

Art Curriculum

Year 1 to Year 6

Autumn 2

Art Overview

| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
|---------------------------|---|---|-----------------------------------|--|--|-----------------------------------|
| EYFS (Expressive Arts) | Collage with wax crayon rubbings | Finding Circles | Imaginary Landscapes | Creating a book world | Insect hotels | Repeat Pattern Printing Roller |
| | Explorer's books: collecting colour | Night Time Collage | | Still Life Compositions | Fruit & Veg Heads | Dressing up as fossils |
| Year 1 | | Spirals Molly Haslund | | Printmaking | Playful Making Jeanne-Claude | |
| Year 2 | | Explore & Draw Rosie James | | Expressive Painting Charlie French | Be An Architect Hundertwasser | |
| Year 3 | Gesturing Drawing with Charcoal Edgar Degas | | Shape & Colour Henri Matisse | | Stories Through Drawing & Making Quentin Blake | |
| Year 4 | Storytelling through Drawing | | Exploring Pattern Andy Gilmore | | The Art of Display Thomas J Price | |
| Year 5 | | Typography & Maps Louise Fili | | Land & City Scapes Vanessa Gardiner | | Set Design Rae Smith |
| Year 6 | | 2D drawing to 3D making: Lubaina Himid | | Activism Shepard Fairey | | Memory Boxes Louise Nevelson |

Drawing & Sketchbook

Surface & Colour

3D Work

The Aims of the National Curriculum for Art and Design:

- produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques
- evaluate and analyse creative works using the language of art, craft and design
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

Intent

At St. Luke's CE Primary School, we believe that art lessons will engage, inspire and challenge all children to think innovatively and develop creative understanding. Our intent is to create an Art and Design curriculum that is rich, diverse and will ignite passion for learning. Our aim is to allow children to express their individual interests, thoughts and ideas alongside building resilience, confidence and critical-thinking skills. The curriculum will be tailored to suit the needs of children to equip them with the knowledge and skills needed to experiment, invent and create their own works of art. They should also know that art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation. Our Art curriculum shows a progression of skills which ensures the learning that takes place each year is revisited, embedded and allows progression and challenge for all children.

Implementation

The Art and Design curriculum is taught through the progression of techniques using a range of media and materials. Children learn the skills of drawing, painting, printing, collage, textiles, 3D work and digital art and are given opportunities to explore and evaluate different creative ideas. The opportunities enable children to communicate what they see, feel and think through the use of colour, texture, form, pattern and different materials and processes. Learning is planned so the pupils have the opportunity to appreciate and discuss the work of iconic artists throughout history over time, learn from modern day, current artists, and use these as inspiration for their own creative development. Children are expected to be reflective and evaluate their work, thinking how they can make changes and keep improving. In order for our pupils to shine, they will be encouraged to take risks and experiment because 'creativity takes courage' – Henri Matisse.

All children from EYFS up to Year 6 will have ownership over a sketchbook that will be placed at the centre of their creativity. The sketchbooks will be used to gather, collect, experiment and reflect as well as develop personalities. However, sketchbooks will only be used when appropriate in an art lesson. Sometimes children will have the opportunities to sculpture, create 3D art work, use apps, on large paper or outdoors. Where practical art work is implemented, photographs will be used to evidence this learning.

Reception

For further information about the knowledge content taught in Reception please refer to the separate EYFS curriculum document.

| Year 1 Autumn 2 | Focus of Study: Spirals |
|--|---|
| NC Objectives | Key Knowledge Content |
| <p>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.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"> 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, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] <p>about great artists, architects and designers in history.</p> | <p>Context of study</p> <p>In this pathway children are enabled to build an understanding about the way they can make marks on a drawing surface. They explore how the way they hold a drawing tool, and move their bodies, will affect the drawings they make.</p> <p>Children will begin to explore mark-making and experiment with how they can use the marks they make in their drawings.</p> <p>They are introduced to the fact that they can make drawings as a result of observation, without a seen subject matter. (i.e. from action or imagination) and that they can make drawings as a result of observation. Through their drawings children are able to talk about what they can see and how it makes them feel.</p> <p>The focus of the exploration is around spirals – an ancient symbol which we all recognise, and which lends itself to conversations around growth, movement and structure.</p> <p>Knowledge Content:</p> <ul style="list-style-type: none"> That drawing is a physical and emotional activity. That when we draw, we can move our whole body. That we can control the lines we make by being aware of how we hold a drawing tool, how much pressure we apply, and how fast or slow we move. That we can draw from observation or imagination. That we can use colour to help our drawings engage others. |

Making spiral drawings



Invite children to use their whole body to create large scale “[Spiral Drawings](#)”.

Use soft B pencils initially then gradually work in sketchbooks and invite students to experiment with different materials – graphite sticks, soft B pencils, handwriting pens, chinks. Provide plenty of practice and exposure to drawing spirals. Experiment in order to:

- Create large scale drawings.
- Make spiral drawings to music.
- Stand up and work in the playground using chalk.

Juxtapose emotions eg. ‘Create a quiet spiral... then create a LOUD spiral.’ Invite children to tune into how they are feeling and create a spiral that reflects their mood.

Artist study: Molly Haslund



Molly Haslund: Outdoor Drawings Drawing a spiral with chalks

Explore “[Talking Points: Molly Haslund](#)” to discover an artist who makes drawings outside using her body as a drawing tool. Pause the videos and invite children to create drawings using the “[Show me what you See](#)” method.

Make Snail Drawings



Create a “[Snail Drawing](#)” on a large square of white cartridge paper or black sugar paper, using chalk and oil pastels.

This exercise explores different qualities of line, colour blending, mark making and makes a wonderful mounting piece such as the one shown below:



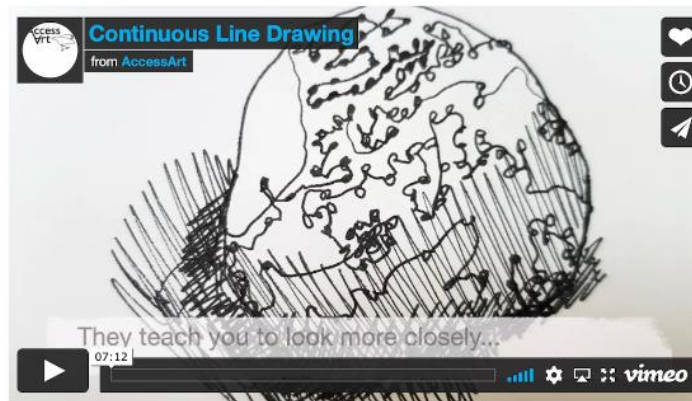
Exercise to Encourage Close Looking & Experimental Mark-Making

Working in a sketchbook, invite children to try the following two drawing exercises below.

Continue with the spiral exploration by applying drawing skills to making observational drawings of shells. Where possible work from real shells, making sure each child can clearly see what they are drawing. If you do not have real shells then you can work from “[Drawing Source Materials: Shells](#)”.

Do the exercises alongside the children (to model your own open exploration), or before the lesson so that you understand how it feels. By the end of this session children will have completed a number of line drawings in their sketchbooks.

Observational Drawing: continuous line

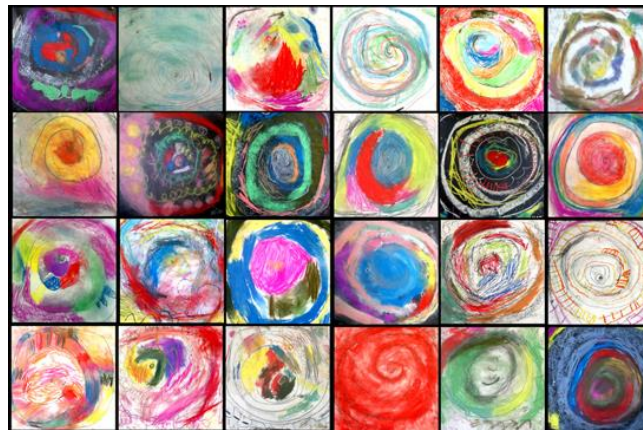


Start the session by creating a calm meditative environment. Use this exercise to create “Observational Drawings using Continuous Line”. Encourage careful observation and intentional mark making.

Depending on how much time you would like to allocate to the warm up, you may want to ask children to experiment with scale, different materials, dominant and non dominant hand.

Share, reflect, discuss

Time to see the work which has been made, talk about intention and outcome. Invite children to display the work in a clear space, and walk around the work as if they are in a gallery. Give the work the respect it deserves. Remind the children of their hardwork.





If you have iPads, invite the children to document their work on SeeSaw for their parents to see.

Artists: Molly Haslund

Medium: pastels, pencil and chalk.

Approved Resources

Access Art

| Year 2 Autumn 2 | Focus of Study: Explore & Draw |
|---|--|
| NC Objectives | Key Knowledge Content |
| <p>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.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"> 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, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] <p>about great artists, architects and designers in history</p> | <p>Context of study</p> <p>In this pathway children are introduced to the idea that artists can be collectors: they go out into the world, look at things in new ways, and bring things back to the studio to inspire their art. Children explore observational drawing and experimental mark making, and think about how they can use composition to create their artwork.</p> <p>The exercises and projects in this pathway encourage children to begin to develop hand-eye coordination through slow and paced looking. This is balanced by encouraging children to nurture a playful exploration of media, a curiosity towards the world around them, and to begin to take creative risks/trust instinct.</p> |
| | <p>Knowledge Content:</p> <ul style="list-style-type: none"> That artists explore the world, seeing things around them in new ways, and bring things back to their studios to help them make art. That we can go into our own environments, even when they are very familiar to us, and learn to see with fresh eyes and curiosity. That we can use the things we find to draw from, using close observational looking. That we can explore and use art materials, be inventive with how we use them, taking creative risks and enjoying accidents as well as planned successes. |
| | <div data-bbox="808 815 1256 1070">  </div> <h2 data-bbox="786 1078 1518 1126">Artists Are Collectors & Explorers</h2> <div data-bbox="786 1139 1420 1490">  </div> <p data-bbox="1442 1150 2152 1430">Introduce children to the idea that artists are often collectors and explorers. Visit the “Talking Points: Artists As Collectors & Explorers” resource and choose from one or more artists. Enable children to understand that by exploring our environments with “fresh eyes” and curiosity we can find inspiration for our artwork. Use sketchbooks to make visual lists of places and things you could explore and collect in your school, home and area.</p> |

Explore and Collect



Get active and invite children to go outside into the playground or school area to collect and create “[Patterns With Nature](#)”.

Play with the objects to create new shapes and patterns on the ground, around branches, and on logs. Be curious. Think about how even ordinary things like twigs and pebbles might be interesting when you really look at them.

Gather the objects back to the classroom and explore composition and arrangements on paper and table tops. Don’t fasten anything down. Just play with the compositions you can make. Can you sort by colour, size, material,

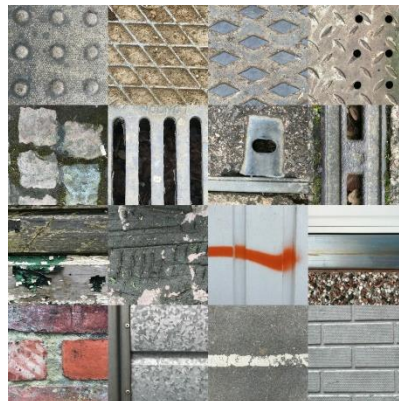
type?

Photograph Your Work (and share on SeeSaw)

Take photographs of the compositions. Ask the children to adapt and change how the objects are arranged or to photograph them from different angles or orientations.

Remember to reflect on the different elements of the session: active gathering and careful documentation. Discuss how the children found these approaches.

Create “[Digital Collages](#)” using this resource.



Drawing Exercises

Working in a sketchbook and using a variety of media (handwriting pen, pencil), try the exercises below, drawing the things you collected the week before as individual items (i.e. not part of a bigger composition).

Continuous Line Drawing Exercise



Continuous Line Drawings are a great way to get participants to loosen up, get them to look closely, and make new and interesting marks on the paper. With younger children (6 to 10) we sometimes call them “squiggle drawings”.

For full instructions visit the [“Continuous Line Drawing”](#) resource.

Feely Drawings



Make drawings inspired by sense of touch. This is a fun way to encourage children to be really curious about what they are drawing. How do they use the sense of touch to find the information they need to make a drawing?

Can you forget what you know by sight? And how does this make your drawings look?

For full instructions visit the [“Feely Drawings”](#) resource.

Use the [“Autumn Floor Drawing”](#) resource which you can find as the second part of the resource. to give pupils the opportunity to continue practicing their observation and mark-making skills, this time bringing in two added elements:

- 1) Thinking about composition. These drawings have no top or bottom as they are inspired by the fallen leaves and twigs on the ground. You might like to talk to pupils about composition using the “What is Composition?” resource.
- 2) Great experimentation with different media. Explore graphite, water soluble graphite, wax resist and watercolour or ink, or a combination of all those media.

Wax Resistant Autumn Leaves



In the “[Wax Resist Autumn Leaves](#)” resource, children are introduced to wax resist techniques, inspired by the rich colours and shapes of autumn leaves. Begin with observational drawing techniques, using the objects you collected from your environment as subject matter, followed by an immersive exploration of colour and scale using wax crayons and Brusho Crystal Colours. If your pupils collected other objects rather than leaves, simply adapt the resource to suit.

Reflect, share, talk


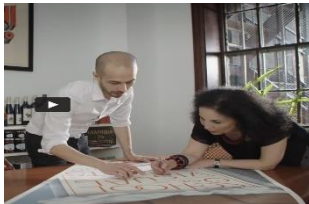


Time to see the work which has been made, talk about intention and outcome.

Give the work the respect it deserves and clear a space to see all the work made, including the sketchbook work made earlier. Remind the children of their hard work and enable them to connect all the elements of their learning.

Medium: Graphite, handwriting, watercolour

Artist: Rosie James, Alice Fox

| Year 5 Autumn 2 | Focus of Study: Typography & Maps |
|---|---|
| NC Objectives | Key Knowledge Content |
| <p>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.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"> 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, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] <p>about great artists, architects and designers in history</p> | <p>Context of study</p> <p>In this pathway children are introduced to typography design and they explore how they can create their own fonts and designs. Children explore how we can use visual letters and other elements to help convey ideas and emotions.</p> <p>They are introduced to the work of an artist and a designer who have both used lettering combined with maps to produce maps which tell stories. Children then go on to create their own visual and often three dimensional maps.</p> |
| | <p>Knowledge Content:</p> <ul style="list-style-type: none"> That when designers work with fonts and layout it is called Typography. That we can use the way words look to help us communicate ideas and emotions. That we can create our own typography and combine it with other visual elements to make artwork about chosen themes. |
| | <h2 data-bbox="786 730 1249 778">What is Typography?</h2> <div data-bbox="786 798 1285 1082">  </div> <p data-bbox="1312 804 2145 954">Visit the free to access “Talking Points: What is Typography” resource. Enable children to understand how typography can be used creatively to express thoughts and communicate ideas visually. Make some “Visual Notes” in sketchbooks.</p> <p data-bbox="786 1117 1079 1149">Artist study: Louise Fili</p> <div data-bbox="786 1171 1093 1375">  </div> <p data-bbox="1120 1197 2136 1347">Explore the work of Louise Fili who is a pioneer in establishing herself as a woman working in Typography. Use the free to access “Talking Points: Louise Fili” resource to see how she and her team created a poster for the New York Subway.</p> |

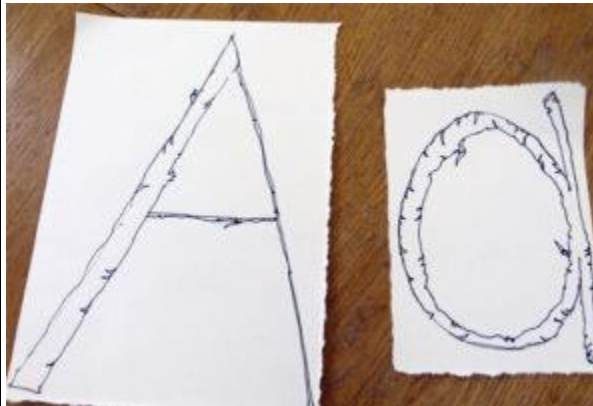
Play with cut out typography



Invite the children to create their own letters in a playful way to discover arrangements they like. Use the [“Cut Out Typography”](#) resource.

Stick the outcomes in your sketchbook. Think about what you like about the letters you create, and what you might like to develop further.

Create your own typography



Create your own letters of a typeface in an intuitive and fun way in the [“Create Your Own Typography”](#) resource. Work on large sheets or in your sketchbooks. Explore as many variations of letters as you can.

If you have time, develop a whole word or even phrase, but pay just as much attention to each letter.

Pupils will be drawing on previous knowledge and skills in creating varied mark-making. For a recap on mark-making explore [“Finding Marks Made by Artists”](#).

Explore Making Powerful Visual Imagery

Sometimes we need help to make our drawings visually powerful.

Use the [“Making Stronger Drawings”](#) resource to help you develop strong mark-making skills.

If you don't have maps to work on you can do the same exercise working on newspaper or other paper which is pre-printed.



Messages in Maps/Newspapers

Grayson Perry & Paula Scher & Chris Kenny (and the Marauder's Map)

Make a link to Harry Pottery by exploring the design and typography used in the visual Marauder's Map using the "[Talking Points: Hogwarts' Maps](#)" resource.

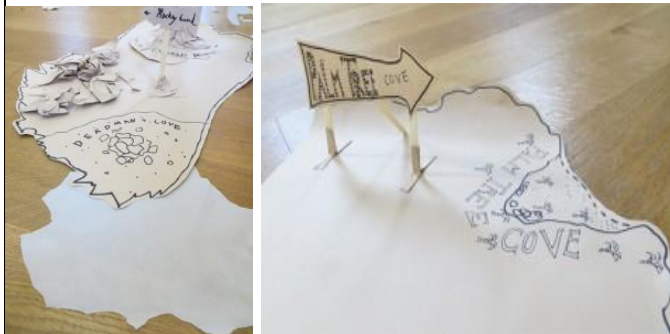


Maps don't just have to tell us where to go. They can also be very personal places which reveal things about the artist that made them, or they can be comments about culture, place and time. They can also be a place where messaging is concealed and revealed. They can be based upon reality or imagination, or both.

Introduce children to a selection of artists who use maps in their work to express identity. Create "[Visual Notes](#)" in sketchbooks inspired by your choice of artists.

Choose from either [Paula Scher](#) or [Chris Kenny](#). Do not choose Grayson Perry.

Begin Making a 3D Visual Map



Using ideas developed from the Typography activity in Week 2, follow the "[3D Visual Maps](#)" resource to understand how we build on the idea of creating visual text, and how this can be applied to map making.

Annotate Your 3D Visual Maps

Ask the children to use explorations of identity to annotate their 3D Visual Maps with typography,

references, thoughts, ideas and associations. They can do this both in 2D and 3D, using cut out paper. See "[Manipulating Paper from 2d-3d](#)" for inspiration.

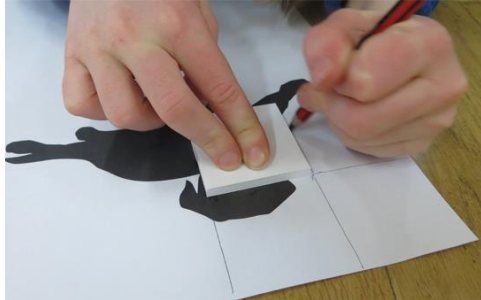
Questions to ask:

Where am I in my map? Why have I chosen to place myself here and what is around me?

| | |
|--------------------|---|
| | <p>What words do I associate with home and where I live? What things or places am I surrounded by and why is this important to me?</p> <p>Share and Celebrate the Outcomes Lay the maps out on the floor if possible. You could even use the playground or school hall if the weather/space allocation permits. Ask the children to walk around each other's work. Take time to absorb and discuss.</p> |
| | Artist: Louise Fili, Paula Scher, Chris Kenny |
| | Medium: Pencil, Pen, Paper |
| Approved Resources | Access Art |

| Year 6 Autumn 2 | Focus of Study: 2D drawing to 3D making |
|---|---|
| NC Objectives | Key Knowledge Content |
| <p>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.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"> 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, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] <p>about great artists, architects and designers in history</p> | <p>Context of study This pathway is working towards a piece of sculpture. This option allows children to explore the idea that drawing as a 2 dimensional activity can be used to transform surfaces which can then be manipulated into a 3 dimensional object. Along the way, children explore how mark making, line, tone, colour, shape, and composition can be used to inform the final piece. This sculptural project includes two methods to help build drawing skills: looking at negative space and grid drawing.</p> |
| | <p>Content Knowledge</p> <ul style="list-style-type: none"> That drawing and making have a close relationship. That drawing can be used to transform a two dimensional surface, which can be manipulated to make a three dimensional object. That when we transform two dimensional surfaces we can use line, mark making, value, shape, colour, pattern and composition to help us create our artwork. That we can use methods such as the grid method and looking at negative space to help us draw. That there is a challenge involved in bringing two dimensions to 3 dimensions which we can solve with a combination of invention and logic. |
| | |

Sculpture



Sculpture – Explore drawing techniques such as grid drawing, using negative space, and mark making (including tonal value), before transforming your drawings into sculpture.

Artist study: Lubaina Himid* WATCH ALL CONTENT BEFORE SHARING WITH PUPILS.



Introduce pupils to the work of Lubaina Himid, an artist working in London, using the free to access [“Talking Points: Lubaina Himid”](#) resource.

Lubaina paints on wood to create flat, standing images which viewers can walk amongst. With sketchbooks open use the [“Making Visual Notes”](#) resource so that pupils can note down things that they notice during the exploration. Use the questions on the resource to start discussion.

Use Negative Space and the Grid Method



Pupils will start to create their own “flat yet sculptural” artwork.

In the resource we feature, we framed our exploration around dogs – but you can choose any focus you like.

Begin by introducing children to two key techniques which will help them both see and draw: 1) using negative space and 2) the grid method.

Use the “[Use Negative Space to Believe What You See \(and Scaling Up\)](#)” resource to help pupils understand these methods and begin their project work.

Explore Mark Making, Tonal Value & Structure



Continue the project by collaging and making the drawings into sculptures. Full instructions via the “[Flat Yet Sculptural](#)” resource.

Time to see the work which has been made, talk about intention and outcome.

Invite children to display the work in a clear space and walk around the work as if they are in a gallery. Have sketchbook work present too. Give the work the respect it deserves. Remind the children of their hard work.

Use the resource here to help you run a class “[crit](#)” to finish the project.

Artist: Lubaina Himid

Medium: Card, paper, drawing materials

