

Art Curriculum

Year 1 to Year 6

Summer 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		Printmaking	Playful Making Jeanne-Claude	
Year 2		Explore & Draw		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		Land & City Scapes Vanessa Gardiner		Set Design Rae Smith
Year 6		2D drawing to 3D making		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 5 Summer 2	Focus of Study: Set Design
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"> <li>to create sketch books to record their observations and use them to review and revisit ideas</li> <li>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]</li> </ul> <p>about great artists, architects and designers in history.</p>	<p>Context of study</p> <p>In this unit, pupils explore the work of set designers – in the first instance a set designer that works in theatre, and in the second instance a maker that creates sets for animation. Pupils will go on to explore how they can create their own model set, inspired by a creative stimulus (poetry, prose, film or music). This is the fifth 3D unit pupils will have studied. In Year 4 they looked at sculpture using wire.</p>
	<p>Knowledge Content:</p> <ul style="list-style-type: none"> <li>That designers and makers design “sets” which form the backdrop to give context to drama (theatre, film or animation).</li> <li>That we can use many disciplines including painting, making, drawing to create sets, as well as thinking about lighting, scale, perspective, composition, and sound.</li> <li>That we can create our own “sets” to create models for theatre design, or backgrounds for an animation.</li> <li>That we can take our inspiration from the sources of literature or music to inform our creative response.</li> </ul>
	<p>Set design for theatre</p> <div data-bbox="775 802 1375 1445">  </div> <ul style="list-style-type: none"> <li>Use the <a href="#">“Talking Points: Set Designer Rae Smith”</a> resource to introduce pupils to the work of a set designer working in theatre. Pause the video at suitable points to open up conversation:             <ul style="list-style-type: none"> <li>How do Smith’s drawings make you feel?</li> <li>Describe the atmosphere of the set. How do you think this has been achieved?</li> <li>What materials do you think the artist used?</li> <li>What do you think the role of ‘set designer’ entails?</li> </ul> </li> </ul> <p>Invite children to make a page or two using <a href="#">“Making Visual Notes”</a> in their sketchbooks. They might make quick drawings of the sculptures, note down how they feel and also include any other thoughts that the videos prompt.</p>

## Set Design for Theatre



Use the [“Set Design With Primary Aged Children”](#) resource to focus a project around how pupils can create their own model sets in response to a dramatic stimulus.

Children will soon have the opportunity to draw, build and paint and by the end they will have an atmospheric and dramatic set in response to a stimulus. Use sketchbooks throughout to come up with ideas, jot down thoughts, test materials and reflect.

Ask pupils to bring in shoe boxes to form the basis of their ‘set’ and to consider the type of set they are inspired to create. They can bring in recycled materials, fabrics, card board boxes, tin foil etc.

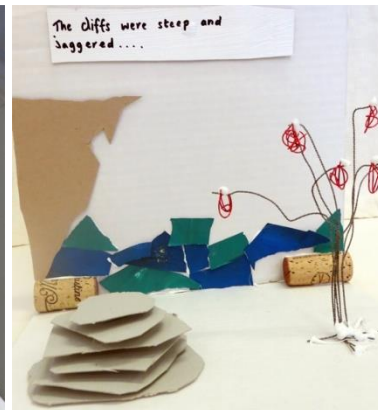
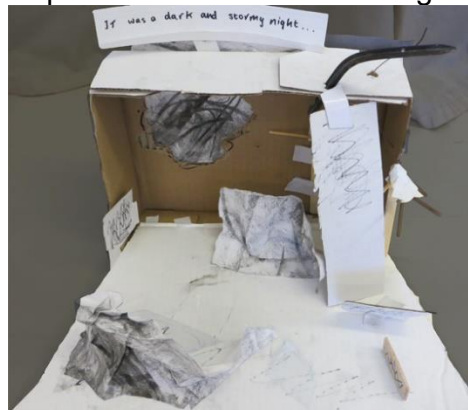


Create mini scenes or “sets” using cardboard boxes and small toys (farmyard animals, dolls, Playmobil etc). Invite the children to work in pairs and take no more than five minutes to choose two or three elements (toys) to arrange in their box.

Next, provide torches to further help build a sense of drama.



Pupils can then consider a single sentence to summarise their dramatic scene.



Artist: Rae Smith

Medium: Paper, Card, Construction Media, Mixed Media, Paint, Drawing Materials

Approved Resources

Access Art

Year 6 Summer 2	Focus of Study: Memory Boxes
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"> <li>• to create sketch books to record their observations and use them to review and revisit ideas</li> <li>• 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]</li> </ul> <p>about great artists, architects and designers in history</p>	<p>Context of study</p> <p>This is the final 3D work unit pupils will study at St. Luke's. It is a very personal interpretation of their time at this school and is a reflection of their emotions in preparation for transition. Pupils reflect on their time at primary school, considering key memories and events. They use these ideas to develop creative, 3D work, culminating in a memory box with symbolic and personal meaning using found objects and hand-sculpted forms. When you think about your class and the sculpture they make, you can see how art can be an extension of each child's identity.</p> <p>NB: Some children may find the exploration of self particularly challenging during this period especially as children being to mature and develop before high school. It is always important to protect pupils' emotional well being during this unit and to be mindful of how some of the content explored may be upsetting for some pupils.</p> <p>Knowledge Content:</p> <ul style="list-style-type: none"> <li>• To know that the surface textures created by different materials can help suggest form in two-dimensional art work.</li> <li>• To know how an understanding of shape and space can support creating effective composition.</li> <li>• To know how line is used beyond drawing and can be applied to other art forms.</li> <li>• To know that colours can be symbolic and have meanings that vary according to your culture or background, eg red for danger or for celebration.</li> </ul>



For support with this unit, watch the teacher video [here](#).



This unit has been developed to demonstrate what they've learnt as they come to the end of KS2. This autonomous approach will encourage them to display confidence and authenticity as artists, building on knowledge of sculptural materials and making decisions. Pupils begin by exploring a selection of visual artists to discuss the concept of self. They learn this is how pupils view themselves, recognising influences in their lives that have made them who they are, often formed from experiences during childhood and growing up. These memories become

the stimulus for the art work.

The intended outcome is an open-ended task for pupils to 'play' with materials, forming shapes and structures to portray something about them which might be literal or abstract. Some children might find it hard to 'let go' and just see what happens, and may find such a vague brief overwhelming. The emphasis of the unit is how the children select and use materials, rather than what they make as there's no specific outcome.



### Exploring self-expression

In sketchbooks, ask the children to write down five words or phrases they would use if they were asked to explain the word sculpture.

Encourage them to think about what a sculpture is and what defines a piece of art as a sculpture to help them. They may give answers like; 3-dimensional, something sculpted, or placed outside.

Collect the words onto a flip chart. Ask the class to spot common words and then discuss why this might be. Do they define what a sculpture is? Could there be other types of sculptures that these words don't describe?



Explore the work of artists Yinka Shinobare and Judith Scott through sketchbook work, taking notes and answering questions:



- What inspired these artists? (Answers may include: telling a story, saying something about themselves, sending a message, expressing themselves).
- Why did they make three-dimensional art? (Answers could include because they enjoy exploring, manipulating materials and building things.)
- How have the artists represented their ideas? (Prompt the children by asking whether they have used symbolic or literal items and imagery).
- How have the artists constructed their pieces? (Children may have a range of suggestions. Ask them to explain their thoughts).

Explain to the children that they will make a sculpture that expresses something about themselves. It is not intended for them to know what this might look like but to explore a range of materials and see what happens! Some pupils may find the open-ended nature of the task tricky before they start – ask them to write down three things about themselves that perhaps they wouldn't otherwise know, such as an interest or passion or maybe an important person or place. They can use these ideas to form a sculpture.

Options 1: Provide each child with a hidden selection of materials under a cloth or in a bag. Children then reveal what they have and see what they can make from them.

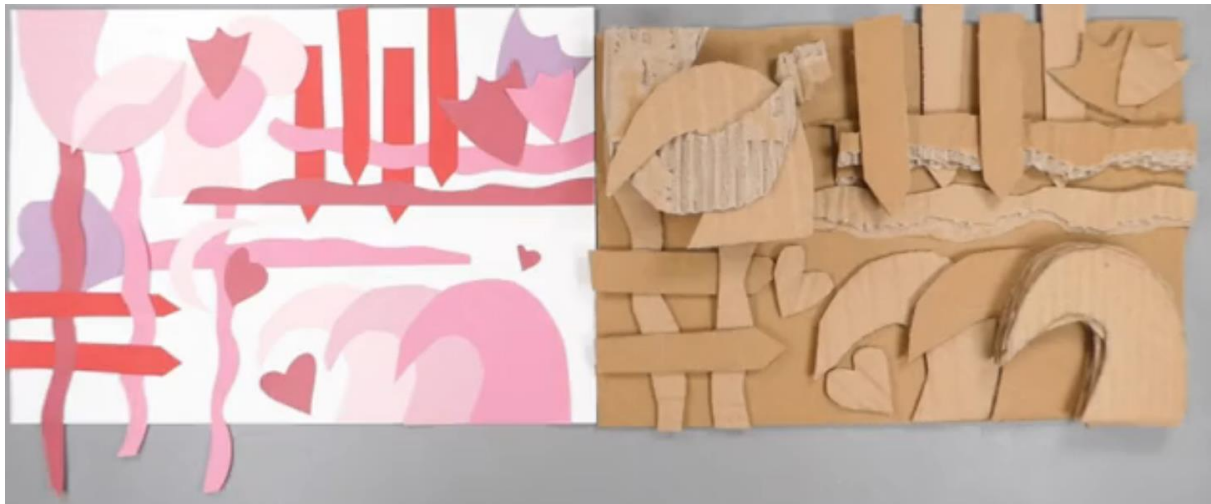
Option 2: Set up a central resources table and invite children to select five different objects to experiment with. As a twist, children could select five materials for someone else!

Emphasise to the children that it doesn't matter how or what they decide to create. The sculpture can be literal, or not look like anything at all! Encourage them to be guided by the materials and what they can do with them to form them into interesting shapes and structures.

Ask pupils to reflect on their own work. Use the questions to help them consider the choices they made. Their ideas can be recorded in sketchbooks.

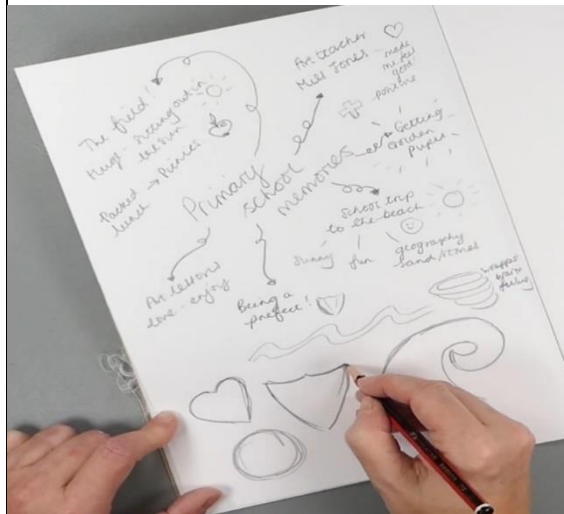
- What did you want to portray in your sculpture? (Direct the children to think whether it was literal, like a person or object, or whether it was something like a feeling, or memory.)
- Why did you choose the materials you used?
- How did you feel as you were making it?
- Did any emotions or memories affect what you did?

**Relief Sculptures – moving from 2D to 3D. For support with this, watch the teacher video [here](#).**





Start by looking at the work of Louise Nevelson (found [here](#)). Show the children the picture of the artwork titled “Little Triptych Wall, 1960. This is the inspiration for the relief sculpture we will be making and is called **assemblage art**. There are two tasks within this part of the unit. The paper play activity generates a design that can be used for the second task: creating a cardboard sculpture. Depending on the time available, the sculpture could be created in an additional lesson.



Begin by asking pupils these questions:

What are your favourite memories from primary school?

Who has been important to you during this time?

What enjoyable or memorable events can you remember from school?

Did you have any special roles or responsibilities?

Using the above discussion, pupils create a mind map of ideas, thinking how their memories could be represented by shapes.

This level of abstract thinking may be challenging for some of the class. Ensure they have time to understand how they can turn memories into shapes.

Recap the work of Louise Nevelson and how she turns her 2D paper play, into 3D relief sculptures and then paints them in one solid colour.

Once pupils have completed their mind map, explain the task by playing the video found [here](#).

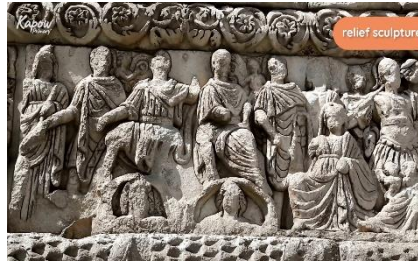
Once pupils have completed their mind map, challenge them to consider an abstract composition. This arrangement of cut shapes on paper will also provide a plan to work from to create their relief sculpture. Which shapes will remind me of this memory? Overlapping may be chaotic, tightly squeezed shapes may suggest safety.

NB: Encourage pupils to play around with the composition before they finally stick it down.

Organise the pupils into small groups to share their plans and encourage them to ask each other questions, such as:

- How will you make this?
- What colour will this be?
- Where will you find this object?
- How long will this take to make?
- What will you do if this doesn't work?





Relief sculpture refers to 3D sculpture that projects from a base like a wall, commonly seen in ancient freezes. Encourage pupils to create a relief sculpture. Corrugated card is an ideal material for this task for both the base and cut out shapes. This time, pupils focus is on translation from 2D to 3D so they need to think about which elements they will modify and how. Not every piece in their paper design needs to become 3D. They can experiment with the depth of each part creating different levels within the sculpture. They may find it tricky to make a complete replica of their design. Let them choose if they need to omit or change something. Encourage these decisions. If children approach the task by simply cutting, suggest folding, bending, rolling, ripping and stacking the cardboard to form structures.

Louise Nevelson used just one colour for her sculptures. Pupils can choose to do the same or they may prefer to copy their paper composition. They could also refer to the original stimulus – their memories and select colours that best reflect these.

## Memory Museum:

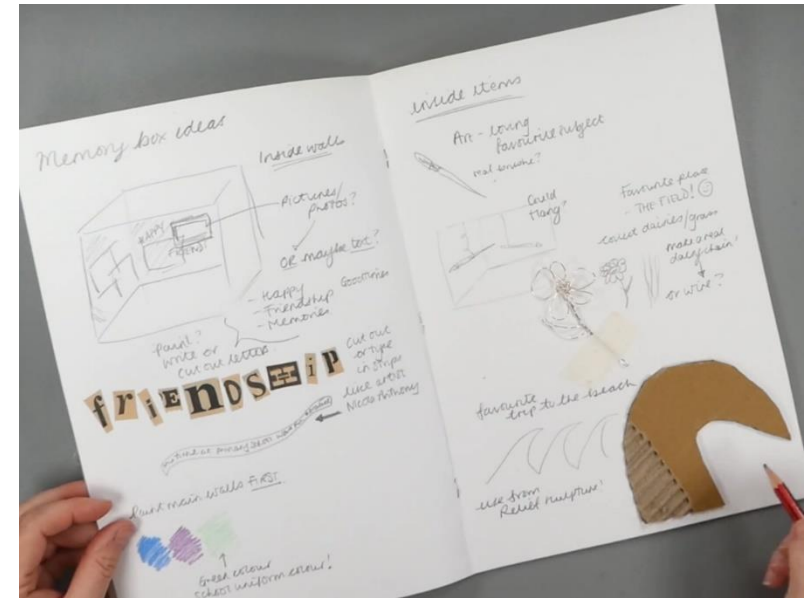
The children will next plan a sculpture that will be created within a box. Either ask the children to bring these in or start to collect small boxes (of a similar size to a shoe box) ready for the next lesson where they will begin their creations. For the teacher video, click [here](#).

Remind the children of the work of Louise Nevelson. Children will use her work as inspiration to plan and make memory box sculptures during the remaining time

available. This session focuses on planning their 3D piece, considering how to make it and what will go inside. Pupils will record materials they would like to use so you know what to provide and set limitations, Remind them that any found objects, especially from home or that don't belong to them, need permission, especially if the process may damage the object.

Over the next lessons, they will make their box sculptures. Share the pupil video with the class by clicking [here](#).

- **Suggested materials:**
  - sheets of corrugated cardboard;
  - wire;
  - patterned and coloured paper;
  - string or wool;
  - paper clips or paper fasteners;
  - personal objects (from home or collected outside).



	Once pupils have completed their piece, have them evaluate it. You can use the optional evaluation sheet by clicking <a href="#">here</a> .
	Artist: Louise Nevelson, Yinka Shonibare, Judith Scott,
	Medium: Memory box (shoe box) recycled materials, tissue paper
Approved Resources	Access Art