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Topic	Why were the Ancient Greeks ruled by their Gods?? (Art Kapow: Structures and 3D: Abstract shapes and space)				
N.C Learning Objectives	Pupils should be taught: To develop their techniques, including their control and their use of materials, with, experimentation and an increasing awareness of different kinds of art, craft and design To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of material (for example pencil, charcoal, paint, clay) About great artists, architects and designers in history To create sketchbooks to record their observations and use them to review and revise ideas. To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]. About great artists, architects and designers in history.				
Ways of being Co-Op	Do what matters most Succeed together Be yourself, always Show you care				
British Values	Democracy Rule of Law Individual Liberty Mutual Respect Tolerance				
CRL	Industrial designer, ceramic artist, metal artist, sculptor, stone carver				
Vocabulary	**Negative space** This is the empty space surrounding and between the subjects of an image which can be used to emphasis the subject, create interesting shapes and add depth.	**Positive space** This refers to the areas of interest or the subject matter in the composition	**Abstract** Work that doesn't represent reality realistically. Instead it focuses on shapes, colours, form and gestural marks to convey ideas and	**Found objects** Everyday objects or natural objects, often repurposed or altered, to create art.	**Sculptor** A visual artist who designs and creates three-dimensional art.

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			emotions rather than a specific object.		
Recap and Recall	Drawing: Tell a story - I can create a range of marks by holding and using drawing tools in different ways - Observational drawing is 'draw what you see' - You can create texture by mark making in different ways, such as cross hatching, squiggling, stippling, scribbling and circular scribbling				
	LEARNING OBJECTIVE	**STICKY KNOWLEDGE FACT**	**LESSON ACTIVITIES**		
Lesson 1	We are learning to join 2D shapes to make 3D structures **Core learning:** ● Children can define a sculpture ● Children can try different ways to join card shapes ● Children can build a 3D structure that stands up on its own	Sculpture is an ancient art form. Sculptures have been created for thousands of years, with some of the earliest known sculptures dating back to ancient civilisations like the Greeks.	**Teach:** Share presentation. Allow time for paired discussion then share ideas. Remind them of occasions when they may have created artwork in 3D, for example in Art and design, Year 1, Sculpture and 3D: Paper play or in Art and design, Year 2, Sculpture and 3D: Clay houses. Explain some key features of sculpture using slide 2. Next, display slide 3 and show the children the short video clip on the link: 'Bodyspacemotionthings' by Robert Morris at the Tate on video link. Use the questions on slide 4 to discuss the artwork: ● Is this art or playground equipment? ● Would you enjoy this art exhibition? Why? ● This artwork is interactive – what does that mean? (People can touch it and climb on it, as well as look at it). ● Do you think this is a sculpture? (Refer back to the list on slide 2 of the Presentation: Sculpture to see if it has the same features). Explain that during this unit, they will use playgrounds to inspire their sculptures. **Activity:** Organise the classroom so that the children have a cereal box to work with and scissors, pencils and rulers.		

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			Explain that they will investigate how to join 2D card shapes to make a 3D structure. Play the Pupil video: 3D structures or model for the children how to fold and curve shapes to make them 3D and show how to cut slots in two shapes to join them. The children now explore folding and rolling the cardboard to give it structure and using the slot technique to join shapes together without glue or tape. Drawing and cutting around 2D shape templates may be helpful for some children (see Adaptive teaching). They may have their own ideas about how to combine and join shapes without relying on glue, for example, balancing or folding them over each other. The aim of the task is to create a 3D model that supports itself. What the 3D outcome looks like is unimportant, this is an opportunity to practise and refine skills. **Differentiation:** Children could look at models you have prepared in advance, to help them visualise what is possible when working in 3D; could use 2D shape templates (not provided), cut from card, to draw around (plastic 2D shapes tend to be too small for this activity); could progress from folding and curving the card to make it more rigid, to making a 3D structure using three pieces of card, joined together using simple slots. **Children with prior knowledge:** Children could explore their own ideas for joining pieces and for increasing the stability of structures; could progress to thinking about the overall look of their 3D structure – could they make it more interesting by adding to it or by cutting irregular shapes in the card?

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Lesson 2	We are learning to join materials in different ways when working in 3D **Core learning:** ● Children can try out more than one way to join 3D shapes ● Children can work with a partner to make larger structures ● Children can problem solve if something they try doesn't work the first time	Sculptures can be made from many different materials. Artists use materials like stone, clay, wood, metal and even glass or fabric to create sculptures.	**Teach:** Display slide 1 of the Presentation: Sir Anthony Caro, which shows the London Millenium footbridge over the River Thames. Explain that the bridge was designed with the help of a sculptor, Sir Anthony Caro prompting them with the questions as needed. Introduce the British sculptor Anthony Caro using slides 2 to 4. Explain to the children that Caro made abstract sculptures using metal and helped design the London Millennium footbridge. The children may need a reminder of the meaning of abstract in art (in which the subject does not necessarily look like it does in real life). Explain that Caro joined the metal shapes by welding (heating metal so it starts to melt and forms a join as it cools). Display slide 5 and share another sculpture by Caro using the link: on Google Arts and Culture. The Arts Council commissioned this wooden sculpture. Caro created it as a room to be displayed in a department store. Ask the children the questions on slide 6. Like Robert Morris, many of Caro's sculptures look like you could climb on them, almost like play equipment. **Activity:** Explain to the children that, just like Caro, they will plan and make abstract sculptures on a large scale. Begin by reminding them of the small structures they made in Lesson 1: Structural shapes. Show one of these structures and point to examples of folded, rolled and slotted card, each time asking the children to describe the technique to a partner. Tell them they will try some new techniques for joining larger card shapes. Joining tricky shapes

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			1. Organise the classroom so that each table has the required equipment (see Have ready). 2. Ask the children to roll a sheet of newspaper into a tube as tightly as possible. Some children may remember doing this if they covered Art and design, Year 1, Sculpture and 3D, Lesson 4: Giant spider model parts 1 & 2. 3. Once they each have a roll, ask them to work with others on their table to make a triangular pyramid shape, joining three newspaper rolls at the top. They should decide which of the materials on the table are best for the job: string, pipe cleaners, glue or glue and kitchen paper. Some groups may join the tubes another way, perhaps by folding or slotting them together. 4. Share what they discovered, then play the Pupil video: Joining shapes. They work in pairs, exploring how to create larger shapes in the card and newspaper and combining these to make abstract forms. They can try: Folding the card into shapes. Rolling the card to create forms. Balancing and hanging shapes from the main structure. Using different ways to create joins: folding, slotting, creating tabs at the base of a shape to stabilise it or to join it to a flat surface or wrapping a join in glue and kitchen roll. **Differentiation**: Pupils could use pre-cut shapes and ready-rolled newspaper pieces to enable them to focus on trying the different joining methods; may gravitate towards just one or two joining techniques, e.g. creating tabs, that work for them rather than exploring all the options. **Children with prior knowledge:** Pupils should be challenged to refer back to what they learned in Lesson 1: Structural shapes and apply their knowledge on a larger scale; could ask the children questions, such as 'How did you know that

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			would work?' 'Why did you choose that join?' 'How are you working differently to last week?'; may generate their own ideas for how to shape card and try new ways of combining parts of their sculptures.
Lesson 3	We are learning to develop ideas for 3D artwork. **Core learning:** ● Children can identify 2D shapes in photos of 3D objects ● Children can identify shapes in the background space between objects (negative space) ● Children can use drawings to plan a sculpture	Sculpture can express emotions. Artists use sculpture to express feelings, ideas or stories.	**Teach:** Seat the children with whiteboards and pens. Display the Presentation: Abstract sculpture, which shows the sculpture 'Emma Books' by Anthony Caro and some useful vocabulary from Lesson 2: Constructing in 3D. Ask the children what they can remember about the sculptor Anthony Caro. Allow time for them to record their ideas, then take feedback. Use the questions on the planning to guide discussion if needed. **Activity:** Share pupil video. Identifying shapes: Hand out sketchbooks, drawing materials and copies of the Activity: Playground space. Display slide 1 of the Presentation: Positive and negative space to explain this concept. In these photos, the play equipment itself forms the positive space and shapes hidden in the background between objects form the negative space. The children might have encountered this idea if they completed Art and design, Year 2, Sculpture and 3D: Clay houses, in which they press into clay to make negative shapes. Display slide 2 and invite a child to use an interactive pen on the board to identify the positive shapes in the picture. (They might draw around the oval of the roundabout base or the ring of the seat.) Ask another child to identify the negative spaces and shapes hidden within them. (They might draw around the hole in the oval seat or the shapes in the spaces between the handles.) Ask the children if they can name any 2D shapes they can see in the playground equipment or in the negative space.

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			Now, working on their copies of the Activity: Playground space and using coloured pencils or pastels, the children outline the positive shapes in one picture and the negative spaces in the matching picture. The photographs range from simple to more complex, so you may wish to give groups of children particular images to work on (see Adaptive teaching). The images on slides 3 and 4 can be used to check their confidence in identifying positive and negative spaces. Drawing from a 3D model Place a cardboard structure from Lesson 1: Structural shapes in the centre of every table. Explain that they will draw the model, practising making things abstract by looking for positive and negative space. Display slide 5, which lists the drawing challenges: Draw what you can see – the whole cardboard structure. Draw only the negative spaces between the cardboard shapes. It might look like shapes are floating – that is fine. Draw both the positive and negative shapes you can see. Position the shapes anywhere on the page if it makes the drawing more interesting. The children now draw the model in different ways. Limit each drawing challenge to about five minutes. Try turning the model so they have a different view to draw. Planning a sculpture Seat the children in pairs, ready to plan their sculptures for Lesson 4: Abstract sculpture. Ensure they have their sketchbooks and photos of their Lesson 2:

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			Constructing in 3D sculptures ready. Consider playing the Pupil video: Seeing space again to reinforce the planning task. Explain they should plan an idea for an abstract sculpture, drawing and writing ideas in sketchbooks. Their idea should: Be abstract. Be inspired by play equipment. Use a range of methods for shaping and joining materials. This is a good moment to tell or show the class what materials will be available in Lesson 4: Abstract sculpture. **Differentiation:** Children could use different colours to identify positive and negative spaces; may find it easier to colour in the solid shapes and outline the negative spaces; may find it easiest to stick to drawing the positive shapes they see in the cardboard sculpture (the drawing challenges are ordered in difficulty so pupils can work through them at their own pace); could keep their plan for their paired sculpture very simple and focus on recreating just the big shapes from a photo of playground equipment, focussing on how these would be joined to be free-standing. **Children with prior knowledge:** Children should be encouraged to look for shapes in the negative space and exaggerate them when drawing the cardboard structure (ask things like 'What shape does that remind you of? Can you make the shape clear in your drawing?'); could be encouraged to play around with the arrangement of the shapes they draw, perhaps leaving gaps between positive and negative shapes they have identified to enhance the abstract effect of their drawings; should think about how achievable their ideas are when planning their sculptures and adapt them if needed, based on decisions about how parts will be joined or what materials will be used.

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Lesson 4	We are learning to apply knowledge of sculpture when working in 3D. **Core learning:** ● Children can follow my sketchbook plan ● Children can make choices about how to join materials ● Children adapt my ideas if things do not go to plan	Sculptures can be 3D or relief. Some sculptures are fully 3D but others are relief based which means they are partially raised from a flat surface, giving them a 3D effect but not being fully free standing.	**Teach:** Set up the classroom by labelling one side of the room agree and the other side disagree. Ask the children to stand between the two labelled areas. Show them the sculpture on the link: 'Early One Morning' by Anthony Caro on Google Arts and Culture. Ask them to look at the sculpture and listen to the statements you will read aloud. They should move to stand near agree or disagree, according to their opinions of the artwork. This artwork is 2D. (Can they define 3D artwork?) This sculpture is meant to represent a classroom with a whiteboard at the front and a tall teacher. (There are no right and wrong answers here. How do they interpret the shapes they can see?) This is an abstract sculpture. (What features are they looking out for to decide if it is abstract?) This sculpture was painted to make it appealing to children. (Caro painted many of his sculptures, to unite the separate shapes into one sculpture.) Ask some children to justify their position and explain their ideas. This is a good chance to assess understanding. **Activity:** Seat the children with their partners from the last lesson, along with their sketchbooks and sculpture plans. Organise the classroom with a shared table for materials (see Have ready); ensure they have scissors, pencils, rulers, PVA glue and brushes. Show the Pupil video: Large-scale sculpture. Ask them to look at their plans and consider what resources they need to construct their sculptures. Remind them to think back to Lesson 1: Structural shapes and Lesson 2: Constructing in 3D, in which they practised forming and joining cardboard shapes.

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			They could use the following techniques: Folding. Rolling. Twisting. Tieing. Slotting card together. Wrapping joins in kitchen roll and glue. Balancing and hanging shapes. Creating tabs at the base of a 3D shape to make it stand upright. They now collect their materials and construct their sculptures. **Differentiation:** Children could use junk modelling resources as part of their sculptures to help them create something that will be free-standing; may need direction when choosing appropriate materials to work with; may be encouraged to use simplified ideas by checking their sculpture plans before the lesson to identify any particular challenges; could opt to use just one or two joining techniques that work for them rather than exploring options. **Children with prior knowledge:** Children should think about how achievable their ideas are and adapt them if needed, based on decisions about how parts will be joined or what materials will be used; should be able to follow their sketchbook plans to create a free-standing sculpture with many of the same features as their original plan.
Lesson 5	We are learning to evaluate and improve an artwork **Core learning:**	Designers evaluate their finished products to test whether the product works well, meets the initial design criteria and whether anything	**Teach:** Seat the children with whiteboards and pens and a view of the whiteboard. Begin by asking the children how they would describe Anthony Caro's sculptures. (The children may suggest things like the sculptures are large; abstract so they

	● Children can compare two sculpture's work ● Children can say what they like and what they could change about their sculpture ● Children can choose how to add texture and colour to the surfaces of my sculpture	could be corrected or improved upon.	don't necessarily look like things from real life; they are made from metal or are often collections of shapes.) Display the wire sculpture on the link: 'Double Cone Form With Central Sphere', 1953, by Ruth Asawa on Google Arts and Culture. Explain that Ruth Asawa, an American artist of Japanese descent, made this sculpture. Ask the children to compare it to what they know about Anthony Caro's sculptures and ask if anything is the same or different. They can discuss it in pairs and/or write a sentence on their whiteboards. Ask the children to share their ideas. They may have noticed that both sculptors liked to use metal (Asawa's delicate structures are made from wire) and are both abstract, containing simple shapes. The differences identified might be that Asawa's sculpture looks delicate with many holes but Caro's sculptures look more sturdy. Caro often used shapes with straight lines and Asawa used curved shapes (if they have completed Art and design, Year 3, Drawing: Growing artists, they may remember the terms geometric and organic to describe shapes). Next, show the children the link: 'Asawa in her studio' by Paul Hassel, 1956' on Google Arts and Culture. Ask them to decide whether they agree with the statement: 'Ruth Asawa was interested in the shapes made by negative space.' (Remind them that negative space is the background space between objects or parts of an artwork.) Allow discussion time and then take feedback. Asawa liked to display her sculptures so that the shapes between them became as exciting and important as the shapes of the sculptures themselves.

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			Activity: Organise the classroom so the children are seated with their partners and sculpture from Lesson 4: Abstract sculpture, with tables covered. Show the Pupil video: Finished sculptures. Display the link: 'Early One Morning' by Anthony Caro on Google Arts and Culture, previously seen in Lesson 4: Abstract sculpture. Ask the children how the colour changes the effect of this sculpture. They may suggest that it looks more appealing than unpainted metal, looks fun or makes the shapes stand out against the background. Explain that Caro liked to use colour to bring all the forms together in a sculpture. Although it is hard to see in a photo, the metal of his sculptures often has different textures, some rough and some smooth. Explain the task to the children: to add texture or colour to their sculptures to unite the different shapes, as Caro did. Show them the resources available to help them generate ideas. Ask the children to discuss with their partners how they could improve their sculptures, by adding colour or texture. What do you like about your sculpture? How could you make it even better? Looking back at their sketchbook designs may be helpful and sharing ideas as a class may spark ideas. The children can now work on their sculptures, adding texture by glueing materials onto surfaces in places and adding painted colours or patterns. **Differentiation:** Children could focus on either adding colour or texture to their sculptures; may need some support when deciding what to add to their work and

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			organising themselves with the necessary resources; could be supported by their partners, for example, when adding to the sculpture if it needs to be held at a certain angle to paint it. **Children with prior knowledge:** Children could be challenged to combine both their own and their partner's ideas when planning how to improve their sculpture, without adding too much; should be able to work carefully when adding detail and consider ways to hold and support the sculpture to make adding paint or texture easier.
Outcome			