

Art and Design POS- Sculpture

Aim of the programme of study:

- To inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design.
- To enable pupils to evaluate and appreciate art and design

Rationale for Art and Design curriculum content

The National Society for Education in Art and Design recognises 12 areas of making – 12 areas drawing, painting, sculpture, ceramics, creative craft, collage, textiles, photography and lens-based media, installation and site-specific work, digital and new media, design and graphic design. Drawing, painting and sculpture as the **media for units of work to align with coverage of NC**. The curriculum will also cover printmaking, collage and installation. Collage????

Domains of knowledge in art education in the Art and Design National Curriculum

Pupils will learn:

1. Theoretical knowledge related to the history of art movements, genres and great artists over time. It covers the ideas and themes behind art work, and how these have been interpreted. Pupils will learn, how artists have used materials and processes to produce their art. This type of knowledge can be expressed as ‘I know that...’.
2. Practical knowledge related to techniques (e.g. shading, collage), media and materials and formal elements (line, tone, shape, colour, form, pattern, texture). This type of knowledge can be expressed as ‘I know that..’ or ‘I know how to...’.
3. Disciplinary knowledge that enables pupils to study, judge and discuss creative works using the language of art.

Definitions of the seven formal elements:

- **line** a line creates a boundary or defines a form, space or shape. Lines are used to show movement and mood.
- **tone** the relative lightness or darkness of a colour
- **shape** is a flat (2D) area surrounded by an outline or edge.
- **colour** is used to convey atmosphere and mood.
- **form** artists use form when they create sculptures. These are 3D shapes.
- **value** is the intensity of colour and depends on the amount of white added.
- **texture** is the look and feel of a surface.

Key disciplinary knowledge curriculum content includes:

- Asking questioning - ‘how is art made?’, ‘what is art?’, ‘how valuable is this art?’, ‘what is the purpose of art?’
- Conceptual understanding – value, aesthetic, aesthetic judgement, abstract, originality, imitation, experimentation, collaboration (art as a social process)
- Influence and drawing attention - social perspective, moral perspective, the human experience, story
- Representation: a) traditional portraying a literal representation of form and meaning (for example, Renaissance art); b) modern art that values originality and self-expression (for example abstract expressionism); c) contemporary art where anything can become art blurring the line between art and real life.

Indicator of progress =

- Fluency: Pupils show growing proficiency in their use of techniques, methods and their use of media.
- Experimentation: Pupils have a growing repertoire, methods, and convention (traditional or accepted representation) to try out ideas and find original solutions
- Authenticity: With increasing sophistication, pupils represent their own thinking of an issue, topic, or theme

The teaching in the early years and key stage 1 ensures a readiness for future learning and provides teaching that helps pupils become effective learners and thinkers of art.

Exploring and using materials/Creating with materials:

In the early years, children are supported to develop fine and gross motor skills, being given opportunity to develop manipulation and control of their hands and arms through mark making and tearing. As they progress through the curriculum, teachers should help them to use one-handed tools such as scissors, with hand-over-hand help, and slowly reduce help given until children are able to do so independently. As children reach Reception, they should have developed small motor skills and have learned to use a range of tools competently, such as cutting with scissors and correct pencil grip.

Being imaginative/Being imaginative and expressive:

In the early years, children should be supported to develop their artistic awareness to create and communicate what they imagine. Pupils will first be stimulated to make marks intentionally, using part of their body and a range of materials to make marks in different ways. As pupils progress, they should be taught to create closed shapes with continuous lines, with shapes representing objects. Teachers should give opportunity for pupils to spend sustained periods of time making marks and encourage children to create work which has meaning to them. As children reach Reception, they should be taught how to use a variety of artistic effects such a colouring in sticking, being shown by step-by-step guidance.

Further examples and guidance can be found by referring to the non-statutory EYFS curriculum guidance, Development Matters.

Reception - Term 5 Sculpture Key aim: build knowledge of how to manipulate and form clay					
Key enquiry question: How can I use clay to create a vessel that holds water? Media and materials to be used: clay and natural materials Formal element/s to be focused on: form and texture		Vocabulary (this is key knowledge) – Pupils know that: • clay is a natural material and comes from the ground • palms, thumbs, fingers - can be used to manipulate clay • mould and shape - we can use the different parts of our hands to do this • roll - we can use our palms to roll clay into a ball • press down - we can use our fingers and thumbs to do this to the clay. • pinch up - we can use our fingers and thumbs to do this to the clay. • texture - this can be added to the surface of the clay - it can be seen and felt e.g bumps and grooves			
<u>Relevant ELGs:</u> <u>Communication and Language</u> ELG: Listening, Attention and Understanding • Listen attentively and respond to what they hear with relevant questions, comments and actions when being read to and during whole class discussions and small group interactions; • Make comments about what they have heard and ask questions to clarify their understanding; • Hold conversation when engaged in back-and-forth exchanges with their teacher and peers. ELG: Speaking • Participate in small group, class and one-to-one discussions, offering their own ideas, using recently introduced vocabulary; • Offer explanations for why things might happen, making use of recently introduced vocabulary from stories, non-fiction, rhymes and poems when appropriate; • Express their ideas and feelings about their experiences using full sentences, including use of past, present and future tenses and making use of conjunctions, with modelling and support from their teacher. <u>Physical Development</u> ELG: Fine Motor Skills • Use a range of small tools, including scissors, paint brushes and cutlery. <u>Expressive Arts and Design</u> ELG: Creating with Materials • Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function. • Share their creations, explaining the process they have used. • ELG: Being Imaginative and Expressive		<u>Theoretical knowledge</u> • Barbara Hepworth is a female British sculptor who worked in the 20th century - she died about 50 years ago. • She was fascinated from early childhood with natural forms and textures, Hepworth decided at age 15 to become a sculptor. • Her free, flowing forms and feeling for different materials made her one of the most influential sculptors of the mid 20th century. • Pottery is one of the oldest and most widespread of the decorative arts. The objects are made with clay and hardened with heat. • They can be useful, such as vessels for holding water or plates from which food can be served. • They can be sculptural - a ceramic sculpture is a work of art that is produced by shaping clay. • Trevor Pictor is a local potter in Westbury. His pottery is called the White Horse Pottery. • Trevor Pictor makes tableware using a potters wheel.	<u>Disciplinary knowledge</u> Pupils know: • Barbara Hepworth is a sculptor best known for creating huge abstract sculptures inspired by the natural world. • Her sculptures have become very famous. Her sculpture style is instantly recognisable. • The purpose of this vessel is to hold water. • A potter makes things with clay - it could be tableware or sculptures. • A potter uses their hands to make ceramic objects. Pupils should express an opinion about their vessel: • the shape • the water tightness • the textures created • the process of creating it	<u>Practical knowledge</u> Pupils know that: • Clay is a natural material and comes from the ground. • Clay is wet and can change shape. • Thumbs can press clay to shape it. • Fingers and thumbs can pinch clay to shape it. • We can use materials to add texture to clay. Pupils know how to: • roll clay into a ball using the palms of their hands. • press down on the clay using their thumbs to apply pressure. • use their fingers and thumbs to pinch clay. • use their fingers to 'pull' clay up. • use materials to add texture to clay by pressing them in. <u>Pedagogy</u> • Introduce artist Barbara Hepworth. She is a 'sculptor,' i.e. an artist who makes sculptures. Look at a variety of her sculptures. • A sculpture is a 3 dimensional form made by carving, modelling or assembling materials such as stone, metal, wood or plaster. One of the other materials that sculptors can use is clay. • Clay is a natural material that is dug up from the ground. When clay is damp it can be moulded and shaped. • Visit the Pottery in Westbury. Observe clay tableware and pots and children have a go at using the pottery wheel and producing a pot to be fired. • Potters use different parts of their hands to work with the clay to make these things: Palms to roll clay into a ball/ Thumbs can press clay down to shape it/ Fingers and thumbs can pinch clay to shape it. • Teacher to model using clay - rolling, pinching and pressing down in order to mould and shape it. • Children to practise rolling clay into balls. Children to experiment with manipulating clay - using fingers and thumbs to press and pinch clay. • Teacher to then model creating own clay vessel. • Explicitly model clay skills. Children to explore these processes: • Refine skills. Children to create own clay vessel using the skills previously practised, trying to refine these and thinking about own evaluations whilst working, e.g. not pressing down too hard when starting to create the initial hole in the ball of clay. Orally evaluate. • Model choosing natural materials to use to add texture. • Model pressing the natural materials into the clay, turning the vessel as you do so. Explicitly comment on using the right amount of pressure - too hard and you will cause damage and too soft the texture won't be transferred. • Evaluate their vessels. • Invite Potter to an 'exhibition' to view our final clay pieces	Application of knowledge - Final piece • Pupils can roll clay into a ball. • Pupils use their knowledge of how to use the different parts of their hands to mould and shape clay - pressing down and pinching the clay up. . • Pupils to talk about how they have got on with working with the clay. • Pupils to say what they like and dislike about their work.

Year 1 Spring- Term 5 SCULPTURE Key aim: build knowledge of how to manipulate and form clay				
Key enquiry question: How can I use a range of tools and techniques to manipulate clay into desired forms? Media and materials to be used: clay, clay tools Formal element/s to be focused on: shape, form, texture		Key knowledge – Pupils know that: - clay is a natural material made of tiny pieces of rock. When wet, clay can be shaped. When dry, clay becomes hard. - hand building is using your hands to form an object out of clay - pinch pots are made by pushing your thumb into the centre of a clay ball and gradually pinch out the walls to the desired thickness and shape. They are sometimes called thumb pots also		
Theoretical knowledge: Artists and craftspeople who use clay to make pinch pots and other forms - Ewen Henderson is recognised as one of the most important ceramic artists of the late 20th century - He made irregular, hand-built forms, and developed a technique in which a patchwork of different types of clay was used. - Japanese tea bowls - rakuware (楽焼, rakuyaki) is a famous type of Japanese pottery. With a history stretching back to the 15th century. - Raku chawan tea bowls are molded using the palms of the hand: clay is shaped into a dense, flat circle and built up by compressing between the palms. When dry enough, the rough and imperfect clay is trimmed with an iron or bamboo scraper and covered with an opaque glaze. The tea bowls nestle in the palms of the drinker's hands	Theoretical knowledge Tea Bowl with Black Glaze by Chojiro. Raku tea bowls were initiated by the famous potter Tanaka Chojiro (1516–1592) at the request of the great tea master Sen No Rikyu   Ewen Henderson tea bowl	Disciplinary knowledge Pupils know: A) A pinch pot -How the pottery was made -the purpose of the art -A pinch pot is a traditional clay hand-building technique that has been used for thousands of years. It's one of the oldest ways of making pottery. The practice that started as a necessity—making an object to hold food or water—turned into the foundations of creating decorate pots (vessels), and later, the basis for learning to manipulate clay. B) Rakuware/ rakuyaki remains today the most sought after of Japanese ceramics. https://japanobjects.com/features/rakuware (useful subject knowledge information) -Tea bowls are an important part of Japanese culture, being used in tea ceremonies still today. C) -British ceramist, Ewen Henderson (1934- 2000) is recognised as one of the most important ceramic artists of the late 20th century. He was influenced by Japanese tea bowls, creating many different tea bowls throughout his career. -Ewen Henderson used the technique of hand-building. He referred to it as a type of drawing in clay, building up vessels and structures using different types of clay to create lines, shapes and textures. D) Pupils are able to express an opinion on the aesthetic impact of the pottery	Practical knowledge Pupils know that: Clay is a natural material made of tiny pieces of rock. When wet, clay can be shaped. When dry, clay becomes hard. Hand building is using your hands to form an object out of clay Pinch pots are made by pushing your thumb into the centre of a clay ball and gradually pinch out the walls to the desired thickness and shape. They are sometimes called thumb pots also Clay vessels are objects and containers made from clay which is baked so they become hard Pinching is shaping clay by gently pressing your thumb and finger together; Kneading clay gets rid of air bubbles and makes the clay easier to shape. Texture is the look and feel of a surface Tools are objects or equipment used to shape and form clay or add texture to the clay surface Pressure is how hard a tool, hand or finger is pressed into the clay. The more pressure applied, the deeper the mark will be Smooth is a clay surface free from any texture Pupils know how to: Hand build clay using their hands to form an object Pinch clay to the desired thickness and shape. The greater the pressure applied, the thinner the clay will become. Knead clay by squeezing, pressing, folding, stretching and flattening it using the hands Roll clay using a rolling pin by; applying even pressure to the whole surface to achieve an even thickness and move clay regularly to stop it sticking Use clay tools to shape and form clay or add texture Create texture in clay by impressing tools or fingers into the surface Pedagogy • Introduce technical vocabulary, artists and artwork. Discuss the theoretical knowledge and view and discuss artworks. • Children explore manipulating and forming clay. • Explore kneading. Teacher models and then children practise using different techniques; with fingers, knuckles, thumbs, palms and tools such as end of rolling pins. Children begin to gain an awareness of the drying process of clay and how they need to move quite quickly. • Explore rolling with tools. Teacher models and then children practise altering pressure, exploring techniques to ensure clay does not stick to the surface and different sizes of rollers to create different effects. Use cookie cutters and free hand cutting to create different clay shapes. • Teacher models and then children explore rolling in palms to create smooth balls of different sizes. Explore rolling in palms to create 'sausages' of different thicknesses and lengths. • Teacher models and then children explore adding texture to clay surfaces. Roll out slabs of clay with smooth surfaces and use tools and fingers to add texture. Explore altering pressure to create marks of different depths. Explore different tools and effectiveness of each. • Provide opportunity for children to paint dry clay to explore how to best to apply paint to the porous surface • Discuss the Rakuware tea bowls and how they are made https://www.youtube.com/watch?v=0vxz2YNDStc (skip through to get the stages of making a tea bowl) • Teacher models rolling a smooth ball of clay and using the pinching technique to create a pinch pot/ their own tea bowl. Create clay walls of equal thickness by working your way around the pot methodically applying equal pressure across whole wall. Children practise making their own pinch pots using same technique. • Plan final piece in sketchbooks. Children create final piece using all techniques learned and explored. Make a pinch pot owl and add texture using fingers and/ or tools.	Application of knowledge - Final piece (linked to class text 'Arlo the lion'). children make a thumb pinched pot in the shape of an owl. -Pupils practise clay techniques prior to making final piece. Use one piece of clay to form whole owl pinch pot, with no joining needed -roll a smooth ball of clay. Use pinching technique to create a pinch pot -Include features of an owl by pinching the clay to form a head, ears and arms. -use chosen tool to add texture to the owl's tummy to represent feathers. Use tools to impress the eyes and pinch out a small beak -once dry, paint owl -pupils evaluate their work and discuss the effectiveness of the different techniques used to create their clay model -pupils talk about what they like/ dislike about their work 

Year 2 Spring– Term 5 SCULPTURE Key aim: build knowledge of assembling sculpture techniques

Key enquiry question: **Can I create a free standing sculpture by assembling and joining recycled materials?**

Media and materials to be used: **recycled materials, tape, glue, scissors**

Formal element/s to be focused on: **form, texture**

Vocabulary (this is key knowledge) – Pupils know that:

-**sculpture** is art made in 3 dimensions. A **sculptor** is an artist who creates sculptures.

-**assembling** is a method of sculpting where you use a variety of materials of any kind and make a 3D composition out of them

-**joining technique** is a technique used to join objects together. Joining techniques can include gluing, taping, wrapping and slotting parts together.

Theoretical knowledge:

- Totem poles were built by about 30 Native American tribes living along the Northwest Coast of North America. These wooden towers, carved with images of animals and symbols, were monuments expressing a family's status within a tribe.

- The animals you'll see most often on a totem pole are the eagle, raven, thunderbird, bear, beaver, wolf, killer whale and frog.

-very few remain that were built before 1900s as they were made of wood which is damaged by the weather, insects and disease

<https://youtu.be/hK1AFOD7SUE>

ifeoma.anyaeji

-Nigerian, born in 1981.

- She uses a traditional Nigerian hair plaiting technique called Threading, combined with traditional basketry and fabric weaving techniques.

-the plastic braids are shaped and layered into densely textural sculptural forms which encapsulate vibrant colours, spirals, coils, circles and loops

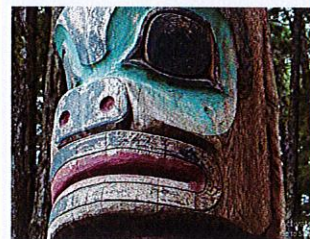
Theoretical knowledge

Native American

Totem poles



A thunderbird carved into the top of a totem pole located in Stanley Park in Vancouver



A Tlingit totem pole in Sitka, Alaska
ifeoma.anyaeji



Ghangha Q ha mmili (Ghangha the rainmaker) 2019 - (front view) - 50.8 x 33.5 x 63.1 inches

Disciplinary knowledge

Pupils know:

a) Totem poles

-how they were made

-their significance in modern and historic society

-the purpose of totem poles

A totem is a spirit being, sacred object, or symbol of a tribe, clan, family, or individual.

-There are different kinds of totem poles with different meanings. Some are used to welcome or scare off strangers. Some celebrate a special occasion like a wedding. Others are memorials to remember an important member of the tribe.

-traditionally they were carved from cedar trees using sharpened stones, sea shells, bones or even beaver teeth and painted using a limited colour palette using only colours available from nature

b) presently, totem poles are still important in today's society and are raised for crowds of hundreds of people in places of honour and First Nations villages.

<https://youtu.be/aIZQ1a58A0I>

c) ifeoma.anyaeji

- Ifeoma U. Anyaeji is a Nigerian neo-traditional artist. She developed a style of art called Plasto Art- a process where she transforms discarded non-biodegradable plastic bags and bottles into beautiful sculptures.

-Anyaeji's sculptures reflect the 'throw away' culture of modern society, including mass production, mass purchase, excessive waste and not valuing things that aren't 'perfect' or conventionally beautiful.

d) pupils are able to express an opinion on the sculptures, including aesthetically and from a social/ moral perspective

Practical knowledge

Pupils know that:

Totem pole- sculpture carved out of wood with images of animals and symbols

Construct- to build something or put different parts together to create a whole

3 dimensional- a shape or object that has 3 dimensions: length, width and height

Balance – where things are of equal balance or force

Fringe- small cuts made around the base of a tube, forming a fringe that can be glued or stapled to a surface

Pierce- to use a sharp, pointed object to go through something

Incision- to cut into something

Glue – a substance used to stick objects together

Relief a method of raising shapes above a flat surface so that they stand out from it

Pupils know how to:

Construct a **sculpture** using different **joining techniques** such as; gluing, taping, wrapping and slotting parts together.

Create a fringe to join objects, materials or parts together

Use their knowledge of **balance** to build a free standing structure

Decorate sculptures using the **relief** method

Pedagogy

- Introduce technical vocabulary, artists and artwork. Discuss the theoretical knowledge and view and discuss artworks.
- Explore how objects can balance to create stable, free standing Totem Pole type structure without using any additional joining techniques. Adjust objects accurately and carefully in order that they balance. This could be through exploring balancing boxes, 3D shapes, natural objects such as sticks, pine cones, pebbles
- Teach pupils some basic techniques for joining materials effectively:
 - Make holes in card that straws can be thread through. (Pierce with pencil into cardboard with Blutac under the card)
 - Attach cylindrical objects to a flat surface by making small cuts around the edge to form a fringe which can be flattened and secured to the surface.
 - Make a crease in plastic bottles to make a first cut and then insert scissors into the bottle to continue cutting. -Use coils of masking tape to join sections.
- Pupils practise the above joining techniques on cardboard and plastic bottles. Chn practise attaching decoration e.g bottle tops, buttons etc to cardboard to ensure materials chosen will adhere effectively.
- Design final piece. Annotate in sketchbooks detailing materials to be used and joining techniques to attach each part of the model.
- Make final piece Totem Pole inspired sculpture using recycled materials.
- Evaluate final piece.

Application of knowledge - Final piece

Design and make a free standing 'totem pole' sculpture, using recycled materials.

Assemble materials to create a sculpture influenced by North American totem poles and neo-traditional artist Ifeoma Anyaeji.

-pupils practise assembling and joining techniques before making their final piece

-pupils design their final piece and plan which joining techniques they will use

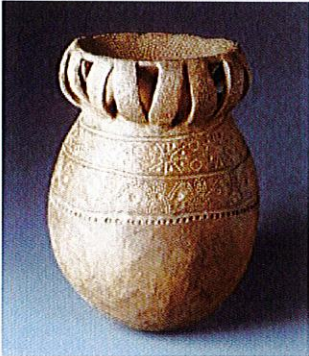
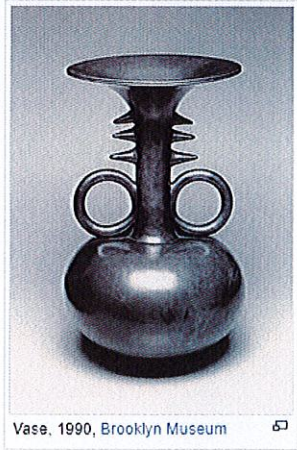
-pupils use joining techniques to assemble a sculpture that sits on a base (box).

-pupils construct a sculpture and join to base using fringe

-pupils evaluate their work and discuss the effectiveness of the different joining techniques used

-pupils talk about what they like/ dislike about their work

Year 3 Spring–Term 5 SCULPTURE Key aim: build knowledge of how to manipulate and form clay

Key enquiry question: How can I use a range of tools and techniques to manipulate clay into desired forms? Media and materials to be used: clay, clay tools Formal element/s to be focused on: line, shape, form, texture		Vocabulary (this is key knowledge) – Pupils know that: - coiling is a method of hand building pottery. It involves rolling clay into sausage-like shapes and combining them to create a desired form - Slip is liquid clay made from adding water to clay. - Scoring clay involves slicing small notches into the clay with a sharp tool.		
Theoretical knowledge: Traditional pottery techniques that have influenced contemporary ceramicists. - Early African pottery was mostly made by women, hand built using the coiling technique. First, the clay was mined and water was added to make it workable. Then gritty material ‘grog’ was added (sand, broken pebbles, dry grass, dung) -pots dried in the sun - The coil pots were fired in an open bonfire or a pit. - Vessels made were used to carry and store food and water, or for cooking. -Magdalene Odundo is an internationally acclaimed ceramic artist who was given an OBE in 2008 for her services to art. She was made a dame in 2020. -Magdalene uses traditional coiling techniques in many of her pieces of pottery -Odundo's best-known ceramics are hand built in the traditional way, using a coiling technique. Each piece is burnished, covered with slip, and then burnished again. It is then fired twice, until it turns black.	Theoretical knowledge Examples of African pottery made in the traditional way  Ceramic container, Mangbetu tribe Zaire  Vessel, Nyonyosi-Yatenga, Burkina Faso Magdalene Odundo (born 1950)  Vase, 1990, Brooklyn Museum	Disciplinary knowledge Pupils know: - Early African hand-built pottery -how the pottery was made -how influential the pottery is today -traditional hand-built pottery techniques dating back to 6000 BC continue to be used today by practising artists and craftspeople. One of the best known of these techniques is coiling. - Dame Magdalene Anyango Namakhiya Odundo DBE is a Kenyan-born <u>British studio potter</u>, who now lives in the UK. -Her vessels are decorative rather than functional, producing one off pieces - Magdalene has been a mentor to many young aspiring artists, encouraging many especially from Africa to take up ceramics as a profession. She has received special awards in recognition of this important work - Many of the vessels Odundo creates are inspired by the human body, often female, following the curves of the spine, stomach, or hair. - Pupils are able to express an opinion on the aesthetic impact of the pottery - Pupils to compare traditional pottery made thousands of years ago to contemporary pieces of work	Practical knowledge Pupils know that: Clay is a natural material made of tiny pieces of rock. When wet, clay can be shaped. When dry, clay becomes hard. Hand building is using your hands to form an object out of clay Smooth is a clay surface free from any texture Texture is the look and feel of a surface Slip and score technique is used to join clay. Both pieces of clay are scored using a sharp tool. Slip is then applied to the clay surface and the clay pieces are combined with a little pressure. The slip acts as a glue, sticking the clay together. Lip is the top edge or rim of the vessel. A lip can be shaped to make a spout to pour liquid from the vessel. Burnishing clay is a technique that gives pottery a smooth soft sheen without using a ceramic glaze. It involves rubbing the clay with a hard object, like a smooth pebble or the back of a spoon. Firing clay is heating it to a very high temperature to make it stronger. Unfired clay is more fragile and more likely to break. Pattern any regularly repeated arrangement, especially a design made from repeated lines, shapes, or colours on a surface Pupils know how to: Create texture in clay by impressing tools or fingers into the surface Join clay using the slip and score technique Make Coil pots using the coiling method Smooth the clay surface from any texture using tools and/or hands Add pattern to clay models using clay tools or hands Pedagogy • Introduce technical vocabulary, artists and artwork. Discuss the theoretical knowledge and view and discuss artworks. • Recall prior learning from year 1, recalling good techniques when rolling using palms and a rolling pin, using thumbs to pinch clay and fingers to smooth clay surfaces. Children familiarise themselves with the tactile qualities of the clay. Model creating coils of same width and length and children practise doing this themselves. • Model using slip and score method to attach clay. Children practise technique. • Model creating a smooth surface from coils using fingers and thumb to gently smooth the clay so the coils merge and become invisible • Children research traditional African pottery. Look at patterns and practise drawing patterns in sketchbooks. • Model using pointed clay tools to create lines and shapes from African pottery into clay. Recap correct pressure, grip for holding clay tool. Children explore making different patterns into clay using pointed tools. Children can also recap prior learning from yr1 and pinch out patterns from the clay to create raised texture. Use work of Magdalene Obundo as inspiration for pinching out clay to create small points and spikes • Plan final piece in sketchbooks. Children make final piece over two lessons. Use wet paper towels to ensure clay does not dry out between lessons. • Children evaluate their final pieces	Application of knowledge - Final piece Make a hand built vessel/ pot using the coiling method. The coils will be smoothed to create a flat, smooth surface to then add decoration, taking inspiration from African pottery. -pupils use slip and score technique to join coils. -pupils create a smooth finish to the outside of their vessel using fingers and a finishing tool. -pupils then explore patterns from traditional and contemporary African pottery and choose their favourite to decorate the vessel. -pupils use a pointed clay tool to add the patterns and if they choose, pinching to sculpt relief pattern from the clay form -pupils evaluate their work and discuss the effectiveness of the different techniques used to create their clay model -pupils talk about what they like/ dislike about their work

Year 4 Spring– Term 5 SCULPTURE Key aim: build knowledge of assembling techniques

Key enquiry question: **How can I use wire to create a sculpture that creates a sense of movement?**

Media and materials to be used: **wire, foil, wire tools,**

Formal element/s to be focused on: **form, shape,**

Vocabulary (this is key knowledge) – Pupils know that:

- **Form**- the shape of somebody of something
- **figure** the shape of the human body
- **installation** a collection of connected artworks that may take up an entire room or gallery, designed so that viewers can walk amongst the art

Theoretical knowledge:

- Alberto Giacometti (1901 – 1966) was a Swiss sculptor, painter, draftsman and printmaker.
- His work was particularly influenced by artistic styles such as Cubism and Surrealism.
- He is known mainly for his elongated figures of people cast in bronze.

- Louise Bourgeois (1911-2010) explored many themes throughout her long career and her work has much in common with expressionism and surrealism.
- as a child she spent lots of time in her parents' tapestry studio, helping dye, weave and sew
- Maman is the largest in a series of steel spider sculptures that Bourgeois created in the second half of the 1990s, picking up a motif that she first depicted in a small ink and charcoal drawing in 1947.

Theoretical knowledge

Alberto Giacometti



Alberto Giacometti
Walking Man I 1960

Louise Bourgeois



Maman 1966. Bronze, stainless steel and marble

Disciplinary knowledge

Pupils know:

- A) Alberto Giacometti
- How the art was made
 - How influential the art/artist is
 - Giacometti was one of the most important sculptors of the 20th century
 - Giacometti most famous sculptures are his extremely tall and slender figures. The sculptures are made of bronze.
 - In 2010, Giacometti's life-sized bronze sculpture of a man, L'Homme qui marche I (Walking Man 1) became one of the most expensive sculptures to ever be sold at auction. The same work currently appears on the 100 Swiss Franc banknote, which demonstrates his influence and importance

- B) Louise Bourgeois (1911-2010)
- Louise Bourgeois was a French-American artist best known for her large-scale sculptures and installations.
 - she played a significant role in the feminist art movement, challenging the conventional role of women in the 20th Century
 - Louise Bourgeois loved spiders and made hundreds of drawings and sculptures of them. She described them as artists who could spin thread and create magnificent webs. One of her most famous works is Maman, a monumental steel spider, so large that it can only be installed out of doors, or inside a building of industrial scale. Supported on eight slender, knobbly legs, its body is suspended high above the ground, allowing the viewer to walk around and underneath it.

c) pupils respond to the sculptures.
Express opinions about the art.

Practical knowledge

Pupils know that:

- 3 dimensional**- a shape or object that has 3 dimensions: length, width and height
- Balance** – where things are of equal balance or force
- Proportion**- the relationship in size between one thing and another
- Complimentary colours**- two colours on opposite sides of the colour wheel. When placed next to each other, they create a strong contrast
- Form**- the shape of somebody of something
- Figure**- the shape of the human body
- Installation**- a collection of connected artworks that may take up an entire room or gallery, designed so that viewers can walk amongst the art
- Drawing manikin**- wooden doll used by artists to model the basic shapes, poses and movement of the human body
- Motion**- the act or process of moving
- Elongate**- when something is longer or thinner than it is supposed to be
- Twist**- join 2 or more pieces of wire by wrapping them around each other
- Pliers**- small two-handled tool for holding or pulling small objects such as nails or for cutting wire.
- Gauge**- refers to the thickness of something, especially metal or wire

Pupils know how to:

Identify **complimentary colours**

Use a **drawing manikin** to draw the human figure with correct **proportions**

Manipulate and join wire by **twisting** it into desired forms

Balance their wire sculptures so they remain in upright position

Use **pliers** safely and correctly to cut and shape wire

Select the correct **gauge** of wire for the purpose, e.g selecting thicker gauge to create the main form of the sculpture to provide greater stability

Pedagogy

- Introduce technical vocabulary, artists and artwork and theoretical knowledge.
- View range of Giacometti's elongated figures in different positions. Children to imitate the different positions
- Children to create different movement positions, photograph stills of each other
- Teacher models drawing simple stick-man figure sketches of a child in different positions creating a grid of simple movement pictures in sketchbook. Look at Louise Bourgeois and discuss her spider sculptures
- Children to produce their own grid of stick-men figures in different positions
- Teacher reminds children of complimentary colours and models using complimentary colours to create a sense of movement. Use the movement photos taken. Alternate complimentary colours around the outline of the figure, either layer coloured paper, paint, felt-tips
- Teacher models using drawing manikin to draw each body part that are in correct proportion.
- Children practise using the drawing manikin to create their own sketches of the human form.
- Teacher models how to safely use pliers. Explain wire gauge. Model how to twist the wire to join it. Model how to shape wire into forms that balance
- Children practise using pliers and twisting wire. Practise making wire forms that balance.
- Plan final piece- elongated wire sculpture of human form in style of Giacometti.
- Cover with foil and paint black/ gold to replicate bronze in style of artists studied. Create installation of class models.
- Evaluate.

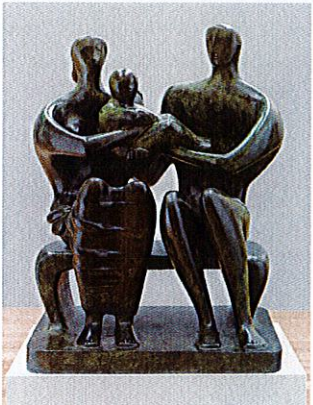
Application of knowledge - Final piece

Wire constructions of figures in the style of Giacometti

- study the art of Giacometti and Bourgeois, looking at how movement is created in the sculptures and the thin, elongated forms created
- explore photographing and sketching movement positions
- explore creating movement using complimentary colours
- practise drawing the human form in proportion using a drawing manikin
- children create Giacometti inspired figure sculptures in wire covered in foil and painted if chosen to.
- Staple to base
- children practise using wire tools and manipulating and joining wire by twisting it
- children design their final piece by choosing a 'movement position' explored in earlier lessons.
- children make wire sculpture models.
- Produce class installation by displaying all models together.
- Evaluate and discuss likes/ dislikes, what was/ wasn't successful

Year 5 Spring– Term 5 SCULPTURE Key aim: build knowledge of how to manipulate and form clay

Key enquiry question: How can I make a clay model using the slabbing technique? Media and materials to be used: Clay, clay tools, armature (can, box or similar) Formal element/s to be focused on: shape, form, colour, line		Vocabulary (this is key knowledge) – Pupils know that: - slabbing a technique that includes rolling out slabs of clay and then cutting out pieces and attaching them together using the slip and score method to create clay vessels - decoration is clay shapes being added to another clay object or adding details - Armature a framework or basic structure that something such as a sculpture is built onto		
Theoretical knowledge: - Clarice Cliff (20 January 1899 – 23 October 1972) was an English ceramic artist and designer. -Clarice started work in a pottery factory at 13, she went on to be in charge of the factory, employing lots of people (mostly women) to work for her and produce pottery using her designs. -Her work was popular around the world, reflecting societies interest for the Art Deco style of functional items that were also stylish -Sonia Dalaunay (13 November 1885 – 5 December 1979) was a French artist. She was a painter and textile, fashion and set designer. She co-founded the Orphism art movement, noted for its use of strong colours and geometric shapes.	Theoretical knowledge  Clarice cliff 'Autumn Stamford Teaset 1931'. Stamford is the shape of the pottery, Autumn is the name of the decorate range of pottery  Clarice Cliff 'Bizarre' plate 1975-76  Sonia Dalaunay <u>Triptych</u> 1963  Sonia Dalaunay. Coat made for American actress 1924	Disciplinary knowledge Pupils know: a) Clarice Cliff -how her work was made - how influential her work was in the past and today -Clarice Cliff was highly influenced by the art deco movement. She used bold, bright colours, geometric lines and shapes to decorate pieces of functional pottery -Clarice Cliff was one of the first 'career women' of the time. This was very unusual. She became very famous. Her work was sold around the world and in high end shops. -her pottery was produced in large quantities in factories. Lots of people collect her work and it is not as expensive as you might imagine, as her work was prolific, (18,000 pieces a week in the early 30s), and successful right up into the mid-1960s. b) Sonia Dalaunay -Alongside her husband, Sonia Dalaunay co-founded the Orphism movement. Orphism is an abstract style that favours geometric shapes. It is easily recognizable by its use of bright colours and light and is highly influenced by cubism. -Her work influenced fashion and interior design. https://www.youtube.com/watch?v=GxUv0or_YEA c) Pupils are able to express an opinion on the aesthetic impact of the pottery	Practical knowledge Pupils know that: Clay is a natural material made of tiny pieces of rock. When wet, clay can be shaped. When dry, clay becomes hard. Hand building is using your hands to form an object out of clay Smooth is a clay surface free from any texture Texture is the look and feel of a surface Slip and score technique is used to join clay. Both pieces of clay are scored using a sharp tool. Slip is then applied to the clay surface and the clay pieces are combined with a little pressure. The slip acts as a glue, sticking the clay together. Slabbing a technique that includes rolling out slabs of clay and then cutting out pieces and attaching them together using the slip and score method to create clay vessels Decoration is clay shapes being added to another clay object or adding details Armature a framework or basic structure that something such as a sculpture is built onto Clay walls are the pieces of clay that that fit together to create the shape of the model Orphism is an abstract style of art using vivid colours and geometric shapes, derived from cubism Art Deco the decorative art style of the 1920s and 1930s, characterised by precise and boldly delineated geometric shapes and strong colours and used most notably in household objects and in architecture. Geometric is regular lines and shapes Pupils know how to: Join clay using the slip and score technique Smooth the clay surface from any texture using tools and/or hands Create decoration by adding clay shapes to their clay model Use an armature to create a stable clay model Apply paint to a clay model <u>Pedagogy</u> • Introduce technical vocabulary, artists and artwork. Discuss the theoretical knowledge. • Start with Clarice Cliff. Explain that children will be using the slab technique this unit to join slabs of clay to make geometric shaped vessels like those of Clarice Cliff's. Look at examples and sketch a selection that show the geometric forms. Also look at patterns, colours used. Introduce the term Art Deco. Sketch examples of her work and annotate. • Model rolling even thickness of clay using wooden rods. Pupils roll even thickness clay sheets. • Model using sharp tools to cut out geometric shapes, using rulers or templates to achieve straight lines. • Look at work of Sonia Dalaunay and theoretical knowledge. Pupils describe and compare to Cliff. Explain that both artists are influenced by art deco and it's bright, bold, geometric designs. Introduce Orphism as art movement • look at images of Sonia Dalaunay's textiles, fashion designs, paintings and children discuss and select their favourite designs. Sketch in sketchbooks favourite designs and annotate. • Model cutting decorations of clay from rolled clay slabs. Pupils explore cutting clay carefully into geometric shapes like those used by Daulaunay, using sharp tool. • Recap how to attach clay using slip and score technique. Model using an armature to provide stability for a model. • Pupils explore using slip and score to join clay pieces. Practise creating stable clay models using an armature to support. • Design final piece • Make final piece and evaluate	Application of knowledge - Final piece Clay slabbed pot/vessel joined with slip around an armature and decorated using inspiration from Art Deco artists -pupils roll slabs of clay to the same thickness with a rolling pin using wooden rods -cut geometric pieces from the clay to create the walls of the model. - pupils smooth the clay surface and add decoration in the form of clay shapes, joined using slip and score technique --use the slip and score technique to attach the walls together, using an armature to ensure stability -once dry, armature is removed and the model is painted using bold, bright colours -evaluate model

Year 6 Spring- Term 5 SCULPTURE Key aim: build knowledge of assembling sculpture techniques				
Key enquiry question: How can I create an installation sculpture made from wire and plaster that is asymmetrically balanced? Media and materials to be used: wire, plaster Formal element/s to be focused on: line, form, space, form, texture		Vocabulary (this is key knowledge) – Pupils know that: - asymmetrical balance - where there are different visual images or colours on either side of a design, but the image is still balanced. - mould - a hollow container that you pour liquid (such as Plaster of Paris) into. When the liquid becomes solid, it takes the same shape as the mould - casting - a process whereby an object is made by pouring molten metal or other material into a mould		
Theoretical knowledge: - Andy Goldsworthy OBE (born 26 July 1956) -Goldsworthy's art often include brightly coloured flowers, icicles, leaves, mud, pinecones, snow, stone, twigs, and thorns. - For some of his works, Goldsworthy often uses only his bare hands, teeth, and found tools to prepare and arrange the materials for his sculptures Goldsworthy is generally considered the founder of modern rock balancing. -Henry Moore (1898-1986) - Henry Moore is famous for his sculptures of people with bumpy forms and hollow spaces in their bodies. He used flowing, abstract shapes in his sculptures. - He made over 1000 sculptures during his career -Some of his sculptures were enormous, up to 5 metres wide. Many are displayed outdoors in gardens and museums around the world	Theoretical knowledge Andy Goldsworthy  Rowan leaves laid around hole, October 25, 1987  Pebbles Broken & Scraped- June 1st 1985 Henry Moore  Recumbent Figure (1938) Green hornton stone 889 × 1327 × 737 mm, 520 kg  Family Group 1949, cast 1950–1. Bronze	Disciplinary knowledge Pupils know: a) How the art was made How influential the art is -Andy Goldsworthy is an English sculptor, photographer, and environmental artist, who produces site-specific sculptures in natural and urban settings composed of natural materials such as plants, rocks, soil and sand. -Goldsworthy is a contemporary artist. He's internationally well-known and has work on display in many major museums around the world -Goldsworthy uses photography to capture images of his sculptures as they are often made of natural materials that fade and die. b) Henry Moore - Henry Moore was one of the most important British artists of the twentieth century and arguably the most internationally celebrated sculptor of the period. He is renowned for his semi-abstract monumental bronzes, which can be seen all over the world. - Inspired by the human body and natural forms, Moore often made work on the subjects of the mother and child, the reclining figure and internal / external forms. c) Pupils discuss the art of the two artists. Express an opinion about the art d) Pupils compare the artwork of the two artists	Practical knowledge Pupils know that: Clay is a natural material made of tiny pieces of rock. When wet, clay can be shaped. When dry, clay becomes hard. Motion - the act or process of moving Twist - join 2 or more pieces of wire by wrapping them around each other Installation - a collection of connected artworks that may take up an entire room or gallery, designed so that viewers can walk amongst the art Pliers - small two-handled tool for holding or pulling small objects such as nails or for cutting wire. Impressed - press objects into a material such as clay to produce patterns and textured effects Plaster of Paris - a white powder that is mixed with water and becomes very hard when it dries, used especially for making copies of statues Asymmetrical balance - where there are different visual images or colours on either side of a design, but the image is still balanced. Mould - a hollow container that you pour liquid (such as Plaster of Paris) into. When the liquid becomes solid, it takes the same shape as the mould Casting - a process whereby an object is made by pouring molten metal or other material into a mould Environmental art - a movement adopted by artists of different disciplines, who are inspired by nature or use it as a raw material, transmitting its beauty and encouraging us to take care of it. Environmental art forces us to think about the consequences of our behaviour on the planet. Pupils know how to: Join wire by twisting 2 or more pieces together Create an installation by connecting a collection of artworks so viewers can walk amongst the art Impress objects into clay to produce patterns and textured effects Mix Plater of Paris to the correct consistency Cast Plaster of Paris into a mould Create an installation sculpture that is asymmetrically balanced Pedagogy • Introduce technical vocabulary, artists and artwork. Discuss the theoretical knowledge. • Using Andy Goldsworthy's work as inspiration, teacher models how to create an asymmetrically balanced composition using natural materials. • Go outside and pupils create their own AGoldsworthy inspired compositions using natural materials. Photograph to refer to later in the unit. • Model mixing plaster to desired consistency. Model using a mould to cast plaster, showing pupils how to place natural objects within moulds. • Model removing plaster forms from pre-cast moulds by cutting the plastic mould, and cleaning plaster with brushes and using tweezers or pointed clay tools to remove any small pieces/ natural fibres left on plaster. • Pupils practise mixing plaster, casing in moulds with natural objects within the moulds. Plaster tiles with different impressions will be created • Once dry, pupils remove their plaster sculptures from moulds. Photograph and add to sketchbooks. Reflect on most/ least successful moulds. • Recap looping and then twisting wire to attach plaster sculptures. Ensure there are holes through each sculpture at top and bottom so they can be attached together using wire. This can be done by inserting straws when casting. • Model attaching the plaster tile sculptures to the wire by looping and twisting them together. • Pupils design their sculptures, selecting natural forms to cast their plaster around. • Display class installation. Evaluate	Application of knowledge - Final piece Installation class sculpture combining wire and plaster casting. - Pupils explore patterns, shapes, asymmetrical balance in AGoldsworthy's work. -pupils create own natural sculptures in style of AGoldsworthy -Pupils practise mixing and casting plaster -Pupils plan how to create the desired impressed pattern and texture in plaster sculptures using natural materials -pupils recap manipulating wire (yr4 unit) using loops and twists to connect plaster sculptures -pupils make own set of plaster sculptures and then connect with wire to create an asymmetrically balanced class installation.