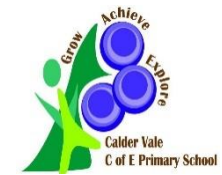








THE BOWLAND FEDERATION OF SCHOOLS

ART CURRICULUM NARRATIVE Y3 and Y4



THE NATIONAL CURRICULUM	
<p>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</p>	<p>Aims The national curriculum for art and design aims to ensure that all pupils:</p> <ul style="list-style-type: none"> ♣ 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 (Conceptual)	Knowledge (Factual)	Evaluation (Metacognition)
Procedural Knowledge Become proficient in drawing, painting, sculpture and other art, craft and design techniques 	Explore ideas Record Feelings & Experiences 	Learn great Artists, Craft & Design Learn how artists use formal elements 	Evaluate and Analyse own & others work 

Lower Key Stage 2 TOPICS

TITLE	Gestural Drawing with Charcoal Drawing, Sketchbooks	Pathway- Working with Shape and Colour Printmaking and Collage	Telling Stories through drawing and making Drawing, Sculpture, Sketchbooks	Cloth, Thread, Paint Painting, Sewing, Drawing, Sketchbooks
CONCEPT	<p>That when we draw we can use gestural marks to make work.</p> <p>That when we draw we can use the expressive marks we make to create a sense of drama.</p> <p>That when we draw we can move around.</p> <p>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</p>	<p>That we can be inspired by key artworks and make our own work in creative response.</p> <p>That we can use shape and colour as a way to simplify elements of the world.</p> <p>Understand that shapes have both a positive and negative element.</p> <p>That we can arrange shapes to create exciting compositions.</p> <p>That we can build up imagery through layering shapes.</p> <p>That we can use collage to inspire prints.</p>	<p>That we can take inspiration from other artforms such as film and literature and make work in 3 dimensions in response.</p> <p>That through making work in another medium we can make the work our own, re-interpreting and re-inventing.</p> <p>That we can explore character, narrative and context and create objects (sculptures) which convey these qualities through their form, texture, material, construction and colour</p>	<p>That artists can combine art and craft using painting and sewing together to make art.</p> <p>That when we use two media together such as paint and thread, we can use their unique qualities in different ways to build an image.</p> <p>That the skills we learn in one medium such as mark making in drawing, can be used in another such as sewing.</p> <p>That we don't have to use materials in traditional ways – it is up to us to reinvent how we use materials and techniques to make art.</p>

BIG IDEAS/KEY QUESTIONS/LEARNING FOCUS	<p>Key Questions</p> <p>How can we draw using gestural marks?</p> <p>How can we create a sense of drama with the marks that we make?</p> <p>How can we use light to make our drawing more dramatic?</p> <p>How can we use the qualities of charcoal to create drama?</p> <p>Learning Focus</p> <p>Children discover how to make drawings that capture a sense of drama or performance using charcoal.</p> <p>Study the work of Heather Hansen Laura McKendry and Edgar Degas</p> <p>Children are freed from the constraints of creating representational drawings based on observation – instead they use the qualities of the medium to work in dynamic ways. Linking drawing to the whole body helps children see drawing as a physical activity, whilst a sense of narrative feeds the imagination</p>	<p>Key Questions</p> <p>How can we use shape and colour as a way to simplify elements of the world?</p> <p>How can we arrange shapes to make exciting compositions?</p> <p>How can we build up imagery through layering shapes?</p> <p>How can we use collage to inspire prints?</p> <p>Learning Focus</p> <p>Use close looking and the “Show Me What You See” technique to explore artwork from a particular artist, movement or era.</p> <p>Explore how we can use shape and colour to simplify elements, inspired by the Cut-outs of Henri Matisse.</p> <p>Study the work of Henri Matisse , Claire Willberg , John Ruskin and Romare Bearden</p> <p>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>Explore printing techniques- relief prints, repeat prints,mono prints</p>	<p>Key Questions</p> <p>How can we use other artforms to create our own 3D work in response?</p> <p>How can we make our work truly unique?</p> <p>Can we create a sculpture that explores character and narrative through form, texture, material, colour and construction?</p> <p>Learning Focus</p> <p>Children are enabled to make sculptural equivalents of characters from film and literature.</p> <p>The pathway begins with an introduction to the work of two artists who use their sketchbooks to help them make the transition from words/film to image/object.</p> <p>Study the work of Rosie Hurley, Inbal Leitner, Roald Dahl, Quentin Blake</p> <p>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</p>	<p>Key Questions</p> <p>How can we combine art and craft (painting and sewing) to make art?</p> <p>Can we make tints of one colour by adding white?</p> <p>Can we darken or lighten colours without using black or white?</p> <p>Can we make tints, tones and shades using white, grey or black?</p> <p>Can we independently use the right paint for the task?</p> <p>Can we build an image using the unique qualities of paint and thread?</p> <p>Can we transfer our drawing skills to sewing?</p> <p>Can we create our own techniques to make art?</p> <p>Can we modify threads and fabrics- knotting, twisting fraying, fringing, ...</p> <p>Learning Focus</p> <p>Children are introduced to artists that combine paint and sewing, art and craft, to make work.</p> <p>Study the works of Alice Kettle, Hannah Rae, Frank Bowling and Sheila Hicks</p>
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				<p>Children explore how these artists use fabric, paint and thread to make work in response to landscapes (and sometimes the people within those landscapes).</p> <p>Children are invited to explore paint – making tints, tones , shades. They then start by creating an underpainting on cloth, using paint in a fluid and intuitive way. They then go on to explore sewing not as a precise technical craft, but as an alternative way to make intuitive, textural marks, over the painted backgrounds.</p> <p>Sketchbooks and drawing are used as a way for pupils to discover their own personal response to the landscape used as stimulus, and as a way to explore mark making, colour and composition</p>
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VOCABULARY	High Frequency VOCABULARY Grades of pencils Scale Symmetry Refine Alter Layer Pattern repeating	Subject Specific VOCABULARY Smudge Blend Shape Line Tone Shade Light dark	High Frequency VOCABULARY Shape Colour Collage	Subject Specific VOCABULARY Positive Negative Shapes Print	High Frequency VOCABULARY Construct Join Malleable	Subject Specific VOCABULARY Shape Manipulate Natural Manmade Form slip	HIGH FREQUENCY VOCABULARY Craft sew	SUBJECT SPECIFIC VOCABULARY Primary colours Secondary colours Tertiary colours Hue Colour match Colour mix
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TITLE	Making Animated Drawings Drawing, Animation, Sketchbooks	Using Natural Materials to make images Cyanotype, Anthotype, Painting with Natural Pigments, Drawing, Sketchbooks	Story Telling Through Drawing Drawing, Sketchbooks
Key Questions / CONCEPT	That artists can make animations by creating drawings which move in a sequence. That we can use all our mark making skills and imagination to make our drawings visually engaging. That we can use our moving drawings to share narratives	That we can use the world around us as "ingredients" with which to make art. That photographs are created when a light sensitive surface is exposed to light. That we can manipulate the world around us, transforming it into art.	That we can tell stories through drawing. That we can use text within our drawings to add meaning. That we can sequence drawings to help viewers respond to our story. That we can use line, shape, colour and composition to develop evocative and characterful imagery.

BIG IDEAS/KEY QUESTIONS/LEARNING FOCUS	<p>Focus Questions</p> <p>Can I talk about the work of other animators who make animations from their drawings?</p> <p>Can we share what we like, and how it makes us feel?</p> <p>Can I use my sketchbook to gather ideas from other artists, and start to think about a simple moving drawing I might make?</p> <p>Can I use observational skills to look at source material to inspire my character and make drawings?</p> <p>Can I use my imagination to think about how my character might move?</p> <p>Can I create a background for my character?</p> <p>Can I use digital media to film my animation?</p>	<p>Focus Questions</p> <p>Can I explore how artists make art from natural materials around them, such as pigments from plants, the ground, and sunlight?</p> <p>Can I reflect upon artist's work, share my response and listen to the response of my classmates?</p> <p>Can I use my sketchbook to collect ideas?</p> <p>Can I make visual notes about how artists have made images?</p> <p>Can I use my sketchbook to try out ideas and experiment?</p> <p>Can I make a finished piece, which might be part of a larger class artwork?</p> <p>Can I share my experience and artwork, talk to my classmates about what I like and what I would like to try again?</p> <p>Key Learning</p>	<p>Focus Questions</p> <p>Can I explore the work of artists who tell stories through imagery?</p> <p>Can I respond to the work of illustrators and/or graphic novelists, "reading" the visual images and sharing my thoughts?</p> <p>Can I work in a sketchbook to record my ideas and thoughts generated by looking at other artists' work?</p> <p>Can I use a sketchbook to generate ideas about how I might respond to a piece of poetry or prose?</p> <p>Can I use line, shape, light and colour using a variety of materials to test my ideas?</p> <p>Can I think about how I might use composition, sequencing, mark making and some text in my drawing?</p> <p>Can I create a finished piece which contains sequenced images to describe a narrative?</p> <p>Can I share my work with others and talk about my journey and outcome?</p> <p>Can I listen to their feedback and take it on board?</p> <p>Can I appreciate the work of my classmates and think about similarities and differences between our work?</p> <p>Key Learning</p> <p>Children explore how we can create sequenced imagery to share and tell stories.</p>
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	<p>Can I share my moving drawing, either through an animation or by showing classmates how it would move ?</p> <p>Key Learning</p> <p>Children are introduced to the idea that animations can be made by sequencing drawings.</p> <p>After exploring the work of other artists making drawn animations, children make simple "paper puppets" with moving parts.</p> <p>Pupils also make a "background" for their puppets, and if you wish, then go on to make very simple animations using tablets</p>		<p>Children are introduced to Cyanotypes, and the work of the first female photographer Anna Atkins.</p> <p>They are introduced to artist Frances Hatch, who finds and makes pigments from the landscape she is drawing.</p> <p>Children then go on to make their own imagery, choosing one or more methods, to make artwork which is rooted in the materials and place in which it was made</p>		<p>Children are introduced to two artists: one an illustrator and the other a graphic novelist and author.</p> <p>Children are introduced to the work of Laura Carlin, Shaun Tan and Beatrix Potter</p> <p>Children use sketchbooks to gather ideas from the way the artists work.</p> <p>There is then a choice of two projects: the first explores the creation of an accordion book – inspired by a piece of literature, exploring how we can use drawing in an illustrative or even fine art sense to tell stories.</p> <p>In the other option children draw upon graphic novels and make a comic strip style telling of a piece of poetry</p>	
VOCABULARY	<p>High Frequency VOCABULARY</p> <p>Paper Puppets</p>	<p>Subject Specific VOCABULARY</p> <p>Animation sequence</p>	<p>High Frequency VOCABULARY</p> <p>Photograph Light Environment Forage Vegetation</p>	<p>Subject Specific VOCABULARY</p> <p>Pigment Landscape imagery</p>	<p>High Frequency VOCABULARY</p> <p>Light Shadow Imagery Image Narrative Story poetry</p>	<p>Subject Specific VOCABULARY</p> <p>Illustration Graphics Graphic novels Sequenced illustration Comic</p>

TITLE	<p>Exploring Pattern</p> <p>Drawing, Collage, Design</p>	<p>The Art of Display</p> <p>Sculpture, Creative Thinking, Sketchbooks</p>	<p>Exploring Still Life</p> <p>Painting, Drawing, Collage, Sketchbooks</p>	<p>Sculpture, Structure, Inventiveness and Determination</p> <p>Drawing, Sketchbooks, Sculpture</p>
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<p>CONCEPT</p>	<p>That the act of making drawings can be mindful.</p> <p>That we can use line, shape and colour to create patterns.</p> <p>That we can use folding, cutting and collage to help us create pattern.</p> <p>That we can create repeated patterns to apply to a range of products or outcomes.</p>	<p>That artists think carefully not just about <i>what</i> they make, but also how they <i>present</i> what they make.</p> <p>That when we view sculpture (or other art), the context (way it is presented) affects how we react to it.</p> <p>That how something will be seen can help us shape what is made.</p> <p>That we can give thought to how we display the art we make, to help us understand how people will view our work.</p>	<p>That when artists make work in response to static objects around them it is called still life.</p> <p>That still life has been a genre for many hundreds of years, and is it still relevant today.</p> <p>That when artists work with still life, they bring their own comments and meaning to the objects they portray.</p> <p>That we can make a still life creative response in many media: drawing, painting, collage, relief...</p> <p>That we can use line, shape, colour, texture, and form to help us give meaning to our work, and explore composition, foreground, background, and negative space</p>	<p>That artists can learn from the world around them.</p> <p>That artists can draw parallels with other beings/events to help us understand things about ourselves.</p> <p>That artists take creative risks. That artists try to say new things by manipulating and representing the materials of the world.</p> <p>That we can feel safe enough to take creative risks in our own work.</p> <p>That we can explore materials and ideas feeling free from criticism.</p> <p>That we can express our personality through the art we make.</p> <p>That we can use materials, tools and the ideas in our head to explore line, shape, form, balance and structure.</p> <p>That making art can be hard, but that doesn't mean we aren't doing it right or aren't good at it. It just means we are doing it.</p>
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BIG IDEAS/KEY QUESTIONS/LEARNING FOCUS	Key Questions	Key Questions	Key Questions	Key Questions
	<p>Can I relax into making a sensory drawing using a pencil, making marks on the page without having a predefined outcome?</p> <p>Can I explore the work of an artist who creates artwork inspired by pattern?</p> <p>Can I have thought about where we use pattern in our life to make our worlds brighter?</p> <p>Can I work in my sketchbook to explore how I can make drawings inspired by "rules?"</p> <p>Can I generate lots of different types of patterns?</p> <p>Can I make a tessellated design and think about colour and shape, exploring positive and negative shapes?</p> <p>Can I explore the work of a surface pattern designer and make my own repeating pattern, exploring colour, shape and composition?</p> <p>Can I experiment with a range of collage techniques</p>	<p>Why do some artists choose to display their work on "plinths?"</p> <p>How does the way a work is displayed affect the way the audience sees the work?</p> <p>Can I use my sketchbook to collect ideas about how other artists consider how their work is displayed?</p> <p>Can I use clay to make quick three dimensional sketches of figures sitting on "plinths?"</p> <p>Can I use the clay to capture character/emotion of the body?</p> <p>Learning Focus</p> <p>Children begin to think about two very important aspects of making art: context and presentation.</p> <p>Pupils discover and question the role of the "plinth" in sculpture.</p>	<p>Can I explore the work of contemporary and more traditional artists who work within the still life genre?</p> <p>Can I express my thoughts about other artists' work, and talk about the meanings of objects as artists present them?</p> <p>Can I use my sketchbook to make visual notes, record and reflect?</p> <p>Can I draw from observation and think about how I can use line, colour, shape, texture, form and composition to make my artwork interesting?</p> <p>Can I present and share my artwork, and explain how my sketchbook work helped build my knowledge and skills towards my final piece?</p> <p>Learning Focus</p> <p>Children are introduced to the genre of still life as an old art form and also one which is still enjoyed by many contemporary artists.</p>	<p>How can we learn about ourselves through art?</p> <p>Do we feel safe to take creative risks when I work?</p> <p>Can we use a variety of drawing materials to make experimental drawings based upon observation?</p> <p>Can we construct with a variety of materials to make a sculpture?</p> <p>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?</p> <p>Can I appreciate the work of my classmates and can I share my response to their work, identifying similarities and differences in our approach and outcomes?</p> <p>Can I take photographs of my work thinking about presentation, focus and lighting?</p> <p>Learning Focus</p>

	<p>such as tearing, overlapping and layering?</p> <p>Can I fold paper and use pattern to make an object which other people can respond to?</p> <p>Can I present and share my work?</p> <p>Can I reflect and share my thoughts with others?</p> <p>Learning Focus</p> <p>Children have the opportunity to explore pattern and develop a range of technical skills and knowledge through drawing and collage.</p> <p>They are introduced to the idea that working with pattern can be a mindful activity, and that as humans we respond to patterns made by other people</p> <p>Study the art work of Rachel Parker, Shaheen Ahmed, Andy Gilmore, Louise Despont and Mondrian</p>	<p>Children explore how other artists use the idea of "plinth" to make work.</p> <p>Study the work of Anthony Gormley, Yinka Shonibare and</p> <p>Thomas J Price</p> <p>Children learn how we can present found objects to re-see them as sculpture, making a mini gallery.</p> <p>Children make sculptures of themselves, putting a version of themselves on a plinth.</p>	<p>Children study the work of Paul Cezanne, Peter Claesz, Melchior d' Hondecoeter, Jan Davidsz, Jacob Vosmaer, Hilary Pecis,</p> <p>Nicole Dyer, Baas Meeuws and Hirasho Sato</p> <p>Pupils revisit and develop their drawing (and looking) skills using observational drawing of physical objects, and then go on to explore a project, either working in collage, photography and paint, clay relief, or graphic still life.</p> <p>Children consolidate and develop their understanding of how we can use line, shape, colour, texture, form and composition to make their work</p>	<p>Children explore formal drawing and sculpture skills like line, mark making, shape, form, balance and structure, but they also just as importantly explore how it feels to make art.</p> <p>Children explore how they can appreciate a sense of challenge, and a feeling of trying things out without fear of failure or "wrong or right".</p> <p>Pupils start by seeing how artists sometimes help us learn about ourselves by drawing parallels with other lives.</p> <p>Pupils study the art work of Marcus Coates</p> <p>Pupils apply this knowledge by looking at how birds build nests – what can we learn from them about the traits we might show when we make experimental drawings and build sculpture?</p>
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VOCABULARY	High Frequency VOCABULARY Shape Repeating patterns	Subject Specific VOCABULARY Pattern Signs Motifs Colour Tessellate Cold colours Warm colours geometric	High Frequency VOCABULARY construction Display	Subject Specific VOCABULARY Plinth Sculptor Sculpture Modelling Figure gallery	High Frequency VOCABULARY Contemporary Traditional	Subject Specific VOCABULARY Colour Line Texture Shape Form Composition Still life Clay relief Collage Graphic Photography Observational drawing	HIGH FREQUENCY VOCABULARY Wet Dry Creative Risks Experiment Build Materials	SUBJECT SPECIFIC VOCABULARY Line Shape Form Balance Structure Mark making drawing Observational

TITLE	Festival Feasts Sculpture, Painting, Drawing, Collage, Sketchbooks			
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<p>CONCEPT</p>	<p>That we can respond to a creative stimulus through lots of different media (paper, pen, paint, modelling materials and fabric) to work towards drawing, painting, collage, and sculpture.</p> <p>That we can use our knowledge and curiosity of line, shape, colour and form to make playful and inventive art.</p> <p>That we can make an individual artwork which contributes to a larger shared piece, or we can work on a shared artwork.</p> <p>That making art can be fun and joyful, and that we can find subject matter which inspires us all and brings us together</p>			
<p>BIG IDEAS/KEY QUESTIONS/LEARNING FOCUS</p>	<p>Key Questions</p> <p>Can I explore the work of artists who are inspired by food and I can share my responses with the class?</p> <p>Can I use my sketchbook to record and reflect how the artist's work makes me feel?</p> <p>Can I use my sketchbook to draw food using a variety of media drawing from still images and from life, exploring how I can use line, shape, and colour to capture the texture and form of the food?</p>			

	<p>Can I make a sculpture of food, understanding that by working in 3d my sculpture will be seen from different viewpoints?</p> <p>Can I explore and experiment using "Design through Making", and I can discover how I can transform and construct with different materials to make my sculpture?</p> <p>How can my own sculpture form part of a larger artwork, and how we can all find inspiration in each others' ideas?</p> <p>Can I explore drawing on different surfaces such as fabric understanding how the drawing materials act differently to when they are used on paper?</p> <p>Can I present my work as part of a larger artwork, and I can share my response to my own work and also to the work of my peers?</p> <p>Focus Learning</p> <p>Children are enabled to begin to recognise that their individual creative response will be different to that of their peers, but that it is valued and can contribute to a larger shared artwork.</p> <p>Children are enabled to use and further develop the knowledge and skills learnt so far, and bring</p>			
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	<p>their personal likes, dislikes and experience to a project, working towards being confident creative decision makers.</p> <p>An exploration of artists who make sculptures of food, working at unexpected scales, working in a sketchbook to make visual notes to consolidate their experience. Children study the work of Claes Oldenberg, Lucia Hierro,</p> <p>Nicole Dyer, Archimboldo and revisit Andy Warhol</p> <p>Children then further develop drawing skills by drawing from still imagery and from life, and then teachers choose from two projects, one using dry materials (paper, card, pen, paint) to make a "corner shop", or using modroc and other modelling and construction materials to make a shared sculptural feast.</p> <p>Pupils to make a shared picnic drawing, before making time to present the work, reflect and share</p>						
VOCABULARY	High Frequency VOCABULARY Creative Model Materials	Subject Specific VOCABULARY Sculpture Scales					

		Imagery Shape Colour Texture Composition Line Texture form						
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