MARTON MANOR
PRIMARY SCHOOL

YEAR 5

ART CURRICULUM

Year 5 Art - Broader Curriculum Aims and Objectives

Topics of Study

- PAINTING - PAINTING THE LUXURIOUS
- PRINTMAKING - OUT OF THIS WORLD
- SCULTPURE - LARGER THAN LIFE
- CREATIVE RESPONSE - CAN ART BE ANYTHING? CAN ANYTHING BE ART?

Vocabulary

elegant, luxurious, blending, graphite, still-life, tonal, tertiary, pigment, wet-on-wet, seamless, illusion, prolong, transcription, represent, starscapes, cosmic, composition, perspective, blind drawing, angles, linoleum, modern, preliminary, intricate, inspiration, personalised, offset, vibrant, MIMA, consumerism, midtone, replicate, scrunched, resemble, accentuate, paper mâché, realistic, gradients

Quality Literature Links

Key Artists

TAMARA DE LEMPICKA

ROSETTA SANTUCCI

CLAUS OLDENBURG

Theoretical Knowledge

Tamara De Lempicka was part of the Art Deco movement.

Tamara De Lempicka's work was stylised, and idealised; often embracing symmetry and sleekness.

The portrayal of elegant, modern, and confident women captured the spirit of the era's social change and female emancipation.

Tamara De Lempicka used high quality materials.

De Lempicka's blended her paint in a stylised manner reflected the elegance of the Art Deco movement.

Rosetta Santucci creates work depicting galaxies, starscapes and cosmic landscapes.

Santucci uses vibrant colours and intricate detail.

Within her work, Santucci explores the infinite nature of the universe.

Santucci is also inspired by the natural world around her.

Claus Oldenburg created the bottle of notes which is located outside of MIMA.

Claus Oldenburg was associated with the Pop Art Movement.

Oldenburg created huge sculptures using fabric, vinyl, plaster and metal.

Oldenburg's work was made to question the conventional ideas in art and make comments about consumerist culture.

Disciplinary Knowledge

Art often reflects cultural and political shifts.

Artists styles can be consciously chosen as a way to express a certain concepts or meanings in their work or subconsciously developed in response to the cultural and artistic surroundings.
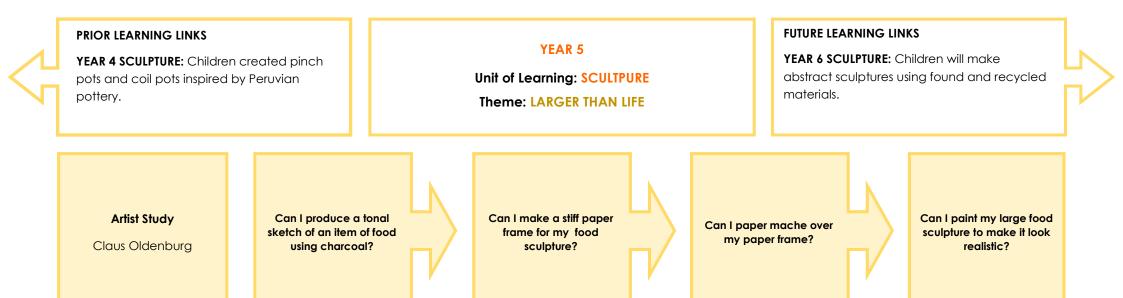
Artists often make artwork based on their own personal experiences and, by viewing the work, the viewer gets a glimpse into the artist's thoughts and feelings.

Some artists are trained and some are self-taught.

Art can be displayed in public spaces to engage communities and stimulate public dialogue

Artists can often purposefully make unconventional choices when making their artwork to intentionally challenge established standards of artistic judgement.
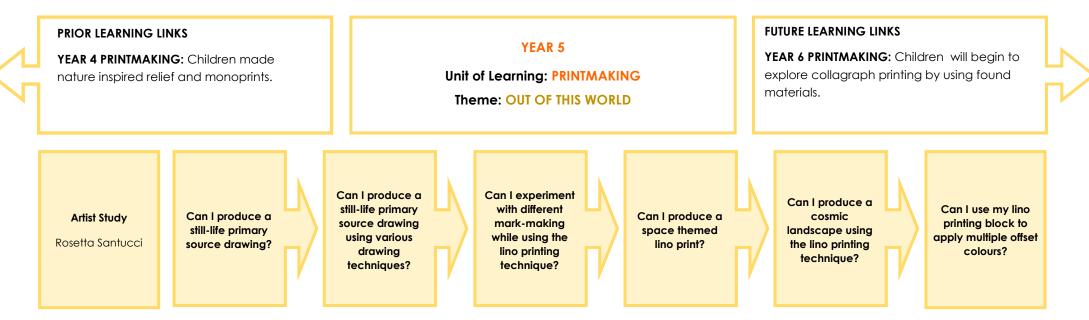
Year 5 Art - Broader Curriculum Aims and Objectives

Practical Knowledge

DRAWING	PAINTING	PRINTMAKING	SCULPTURE	DEVELOPING IDEAS
Soft pencils can be smudged in order to create a smooth graduated tone.	Tertiary colours are made by mixing a primary and a secondary colour or two secondary colours.	Lino printing is a modern form of block printing using linoleum instead of wood.	Paper balls, made from scrunched up newspaper or newsprint and tape, can be used as building blocks to make 3D forms.	Although secondary sources can be used, in order for an artist to create truly original work, they should seek to capture their own primary source imagery.
Graphite can be smudged with fingers, tissue paper or blending stumps.	There are an infinite number of tertiary colours that are determined by the amount of each source colour used to mix.	Lino is cut using lino cutting tools. They are extremely sharp and care should be taken.	Paper balls are arranged carefully, to resemble the desired form, and attached together with tape.	Some imagery is protected by copyright and belongs to another creator so should only be used with caution.
The accurate tonal representation of light and dark areas can enable the artist to create realistic 2-Dimensional representations of 3-Dimensional forms.	Acrylic paint has stronger pigments and is of a better quality than ready-mixed paint.	Marks are made by digging into the lino with the lino cutter.	Paper balls of different shapes and size can be used in order to achieve the desired details.	Very rarely does an artist make something up on the page without referring to some kind of source images.
Light lines should so they can be continually reassessed, rubbed out and moved.	Wet on wet painting is where two colours or shades of paint are blended whilst still wet.	The areas that are left uncut are the areas which will print.	When covering an object using paper mâché, strips should be small in order to allow them to fully accentuate the desired form.	Sketchbooks are used to record primary and secondary source research.
Soft pencils can be smudged in order to create a smooth graduated tone.	The blend can be altered by continually adding more of each of the source colours that the artist is blending between.	A preliminary drawing can be made on the lino to map out proposed image.	PVA mix should be applied to the surface of the frame, the paper strips should be added and then a final coat should be applied on top to smooth down as much as possible. A brush should be used for this.	In order to capture primary source imagery, the artist may need to visit a certain location or gather resources from different places depending on what imagery they need.
Graphite can be smudged with fingers, tissue paper or blending stumps.	Gentle brush strokes that all travel in the same direction make for a smoother, more seamless blend.	The depth and size of the marks are affected by the pressure that the artist applies to the lino cutting tool.	Paper mâché is most effective when 2 or 3 solid layers are used.	Short annotations in sketchbooks, accompanying the source imagery, can help the artist remember why they made their choices and how they intend to use the imagery in their artwork.
The accurate tonal representation of light and dark areas can enable the artist to create realistic 2-Dimensional representations of 3-Dimensional forms.	The illusion of form is best represented in 2 dimensions by using brush strokes that follow the direction of the 3 Dimensional object/subject.	Intricate detail can be achieved by carving slowly and only cutting in short runs.	Glued tissue paper can be manipulated with fingers in order to achieve different forms, details and textures.	Ideas are planned out using rough sketches in a sketchbook.
Light lines should so they can be continually reassessed, rubbed out and moved.	The careful observation of the object/subject is essential when identifying where the light and dark areas can be found.	Shapes and lines from an image can be used as inspiration for a personalised design.	Wet on wet painting can be used to blend colours to achieve realistic colour gradients.	Detailed drawings can help artists clarify their ideas and intentions.
Charcoal can be used on its side to block in a midtone over the whole page.	Paint can be applied in a thicker manner to prolong the drying time.	Shapes and lines can be combined to make interesting compositions.	Wet on dry can be used in order to add further detail to a sculpture.	Exploring how other artists have responded to the same theme in different ways can help in the development process.
A rubber can be used to draw the light areas when working with charcoal.	Form can be represented in 2 dimensions by the successful transcription of light and dark areas.	A successful lino print has a balance between positive and negative areas and not large areas of either.		When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece.
An artist should continually reassess the light and dark areas in the source image when drawing; adding and subtracting light and dark areas in their drawing to carefully replicate what they can see.		Ink should be applied in a smooth manner after pre-rolling onto a rolling palette.		When developing ideas, the artist should think about the who the target audience is and what the purpose of the piece of art is.
		The printing block can be cleaned and inked up again with another colour.		Making small annotations can help artists keep track of their ideas and their intentions.
		Overprinting with a different colour and offsetting the printing block can create a vibrant, eye-catching effect.		The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use.
				The artist should take their time with their artwork and aim to produce something of quality.
				Artists can work collaboratively or independently.
				Artists evaluate what they have produced.
				Artists will analyse their work and think about whether or not it achieves what they wanted it to achieve.

PRIOR LEARNING LINKS

YEAR 4 SCULPTURE: Children created pinch pots and coil pots inspired by Peruvian pottery.

YEAR 5

Unit of Learning: SCULTPURE

Theme: LARGER THAN LIFE

FUTURE LEARNING LINKS

YEAR 6 SCULPTURE: Children will make abstract sculptures using found and recycled materials.

Artist Study

Claus Oldenburg

➤ **Can I produce a tonal sketch of an item of food using charcoal?**

➤ **Can I make a stiff paper frame for my food sculpture?**

➤ **Can I paper mache over my paper frame?**

➤ **Can I paint my large food sculpture to make it look realistic?**

How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITCAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Oldenburg created huge sculptures using fabric, vinyl, plaster and metal.		Oldenburg's work was made to question the conventional ideas in art and make comments about consumerist culture.			Claus Oldenburg was associated with the Pop Art Movement.	Claus Oldenburg created the bottle of notes which is located outside of MIMA.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
	Art can be displayed in public spaces to engage communities and stimulate public dialogue		Artists can often purposefully make unconventional choices when making their artwork to intentionally challenge established standards of artistic judgement.		

Mapping of Knowledge and Vocabulary

Learning Step	**Artist Study** Claus Oldenburg	**Can I produce a tonal sketch of an item of food using charcoal?**	**Can I make a stiff paper frame for my food sculpture?**	**Can I paper mache over my paper frame?**	**Can I paint my large food sculpture to make it look realistic?**
Practical Knowledge		Charcoal can be used on its side to block in a midtone over the whole page. A rubber can be used to draw the light areas when working with charcoal. An artist should continually reassess the light and dark areas in the source image when drawing; adding and subtracting light and dark areas in their drawing to carefully replicate what they can see.	Paper balls, made from scrunched up newspaper or newsprint and tape, can be used as building blocks to make 3D forms. Paper balls are arranged carefully, to resemble the desired form, and attached together with tape. Paper balls of different shapes and size can be used in order to achieve the desired details.	When covering an object using paper mâché, strips should be small in order to allow them to fully accentuate the desired form. PVA mix should be applied to the surface of the frame, the paper strips should be added and then a final coat should be applied on top to smooth down as much as possible. A brush should be used for this. Paper mâché is most effective when 2 or 3 solid layers are used. Glued tissue paper can be manipulated with fingers in order to achieve different forms, details and textures.	Wet on wet painting can be used to blend colours to achieve realistic colour gradients. Wet on dry can be used in order to add further detail to a sculpture.
Vocabulary	MIMA consumerism	midtone replicate	scrunched resemble	accentuate paper mâché	realistic gradients
Theoretical Knowledge	Claus Oldenburg created the bottle of notes which is located outside of MIMA. Claus Oldenburg was associated with the Pop Art Movement. Oldenburg created huge sculptures using fabric, vinyl, plaster and metal. Oldenburg's work was made to question the conventional ideas in art and make comments about consumerist culture.				
Disciplinary Knowledge	Art can be displayed in public spaces to engage communities and stimulate public dialogue Artists can often purposefully make unconventional choices when making their artwork to intentionally challenge established standards of artistic judgement.				

YEAR 5

Unit of Learning: PRINTMAKING

Theme: OUT OF THIS WORLD

Artist Study

Rosetta Santucci

Can I produce a still-life primary source drawing?

Can I produce a still-life primary source drawing using various drawing techniques?

Can I experiment with different mark-making while using the lino printing technique?

Can I produce a space themed lino print?

Can I produce a cosmic landscape using the lino printing technique?

Can I use my lino printing block to apply multiple offset colours?

How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITCAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Santucci uses vibrant colours and intricate detail.	Rosetta Santucci creates work depicting galaxies, starscapes and cosmic landscapes.	Within her work, Santucci explores the infinite nature of the universe.		Santucci is also inspired by the natural world around her.		

How we study, discuss and form judgements about art.

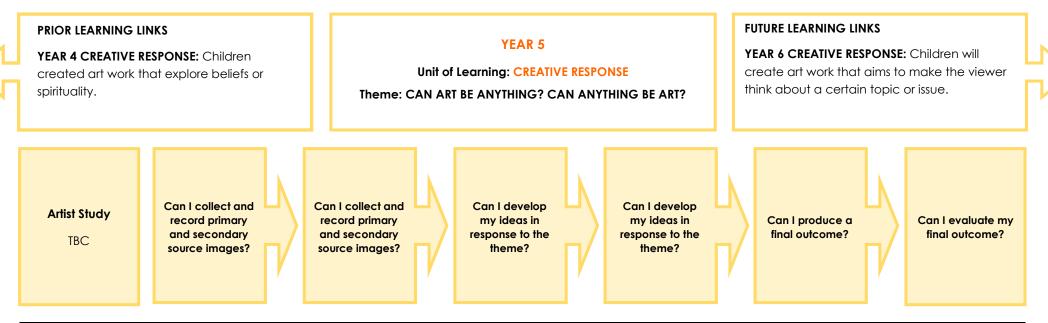| PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
	Artists often make artwork based on their own personal experiences and, by viewing the work, the viewer gets a glimpse into the artist's thoughts and feelings.	Some artists are trained and some are self-taught.			

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Rosetta Santucci	Can I produce a still-life primary source drawing?	Can I produce a still-life primary source drawing using various drawing techniques?	Can I experiment with different mark-making while using the lino printing technique?	Can I produce a space themed lino print?	Can I produce a cosmic landscape using the lino printing technique?	Can I use my lino printing block to apply multiple offset colours?
Practical Knowledge		Arranging objects in an interesting composition helps ensure an interesting composition on the page. Objects that are further away appear smaller due to perspective. Objects need to be continually compared to each other during the drawing process to ensure that the sizes of each object are accurate in relation to one another; taking into account perspective.	Blind drawing is a technique to improve an artist's observation skills and is not a technique to achieve an accurately drawn image. Continuous line drawing allows strengthens and develops hand eye coordination. Drawing a still life setup from different perspectives allows an artist to see how objects can change when viewed from different angles.	Lino printing is a modern form of block printing using linoleum instead of wood. Lino is cut using lino cutting tools. They are extremely sharp and care should be taken. Marks are made by digging into the lino with the lino cutter. The areas that are left uncut are the areas which will print.	A preliminary drawing can be made on the lino to map out proposed image. The depth and size of the marks are affected by the pressure that the artist applies to the lino cutting tool. Intricate detail can be achieved by carving slowly and only cutting in short runs.	Shapes and lines from an image can be used as inspiration for a personalised design. Shapes and lines can be combined to make interesting compositions. A successful lino print has a balance between positive and negative areas and not large areas of either.	Ink should be applied in a smooth manner after pre-rolling onto a rolling palette. The printing block can be cleaned and inked up again with another colour. Overprinting with a different colour and offsetting the printing block can create a vibrant, eye-catching effect.
Vocabulary	starscapes cosmic	composition perspective	blind drawing angles	linoleum modern	preliminary intricate	inspiration personalised	offset vibrant
Theoretical Knowledge	Rosetta Santucci creates work depicting galaxies, starscapes and cosmic landscapes. Santucci uses vibrant colours and intricate detail. Within her work, Santucci explores the infinite nature of the universe. Santucci is also inspired by the natural world around her.						
Disciplinary Knowledge	Artists often make artwork based on their own personal experiences and, by viewing the work, the viewer gets a glimpse into the artist's thoughts and feelings. Some artists are trained and some are self-taught.						

YEAR 5

Unit of Learning: PAINTING

Theme: PAINTING THE LUXURIOUS

Artist Study

Tamara De Lempicka

Can I blend graphite and drawing pencils by smudging them?

Can I make a drawing of a primary source still-life setup made from different bottles, containers and fabrics?

Can I mix tertiary colours?

Can I blend paint using the wet on wet technique on a practise frame?

Can I blend paint using the wet on wet technique to represent 3 dimensional shapes?

Can I create a still life painting of fabric in the style of Tamara De Lempicka?

How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITCAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Tamara De Lempicka used high quality materials. De Lempicka's blended her paint in a stylised manner reflected the elegance of the Art Deco movement.	Tamara De Lempicka's work was stylised, and idealised; often embracing symmetry and sleekness.		The portrayal of elegant, modern, and confident women captured the spirit of the era's social change and female emancipation.		Tamara De Lempicka was part of the Art Deco movement.	

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
		Artists styles can be consciously chosen as a way to express a certain concepts or meanings in their work or subconsciously developed in response to the cultural and artistic surroundings.			Art often reflects cultural and political shifts.

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Tamara De Lempicka	Can I blend graphite and drawing pencils by smudging them?	Can I make a drawing of a primary source still-life setup made from different bottles, containers and fabrics?	Can I mix tertiary colours?	Can I blend paint using the wet on wet technique on a practise frame?	Can I blend paint using the wet on wet technique to represent 3 dimensional shapes?	Can I create a still life painting of fabric in the style of Tamara De Lempicka?
Practical Knowledge		Soft pencils can be smudged in order to create a smooth graduated tone. Graphite can be smudged with fingers, tissue paper or blending stumps.	The accurate tonal representation of light and dark areas can enable the artist to create realistic 2-Dimensional representations of 3-Dimensional forms. Light lines should so they can be continually reassessed, rubbed out and moved.	Tertiary colours are made by mixing a primary and a secondary colour or two secondary colours. There are an infinite number of tertiary colours that are determined by the amount of each source colour used to mix. Acrylic paint has stronger pigments and is of a better quality than ready-mixed paint.	Wet on wet painting is where two colours or shades of paint are blended whilst still wet. The blend can be altered by continually adding more of each of the source colours that the artist is blending between. Gentle brush strokes that all travel in the same direction make for a smoother, more seamless blend.	The illusion of form is best represented in 2 dimensions by using brush strokes that follow the direction of the 3 Dimensional object/subject. The careful observation of the object/subject is essential when identifying where the light and dark areas can be found. Paint can be applied in a thicker manner to prolong the drying time.	Form can be represented in 2 dimensions by the successful transcription of light and dark areas.
Vocabulary	elegant luxurious	blending graphite	still-life tonal	tertiary pigment	wet-on-wet seamless	illusion prolong	transcription represent

Theoretical Knowledge
Tamara De Lempicka was part of the Art Deco movement. Tamara De Lempicka's work was stylised, and idealised; often embracing symmetry and sleekness. The portrayal of elegant, modern, and confident women captured the spirit of the era's social change and female emancipation. Tamara De Lempicka used high quality materials. De Lempicka's blended her paint in a stylised manner reflected the elegance of the Art Deco movement.

Disciplinary Knowledge
Art often reflects cultural and political shifts. Tamara De Lempicka's art work depicts the liberated and empowered women of the interwar period. Artists styles can be consciously chosen as a way to express a certain concepts or meanings in their work or subconsciously developed in response to the cultural and artistic surroundings.

YEAR 5

Unit of Learning: CREATIVE RESPONSE

Theme: CAN ART BE ANYTHING? CAN ANYTHING BE ART?

| Artist Study TBC | Can I collect and record primary and secondary source images? | Can I collect and record primary and secondary source images? | Can I develop my ideas in response to the theme? | Can I develop my ideas in response to the theme? | Can I produce a final outcome? | Can I evaluate my final outcome? |

How we understand the work of history's greatest artists.

DISCUSSION POINTS

How does the artists work relate to the theme?

What do you like/dislike about the artists work?

What can we learn from the artist which may help us when working from our theme?

How is my final outcome the same/different to the artist's work?

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
Can art be anything? Can anything be art?			Who decides what art is?		

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study TBC	Can I collect and record primary and secondary source images?	Can I collect and record primary and secondary source images?	Can I develop my ideas in response to the theme?	Can I develop my ideas in response to the theme?	Can I produce a final outcome?	Can I evaluate my final outcome?
Practical Knowledge		Although secondary sources can be used, in order for an artist to create truly original work, they should seek to capture their own primary source imagery. Some imagery is protected by copyright and belongs to another creator so should only be used with caution. Very rarely does an artist make something up on the page without referring to some kind of source images.	Sketchbooks are used to record primary and secondary source research. In order to capture primary source imagery, the artist may need to visit a certain location or gather resources from different places depending on what imagery they need. Short annotations in sketchbooks, accompanying the source imagery, can help the artist remember why they made their choices and how they intend to use the imagery in their artwork.	Ideas are planned out using rough sketches in a sketchbook. Detailed drawings can help artists clarify their ideas and intentions. Exploring how other artists have responded to the same theme in different ways can help in the development process.	When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece. When developing ideas, the artist should think about the who the target audience is and what the purpose of the piece of art is. Making small annotations can help artists keep track of their ideas and their intentions.	The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use. The artist should take their time with their artwork and aim to produce something of quality. Artists can work collaboratively or independently.	Artists evaluate what they have produced. Artists will analyse their work and think about whether or not it achieves what they wanted it to achieve.
Vocabulary							
Theoretical Questions	How does the artists work relate to the theme? What do you like/dislike about the artists work? What can we learn from the artist which may help us when working from our theme? How is my final outcome the same/different to the artist's work?						
Disciplinary Questions	Can art be anything? Can anything be art? Who decides what art is?						