

Bream C of E Primary School

Helping all children to become caring, confident and curious young people

‘Be the best you can be; together we grow from acorns to oaks flourishing in God’s love’

Art & Design Curriculum Skills Progression Document Year 5

Year 5

Year 5	Self-Portrait - Leonardo da Vinci Renaissance 	Local Link The Sculpture Trail, Beechenhurst 	
	Painting and mixed media Portraits Chila Kumari Singh Burman 	Sculpture and 3D Interactive installation Cal Guo-Qiang 	Craft and design Architecture 
	Drawing I need space Retrofuturism 		

Making skills (including formal elements) Methods, Techniques, Media and Materials Year 5	
Painting & Mixed Media Portraits Pupils know how to:	• Develop a drawing into a painting. • Create a drawing using text as lines and tone. • Experiment with materials and create different backgrounds to draw onto. • Use a photograph as a starting point for a mixed-media artwork. • Take an interesting portrait photograph, exploring different angles. • Adapt an image to create a new one. • Combine materials to create an effect. • Choose colours to represent an idea or atmosphere. • Develop a final composition from sketchbook ideas.
Technical Vocabulary	collage, mixed media, monoprint, multi-media, photomontage, self-portrait
Learning Objectives	1. Poem portrait 2. Developing drawings 3. Self-portraits 4. Changing faces 5. Mixed-media portraits

Drawing I need space Pupils know how to:	• Analyse an image that considers impact, audience and purpose. • Draw the same image in different ways with different materials and techniques. • Make a collagraph plate. • Make a collagraph print. • Develop drawn ideas for a print. • Combine techniques to create a final composition. • Decide what materials and tools to use based on experience and knowledge. • To know what print effects different materials make.
Technical Vocabulary	collagraph, decision, futuristic, imagery, propaganda, purpose, retrofuturism, technique
Learning Objectives	1. Space imagery 2. Drawing decisions 3. Teis Albers 4. A vision of the future 5. Revisiting ideas

Sculpture & 3-D Interactive installations Pupils know how to:	• Make an explosion drawing in the style of Cai Guo-Qiang, exploring the effect of different materials. • Try out ideas on a small scale to assess their effect. • Use everyday objects to form a sculpture. • Transform and manipulate ordinary objects into sculpture by wrapping, colouring, covering and joining them. • Try out ideas for making a sculpture interactive. • Plan an installation proposal, making choices about light, sound and display
Technical Vocabulary	concept, location, installation, interactive, performance art
Learning Objectives	1. What is installation art? 2. Space and scale 3. Everyday amazing 4. Creative concepts 5. Viewer experience

Craft & Design Architecture Pupils know how to:	• Make an observational drawing of a house. • Use shapes and measuring as methods to draw accurate proportions. • Select a small section of a drawing to use as a print design. • Develop drawings further to use as a design for print. • Design a building that fits a specific brief. • Draw an idea in the style of an architect that is annotated to explain key features. • Draw from different views, such as a front or side elevation. • Use sketchbooks to research and present information about an artist. • Interpret an idea in into a design for a structure. <u>Pupils know:</u> • The steps to make a monoprint. • When a roller is sufficiently inked.
Technical Vocabulary	architecture, architect, composition, elevation, legacy, monoprint, perspective, proportion, transform
Learning Objectives	1. Observational drawing - houses 2. House monoprint 3. Be an architect 4. Friedensreich Hundertwasser 5. Monument

Meanings	Interpretations	Materials and processes	Themes
- Artists are influenced by what is going on around them; for example, culture, politics and technology. I need space, Interactive installation (Space race imagery, Teis Albers, Cai Guo-Xiang) - Artists 'borrow' ideas and imagery from other times and cultures to create new artworks. I need space (Retrofuturistic images) - How an artwork is interpreted will depend on the life experiences of the person looking at it. Interactive installation (Cai Guo-Xiang)	- Artists use self-portraits to represent important things about themselves. Portraits (Frida Kahlo, Vincent van Gogh, Rembrandt, Chila Kumari Singh Burman) - Artists create works that make us question our beliefs. Interactive installation (Cai Guo-Xiang) - Visual designs can represent big ideas like harmony with nature or peace. Architecture (Friedensreich Hundertwasser)	- Artists can choose their medium to create a particular effect on the viewer. I need space (Karen Rose, Teis Albers) - Artists can combine materials; for example, digital imagery with paint or print. Portraits, I need space (Chila Kumari Singh Burman, Teis Albers) - Art can be interactive; the viewer becomes part of it, experiencing the artwork with more than one of the senses. Interactive installation (Lorenzo Quinn, Cai Guo-Xiang, Yayoi Kusama, Olafur Eliasson)	Identity Portraits Sustainability; protecting the environment; right and wrong Interactive installation

Evaluating and analysing Year 5	What is art?	Why do people make art?	How do people talk about art?
Pupils know:	- Sometimes people disagree about whether something can be called 'art'. - Art doesn't always last for a long time; it can be temporary. Interactive installation - Art, craft and design can be functional and affect human environments and experiences. Architecture	- People make art to express emotion. - People make art to encourage others to question their ideas or beliefs. Interactive installation - People make art to portray ideas about identity. Portraits - People make art to fit in with popular ideas or fashions. I need space	- People can explore and discuss art in different ways, for example, by visiting galleries, by discussing it, by writing about it, by using it as inspiration for their own work or by sharing ideas online. I need space, Interactive installation, Architecture - Some artists become well-known or famous and people tend to talk more about their work because it is familiar. Interactive installation - Talking about plans for artwork, or evaluating finished work, can help improve what artists create. - Comparing artworks can help people understand them better. Portraits, Interactive installation

	Painting and Mixed Media	Drawing	Sculpture and 3D	Craft and Design
Key artists:	Leonardo da Vinci Chila Kumari Singh Burman Vincent van Gogh Frida Kahlo Sonia Boyce Njideka Akunyili Crosby		Cai Guo-Qiang Lorenzo Quinn	Friedensreich Hudertwasser Zaha Hadid <u>Architects</u> Renzo Piano Antoni Gaudi Ustad Ahmad Lahori Adrian Smith Shreve, Lamb and Harman

Year 5		National curriculum Pupils should be taught:	
Generati ng Ideas	Develop ideas more independently from their own research. Explore and record their plans, ideas and evaluations to develop their ideas towards an outcome.	- 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) - 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. - About great artists, architects and designers in history. - 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.	
Sketch- books	Confidently use sketchbooks for purposes including recording observations and research, testing materials and working towards an outcome more independently.		
Making skills (including Formal elements)	Work with a range of media with control in different ways to achieve different effects, including experimenting with the techniques used by other artists. Combine a wider range of media, eg photography and digital art effects. Create in a more sustained way, revisiting artwork over time and applying their understanding of tone, texture, line, colour and form.		
	Research and discuss the ideas and approaches of artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work.		
Evaluat- ing and analys- ing	Discuss the processes used by themselves and by other artists, and describe the particular outcome achieved. Use their knowledge of tools, materials and processes to try alternative solutions and make improvements to their work.		

Resources and Equipment **Year 5**

Drawing	Painting and Mixed Media	Sculpture and 3D	Craft and Design
☐ Printing ink or acrylic paint in a variety of colours ☐ Rollers ☐ Ink palettes ☐ Thick paint brushes ☐ Coloured paper and card ☐ Glue sticks ☐ PVA glue ☐ Range of media for drawing (such as: charcoal, pastels, chalks, ink, felt-tips) ☐ Sheets of cardboard ☐ Materials to create textures on collagraph plates (see Lesson plan for more details)	☐ Photograph of each child OR mirrors to draw from ☐ Tracing paper - A4 sheet per child ☐ Text to be used as part of a drawing - see Lesson plan for ideas ☐ Paper for collage ☐ Fine liner pens or sharpies ☐ Printable acetate sheets (optional) ☐ A4 carbon copy paper (optional) ☐ Printing ink OR ready-mix paint (optional) ☐ Rollers and trays for printing (optional) ☐ Masking tape OR sticky tack OR paper clips ☐ Access to tablets or similar devices - one between two children ☐ Range of media for drawing (such as: charcoal, pastels, chalks, ink, felt-tips)	☐ Cardboard boxes (shoe boxes or photocopier paper boxes are ideal) - one per group ☐ Range of materials (such as: powder paint, glitter, charcoal, chalk, coloured sand, ready-mix paint - see Lesson plan for advice) ☐ Protective goggles - (optional, see Lesson plan for advice) ☐ Digital cameras or similar ☐ Torches (optional) ☐ Access to classroom objects (such as: chairs, PE equipment, trays, boxes) ☐ Large pieces of fabric/ materials (such as: foil or bubble wrap and interesting objects readily available around school to cover furniture) ☐ Adhesives (such as: masking tape, sticky tape and sticky tack) ☐ Bulldog clips, clothes peg or string for joining things	☐ Clipboards (optional if drawing outside) ☐ Drawing pencils of various grades e.g. HB, 2B, 4B ☐ Card for making viewfinders ☐ Printing ink, rollers and trays ☐ Masking tape ☐ Drawing media (such as: pastels, chalks, felt-tips) ☐ Large sheets of paper such as sugar paper and marker pens (one per group) ☐ Access to tablets or similar devices - one between two children ☐ Variety of coloured papers (such as: tissue paper or sugar paper)

Kapow
Primary

Teacher guidance: Working with clay



What type of clay should I use?

Choosing the type of clay to use will have an impact on the cost and the practicalities of this unit of work. There are benefits to both and you will need to choose what works best for your children and school setting. Whichever clay you choose, read and follow the safety instructions and explain to the children how to handle it safely.

Standard clay

Standard clay would traditionally be fired in a kiln to make it durable. In school, standard clay can just be dried at room temperature rather than fired. Although it won't be as strong as fired clay, it will be suitable for most primary school projects if you choose a medium-grogged hand-building clay. 'Grogged' just means a clay mix that contains particles that make it stronger and less prone to cracking. Standard clay can actually be easier for children to manipulate and it can be softened to make it more workable. It can also be re-used many times as long as it is stored in an airtight container. This clay can be painted quite successfully once dry.



Air-drying clay

Air-dry clay is very convenient if you know that each child will be keeping every piece they make during lessons. It typically dries out faster than standard clay, so needs to be stored for less time while it dries. It is easy to paint a finished piece. It can be trickier to work with as the surfaces dry quickly and it can be more expensive.

Equipment for working with clay

Successful clay work with children doesn't require lots of specialist equipment. The tables will need to be protected with a tablecloth of some sort and each child will need a modelling board to work on. You can just work directly on top of wipe-down tablecloths, but using a board makes it easier to move finished work to be dried at the end of a lesson.

A wide variety of plastic and wooden tools are available from educational suppliers. An ideal selection would include rolling pins and modelling tools with different cutting and shaping surfaces. 'Loop tools' are useful for removing smaller areas of clay.

