Raoul Deleo or Arne Olav Fredriksen? Encourage **discussions between pupils** using sentence stems: *"I like how \_\_\_\_ used colour to...The texture of \_\_\_\_ reminds me of...This inspires me to try..."*



**Task:** each pupil creates a gallery tag reflection for their own piece. This is a short-written evaluation attached next to their artwork. Include:

1. Title of your piece
2. Artist inspiration: Which aspects of Deleo or Fredriksen inspired you?
3. What worked well: Textures, colours, composition, techniques.
4. What could be improved: One thing to try next time.

**Pupils needing extra support:** To have sentence stems to support with evaluation.

# Art

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