

Curriculum enrichment (linked to Enquiry Question)	
Literacy Rich Curriculum	

Our Curriculum Key Drivers - Flourishing for All, Diversity and Challenge

L	Learning Objective	Connect knowledge (Super 6)	Key Teacher Knowledge	Substantive Knowledge (Practical)	Substantive Knowledge (Theoretical)	Disciplinary Knowledge	Apply (lesson - planned in phases)	Key Vocabulary	Outcome of Lesson
1	To evaluate the work of Louise Nevelson.		Assemblage is art that is made by assembling disparate elements – often everyday objects – scavenged by the artist or bought specially.	NA	Born 23rd September 1899 in Poltava Governorate of the Russian Empire (known today as Kyiv Oblast in Ukraine). Her family immigrated to the USA in 1905. She was known as an American sculptor. She is most famous for her large, wooden sculptures that were often one colour. She died 17th April 1988 in New York City. Her work is described as 'assemblage'.	To justify opinions about installation artworks.	Combine Lesson 1 and 2. Use Lesson 1 resources to introduce the concept and definition of installation artwork. Use Lesson 2 info on artist to complete an Artist Study page including techniques and materials used.	three-dimensional assemblage Composition Juxtaposition Manipulate Relief sculpture	Year 5: analyse and evaluate a piece of artwork, identifying methods, materials and meaning. Year 6: As year 5, plus explain how colour and shape can convey meaning.
2	To explore sculptural techniques.		Relief art is a form of art in which designs and/or sculptures are carved directly into a background causing them to stick out from a flat surface. It has been in existence for centuries. Artists and cultures from the early Egyptians to Ancient Romans and Greeks and even present-day artists have used relief style art to decorate buildings, mark important pieces or places, as signage, and simply as art to enjoy. Coins are likely the most well-known example of relief art.	Translate a 2D image into a 3D form. Manipulate cardboard to create 3D forms (tearing, cutting, folding, bending, ripping).	Work in the style and reflect the techniques of Louise Nevelson using cardboard to create relief artwork. To build in layers on a flat surface to create depth and detail.	To understand that modern sculpture can be used to convey meaning by the materials and shapes that are used.	Use the Main Event of Lesson 2 to support the Learning Cycle in Lesson.	three-dimensional assemblage composition Juxtaposition Manipulate Relief sculpture	Year 5: drawing a composition of shapes developed from initial ideas to form a plan for a sculpture; competently using scissors to cut shapes accurately, following drawing to create a three-dimensional sculpture. Year 6: As Year 5, plus using symbolism to create shapes that carry meaning.
3	To use creative experience to develop ideas and plan a sculpture.		Joseph Cornell (December 24, 1903 – December 29, 1972) was an American visual artist and film-maker, one of the pioneers and most celebrated exponents of assemblage. Influenced by the Surrealists, he was also an avant-garde experimental filmmaker. He was largely self-taught in his artistic efforts, and improvised his own original style incorporating cast-off and discarded artifacts.	Use everyday objects to form a sculpture. Transform and manipulate ordinary objects into sculpture by wrapping, colouring, covering and joining them.	Joseph Cornell - Born 24th December 1903 in New York and died in 1965. He was best known for his shadow boxes that contained found objects and pictures. His work demonstrated his fascination with subjects like astronomy, birds, film and ballet. Cornell was a pioneer of assemblage art. Memory jugs are a type of folk art. (Art that comes from a cultural or community tradition.) A memory jug could be any type of container, but was usually a jug or vase. It is believed they were created to commemorate a person after they died. The surface was covered with shells, coins, buttons, jewellery and other small objects.	Comparing artworks can help people understand them better.	Use Lesson 3 to support Learning cycle in lesson. TAKE Wrapping Up section and use in Main input.	abstract embedded influence inspiration memory object plan sculpture tradition	Year 5: talking about artists' work and explaining what they might use in their own work; producing a clear sketchbook idea for a sculpture that includes written notes and drawings to show what they will need and how they intend to make it. Year 6: As Year 5, plus thinking critically about artists work to inform choices.

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4	To apply an understanding of materials and techniques to work in 3D.		Artists will decide on materials and tools depending on their practical and artistic value. Children need to see this modelled. Sometimes materials that would hold artistic merit need to be manipulated and formed using a range of tools to suit the purpose practically and allow artistic expression.	Translate ideas into sculptural forms. Manipulate cardboard to create different textures. Translate a 2D image into a 3D form. Work independently to use tools and materials.	Artists find inspiration in other artist's work, adapting and interpreting ideas and techniques to create something new. Artists take risks to try out ideas; this can lead to new techniques being developed. Artists can make work by collecting and combining ready-made objects to create 'assemblage'.	Art doesn't have to be a literal representation of something, it can sometimes be imagined and abstract. Art can represent abstract concepts, like memories and experiences.	Use the Main Event of Lesson 4 to support the Learning Cycle in Lesson.	in-process manipulate materials pitfall reflections sculpture tools	Year 5: successfully translating plans to a 3D sculpture, selecting and combining appropriate materials Year 6: As Year 5, plus using symbolism through choices of shape, material and colour.
5	To problem solve, evaluate and refine artwork to achieve a chosen outcome.		Children focus on the disciplinary knowledge of art as the appraise, judge and reflect on pieces of artwork. Contemporary Art often pushes the boundaries of Art and identify examples of this in their work and the work of others. Artistic value and interpretation can depend on the person interpreting it.	I can select appropriate tools and materials to improve my work.	NA	People can have varying ideas about the value of art. Art can be analysed and interpreted in lots of ways and can be different for everyone. Everyone has a unique way of experiencing art.	Use the Main Event of Lesson 5 to support the Learning Cycle in Lesson.	evaluation experimentation Development Reflection sculpture	Year 5: identifying and making improvements to their work, selecting appropriate tools to do so.