



THE BOWLAND FEDERATION OF SCHOOLS

ART CURRICULUM NARRATIVE KS1







THE NATIONAL CURRICULUM

Purpose of study
 Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation

Aims
 The national curriculum for art and design aims to ensure that all pupils:

- ♣ 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

DISCIPLINARY KNOWLEDGE – THINKING AS An Artist

Making Skills	Generating Ideas	Knowledge	Evaluation
Procedural Knowledge Become proficient in drawing, painting, sculpture and other art, craft and design techniques 	(Conceptual) Explore ideas Record Feelings & Experiences 	Factual)  Learn great Artists, Craft & Design Learn how artists use formal elements	(Metacognition) Evaluate and Analyse own & others work 

KEY STAGE 1 TOPICS				
TITLE	Spirals Drawing, Collage and Sketchbooks	Simple Printmaking Printmaking, Collage, Drawing	Playful Making Sculpture and Drawing	Exploring Watercolour Painting

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">CONCEPT</p>	<p>Drawing is a physical and emotional activity.</p> <p>When we draw, we can move our whole body.</p> <p>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.</p> <p>That we can draw from observation or imagination.</p> <p>That we can use colour to help our drawings engage others.</p>	<p>That we can make a "plate" from which to "print"</p> <p>That there is a relationship between plate and print: e.g. negative / positive.</p> <p>That we can use print to create "multiples"</p> <p>That we can explore line, shape, colour and texture to explore pattern, sequence, symmetry and intention</p>	<p>When we make art in 3 dimensions it is often called Sculpture.</p> <p>We can generate ideas through playful exploration.</p> <p>We can build understanding of the properties of materials through manipulation.</p> <p>Making sculpture is a partnership between materials, ideas, hands and tools.</p> <p>I can use my sketchbook to make drawings inspired by sculptures I have seen, to help me think about what I like, and to remember what I have seen.</p> <p>We can reflect upon our intention when we see our ideas made physical.</p>	<p>Watercolour paint has special characteristics.</p> <p>That we can use the elements of surprise and accident to help us create art.</p> <p>That we can develop our painting by reflecting upon what we see, and adding new lines and shapes to help develop imagery.</p>
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Key Questions

What is a spiral?
 Can you create a loud spiral?
 What is observational Drawing?
 What is Continuous Line Drawing?
 What is Kolam?

Learning Focus

Children are enabled to build an understanding about the way they can make marks on a drawing surface.

Explore how the way they hold a drawing tool, and move their bodies, will affect the drawings they make.

Begin to explore mark-making and experiment with how they can use the marks they make in their drawings.

Key Questions

What is a simple print?
 What is a rubbing?
 How can I make create a printing plate ?
 How can I use colour, shape and line to make my prints interesting?
 How can I collect and test my ideas?

Learning Focus

Children explore the world about them as a way to begin to understand the concept of "print".

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.

Key Questions

What is sculpture?
 How do I think the artist made the sculptures?
 How do the sculptures make me feel?
 What do I think the artist is trying to say through his/her work?

Learning Focus

Design and make Sculptures

Evaluate my own and others' sculptures

Study the art work of Christo & Jeanne-Claude, Faith Bebbington, Caitlind r.c. Brown & Wayne Garret

Key Questions

What is watercolour?
 What can water colour do? How does watercolour act?
 How can I "control" watercolour??

Learning Focus

Explore watercolour and understand the different effects I can achieve.

Work without an end goal in mind – letting the paint lead me.

Have the opportunity to see the work of other artists who use watercolour, and share thoughts about their work.

	<p>Be 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.</p> <p>Study the artwork of Molly Hasland and Henri Matisse</p> <p>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>Children are introduced to sketchbooks as a place of personal exploration, and enabled to make a sketchbook or personalise a bought sketchbook</p>	<p>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>Recap the work of William Morris and Andy Warhol. Study the art work of Orla Kiely.</p>		<p>Study the art work of Paul Klee, Emma Burleigh</p> <p>Begin to name and use primary colours, and begin to understand how colours mix to make secondary colours.</p> <p>Understand that we all see different things in the artwork we make.</p>
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<p style="writing-mode: vertical-rl; transform: rotate(180deg);">VOCABULARY</p>	<p>High Frequency VOCABULARY</p> <p>Circles Movement Shapes Delicate Curly straight</p>	<p>Subject Specific VOCABULARY</p> <p>Mark making Spiral Blend Smudge Colour Blend Continuous Observational</p>	<p>High Frequency VOCABULARY</p> <p>Foam Plate Symmetrical Repeat Sequenced Collect Print Test</p>	<p>Subject Specific VOCABULARY</p> <p>Print Rubbing Texture Roll Press Inks Relief print Observational</p>	<p>High Frequency VOCABULARY</p> <p>Light Sound Smell Combining Materials</p>	<p>Subject Specific VOCABULARY</p> <p>3D Space sculptor</p>	<p>High Frequency Vocabulary</p> <p>Mix explore</p>	<p>Subject Specific Vocabulary</p> <p>Watercolour Primary colours Secondary colours artist</p>
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TITLE	Making Birds Sculpture, Drawing, Collage	Inspired by Flora and Fauna Drawing, Collage, Sketchbooks	
CONCEPT	<p>That there is a relationship between drawing & making – we can transform 2d to 3d.</p> <p>That we can use observational drawing and experimental mark-making together to make art.</p> <p>That we can work from similar stimulus or starting point but end up with very different individual results.</p> <p>That the individual results can then be brought together to make a whole artwork.</p>	<p>That artists can be inspired by the flora and fauna around them.</p> <p>That we can use careful looking to help our drawing, and use drawing to help looking.</p> <p>That we can use a variety of materials to make images, and that the images we make can become imaginative.</p> <p>That we can create individual artwork, and that we can bring that artwork together to make a shared artwork</p>	

Key Questions

What is observational drawing?

What is experimental mark making?

Can I sketch to make records?

Can I begin to control marks made with different media?

Can I investigate tone using pencil- light and dark lines?

Can I investigate textures and produce expanding range of patterns?

Learning Focus

Look carefully at photos and films of birds, take in the details and overall shapes, and then made drawings of what I have noticed.

Experiment with a variety of drawing materials and test ways to make marks that describe what I see.

Use colour in drawings and mix two or more different media together.

Study the work of Andrea Butler and share my response to her work.

Fold, tear, crumple and collage paper to transform it from 2d to 3d.

Key Questions

Which artists are inspired by flora and fauna?

Who is Eric Carle?

Which artists draw nature accurately?

Which artists draw nature imaginatively?

Learning Focus

Many artists use flora and fauna to inspire their work.

Study the work of Eric Carle, Joseph Redoute, Jan Van Kessel

Look at artists who used drawing as a way to accurately capture the way plants and insects look

Look at how artists use their imagination to create their own versions of flora and fauna.

	Use a variety of materials to make my own sculpture					
	Share my work with my classmates and teachers, and consider what was successful for me.					
VOCABULARY	High Frequency VOCABULARY	Subject Specific VOCABULARY	High Frequency VOCABULARY	Subject Specific VOCABULARY	High Frequency VOCABULARY	Subject Specific VOCABULARY
	Experiment Twist Fold crumple Birds Wildlife habitat shapes	2D 3D Observational drawing Mark making Structure Materials sculpture	Draw Imaginative Insect Minibeasts Nature Plants	Cutting Collage Graphite Oil pastels		

KEY STAGE 1 TOPICS				
TITLE	Explore and Draw Drawing, Sketchbooks, Collage	Exploring the world through monoprint Printmaking (Monoprint) , drawing and collage	Be an Architect Architecture, Drawing, Sketchbooks, Collage, Making	Expressive Painting Painting, Sketchbooks
CONCEPT	That artists explore the world, seeing things around them in new ways, and bring things	When we make mono prints we use mark making to create one off prints.	That architects design buildings and other structures which relate to our bodies and which enhance our environment.	That artists sometimes use loose, gestural brush marks to create expressive painting.

	<p>back to their studios to help them make art.</p> <p>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.</p> <p>That we can use the things we find to draw from, using close observational looking.</p> <p>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.</p> <p>We can use the shape of the page, and the way we arrange elements on the page, to create compositions which we like.</p>	<p>When we make mono prints we create an impression of a drawing.</p> <p>That we can generate playful narratives and inventions through drawing.</p> <p>That we understand that using a range of marks will generate different effects when creating mono prints.</p> <p>That we can create creative responses to different stimuli and make the work our own.</p>	<p>That architects take inspiration from the environment their building will exist in, and from the people they will serve, to design exciting structures.</p> <p>That we can use drawing as a way to help us process and understand other people's work.</p> <p>That we can use digital tools such as drones and film to inspire us.</p> <p>That we can use our imaginations to make architectural models to explore how we might design buildings relating to a particular need or stimulus.</p> <p>That we can use "Design Through Making" (some call it Make First) as a way to connect our imagination, hands and materials.</p>	<p>Expressive painting can be representational or more abstract.</p> <p>Artists use impasto and sgraffito to give texture to the painting.</p> <p>Artists sometimes use colour intuitively and in an exploratory manner.</p> <p>That we can enjoy, and respond to, the way paint and colour exist on the page.</p>
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<p>BIG IDEAS/KEY QUESTIONS /LEARNING FOCUS</p>	<p>Key Questions</p> <p>Can I explain how artists use the world around them to find inspiration?</p> <p>Can I explore my local environment (school, home, etc) and collect things which catch my eye?</p> <p>Can I explore composition by arranging the things that I have collected?</p> <p>Can I talk about what I collected, and how and why I arranged the things I collected?</p> <p>Can I take photographs of my artwork and think about focus and light?</p> <p>Can I hold an object and I can make a drawing thinking about the way the object <i>feels</i>?</p> <p>Can I combine different drawing media such as wax resist and watercolour, graphite and</p>	<p>Key Questions</p> <p>Can I make drawings using photos from films as my source material?</p> <p>Can I look closely at small objects close to me and make drawings with soft pencil or handwriting pen at the same scale or size?</p> <p>Can I share my sketchbook work with the class and talk about what I like about my work?</p> <p>Which artists use mono print?</p> <p>Can I explore a theme and make mono prints using my imagination to make my drawings personal?</p> <p>Can I share my work and talk about what I like, and what I would like to try again?</p> <p>Learning Focus</p> <p>Building on the exploration of drawing in Autumn term 1, this unit starts with two explorations of drawing – one drawing from photographs or film, and</p>	<p>Key Questions</p> <p>Can I explore the work of some architects?</p> <p>Can I share what architecture is, share how architecture makes me feel, what I like and what I think is interesting?</p> <p>Can I use my sketchbook to help me look at architecture really carefully?</p> <p>How do architects use their imaginations to try to design buildings which make people's lives better?</p> <p>Can I use my own imagination when thinking about architecture I might design?</p> <p>Can I make an architectural model of a building around a theme thinking about form, structure and balance, and the way the model looks?</p>	<p>Key Questions</p> <p>How do contemporary and old masters sometimes use paint in an expressive, loose way to create paintings full of life and colour?</p> <p>Can I use my sketchbook to fill full of colour and brush marks, inspired by other artists?</p> <p>What are primary and secondary colours? Tertiary colours? What is the Colour Wheel?</p> <p>Can I mix secondary colours?</p> <p>What is a hue? Can I experiment with hues?</p> <p>Can I apply paint in abstract patterns?</p> <p>Can I use my gestural mark making with paint,</p>
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	<p>water, wax crayon and pencil in my observational drawings? Can I work small in my sketchbook and on large sheets of paper, exploring how I can use line, shape and colour in my work? Can I cut out and collage to explore composition? Can I talk about the work I have made with my classmates, sharing the things I thought were successful and thinking about things I would like to try again? Learning Focus 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.</p>	<p>two drawing from small, closely observed objects. Children are introduced to mono print. They explore the work of an artist who uses mono print in his own work, and are introduced to a simple mono print technique. Children study the work of Xgaoc'o X'are, and Leonardo Di Vinci Children develop mono printing and drawing skills, depending upon their preferred area of subject focus. Children are actively encouraged to take creative risks and use drawing as a way to playfully invent and create narratives.</p>	<p>Can I explore a variety of materials and explore how I can reshape the materials and fasten them together to make my model? Can I reflect upon what I have made, shared it with others, and been able to share my thoughts about my own piece and the models of my classmates.? Can I use digital media to document my work, including taking photographs and short videos? Learning Focus Pupils explore architecture. They start with an exploration of architects and some of the ways they work, and pupils then go on to create their own architectural model. Children study the work of Christopher Wren Hundertwasser,</p>	<p>and incorporate the colours and shapes in the still life to make an expressive painting? Learning Focus Children are introduced to the idea that they can use paint in an intuitive and exploratory way. Children are introduced to artists who use paint and colour to create exciting gestural and abstract work. Children study the works of Marela Zacarías, Charlie French, Vincent Van Gogh Cezanne Children explore primary colours and secondary colours through expressive mark making, connecting colour, mark making and texture (of</p>
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	<p>Children recap work of Andy Goldsworthy. Study the art work of Rosie James and Alice Fox</p> <p>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.</p> <p>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>Zaha Hadid, Heatherwick Studios</p> <p>Pupils make architecture which relates to their own environment, a chosen brief, or in response to another culture, country or era.</p>	<p>paint) through abstract work.</p> <p>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.</p> <p>Pupils then go on to draw from a colourful still life, finally making expressive and gestural paintings with acrylic paint.</p> <p>Sketchbooks are used throughout to record, experiment and reflect.</p>
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VOCABULARY	High Frequency VOCABULARY Explore Environment Collection colour	Subject Specific VOCABULARY Observational Drawing Wax resist Graphite Shape pattern	High Frequency VOCABULARY Mark Making Collect Print Test	Subject Specific VOCABULARY Impression Monoprint Line Mark Shape Colour inks Pattern	High Frequency VOCABULARY design Building Structure environment	Subject Specific VOCABULARY Model architecture	High Frequency Vocabulary Mix Explore Paint Explore	Subject Specific Vocabulary Loose gestural brush marks Impasto Sgraffito Primary Colours Secondary Colours Texture Expressive mark making Acrylic paint
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TITLE	Stick Transformation Project Making, Drawing, Sketchbooks	Music and Art Drawing, Making, Sketchbooks	
CONCEPT	That artists use their creativity to look at the world in new ways, and use their hands to transform materials into new things. That making art can be playful and fun. That we can create things for other people to enjoy/use. That we can use our imagination to help us shape the world.	That artists sometimes use sound to inspire their work. That artists sometimes work in partnership with musicians. That we can use both aural and visual senses to make art. That we can draw from our imagination, using lots of different kinds of abstract marks to express our feelings, whether they are quiet and focussed, or loud and expressive.	

		That we can be inventive and make objects in 3 dimensions which make sounds, and which we want to interact with as humans.	
B I G I D E A S/ K E Y Q U E S T I O N S/ L E A R N I N G F O C U S	<p>Key Questions</p> <p>What could a familiar object like a stick become?</p> <p>Can I use my sketchbook to generate ideas and to test ideas?</p> <p>Can I use a variety of materials to transform my object thinking about form and colour?</p> <p>Can I cut materials with simple tools and fasten materials together to construct my sculpture?</p> <p>Can I share my sketchbook and sculpture with the class and talk about how I made it and what I liked?.</p> <p>Can I take a photograph of my sculpture, thinking about focus?</p> <p>Learning Focus</p> <p>Children are enabled to use their imagination and transform a familiar object (a stick) into new forms.</p> <p>Children are encouraged to think creatively and laterally about how they can use materials to create a small sculpture.</p>	<p>Key Questions</p> <p>What is abstract art?</p> <p>Can I draw from observation whilst listening to a piece of music, and let the music inspire my drawing?</p> <p>Can I use my imagination and work on a larger scale to make drawings of imaginative instruments?</p> <p>Can I share my work with the class?</p> <p>Can I reflect upon what I have made and share my work with the class?</p> <p>Learning Focus</p> <p>Children are introduced to the idea that artists often work in partnership and are often inspired by other art forms – in this case music and the visual arts.</p> <p>Children explore how other artists have used sound to inspire their artwork, and then go on to experiment with how they can use their mark making skills to both be influenced by, and to capture, the expression in music.</p>	

	<p>Children are introduced to the work of Chris Kenny and local artist Nikki Cookson</p> <p>Depending upon project choice, children then go on to make stick people inspired by Guatemalan Worry Dolls, make a treehouse, or make a mask.</p> <p>Sketchbooks are used throughout to help children brainstorm, record and reflect.</p>		<p>Children study the work of Kandinsky, Tomoko Kawao</p> <p>Jeremy Wood (GPS mapping)</p> <p>Children then explore making skills to collage or make inventive instruments, creating a class "orchestra</p> <p>Pupils explore Projection Mapping and revisit Computing skills to create animation with music usng ipads.</p>			
V O C A B U L A R Y	<p>High Frequency VOCABULARY</p> <p>Explore Fragile</p>	<p>Subject Specific VOCABULARY</p> <p>Design Sculpture Line Form Shape</p>	<p>High Frequency VOCABULARY</p> <p>Draw Imaginative Sounds Rhythms material</p>	<p>Subject Specific VOCABULARY</p> <p>Form Design Colour Music and Projection Mapping Animation Digital Optical illusion</p>	<p>High Frequency VOCABULARY</p>	<p>Subject Specific VOCABULARY</p>