

Art Curriculum

Year 1 to Year 6

Autumn 1

## 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
<div> <div>Drawing &amp; Sketchbook</div> <div>Surface &amp; Colour</div> <div>3D Work</div> </div>						

## 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 3 Autumn 1	Focus of Study: Drawing with Charcoal
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 medium of charcoal – Making loose, gestural drawings with charcoal, and exploring drama and performance. 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. Children will discover how to make drawings that capture a sense of drama using charcoal. Children use the qualities of charcoal to work in dynamic ways as opposed to drawings based on observation.</p>
	<p>Knowledge Content:</p> <ul style="list-style-type: none"> <li>That when we draw we can use gestural marks to make work.</li> <li>That when we draw we can use the expressive marks we make to create a sense of drama.</li> <li>That when we draw we can move around.</li> <li>That when we draw we can use light to make our subject matter more dramatic, and we can use the qualities of the material (charcoal) to capture the drama.</li> </ul>
	<p>Introduce children to the work of Laura McKendry who uses charcoal to make large drawings of dogs, using the <a href="#">“Talking Points: Laura McKendry”</a></p> <div data-bbox="790 834 1494 1233">  </div> <p>Questions to Ask Children</p> <p>Why do you think Laura likes to work in large scale when she uses charcoal?</p> <p>Which words would you use to describe Laura’s charcoal dogs?</p>



What kinds of lines does she use?

Where does she move from when she draws? Her wrist? Her elbow? Her shoulder? Her whole body?

### Introduction to Edgar Degas



Contrast the work of Laura (above) with the charcoal drawings of Degas using the [“Talking Points: Charcoal Drawings by Edgar Degas”](#) resource.

Ask: In some of Degas’ drawings you can see a faint grid. Why do you think Degas used a grid? (allows you to produce an accurate line drawing by reducing your subject to a series of small squares)

### Exploring Charcoal – Plenty of practice!

Children will begin to explore charcoal for themselves in their sketchbooks and on sugar paper as part of a guided session. Use the [“Discovering Charcoal Warm-Up Exercise”](#) resource to support this exploration and consider using a visualiser for easy modelling. Document this work on SeeSaw. Click [here](#) for step-by-

step instructions



Layer Charcoal and chalk



Using compressed charcoal to get really black blacks

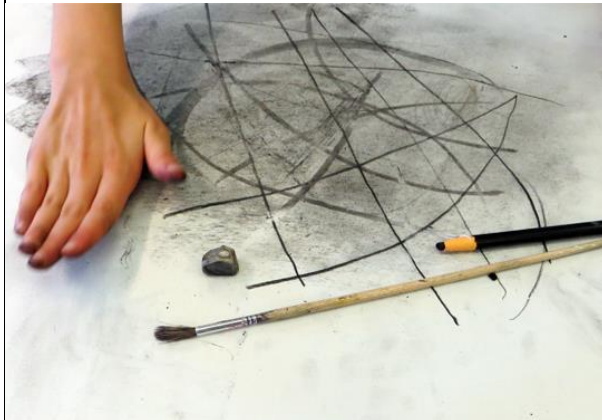


Charcoal, chalk, eraser, finger



Using the eraser to draw back into the marks

Model how to experiment with mark making to create line, shape and tone. Explore the [“Talking Points: What is Chiaroscuro”](#) resource to get pupils to think about light and dark.



How does the light and the dark help create mood and atmosphere?

Has the artist actually used “black” and “white” or are the light and dark areas different tones of grey?

### **Drawing Large**

Watch the [“Drawing Large”](#) resource video to understand how your drawings can become very

gestural. If you use this resource think about how children can use charcoal to make big loose marks, and use rocks or fossils as their subject matter.



### Drawing like a cave person

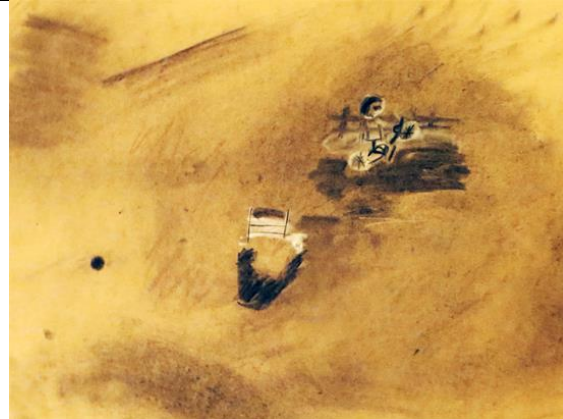


### Charcoal Project

Explore how students can use charcoal to explore narrative and creating a sense of drama. Remind them of 'chiaroscuro' to deepen their exploration.

Remind children of the beginnings of drawing with "[Talking Points: Cave Art](#)", and inspire simple mark making, through the medium of charcoal and handprint art.

Be inspired by historic and contemporary images of cave art. Use the "[Drawing Like a Caveman](#)" resource to encourage children to explore how they can use charcoal and hands to explore mark making further.





	Artist: Laura McKendry
	Medium: Charcoal, paper
Approved Resources	Access Art

Year 4 Autumn 1	Focus of Study: Storytelling through Drawing
NC Objectives	Key Knowledge Content
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## Laura Carlin & Shaun Tan



Use the free to access “[Talking Points: Laura Carlin](#)” and “[Talking Points: Shaun Tan](#)” resources to introduce children to 2 artists that tell stories through imagery.

Laura uses writers’ text to inspire her visuals, working as an illustrator, whilst Shaun Tan creates his illustrations for his own stories, in the genre of graphic novels.

Use the “[Making Visual Notes](#)” resource to students understand how they can use sketchbooks to gather ideas from the way other artists work, and store them for use later on.

## Drawing Stories



Set the scene for the half term by inviting children to "[Draw Stories](#)". Use toys, poetry and their own text to create richly illustrated narratives, contained within a single drawing. Work in sketchbooks.

## Illustrating The Jabberwocky



Explore the [“Illustrating The Jabberwocky”](#) resource. You can adapt the teaching ideas in this resource to any text, book, or poetry you choose, but it works best with writing which is rich in evocative imagery. The resource provides plenty of opportunity for children to explore different materials such as charcoal, graphite, ink or pastel.





## Present, Talk, Celebrate



End the pathway by taking time to appreciate the developmental stages and the final outcomes in a clear space.

Pupils will display the work appropriately to fit with the chosen project including having open sketchbooks. Use the [“Crit in the Classroom”](#) resource to help you facilitate the session.

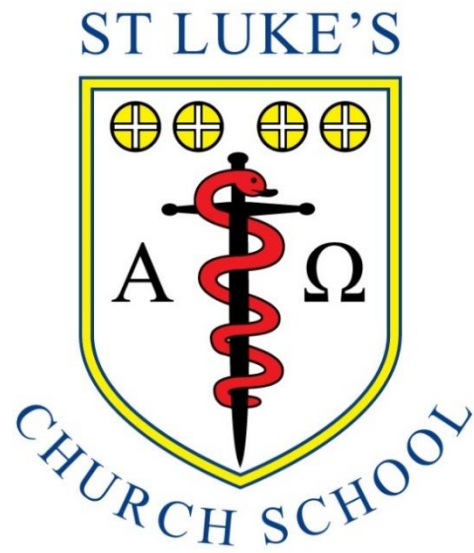
Encourage children to reflect upon all stages of the journey, and reference the artists studied.

If available, children can use tablets or cameras to take photographs of the work and share on SeeSaw.

Artist: Laura Carlin, Shaun Tan

Medium: Drawing materials, paper

Approved Resources	Access Art
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Art Curriculum

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Autumn 2

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## Reception

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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"> <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 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"> <li>That drawing is a physical and emotional activity. That when we draw, we can move our whole body.</li> <li>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.</li> <li>That we can draw from observation or imagination.</li> <li>That we can use colour to help our drawings engage others.</li> </ul>

### 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, chalks. 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:

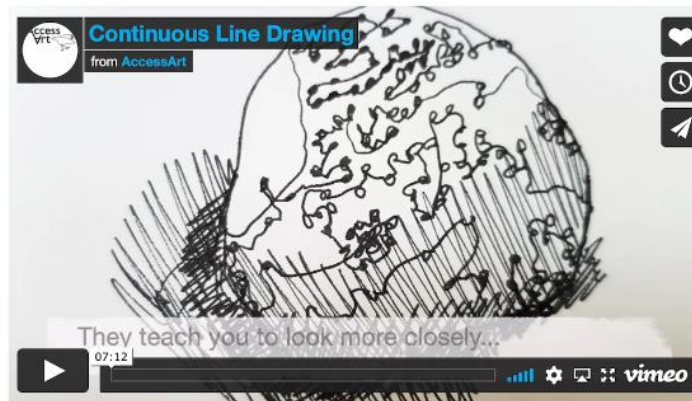


### **Exercise to Encourage Close Looking & Experimental Mark-Making**

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"> <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><b>Context of study</b></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><b>Knowledge Content:</b></p> <ul style="list-style-type: none"> <li>That artists explore the world, seeing things around them in new ways, and bring things back to their studios to help them make art.</li> <li>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.</li> <li>That we can use the things we find to draw from, using close observational looking.</li> <li>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.</li> </ul>
	<div data-bbox="808 815 1256 1074">  </div> <h2 data-bbox="786 1078 1518 1126">Artists Are Collectors &amp; Explorers</h2> <div data-bbox="786 1139 1420 1490">  </div> <p data-bbox="1442 1150 2152 1433">Introduce children to the idea that artists are often collectors and explorers. Visit the <a href="#">“Talking Points: Artists As Collectors &amp; Explorers”</a> 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,

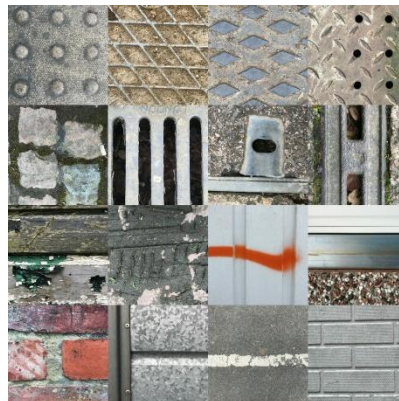
type?

## 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

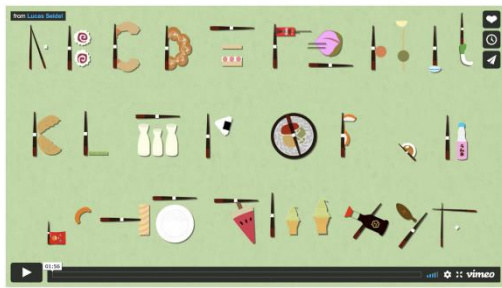
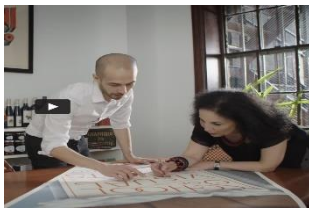


Time to see the work which has been made, talk about intention and outcome.

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"> <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 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"> <li>That when designers work with fonts and layout it is called Typography.</li> <li>That we can use the way words look to help us communicate ideas and emotions.</li> <li>That we can create our own typography and combine it with other visual elements to make artwork about chosen themes.</li> </ul>
	<h2 data-bbox="786 730 1249 778">What is Typography?</h2> <div data-bbox="786 794 1285 1082">  </div> <p data-bbox="1312 802 2154 954">Visit the free to access “<a href="#">Talking Points: What is Typography</a>” resource. Enable children to understand how typography can be used creatively to express thoughts and communicate ideas visually. Make some “<a href="#">Visual Notes</a>” in sketchbooks.</p> <p data-bbox="786 1118 1079 1150">Artist study: Louise Fili</p> <div data-bbox="786 1169 1093 1377">  </div> <p data-bbox="1120 1198 2154 1350">Explore the work of Louise Fili who is a pioneer in establishing herself as a woman working in Typography. Use the free to access “<a href="#">Talking Points: Louise Fili</a>” resource to see how she and her team created a poster for the New York Subway.</p>

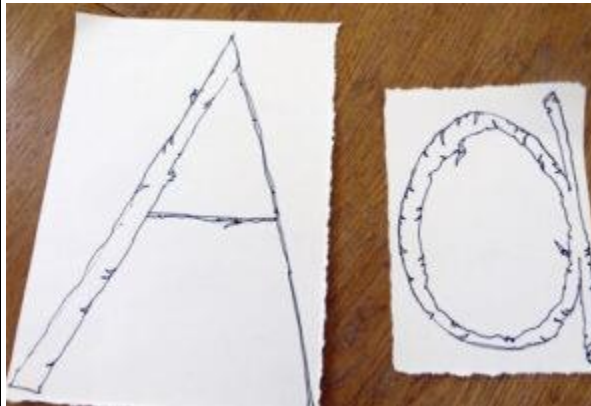
### Play with cut out typography



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.

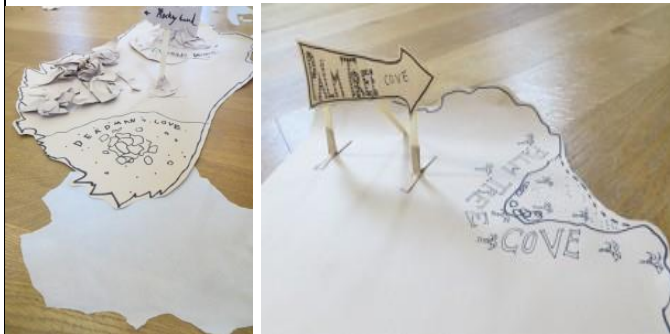


Maps don't just have to tell us where to go. They can also be very personal places which reveal things about the artist that made them, or they can be comments about culture, place and time. They can also be a place where messaging is concealed and revealed. They can be based upon reality or imagination,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

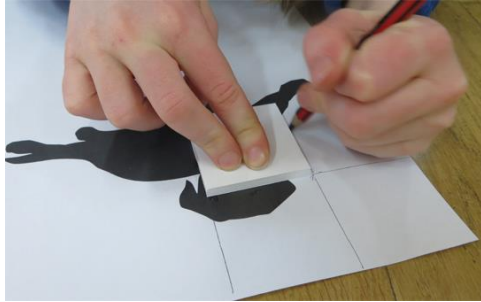
Questions to ask:

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

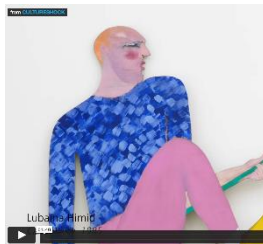
Year 6 Autumn 2	Focus of Study: 2D drawing to 3D making
NC Objectives	Key Knowledge Content
<p>Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"> <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 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"> <li>That drawing and making have a close relationship.</li> <li>That drawing can be used to transform a two dimensional surface, which can be manipulated to make a three dimensional object.</li> <li>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.</li> <li>That we can use methods such as the grid method and looking at negative space to help us draw.</li> <li>That there is a challenge involved in bringing two dimensions to 3 dimensions which we can solve with a combination of invention and logic.</li> </ul>

## 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.

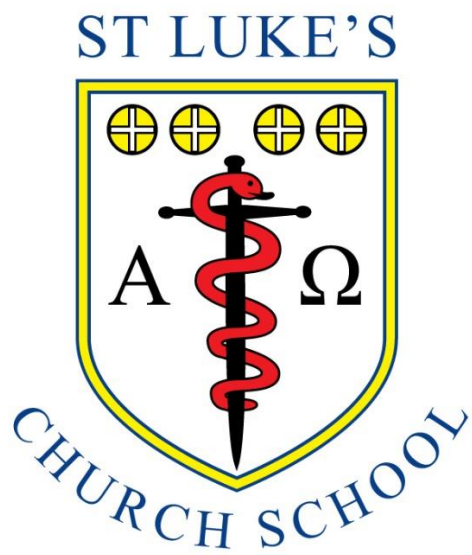
Invite children to display the work in a clear space and walk around the work as if they are in a gallery. Have sketchbook work present too. Give the work the respect it deserves. Remind the children of their hard work.

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

Artist: Lubaina Himid

Medium: Card, paper, drawing materials





Art Curriculum

Year 1 to Year 6

Spring 1

## 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		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 3 Term Spring 1	Focus of Study: Shape & Colour
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> <li>about great artists, architects and designers in history.</li> </ul>	<p><u>Context of Study</u></p> <p>This unit complements the Italy topic that children are studying in Geography this half term. Children will use close looking and the “Show Me What You See” technique to explore paintings of Venice and the work of Henri Matisse. Children then explore how they can use shape and colour to simplify elements, inspired by the Cut-outs of Henri Matisse. Using first collage, then simple printmaking methods, pupils play with positive and negative shapes and spaces to create meaningful compositions in response to the original artworks they looked at.</p>
	<p><u>Knowledge Content</u></p> <p>To know that we can be inspired by key artworks and make our own work in creative response.</p> <ul style="list-style-type: none"> <li>To know how to explore an artwork through looking, talking and drawing.</li> <li>To know how to use the ‘Show me what you see’ technique to help me look closely, working in my sketchbook making drawings and notes using pencils and pens.</li> <li>To know how to cut shapes directly into paper, using scissors, inspired by the artwork.</li> <li>To use collage with my cut elements, choosing colour, shape and composition to make my own creative response to the artwork.</li> <li>To know how to add to my collage, using line, colour and shape made by stencils</li> <li>To know how to explore negative and positive shapes</li> <li>To know how to take photographs of my work.</li> <li>To know how to share my work with my class.</li> <li>To know how to reflect and share what I like, and what I would like to try again.</li> <li>To know how to look at the work of m classmates and give useful feedback through discussion.</li> </ul>

### Show me what you see

Use the imagery below to enable children to explore paintings of Venice using vibrant shapes and colour. Try to create a sense of momentum – for example you might pause on an image and ask the pupils to make a 1 minute, 2 minute, 3 minute and 4 minute drawing at each pause.

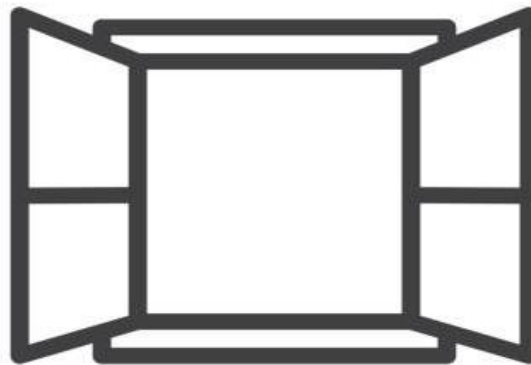


Encourage close and slow looking by talking as they draw – use your voice to attract their attention to qualities of the image. Watch the video of the ‘Show me what you see technique’ and read information on it ahead of lesson:

[https://vimeo.com/708964526?embedded=true&source=vimeo\\_logo&owner=9888868](https://vimeo.com/708964526?embedded=true&source=vimeo_logo&owner=9888868)

<https://www.accessart.org.uk/show-me-what-you-see-method/>

An effective strategy is using a window cut-out to help children focus on a certain area of the picture. Pupils keep it there and recreate what they see.



Try the same exercise using different materials, i.e. handwriting pen, ink and nib, pastel, watercolour...

By the end of the session sketchbooks should be full of pupil’s interpretations of different elements (shapes, lines etc) from the paintings.

### Painting with Scissors

Visit the “Talking Points: Henry Matisse Cut Outs”

Ask the children if they think they can paint with scissors

Henri Matisse was a French artist, known as a visual artist. He created lots of artwork involving cut outs.

<https://www.accessart.org.uk/talking-points-matisse-cut-outs/>

If time allows, additionally look at the work of Romare Bearden who was an American artist who created African American art work such as bible stories. He was influenced by Henri Matisse.

<https://www.accessart.org.uk/talking-points-romare-bearden/>

Return to the painting of Venice. Model how to ‘paint with scissors’ perhaps under the visualiser.

Use 6 different coloured pieces of paper. With the paper you are going to try and cut out different shapes to recreate the painting of Venice.

With the original artwork on the white board and sketchbook work from Show Me What You See, provide pupils with coloured paper (sugar or coloured paper, or even old paintings which can be cut up) and invite them to start cutting out shapes made in response to the original artwork. You may want to refer back to “Drawing With Scissors” resource.



Drawing with scissors: <https://www.accessart.org.uk/screenprinting-inspired-by-matisse/>

You might like to split the class into groups – each taking a section of the original artwork, or you might like to give pupils more space to choose elements they particularly like.

Don't waste any paper – at the end of the session encourage pupils to keep the paper which has been cut away (you can sort it into sizes) as well as the positive "shapes".

"Envelopes" can be made/stuck in sketchbooks to keep paper elements safe until next week.



#### Collaging with Cut Elements



Continue the process described in the “Drawing with Scissors” resource. Invite pupils to begin to lay down their cut elements to make collaged compositions, working on A3 or larger paper.

Encourage children to explore playfully before they decide where to stick shapes down on the page. Think about composition and meaning. Remember they are not trying to recreate the original artwork, instead they are making a creative response (which is personal) to the artwork.

Remind pupils they can use the pieces of paper which have had shapes cut out of them, and so introduce negative shapes into their work.

### **Finalise Collages**



Continue the process described in the “Drawing with Scissors” resource.

Finalise first stage of collages ready for second part of the project. By this point all cut elements should be stuck down onto each pupil's piece of paper.

### **Explore Stencils (option 2)**

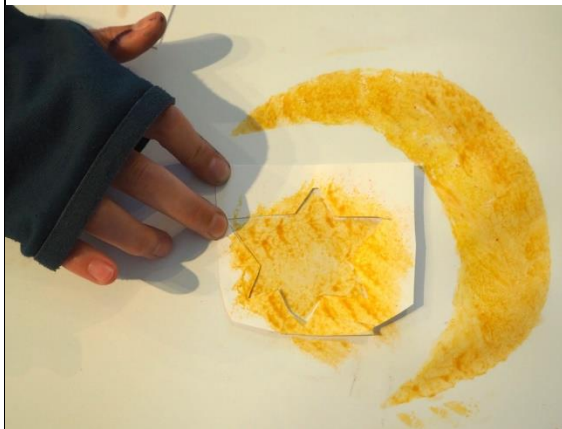


Continue the process described in the “Drawing with Scissors” resource. For this unit, the focus will be option 2: stencils.

The final stage of the project is to add further detail to the artwork by working over the collaged elements.

You can choose which method you want children to use from the 3 options below. Choose the option you think will best help pupils respond to the original artwork.

The aim of this final stage is to add further definition or clarity to the collaged composition, using a different medium to make the artwork feel more dimensional (collage can be quite a “flat” medium).



<https://www.accessart.org.uk/year-three-pupils-explore-stencils-composition-and-expressive-mark-making-with-oil-pastels/>

Use the “Explore Stencils, Composition and Expressive Mark Making with Oil Pastels” resource and invite children to create masks and stencils out of card, thinking about negative and positive shapes. Use the masks and stencils over the original collaged artwork, using oil pastel as a medium.

Encourage the children to use a range of mark making and experiment with colour blending so that they get an understanding of the qualities of oil pastels.

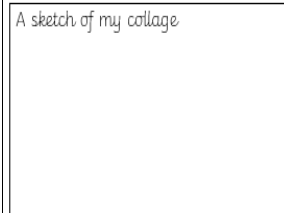
**Share, Reflect, Discuss**

<https://www.accessart.org.uk/crit/>

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

## Art Self Evaluation Sheet

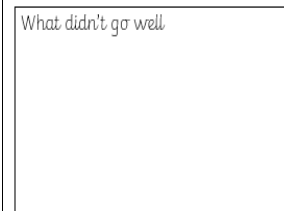
A sketch of my collage



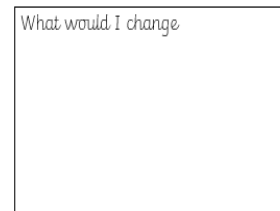
What went well



What didn't go well

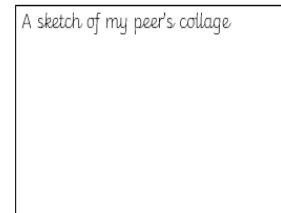


What would I change

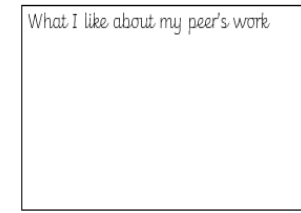


## Art - Peer Evaluation Sheet

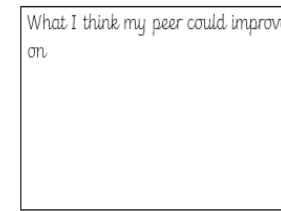
A sketch of my peer's collage



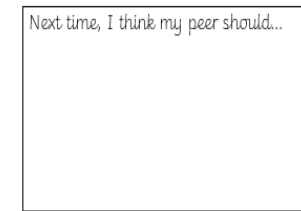
What I like about my peer's work



What I think my peer could improve on



Next time, I think my peer should...



Invite pupils 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 hard work.

If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.

Outcome: Collage

Artist Focus:

Main: Henri Matisse,

Optional if time allows: Romare Bearden



	<p><u>Medium:</u> Paper, Printmaking Ink, Stencils &amp; Crayons. Soft B pencils, coloured pencils, oil/chalk/pastels, A3 or A2 sugar or cartridge paper, collage papers, PVA glue, scissors</p> <p>Option 2: Explore stencils – Card, oil pastels, scissors.</p>
Approved Resources	Access Art

Year 4 Term Spring 1	Focus of Study: Exploring Pattern
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> </ul>	<p><u>Context of study</u></p> <p>In this unit students will be exploring how we can use colour, line and shape to create patterns, including repeating patterns. children have the opportunity to explore pattern and develop a range of technical skills and knowledge through drawing and collage. This sequence of learning also introduces them to the idea that working with pattern can be a mindful activity, and that as humans we respond to patterns made by other people. The unit aims to enable a mindful approach to working with pattern. Pupils explore how artists and designers use pattern in their own work, and then go on to explore ways in which they can create pattern in a playful way.</p>

- 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] about great artists, architects and designers in history.

## Knowledge Content

- To know how to relax into making a sensory drawing using a pencil, making marks on the page without having a predefined outcome.
- To know the work of an artist who creates artwork inspired by pattern. I have thought about where we use pattern in our life to make our worlds brighter.
- To know how to complete work in my sketchbooks to explore how I can make drawings inspired by “rules.” To know how to generate lots of different types of patterns.
- To know how to make a tessellated design and think about colour and shape, exploring positive and negative shapes.
- To know how to present and share my work. I can reflect and share my thoughts with others. I can listen to the reflections of my classmates and feedback on their work.
- To know how to take photographs of my work.

### Sensory Drawing – Gillian Adair McFarland



[https://www.accessart.org.uk/making\\_sensory\\_drawings/](https://www.accessart.org.uk/making_sensory_drawings/)

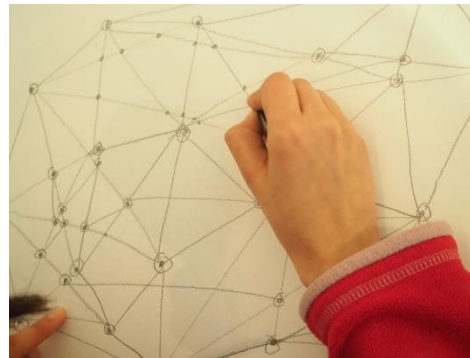
Use the “Making a Sensory Drawing” to enabling children to make sensory patterns without a theme or subject focus. The emphasis should be on the process not outcome.

The repetitive nature of the exercise will allow the children to not worry about outcome, but will encourage them to make decisions as they go along. Use needles and sharp pencils with a variation of width to create a rhythmic piece.

Work on thicker paper (cardstock or sugar paper is ideal). Work on sheets small enough to be stuck into sketchbooks at a later point.

Spend half an hour on this.

Rules and resolutions: <https://www.accessart.org.uk/rules-and-resolutions/>

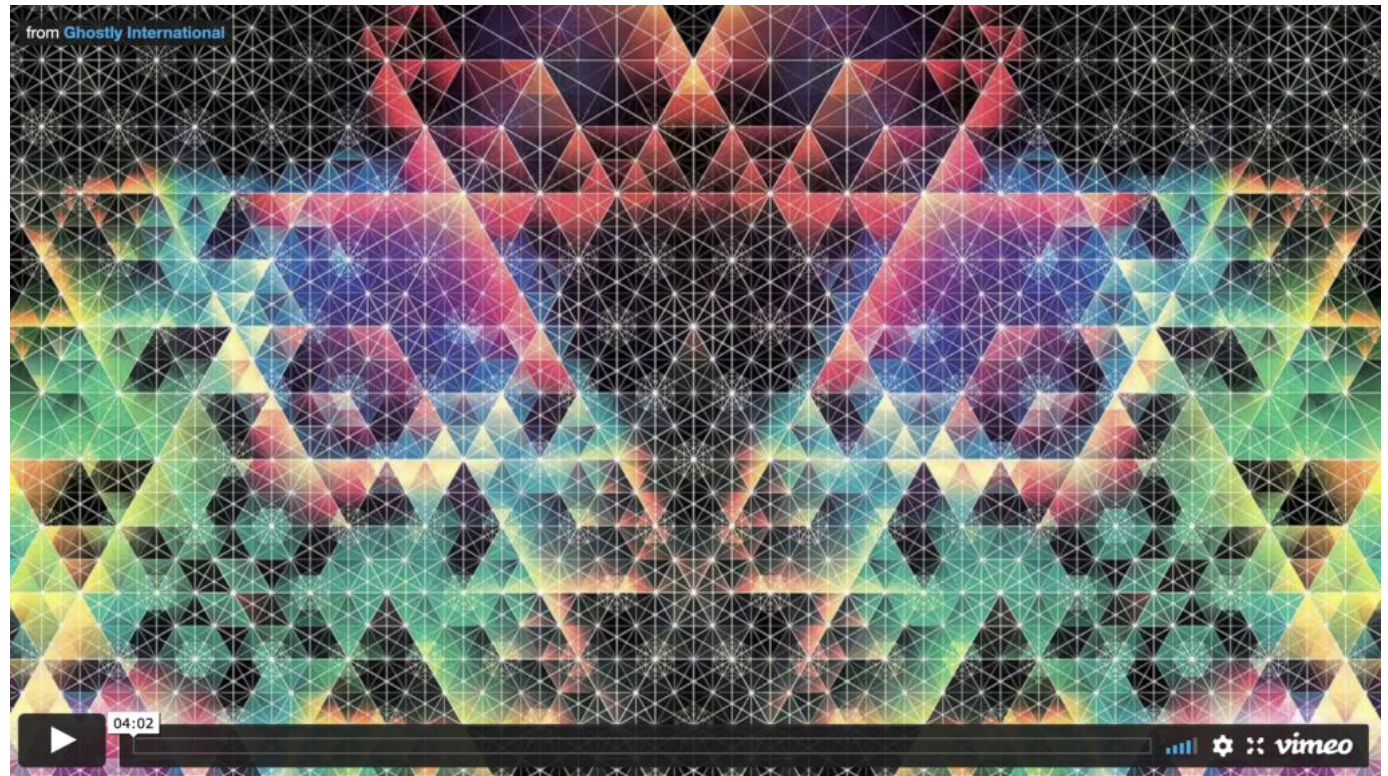


Use the “Rules and Resolutions” resource to enable children to explore the idea that they can devise their own process criteria to help them make drawings.

Work in sketchbooks and encourage children to collaborate and discuss aims and outcomes.

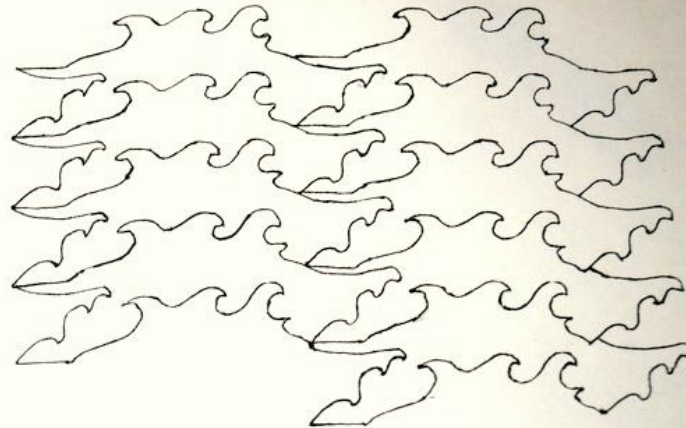
Explore Tessellations:

Step 1: Look at printed and physical shapes for tessellation. Look at the work of Andy Gilmore. Investigate pattern and colour (<https://www.accessart.org.uk/talking-points-andy-gilmore/>) . Provide pre-prepared examples.

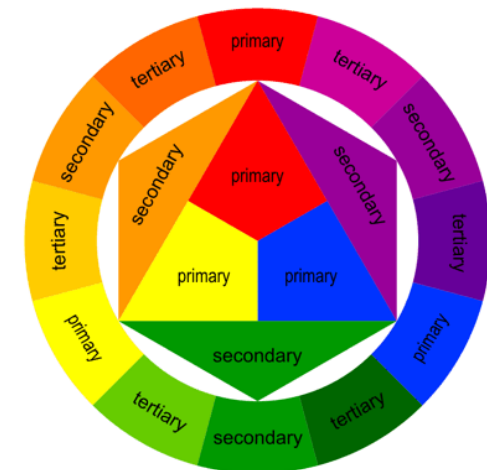


Step 2: Make and design their own template for a tessellated shape.





Step 3: Once pupils have their tessellated shape, look at the colours. Complimentary and clashing colours using the colour wheel and a variety of mediums (felt, pencil crayons, wax, pastels, chalks) and put this into sketchbooks.



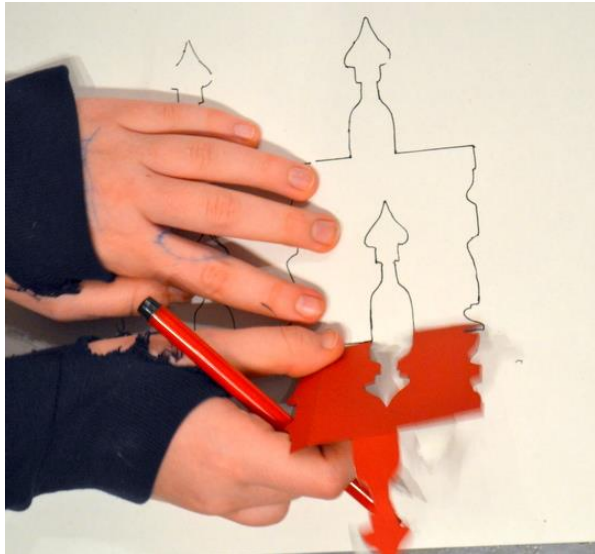
Step 4: Explore working in colour and making patterns which fit together over and over again by using the “Making Tessellated Designs” resource. <https://www.accessart.org.uk/make-tessellated-design/> This activity links really well with maths. Begin by asking them to invent a shape. Push them further by asking them to look at an object and try to create a shape inspired by it.

Use the project to explore colour. What happens when they make a tessellated design using complimentary colours? How many colours do they need? How does the design change if they use cold colours, or warm colours?

Use sketchbooks to test colours and refine tessellation design, and then make final outcomes on larger sheets of cartridge or sugar paper.

Explore Louise Despont

Step 3: Present, talk, share and celebrate.



<https://www.accessart.org.uk/crit/>

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

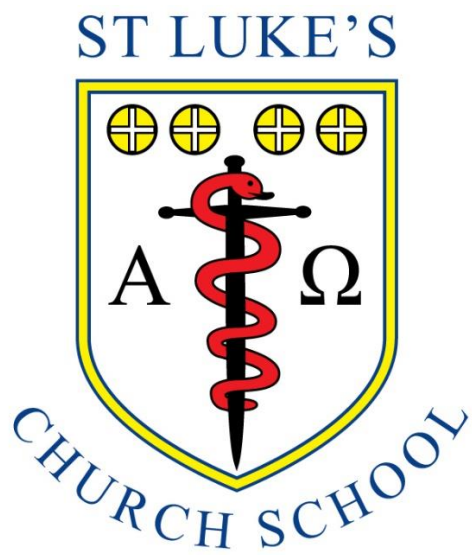
End the pathway by taking time to appreciate the developmental stages and the final outcomes in a clear space. Invite children to display the work in a way that best suits the project, have open sketchbooks. Use the “Crit in the Classroom” resource to help you.

Have children use tablets or cameras to take photographs of the work.

Encourage children to reflect upon all stages of the journey, and reference the artists studied.



	<u>Outcome</u> Tesselated artwork using a variety of mediums, complimentary and clashing, warm and cold colours.
	Artist Focus: Main: Andy Gilmore, Shaheen Ahmed, , Louise Despont
	<u>Medium:</u> Paper, pens & paint
Approved Resources	Access Art



Art Curriculum

Year 1 to Year 6

Spring 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
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Drawing & Sketchbook

Surface & Colour

3D Work

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## Reception

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

<b>Year 1 Term Spring 2</b>	<b>Focus of Study: Printmaking</b>
<b>NC Objectives</b>	<b>Key Knowledge Content</b>
<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 use a range of materials creatively to design and make products</li> <li>to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination</li> <li>to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space</li> <li>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.</li> </ul>	<p><u>Context of Study</u></p>  <p>Explore simple ways to make a print. Use line, shape, colour and texture to explore pattern, sequencing and symmetry. This unit invites children to explore the world about them as a way to begin to understand the concept of “print”.</p> <p>Children use their own bodies, then things they collect around them, to create a variety of prints. They use their hands and feet to make prints, and they take rubbings of textures from the environment around them. They make “plates” by making impressions in plasticine, and then by using printing foam.</p> <p>They explore how they can build up images by creating multiples, and use line, shape, colour and texture to explore pattern, sequencing and symmetry.</p> <p><u>Knowledge content</u></p> <ul style="list-style-type: none"> <li>To know that we can make a ‘plate’ from which to ‘print’.</li> <li>To know that there is a relationship between plate and print e.g. negative/positive</li> <li>To know that we can use print to create ‘multiples’.</li> <li>To know that we can explore line, shape, colour and texture to explore pattern, sequence, symmetry and intention</li> </ul>



Hands, feet and flowers: <https://www.accessart.org.uk/hands-feet-and-flowers/>

Begin an exploration of printmaking using the “Hand, Feet and Flowers” resource to explore other ways of printing patterns using our bodies. This activity can work outdoors on a large scale but can also work well on tables in small groups.

Through this activity pupils directly experience what it means to make a “print”, discover how much paint they need and how much pressure they might apply. Children can use primary paint colours, start using the names of the colours, and they can also use ready mixed paint in other colours.

In this resource, pupils overlay their printed imagery with drawn imagery based upon flowers. You can choose if you proceed to this second activity, or if you prefer to leave the work as prints only, or if you wish to apply another theme or focus, i.e. draw hands, insects, etc.

Taking Rubbings & Making Compositions: <https://www.accessart.org.uk/three-taking-rubbings-and-making-compositions/>



This week focus upon how you can make prints by rubbing dry materials such as wax crayon or pencil crayon, over textured objects.

Encourage children to “think like an explorer” and venture into the classroom and playground to collect textures and objects which they can take rubbings from. Make sure children take rubbings from things around them like the ground, as well as from things which you can lift up and bring back to the classroom, like leaves.

Invite children to use the rubbings to make a composition, working in a sketchbook or on large sheets. Adapt the “Taking Rubbings & Making Compositions” Resource.

#### Exploring Relief Printing

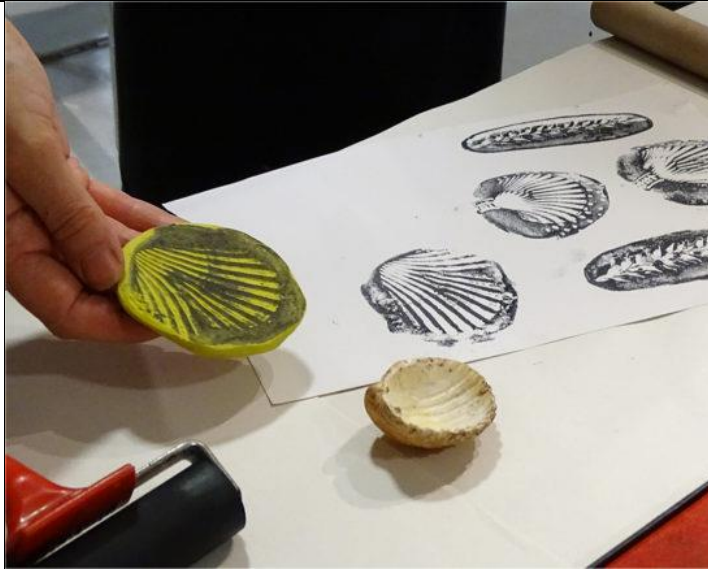
Over the next few weeks, explore the following printing methods, continuing as far into the exploration as pupils are able.

Give pupils plenty of time for discovery, experimentation and practice.

As pupils travel further along the journey they will learn new skills and discover more about how to use their prints to explore pattern and intention.

Explore how plasticine can be used to print <https://www.accessart.org.uk/teachers-play-with-plasticine-to-make-prints-in-the-education-room-at-the-fitzwilliam-museum-cambridge/>





Use the “Printing with Plasticine” resource to further explore how we can use the things we find around us to create impressions in plasticine which we can then print from.

Collect shells, feathers, leaves, twigs, string, coins, lego etc, and invite the children to explore what happens when we push them into plasticine. What kinds of marks does each object leave in the plasticine?

Using ink pads with which to print means the plasticine will pick up even fine detail.

Once children have created a number of “prints” they can cut them out and stick them in their sketchbooks.

Observational drawing: <https://www.accessart.org.uk/continuous-line-drawing-exercise/>




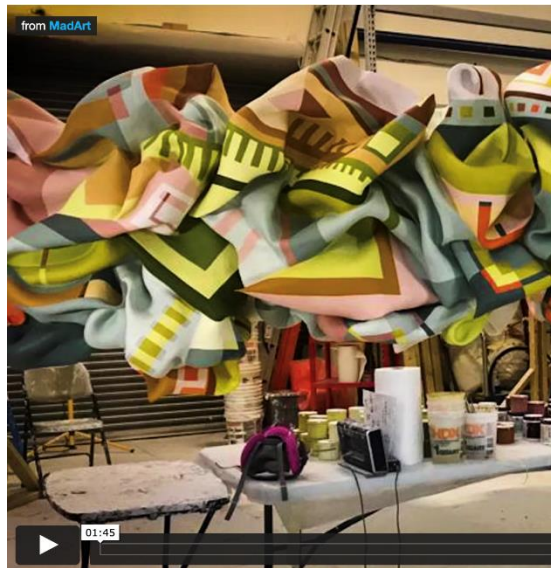
Support the creation of prints with close observation and careful drawing using the “Continuous Line Drawing Exercise”. Invite pupils to use a subject matter which informs the creation of prints, and work in sketchbooks.

Share and celebrate outcomes: <https://www.accessart.org.uk/crit/>



	<p>Invite children to display the work in a clear space on tables or on the wall. Encourage positive language and a celebration of all their hard work! Recap with children about the exploration – where they started, what they discovered and what they enjoyed.</p> <p>If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.</p>
	Artists:
	Outcome: Prints
	<u>Medium:</u> Paper, printing ink, plasticine,
Approved Resources	Access Art

Year 2 Term Spring 2	Focus of Study: Expressive Painting
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 use a range of materials creatively to design and make products</li> <li>• to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination</li> <li>• to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space</li> </ul> <p>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>	<p>Context of study</p> <p>In this unit children are introduced to the idea that they can use paint in an exploratory way. The pathway starts with an introduction to artists who use paint and colour to create exciting gestural and abstract work. Children explore primary colours and secondary colours through expressive mark making, connecting colour, mark making and texture (of paint) through abstract work. Pupils then explore the brush work of two old masters when we focus in on details of paintings to understand how they built the work. Pupils then go on to draw from a colourful still life, finally making expressive and gestural paintings with acrylic paint. Sketchbooks are used throughout to record, experiment and reflect. See examples below:</p> 
	<p>Knowledge Content</p> <ul style="list-style-type: none"> <li>• To know that artists sometimes use loose, gestural brush marks to create expressive painting.</li> <li>• To know that expressive painting can be realistic or not realistic (abstract)</li> <li>• To know that sometimes artists use colour in an exploratory way</li> <li>• To know that we can enjoy and respond to the way paint and exist on the page.</li> </ul>



Begin the exploration by introducing children to the work of Marela Zacarías and Charlie French.



<https://www.accessart.org.uk/talking-points-marela-zacarias/>  
<https://www.accessart.org.uk/talking-points-charlie-french/>

Use the “Talking Points: Marela Zacarías” resource and the “Talking Points: Charlie French” resource. Use the questions on the resources to help guide a class discussion to explore the different ways artists might use colour and mark making to make art.

Have sketchbooks open and make time during the exploration for “Making Visual Notes”

<https://www.accessart.org.uk/visual-notes/>

They might for example use colour to note down the colours in the artist’s work, or try to copy the kinds of marks the artists use in their work.

Expressive Painting & Colour Mixing

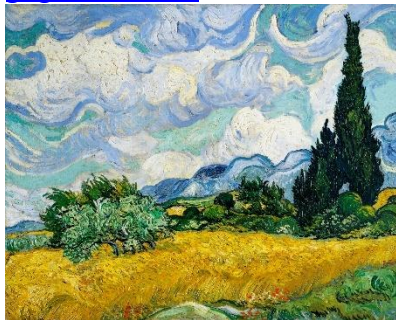


<https://www.accessart.org.uk/expressive-painting-colour-mixing/>

Use the “Expressive Painting and Colour Mixing” resource to explore primary and secondary colours and mark making.

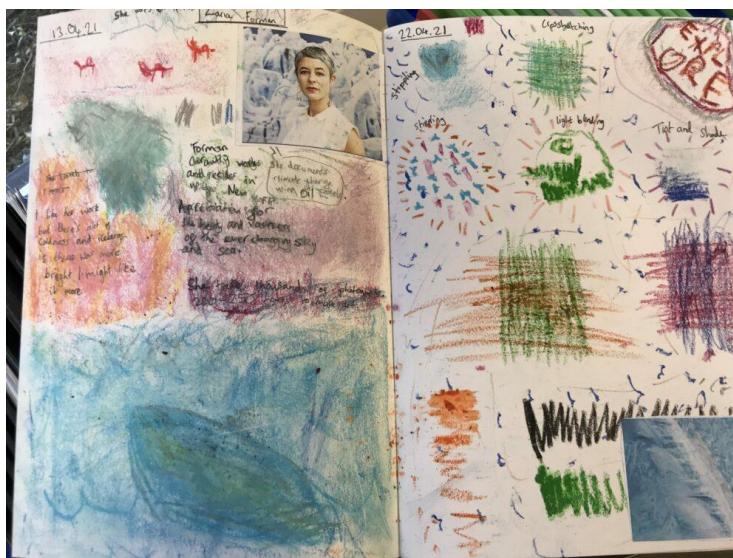
The resource explains how to explore on paper and then transfer to sketchbooks as a way of consolidating learning and reflecting.

Brush Work of Van Gogh & Cezanne: <https://www.accessart.org.uk/talking-points-brush-work-of-van-gogh-cezanne/>



Use the “Talking Points: Brush Work of Van Gogh & Cezanne” resource to enable an exploration of the way the artists used thick paint and loose brushwork to create expressive work.





<https://www.accessart.org.uk/visual-notes/>

Use sketchbooks for “Making Visual Notes”. For example make time for the pupils to use similar brush marks in their sketchbooks, or invite pupils to try to capture the colours in Cezanne’s work.

Invite children to create their own mark making tools. Take inspiration from the “Experimental Mark Making Tools” resource. <https://www.accessart.org.uk/experimental-mark-making-tools/>

Gestural mark making with paint: <https://www.accessart.org.uk/gestural-mark-making-with-acrylic-paint/>





Use the “Gestural Mark Making with Acrylic” (specifically Part three – watch the videos) resource to enable an exploration of making gestural and expressive paintings. Children begin by working from a still life of colour and form, and progress to making abstract paintings.

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 hard work.

## Art Self Evaluation Sheet

## Art - Peer Evaluation Sheet

A sketch of my collage

What went well

A sketch of my peer's collage

What I like about my peer's work

What didn't go well

What would I change

What I think my peer could improve  
on

Next time, I think my peer should...

Invite pupils 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 hard work.

Artist: Marela Zacarías, Vincent Van Gogh, Charlie French

Medium: Paint, paper, paint brushes, sticks

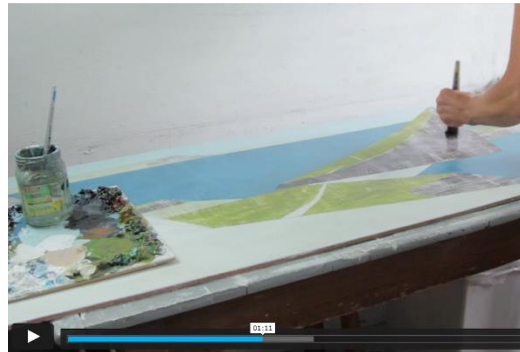
Approved Resources

Access Art

Year 5 Term Spring 2	Focus of Study: Land And City Scapes
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 children are introduced to the idea that artists don't just work in studios – instead they get out into the world and draw and paint from life, inspired by the land and city scapes where they live. Pupils also see how artists use their creative freedom to explore ways of working which involve different materials and media.</p> <p>Pupils extend and adapt existing sketchbooks so that they can make drawings/paintings at different scales and ratios. They are enabled to take creative risks, explore and experiment, without the pressure of having to “produce” an end result.</p> <p>Pupils are given the freedom to use mixed medium in ways which suit them and their subject matter.</p>
	<p>Knowledge Content</p> <ul style="list-style-type: none"> <li>To know that artists use a variety of media often combining it in inventive ways, to capture the energy and spirit of land or city scapes.</li> <li>To know that artists often work outside so that all their senses can be used to inform the work.</li> <li>To know that artists we are able to experiment with materials, combining them to see what happens. We can feel free and safe to take creative risks, without fear of getting things “wrong”.</li> <li>To know we can share our artistic discoveries with, and be inspired by each other.</li> <li>To know we can use sketchbooks to focus this exploration and we do not always need to create an “an end result” – sometimes the exploratory journey is more than enough.</li> </ul>

This pathway aims to introduce pupils to working in mixed media to create land or city scapes with energy and a sense of place. This pathway is about experimenting and exploring. The emphasis is on creative risk taking and discovery. Children are encouraged to explore the format and composition of their work, and explore lots of media combinations through exploratory work.

Vanessa Gardiner & The Shoreditch Sketcher: <https://www.accessart.org.uk/talking-points-vanessa-gardiner/>

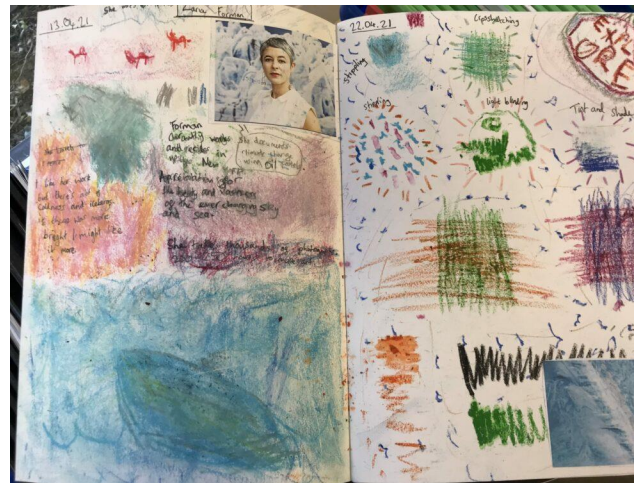


Use the “Talking Points: Vanessa Gardiner” resource to introduce pupils to an artist that takes her inspiration from the landscape.

Compare and contrast Vanessa with the Shoreditch Sketcher via “Talking Points: The Shoreditch Sketcher” resource. <https://www.accessart.org.uk/talking-points-shoreditch-sketcher/>



Use “Making Visual Notes” to help pupils record and reflect on the artists’ work, and identify the things which might be of interest in their own work. <https://www.accessart.org.uk/visual-notes/>



Sketchbook Places & Spaces: <https://www.accessart.org.uk/making-spaces-and-places/>



Extend the sketchbooks to add pages of different sizes and ratios. Make some pages which are long and thin and can fold back into the book accordion style. Make other pages fat and wide. Encourage pupils to think creatively about how they can extend their sketchbook ready for the next few weeks.

Be inspired by Kittie Jones: <https://www.accessart.org.uk/talking-points-kittie-jones/>



Use the “Talking Points: Kittie Jones” resource to be inspired by how the artist combines different media in their work to capture the energy and spirit of place.

Again use the [“Making Visual Notes”](#) resource to get pupils to think about the chosen artists approach approach in sketchbooks.

Exploring Mixed Media





With the emphasis on exploration and experimentation, ensure pupils work in sketchbooks, or if it feels right towards the end of the project on larger sheets of paper, to discover how they can use different combinations of media to capture the energy and spirit of place.

<https://www.accessart.org.uk/mixed-media-landscape-challenges/>

Use the “Mixed Media Landscape Challenges” resource to inspire and enable their exploration. Allow children to take their time and give them the space to explore as many of the challenges as feels right. Structure the challenges so all pupils do the same challenge at the same time. Pupils may be able to draw outside in the school grounds. Try to work outside for at least one session, but if this is not possible or you wish to draw from a different kind of land or city scape then pupils can draw from image or film. You may like to use the resources below as source imagery – or find your own.

<https://www.accessart.org.uk/drawing-source-material-drone-footage/>

<https://www.accessart.org.uk/drawing-source-material-drone-footage-natural-landscape/>

Introduction to watercolour: <https://www.accessart.org.uk/introduction-to-watercolour/>

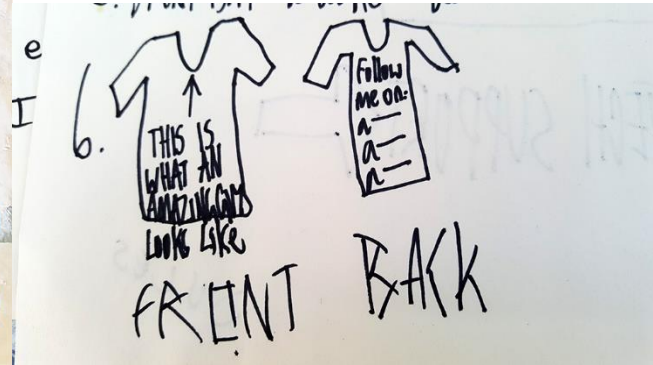




	<p>Use the “<a href="#">Introduction to Watercolour</a>” resource to steer pupils towards a final outcome using watercolour.</p> <p>Share, Reflect &amp; Discuss</p> <p>Time to see the work which has been made, talk about intention and outcome.</p> <p>Display the work in a clear space, with sketchbooks open on desks – encouraging pupils to carefully and respectfully look in each others books. Walk around the work as if you were in a gallery. Give the work the respect it deserves. Remind the children of their hard work.</p> <p>If you have class cameras or tablets, invite the children to document their work and upload to SeeSaw.</p>
	Artist: Vanessa Gardiner, Shoreditch Sketcher, Kittie Jones.
	Medium: Paint, paper, paint brushes, sticks
Approved Resources	Access Art

Year 6 Term Spring 2	Focus of Study: Activism
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>	<p>Context of study</p> <p>In this pathway children are introduced to the idea that they can use art as a way of sharing their passions and interests with their peers and community. We start by introducing pupils to artists who are activists, and then we go on to help pupils identify and voice the things they care about as individuals. There is then a choice of projects: the class can either make posters or zines, using using collage, print and drawing.</p>

- 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]
- about great artists, architects and designers in history.



#### Knowledge Content:

- To know that artists can use art as a way to express their opinions, using their skills to speak for sectors of society.
- To know that artists acting as activists often use print because it allows them to duplicate and distribute their message.

- To know that a carefully chosen image can be a powerful way to communicate as it is direct and crosses boundaries of language.
- To know that art as activism allows us to come together.

## Knowledge Content

### The relationship between print & activism

Begin by introducing pupils to the idea that art can be used to express the opinions of artists, who in turn speak for sectors of society. Artists can be activists, and many artists choose print as a way to make their art, as it allows them to reproduce their artwork so that it can reach many people.

Luba Lukova <https://www.accessart.org.uk/talking-points-luba-lukova/>



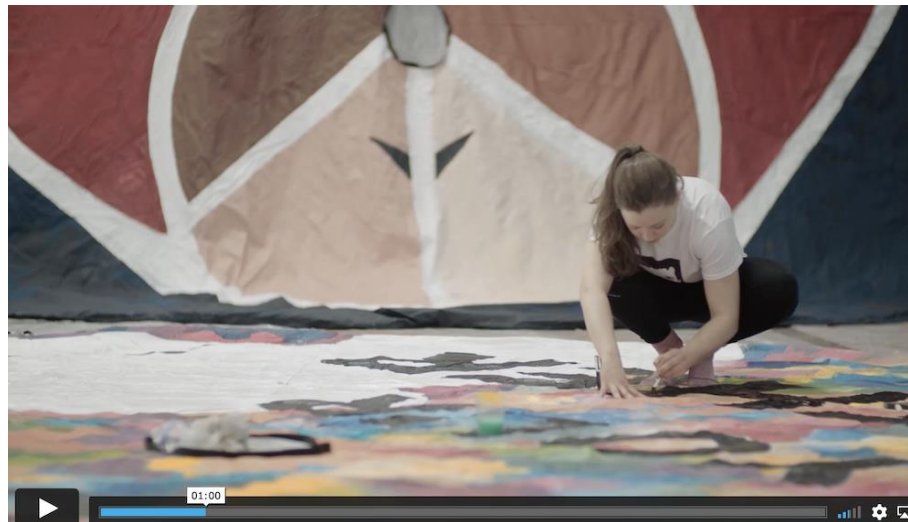
Use “Talking Points: Luba Lukova” to explore a designer who uses posters as a way to address injustice in the world. Use the questions at the bottom of the resource to help guide a discussion about the artists approach.

Faith Ringgold <https://www.accessart.org.uk/talking-points-faith-ringgold/>



Use “Talking Points: Faith Ringgold” resource to explore an artist who makes painted quilts to communicate personal narratives, history and politics. Use the questions at the bottom of the resource to help guide a discussion about the artists approach.

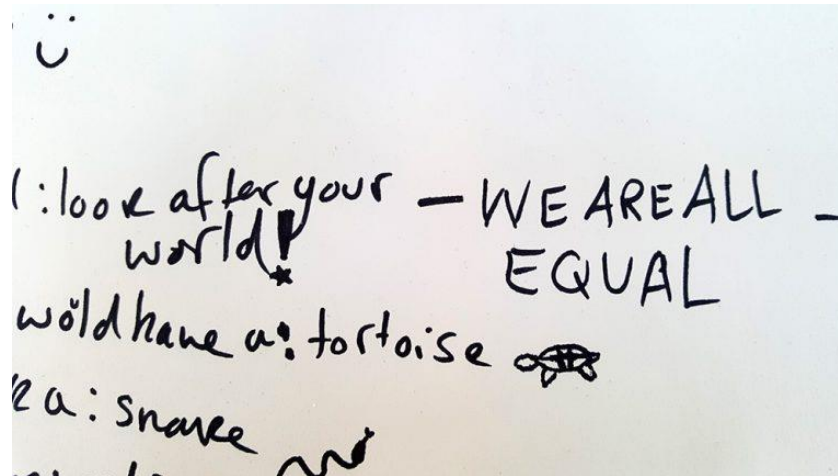
Kate DeCiccio





Use “Talking Points: Kate DeCiccio” to explore how posters can be used to communicate important messages within different communities.

What do YOU Care About? <http://www.accessart.org.uk/find-your-message/>



Ask pupils to consider what they care about. What is their message to the world? Sometimes it can be hard to find the right words, or be brave enough to say them outloud.

The “Find Your Message” resource will help pupils to find their passion and their message, and enable them to communicate it in their own way.

Work in sketchbooks or on large sheets of paper. Work alone or in small groups of people you trust.

This activity will encourage children to start exploring who they really are, before they take their next steps to secondary school.

Find your focus:

For this unit pupils will make posters about something they care about.

Look at the work of Shepard Fairey: <https://www.accessart.org.uk/talking-points-shepard-fairey/>



Pupils will create a poster inspired by Shepard Fairey using a collaging technique (<https://www.accessart.org.uk/teenagers-make-propaganda-art-inspired-by-shepard-fairey/>) . They will go on to create their poster design, through stencil and collage. Invite pupils to print selections of newspaper, old wallpaper as the basis for their prints to provide a textured surface. They will layer these items and use them to create their own stencils.



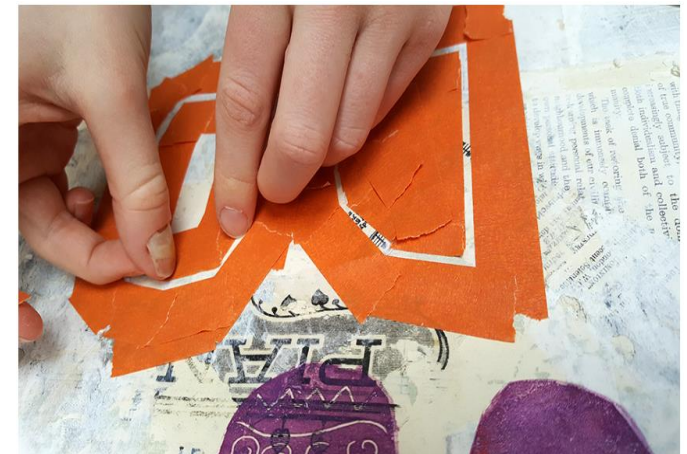


Step 1: Cut and tear pieces and stick them down with PVA glue. Use a thin layer of paint in varying degrees of thickness to unify the whole sheet.



Step 2: Cut with scissors a stencil from newsprint. Newsprint will provide the best print as it is thin. Check the newsprints are appropriate for pupils.

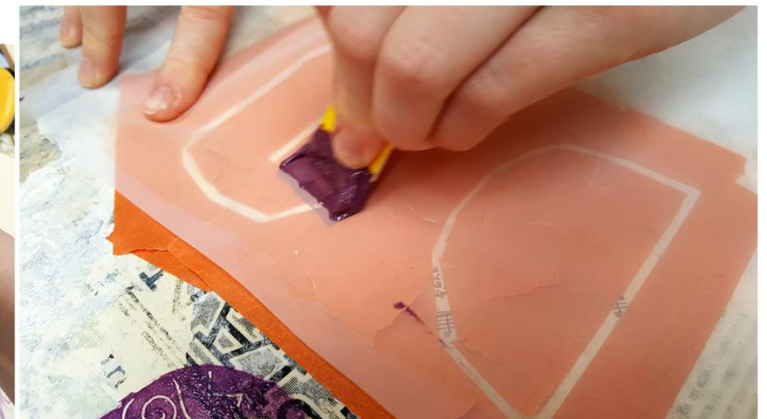




Step 3: Lay the stencil over the surface to be printed on. Take a sheet of card and lay it over the surface. Use a small piece of thick card as a squeegee to make your print. Make sure the card has a straight edge, otherwise the print will not be even. Hold the card with your non-dominant hand and angle the card so that you can pull the paint through the mesh. Work in one direction only (towards you). Press down so that the mesh

does not move. Make sure you squeegee the ink through all parts of the stencil.

Step 4: Carefully lift the mesh and stencil off the printed surface. Make sure you lift the mesh and stencil as one. Lift in one go and away from the printed surface, so that any spare ink does not touch the surface.



Step 5: Whilst the printing ink was still wet on the textured surface, some pupil chose to use tools to scratch into the inked surface.





Step 6: We use screwed up newsprint to create texture in wet printing ink to create a more textured surface...

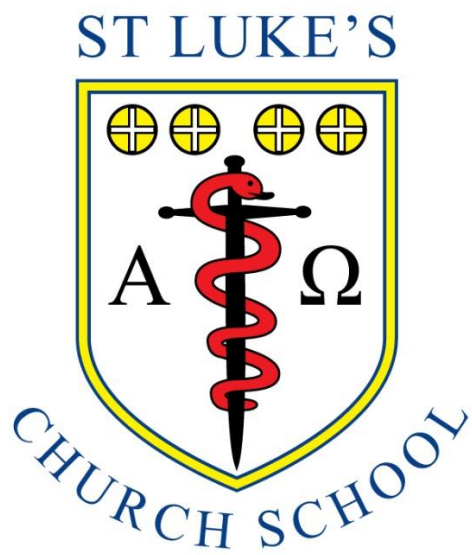


Artist: Shepard-Fairey

Medium: Paper, pen, paint

Approved Resources

Access Art



Art Curriculum

Year 1 to Year 6

Summer 1

## 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		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 1 Term Summer 1	Focus of Study: Playful 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"> <li>• to use a range of materials creatively to design and make products</li> <li>• to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination</li> <li>• to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space</li> <li>• 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.</li> </ul>	<p><u>Context of Study</u></p> <p>In this unit children are introduced to what sculpture can be, and invited to explore the work of other sculptors whilst taking a playful and inventive approach to making their own sculptures. This is the first unit focused on 3D work and references sculpture and transformation.</p> <p>The unit encourages children to start voicing their response to sculptural artworks, including their own, and to give them time and space to explore properties of materials, and what happens when you join one or more materials together to construct new forms.</p> <p><u>Knowledge Content</u></p> <ul style="list-style-type: none"> <li>• That when we make art in 3 dimensions it is often called Sculpture.</li> <li>• That we can generate ideas through playful exploration.</li> <li>• That we can build understanding of the properties of materials through manipulation.</li> <li>• That making sculpture is a partnership between materials, ideas, hands and tools.</li> <li>• That we can reflect upon our intention when we see our ideas made physical.</li> </ul>
	<p>Introduce the idea of sculpture, using the video (or click <a href="#">here</a>)</p> <p><a href="https://vimeo.com/677767826?embedded=true&amp;source=vimeo_logo&amp;owner=9888868">https://vimeo.com/677767826?embedded=true&amp;source=vimeo_logo&amp;owner=9888868</a></p> <p>Use the <a href="#">“What Is Sculpture?”</a> resource to introduce children to the idea that when we make art in 3 dimensions it is often called Sculpture. Look at the work of Jeanne-Claude.</p> <div data-bbox="775 1090 1037 1449" data-label="Image"> </div> <p><b>Enable Children to Be Curious &amp; Articulate</b></p> <p>Use the video above and image as a starting point to talk about Sculpture made by Sculptors.</p>

Use the artworks and questions on the “[Talking Points: Introduction to Sculpture](#)” to help children explore sculpture made by other artists.

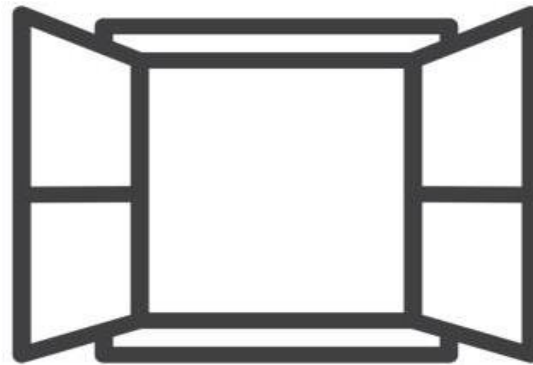
### Work in Sketchbooks - Show Me What You See

Encourage close and slow looking by talking as they draw – use your voice to attract their attention to qualities of the image. Watch the video of the ‘Show me what you see technique’ and read information on it ahead of lesson:

[https://vimeo.com/708964526?embedded=true&source=vimeo\\_logo&owner=9888868](https://vimeo.com/708964526?embedded=true&source=vimeo_logo&owner=9888868)

<https://www.accessart.org.uk/show-me-what-you-see-method/>

An effective strategy is using a window cut-out to help children focus on a certain area of the picture. Pupils keep it there and recreate what they see.



By the end of the session sketchbooks should be full of pupil’s interpretations of different

Invite pupils to make drawings of the sculptures using the resource above. Create drawings in sketchbooks inspired by the videos and images using the show me what you see technique



Remember that children are using drawing as a way of collecting information and adding their own thoughts. They can also add words etc (no need for sentences).

Remember there is no need/requirement to add learning objectives to sketchbooks or to mark the pages in any way.

## Making Prompt Cards

Time to let the children explore materials and tools and connect hand, heart and head. Before you introduce children to this activity, watch "[Design through Making](#)".



In this warm up session, introduce children to "[The AccessArt Making Prompt Cards](#)" (or click [here](#)). Use a wide range of materials and invite them to make in a playful way without a predefined outcome in mind.

Openly invite the children to explore the materials without "knowing" what they will make ("We are going to be explorers and inventors..."). This comes easy to young children and we tend to grow out of it as we get older – but it's an important skill to acknowledge and retain.

## Construction Materials to collect:

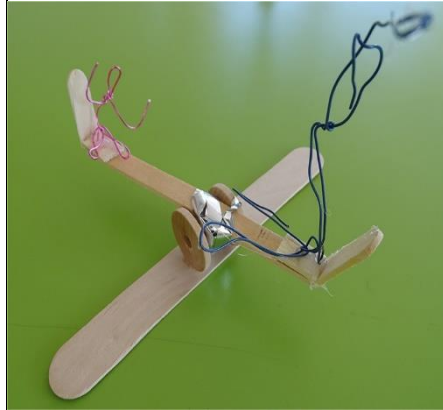
- Recycled Card & Paper
- Paper Fasteners
- Elastic Bands
- String/Wool/Ribbons etc
- Fabrics
- Pipe cleaners
- Straws
- Elastic bands
- Lollysticks, Matchsticks

Please note this is a general list of construction materials. Collect your own materials, use scrap stores and ask parents to donate. Recycle. Think in terms of what might be useful. It might be helpful to split (in your head) materials into those which can help fasten (like string, elastic bands, wire etc) and those which help build (like cardboard) though there will be overlap.

At the end of the session, tidy the room and clear a space to show the "sculptures" made. Remember these are just "doodles" of materials – and are the first stage in exploring the properties of materials, and how we can connect and combine to make new objects.

Ask the children to try to guess the prompt card used, and to talk about the sculptures as a class.

### Make your sculpture



The resources below share the aim of enabling children to explore materials, simple tools and their ideas, with plenty of freedom to play and invent.

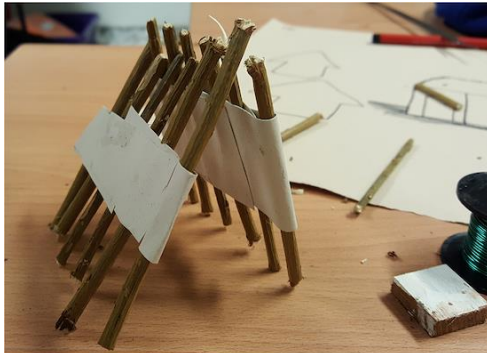


Give children plenty of time and space to explore, take creative risks, discover and share, without working towards a predefined outcome. Encourage and celebrate individuality.

Have sketchbooks open on tables and encourage children to make notes (whatever form they take), and record and reflect.

‘Creativity medals’ - Jan Miller is an Art and Design Technology teacher and magazine editor with 25 years’ experience. Invite children to create imaginative and unique “[Creativity Medals](#)” using recycled materials.

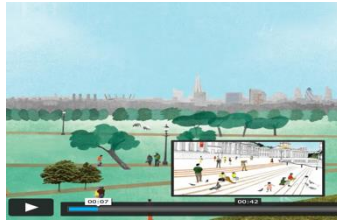


	<p>Presenting, Talking, Sharing, Documenting &amp; Celebrating</p> <p>Time to see the work which has been made, talk about intention and outcome.  Invite children to display the work in a clear space, and walk around the work as if they are in a gallery.  Give the work the respect it deserves. Remind the children of their hardwork.</p> <p>Use the tablets in class to invite the children to document their work on SeeSaw. Think about how the work is lit and what it is displayed on. Encourage them to feel able to change the background, turn the sculpture around etc. <a href="#">Explore how children can take high quality photographs of 3d artwork with this resource</a>.</p> <p><a href="#">Use the resource here to help you run a class “crit” to finish the project.</a></p>
	Artists: Jeanne-Claude
	Outcome:
	<p><u>Medium:</u></p> <p>Construction materials (card, paper, wood, wire, string, fabric (recommending recycled and found objects). Ask your class to bring in cardboard cereal boxes, cartons etc.</p>
Approved Resources	Access Art

Year 2 Summer 1	Focus of Study: Be An Architect
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 use a range of materials creatively to design and make products</li> <li>• to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination</li> <li>• to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space</li> </ul> <p>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>	<p><b>Context of study</b> Exploring architecture and creating architectural models – this is the second 3D work unit the children will study. Pupils will previously have learnt about the concept of sculpture being 3D in a free, explorative way that captures their imagination with no pre-defined outcome. In Year 3 they will use clay to create their own structure. The Year 2 unit is a pre-cursor to this. This unit will be more closely focused and gives pupils the opportunity to explore architecture. We start with an exploration of architects and some of the ways they work, and pupils then go on to create their own architectural model. The unit can be adapted so that the pupils make architecture which relates to their own environment, a chosen brief, or in response to another culture, country or era.</p> <p><b>Knowledge Content</b></p> <ul style="list-style-type: none"> <li>• That architects design buildings and other structures which relate to our bodies and which enhance our environment.</li> <li>• That architects take inspiration from the environment their building will exist in, and from the people they will serve, to design exciting structures.</li> <li>• That we can use drawing as a way to help us process and understand other people's work.</li> <li>• That we can use digital tools such as drones and film to inspire us.</li> <li>• That we can use our imaginations to make architectural models to explore how we might design buildings relating to a particular need or stimulus.</li> <li>• That we can use "Design Through Making" (some call it Make First) as a way to connect our imagination, hands and materials.</li> </ul> <p><b>Examples of outcomes:</b></p> <div data-bbox="790 1082 1274 1437">  </div> <div data-bbox="1308 1082 1711 1437">  </div> <div data-bbox="1727 1082 2123 1437">  </div>



## What is architecture?



Use the [“Talking Points: Thinking about Architecture”](#) resource to begin an exploration of architecture.

Create a conversation around more well known architecture and architecture in your local environment. What are the landmarks in your area – old or new?

## Sketchbooks

Invite children to work in sketchbooks. Use the [“Drawing Source Material: Exploring Architecture”](#) resource to inspire drawings using the pupil’s chosen drawing medium. We suggest using a handwriting pen, and challenging the pupils to make several drawings – perhaps taking no longer than 5 or 10 minutes each. Guide the children with your voice during the drawing session to the things you would like them to notice.



## Architect focus: Hundertwasser



Use the [“Talking Points: Hundertwasser the Architect”](#) resource to introduce pupils to the work of an architect.

## Show Me What You See

Use the images and videos to frame a discussion around his work and enable the pupils to articulate their response. Use sketchbooks and the [“Show Me What You See”](#) method to help pupils with [“Making Visual Notes”](#) about what they see and think. They might use pen, pencil, coloured crayons, felt tips, to gather information and collect ideas as they see the images on the whiteboard. Make sure any notes they write can be single words (i.e. they don’t have to write full sentences).

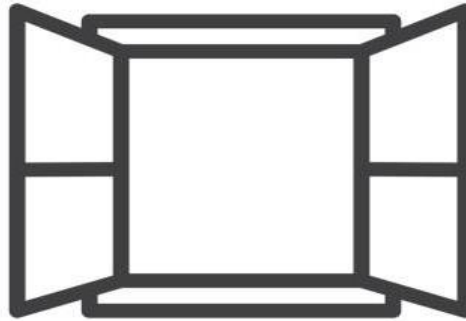


Encourage close and slow looking by talking as they draw – use your voice to attract their attention to qualities of the image. Watch the video of the ‘Show me what you see technique’ and read information on it ahead of lesson:

[https://vimeo.com/708964526?embedded=true&source=vimeo\\_logo&owner=9888868](https://vimeo.com/708964526?embedded=true&source=vimeo_logo&owner=9888868)

<https://www.accessart.org.uk/show-me-what-you-see-method/>

An effective strategy is using a window cut-out to help children focus on a certain area of the picture. Pupils keep it there and recreate what they see.



Try the same exercise using different materials, i.e. handwriting pen, ink and nib, pastel, watercolour...

By the end of the session sketchbooks should be full of pupil’s interpretations of different elements (shapes, lines etc) from the paintings.

#### Making Architecture



Use the [“Be An Architect”](#) resource to enable pupils to create their own architectural inventions.

Provide plenty of materials and try to use the [“Design Through Making”](#) approach.

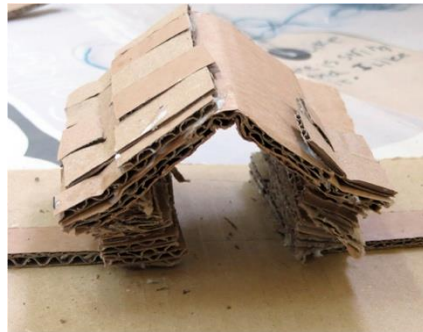
Take your time with the making and give children time to start to understand what different materials can do for them, and how they can manipulate materials and fasten them together. Remember children are not making pieces of architecture “in the style of” an artist or architect. Instead, they are making their own work, though they will have their minds opened by looking at the work of other creative practitioners.

Encourage children to be inventive about what kinds of shapes and structure they use and which three dimensional forms they want to create. How will their pieces of architect stand? What is their purpose? Who are they for?



Encourage the use of colour/coloured materials to further develop the pieces, and have sketchbooks open on desks and encourage children to reference them and add to them.

Present, reflect, review



Clean a space and present the finished architectural models next to the sketchbooks. Give all work the space it deserves and encourage children to walk around as if they were in a gallery – discussing the work with their partners before coming together as a class. Use the [“Class Crit”](#) resource to help.

Artist: Hundertwasser

Medium: Construction Materials

Approved Resources

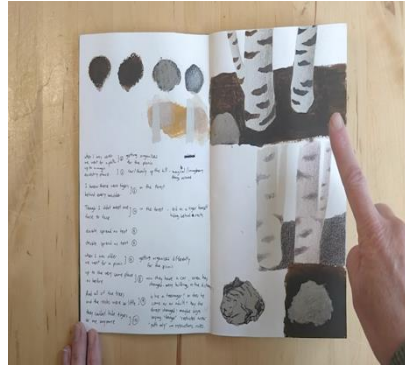
Access Art

Year 3 Summer 1	Focus of Study: Stories Through Drawing & 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"> <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><b>Context of study</b></p> <p>Explore how artists are inspired by other art forms – in this case how we make sculpture inspired by literature and film. This is the third 3D work unit pupils will study and the second that consolidates sculpture work from Year 1. Previously they studied architecture and will be consolidating their knowledge of sculpture from Year 1.</p> <p>In this unit children are enabled to make sculptural equivalents of characters from film and literature. The unit begins with an introduction to the work of artists who use their sketchbooks to help them make the transition from words/film to image/object. Pupils then use their own sketchbooks to explore their response to the original stimulus, and then go on to develop and make a sculptural character. The unit can be adapted to which ever books/films being studied in class.</p> <p><b>Examples of sculpture outcomes:</b></p> <div data-bbox="786 686 1249 1013"> </div> <div data-bbox="1254 686 1648 1013"> </div> <div data-bbox="1653 686 2083 1013"> </div> <p>Alfie from Roald Dahl's Esio trot by Louis, year 3.      The BFG      Earth Worm</p>
	<p><b>Knowledge Content</b></p> <ul style="list-style-type: none"> <li>That we can take inspiration from other artforms such as film and literature and make work in 3 dimensions in response.</li> <li>That through making work in another medium we can make the work our own, re-interpreting and re-inventing.</li> <li>That we can explore character, narrative and context and create objects (sculptures) which convey these qualities through their form, texture, material, construction, and colour.</li> </ul>

This unit introduces children to the idea that we can use literature and film to inspire our making, and that through making we can retell / re-invent stories.

Be inspired by artists and illustrators

Sketchbook Work:



Introduce the Illustrator Inbal leitner and hear how she used a sketchbook to develop characters and artwork inspired by a poem through the [“My Tiger Sketchbook”](#) resource.

Use the [“Rosie Hurley: Esio Trot”](#) resource to see how Rosie made a whole 3D set inspired by Roald Dahl’s book, and how she used sketchbooks to help develop and refine her ideas.

Use sketchbooks for [“Making Visual Notes”](#) about techniques and ideas which seem important to the class.

Using Quentin Blake’s Drawings as Inspiration!

Use the [“Inspired by Quentin Blake’s Drawings”](#) resource to try three simple exercises to help children draw from life, and explore how we might use exaggeration as a tool to help us convey *the intention* of our drawing.



Begin Making

Choose a piece of literature or poem and take inspiration from one or more of the making resources below.

Remember to use sketchbooks throughout, reminding children of the way Inbal Leitner and Rosie Hurley used their sketchbooks.

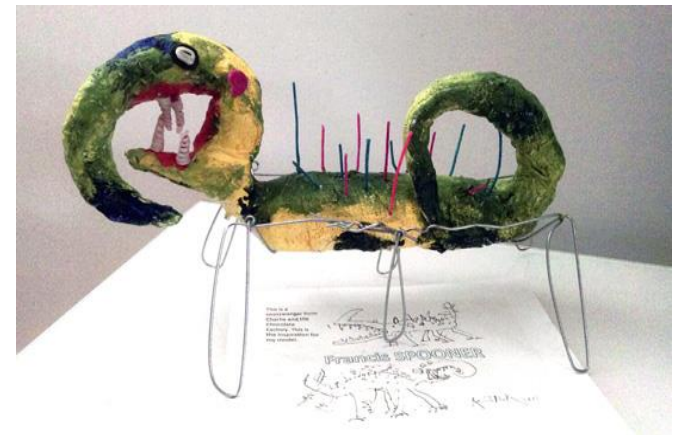
Use the "[Play and Explore: The Ingredients and Elements of the Poem](#)" resource to help support children translate text into imagery.

### Clay Characters

Use the "[Make a Roald Dahl Character](#)" resource to make a 3d sculptural character. Below are some characters inspired by Roald Dahl. We will be using air-dry clay which will then be painted.



**BFG**



**Snozzwanger**





**James & The Giant Peach**



**Earth Worm**



**Enormous crocodile**



**Elliot**

Share and Celebrate the Outcomes

Clear the space and display all work including sketchbooks so that pupils and teachers can appreciate the work

Clean a space and present the finished sculpture next to the sketchbooks. Give all work the space it deserves and encourage children to walk around as if they were in a gallery – discussing the work with their partners before coming together as a class. Use the [“Class Crit”](#) resource to help.

Artist: Quentin Blake

Medium: Paper, Drawing Materials, Modelling clay, ready mixed paint, brushes, tray

Approved Resources

Access Art

Year 4 Summer 1	Focus of Study: The Art of Display
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><b>Context of study</b></p> <p>Explore how the way we display our work can affect the way it is seen. This is the fourth 3D work unit pupils will have completed. Previously, in Year 3, they used clay to create a sculpture inspired by Roald Dahl. In this pathway children begin to think about two very important aspects of making art: context and presentation.</p> <p>When we make art that others will see, it's important that we understand how we present the work will influence the way people see the work. This unit presents an opportunity for pupils to discover and question the role of the "plinth" in sculpture.</p> <p>Children explore how other artists use the idea of "plinth" to make work. There are then three choices of project. The 1st explores how we can present found objects to re-see them as sculpture, making a mini gallery. In the 2nd project children make sculptures of themselves, putting a version of themselves on a plinth, and in the 3rd children plan an artwork or performance for a fictional plinth in their school.</p> <p><b>Knowledge Content:</b></p> <ul style="list-style-type: none"> <li>That artists think carefully not just about <b>what</b> they make, but also how they <b>present</b> what they make.</li> <li>That when we view sculpture (or other art), the context (way it is presented) affects how we react to it.</li> <li>That how something will be seen can help us shape what is made.</li> <li>That we can give thought to how we display the art we make, to help us understand how people will view our work.</li> </ul>
	Knowledge Content



### What is a plinth?



In the traditional sculptural sense, plinths are usually heavy boxes or bases made from stone, wood or metal, which raise a sculpture above the ground (see image on the left) .

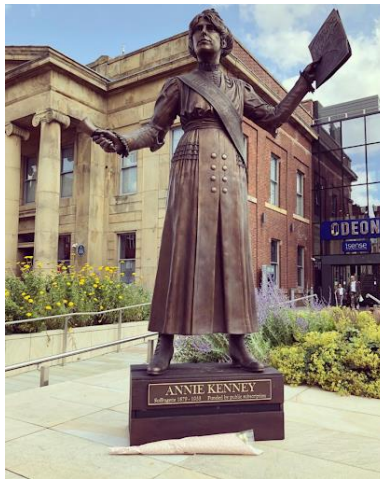
Plinths sometimes protect the sculpture from the elements, such as a sculpture raised out of the way of puddles of rain in the street.

More often, the role of a plinth is to give the sculpture some kind of status. By raising the sculpture to a certain level, the sculptor can decide how the viewer interacts with the artwork.

Plinths also help create a separation between the ordinary everyday world around us and the art “object”.

Seeing an object on a plinth might encourage us to view that object as an artwork – as something special.

Questions to Ask Children: Have you seen any sculpture on a plinth in and around **Oldham**?



Annie Kenney statue in Oldham centre. John Platt sculpture in Alexandra Park

Why do you think those sculptures are on plinths? How does the way the sculpture is displayed affect how you think about the sculpture?

Imagine two peas. One is on the kitchen floor, but an identical pea is on a plinth in a gallery. How does it change how you think about the pea?

Use the “[Talking Points: What is a Plinth?](#)” resource to introduce children to the concept behind “plinth” and to explore some of the artists who have contributed to the Fourth Plinth Project in London.

Invite children to make visual notes in their sketchbooks. Use the “[Making Visual Notes](#)” resource to help this process.

Artist Focus: Thomas J Price



Explore the work of a sculptor who challenges ideas about who should be commemorated as sculptures in the “[Talking Points](#)” [Thomas J Price](#)” resource.

Use the “[Making Visual Notes](#)” resource to see how to encourage pupils to use their sketchbooks whilst looking at an artist or art work.

Plinth People



Enable children to make dynamic figures which stand on a plinth. Invite them to build up from a single wire to form “[Plinth People](#)”, thinking carefully about the position of their figures.

Encourage children to make notes in their sketchbooks about their decision making. Include some swatches of fabrics and makes notes on why certain fabrics were/weren’t selected.

## Creating the plinth



card cut for a plinth mould



Card taped into a cylinder with a base



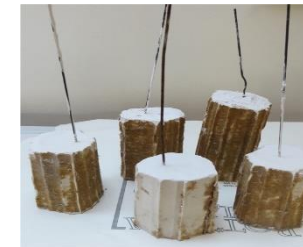
Cardboard moulds ready for plaster



Wires bent into shape

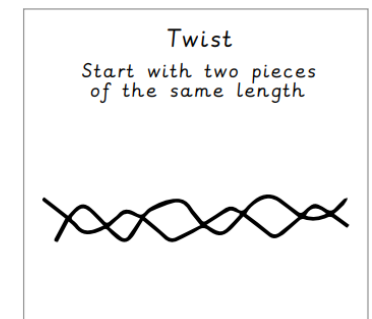
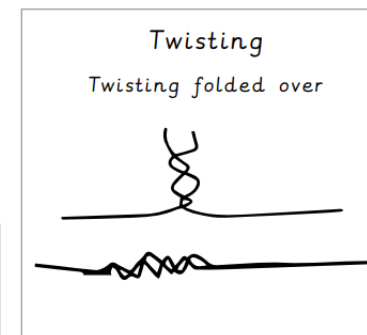
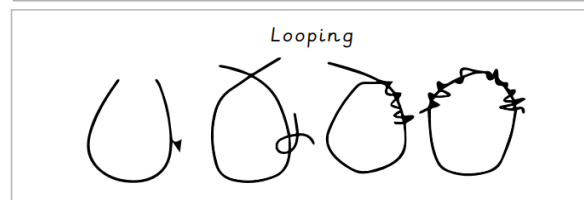
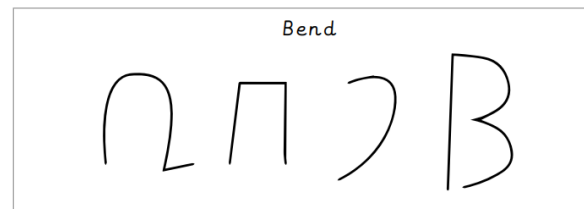


Plaster mixed & poured



Cardboard removed once dried

Practising with wire. Make sure pupils have plenty of practice and know how to use wire safely (click [here](#) for video). Make sure children do not press the cut end of wire into their skin as it is sharp. Use the practice templates [here](#).





### Adding the sculpture

Invite pupils to build up from the single wire to form a figure. Ask them to think carefully about the position of their figures and the pose they wanted to take – to take full advantage of the fact that they could make really dynamic poses which shouldn't fall over.



Give children a very quick reminder about which part of the pliers cut the wire, and how to leave long ends on the wire to help them attach the wire tightly (and use pliers again to help them twist and bend the wire).

Once the children had built the figures with wire, and bent them into shape, they began to cover the wire using long, thin strips of cloth. These were to be used to give the figures mass. The strips of cloth were secured with knots, and if necessary, a small amount of glue.

### Binding the figures with strips of cloth

Finished examples:, 'runner', 'girl doing a hand stand' and 'parkour person'



### Share, Reflect, Discuss

Time to see the work that has been made, talk about intention and outcome. Invite children to display the work in a clear space, and walk around the work as they are in a gallery. Give the work the respect it deserves. Remind the children of their hard work. Take photos and upload to SeeSaw.

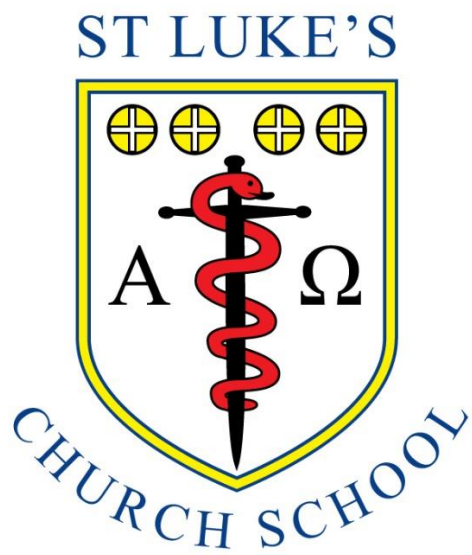
Artist: Thomas J Price

Medium: Wire, plaster of Paris, pliers.

Approved Resources

Access Art

Blank	Focus of Study: Blank
NC Objectives	Key Knowledge Content
	Context of study
	Knowledge Content:
	Artist:
	Medium:
Approved Resources	Access Art



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 1444">  </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.

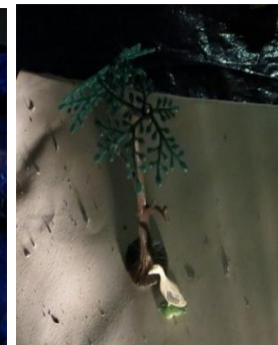
Children will soon have the opportunity to draw, build and paint and by the end they will have an atmospheric and dramatic set in response to a stimulus. Use sketchbooks throughout to come up with ideas, jot down thoughts, test materials and reflect.

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.

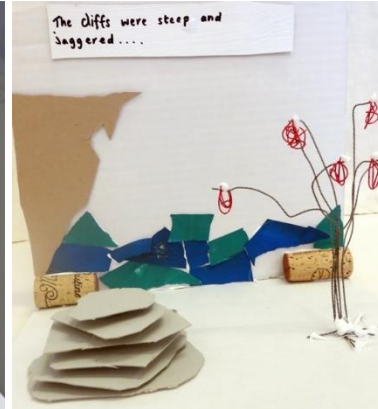
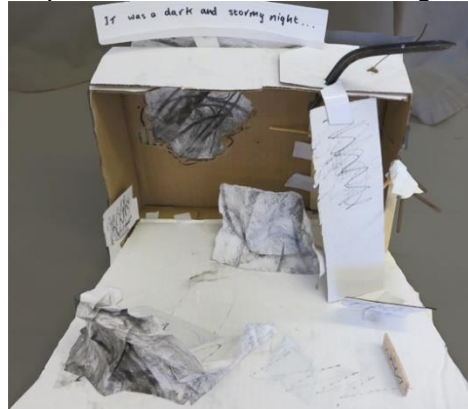


Create mini scenes or “sets” using cardboard boxes and small toys (farmyard animals, dolls, Playmobil etc). Invite the children to work in pairs and take no more than five minutes to choose two or three elements (toys) to arrange in their box.

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.

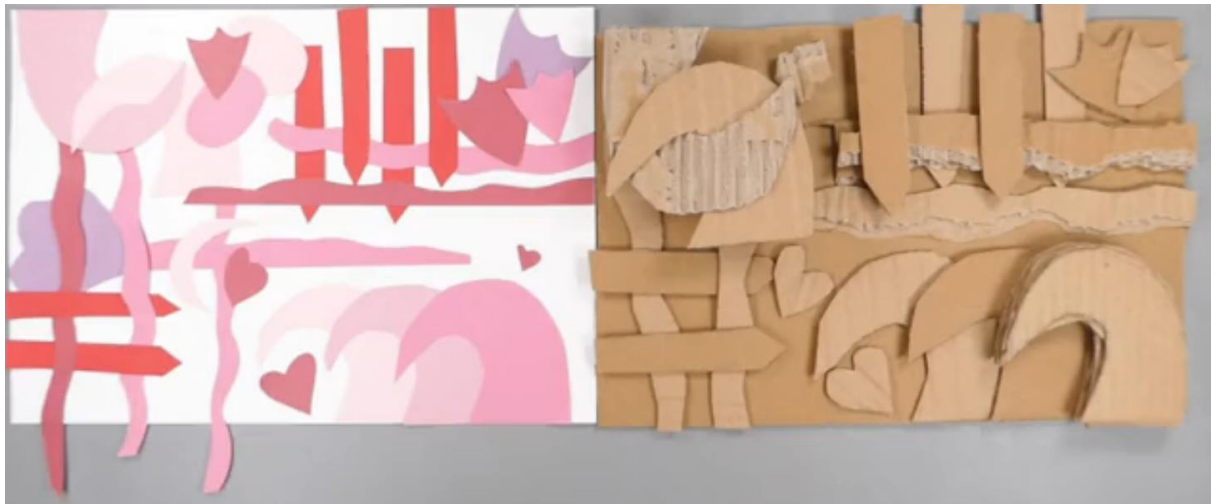
Option 2: Set up a central resources table and invite children to select five different objects to experiment with. As a twist, children could select five materials for someone else!

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.

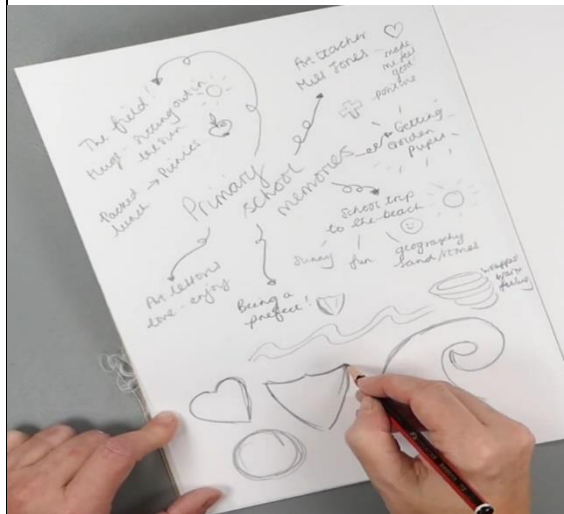
- What did you want to portray in your sculpture? (Direct the children to think whether it was literal, like a person or object, or whether it was something like a feeling, or memory.)
- Why did you choose the materials you used?
- How did you feel as you were making it?
- Did any emotions or memories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

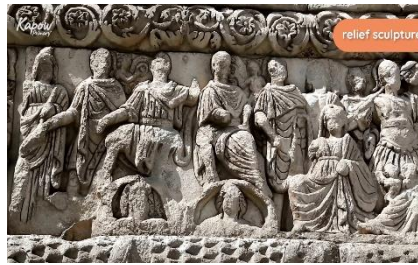
Once pupils have completed their mind map, challenge them to consider an abstract composition. This arrangement of cut shapes on paper will also provide a plan to work from to create their relief sculpture. Which shapes will remind me of this memory? Overlapping may be chaotic, tightly squeezed shapes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

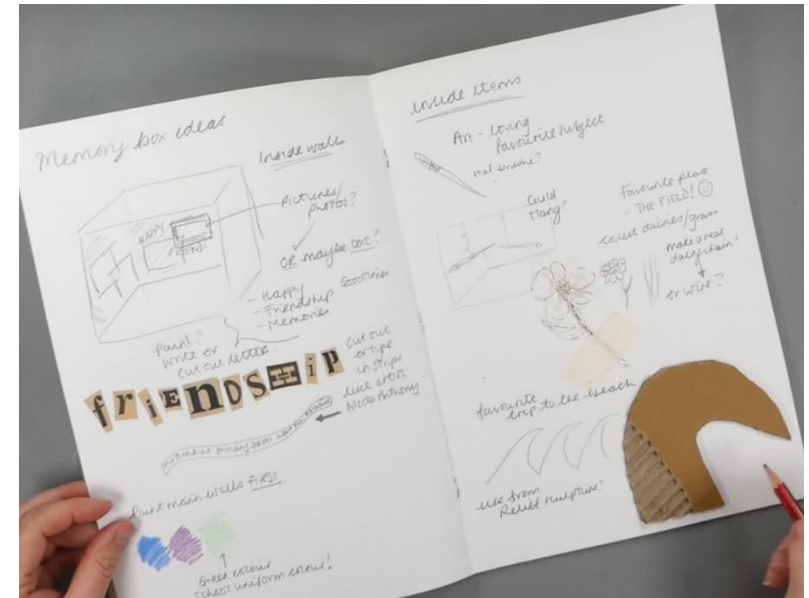
The children will next plan a sculpture that will be created within a box. Either ask the children to bring these in or start to collect small boxes (of a similar size to a shoe box) ready for the next lesson where they will begin their creations. For the teacher video, click [here](#).

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