

# Art & Design Intention Map

## Lower Key Stage Two



Intention Map 2023 - 2024

**Placing learning at the heart of everything we do.**



## Mighty Metals (Sculpture)

### Learning Intentions

Week 1	<p>Who is Alberto Giacometti?</p> <ul style="list-style-type: none"> <li>Identify and describe the work of Alberto Giacometti.</li> <li>Make notes and annotations about his work (including appraisal of work and techniques used).</li> </ul>
Week 2	<ul style="list-style-type: none"> <li>Use a sketchbook to plan, collect and develop ideas.</li> <li>Identify &amp; record, through photographs, the human form in action.</li> </ul>
Week 3	<ul style="list-style-type: none"> <li>Draw the human form in proportion.</li> <li>Apply proportion to drawings of the human form in action (using a flexible mannequin as a guide).</li> </ul>
Week 4	<ul style="list-style-type: none"> <li>Work in a safe &amp; organised way, caring for equipment.</li> <li>Think critically about my art and design work and select and use a 2D sketch to create into a 3D form.</li> <li>Make a maquette.</li> <li>Create a frame as the basis for sculpture.</li> </ul>
Week 5	<ul style="list-style-type: none"> <li>Experiment applying different media to a frame.</li> <li>Adapt work as necessary and explain why.</li> </ul>
Week 6	<ul style="list-style-type: none"> <li>Apply knowledge, skills, and techniques to create sculpture of the human form.</li> <li>Compare their work to the core artist, describing differences and similarities.</li> </ul>

### Knowledge Intentions

Week 1	<ul style="list-style-type: none"> <li>Giacometti was a Swiss sculptor from the past. He was the one of the most important sculptors of the 20<sup>th</sup> Century.</li> <li>Giacometti worked in clay and plaster.</li> <li>Sculpture refers to the art of making 3D dimensional forms.</li> </ul>
Week 2	<ul style="list-style-type: none"> <li>Photographs, pictures, and sketches can form the inspiration for future pieces of art.</li> <li>Different placement, angles and position of the body/limbs is important in creating the impression of movement.</li> </ul>
Week 3	<ul style="list-style-type: none"> <li>On average the head to body ration is 1:8.</li> <li>The medial line divides the body vertically into two equal halves, left and right.</li> </ul>
Week 4	<ul style="list-style-type: none"> <li>A base will give stability to a sculpture.</li> <li>Understand where greater support is needed to maintain shape.</li> </ul>
Week 5	<ul style="list-style-type: none"> <li>Trial pieces of sculpture are created to explore techniques and plan what final outcome might be achieved.</li> <li>Testing out ideas and techniques is a core part of the artist process.</li> <li>Work can be adapted and changed from original sketches.</li> </ul>

### The Gallery



**Alberto Giocometti**

### Assessment

Can the child create a sculpture of a human, using a frame and malleable materials, which reflects their sketched design? Can they compare it to the work of Giacometti?

### National Curriculum

- Produce creative work, exploring their ideas and recording their experiences.
- Become proficient in drawing, painting, sculpture and other art, craft and design techniques.
- Evaluate and analyse creative works using the language of art, craft and design.
- Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.



# Flow (Paint)

## Learning Intentions

Week 1	<p>Who is David Hockney?</p> <ul style="list-style-type: none"> <li>Identify and describe the work of David Hockney.</li> <li>Make notes and annotations about his work (including appraisal of work and techniques used)</li> </ul>
Week 2	<ul style="list-style-type: none"> <li>Develop control of watercolours using "wet on dry" &amp; "wet on wet".</li> <li>Mix colours, shades and tones with increasing confidence.</li> <li>Develop care of brushes &amp; painting equipment.</li> </ul>
Week 3	<ul style="list-style-type: none"> <li>Collect and examine images of water.</li> <li>Explore &amp; experiment with a range of mediums to begin to recreate the fluidity &amp; movement of water.</li> <li>Enhance water colour techniques with different media including crayons, blotting &amp; salt.</li> </ul>
Week 4	<ul style="list-style-type: none"> <li>Understand how to make a background using a wash.</li> <li>Attempt to draw a landscape reflection.</li> </ul>
Week 5	<ul style="list-style-type: none"> <li>Create a series of sketches to plan a "waterscape" piece of art</li> </ul>
Week 6	<ul style="list-style-type: none"> <li>Apply knowledge, skills and techniques to create a waterscape picture using watercolour and pastels.</li> <li>Reflect and explain the successes and challenges in a piece of art created.</li> </ul>

## Knowledge Intentions

Week 1	<ul style="list-style-type: none"> <li>David Hockney is a current British artist and one of the most influential artist of the 20<sup>th</sup> Century.</li> <li>Hockney used different approaches, techniques and materials to capture &amp; visually describe what water looks (and feels) like.</li> </ul>
Week 2	<ul style="list-style-type: none"> <li>Dip, dab, brush.</li> <li>Understand that the depth of a watercolour hue is determined by the amount of water that you mix it with.</li> </ul>
Week 3	<ul style="list-style-type: none"> <li>Understand that water does not have flat colour. It varies according to the ambient conditions.</li> <li>Water colours can be mixed with other mediums to create new effects.</li> </ul>
Week 4	<ul style="list-style-type: none"> <li>A watercolour wash refers to a layer of colour applied with diluted paint over a large area of a painting to help create backgrounds or build layers of colour.</li> <li>Reflections appear distorted and broken on the surface of water.</li> </ul>
Week 5	<ul style="list-style-type: none"> <li>Sketches from the basis of experimentation, planning and mapping out a final piece. Sketches do not contain high detail.</li> <li>Understand and use the terms "foreground" and "background".</li> </ul>
Week 6	<ul style="list-style-type: none"> <li>Words relating to colour, shape, materials and subject matter can be used to explore the art of others.</li> </ul>

## The Gallery



**David Hockney**

## Assessment

Can the child create a waterscape scene (e.g. swimming pool, pond, river, sea) which represents the movement, colour and fluidity of water?

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- Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.



# Predators (Pencil)

## Learning Intentions

Week 1	<p>Who is Debbie Boon?</p> <ul style="list-style-type: none"> <li>Identify and describe the work of Debbie Boon.</li> <li>Make notes and annotations about her work (including appraisal of work and techniques used)</li> </ul>
Week 2	<ul style="list-style-type: none"> <li>Show understanding of the different hardness of pencils to achieve a varied tone and texture in my drawings.</li> <li>Experiment with shading to create a three-dimensional image.</li> <li>Use shading to show light and shadow effects.</li> </ul>
Week 3	<ul style="list-style-type: none"> <li>To research, organise and present a range of dynamic images of predators in action.</li> </ul>
Week 4	<ul style="list-style-type: none"> <li>Make basic sketches of predators in action.</li> <li>Use core shapes as the basis of creating a framework for animal sketches.</li> </ul>
Week 5 & 6	<ul style="list-style-type: none"> <li>Draw for extended periods, applying knowledge, skills and techniques to create a drawing of a predator in action.</li> <li>To use artistic language to evaluate and analyse their work.</li> </ul>

## Knowledge Intentions

Week 1	<ul style="list-style-type: none"> <li>Debbie Boon is a current English artist. The focus of most of her work is wildlife.</li> </ul>
Week 2	<ul style="list-style-type: none"> <li>Tone is the relative lightness and darkness of a colour.</li> <li>Pencils are classified through letters and numbers. Letters refer to: soft black (B), hard (H), hard black (HB), and firm (F). These are further sorted by numbers, the higher the number the higher the intensity.</li> <li>Contour lines and shading make images three-dimensional.</li> <li>Hatching, cross hatching and stippling are forms of shading. The closer the lines/marks are together, the darker that portion of the drawing appears.</li> </ul>
Week 3	<ul style="list-style-type: none"> <li>Looking at other works of art is an effective way to build ideas for your own pieces of work, in addition to direct observation.</li> </ul>
Week 4	<ul style="list-style-type: none"> <li>Preliminary sketches are usually simple line drawings that are created to explore ideas and plan what a final piece of art will look like.</li> <li>Core shapes and simple contours provide the framework upon which finer detail can be added at a later stage in the artistic process.</li> </ul>
Week 5 & 6	<ul style="list-style-type: none"> <li>Core shapes and simple contours provide the framework upon which finer detail can be added at a later stage in the artistic process.</li> </ul>

## The Gallery



**Debbie Boon**

## Assessment

Can the child create a drawing of a predator in a dynamic pose, based on preliminary research? Can they apply shading to make the predator three-dimensional? Can they add texture to define fur, feathers etc?

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