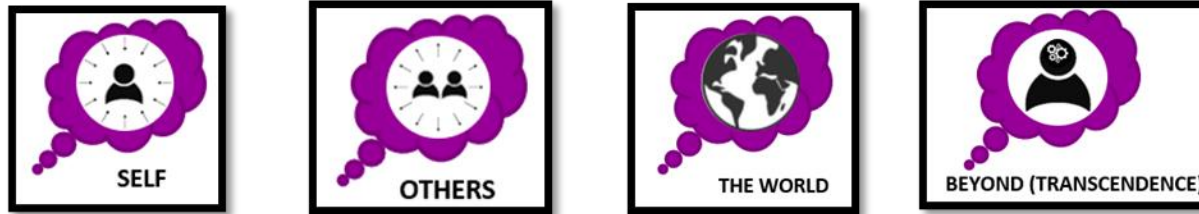


## Opportunities for spirituality across the art curriculum



### General

- Expressing personal beliefs and values through creative artwork; exploring the spiritual significance of art throughout history.
- By providing plenty of rich opportunities for pupils to explore both the spiritual dimension and natural phenomena e.g. natural form, waves, complex pattern in nature.
- By exploring different artists' interpretations of a key figure or event and asking what the artist was trying to convey.
- By allowing pupils to show what they know through their own expression of big ideas about life e.g. morality; ethical issues. By promoting the process of 'reviewing and evaluating'
- How does art invite you to explore the mystery that dances within your soul?
- What are the wows and ows in the stories behind the artists you study?
- How do you celebrate and respect different responses to art?

### Specific examples

#### Reception

##### Term 1 -Printmaking

- Encourages children to explore their sense of self by creating unique patterns and designs.
- Allows for individual expression and reflection of their personal thoughts and feelings.
- Promotes collaboration with peers on printmaking projects.
- Fosters empathy and social connections by appreciating and understanding others.
- Utilises natural materials and observations of the environment for inspiration.
- Develops a deeper connection to the natural world through the textures and patterns in printmaking.
- Sparks imagination and invites exploration of abstract concepts.
- Encourages thinking beyond the tangible, exploring limitless creative possibilities.

##### Term 1 - Drawing

- Provides a medium for children to articulate their inner thoughts and emotions through lines and colours.
- Facilitates self-expression and personal reflection.
- Involves collaborative drawing exercises with classmates.

- Nurtures empathy and social skills by helping children appreciate and understand their peers.
- Encourages drawing elements of the natural world, such as plants, animals, and landscapes.
- Cultivates a sense of wonder and connection to their surroundings.
- Engages imagination by allowing children to think beyond the immediate and tangible.
- Explores boundless creative possibilities, fostering spiritual development.

Term 2 – Painting inspired by Van Gogh's *Starry Night* offer a profound way to explore spirituality.

- Children express their unique emotions and perspectives as they recreate the swirling skies and vibrant colours of *Starry Night*. This artistic exploration allows them to delve into their own feelings, fostering a sense of self-awareness and personal expression.
- Collaborative painting projects encourage children to work together, sharing ideas and techniques inspired by Van Gogh's masterpiece. This shared experience helps them appreciate the perspectives and contributions of their peers, nurturing empathy and cooperation.
- By studying the night sky depicted in *Starry Night*, children develop a sense of wonder and curiosity about the natural world.
- They learn to observe the beauty and patterns in the environment, deepening their connection to the world around them.
- Van Gogh's *Starry Night* invites children to imagine beyond the tangible, exploring the mystical and infinite aspects of the universe.

Term 3 – Drawing inspired by Queen Elizabeth I's *The Ditchley Portrait* and Stephen Wiltshire's London skylines provide a rich context for exploring spirituality.

- Drawing from *The Ditchley Portrait* allows children to express their sense of self by exploring identity, power, and presence through their own portraits.
- Working together on detailed cityscapes or royal portraits nurtures empathy and strengthens social bonds.
- By studying Wiltshire's intricate London skylines, children develop an appreciation for the complexity and beauty of their environment.
- They learn to observe and depict architectural details, enhancing their connection to the world around them and their understanding of urban landscapes.
- The grandeur of *The Ditchley Portrait* and the vastness of London skylines encourage children to think beyond the immediate, exploring historical significance and the vastness of cities.
- These artistic explorations inspire them to dream big and imagine the limitless possibilities of the future, broadening their spiritual and creative horizons.

Term 4 – Collage and drawing

- Creating collages inspired by Van Gogh's *Sunflowers* allows children to express their individuality through the use of colour, texture, and form.
- This creative process helps them explore their emotions and personal growth, fostering a deeper understanding of themselves.

- Using various natural and recycled materials for collages fosters a connection to nature and an appreciation for environmental sustainability.
- This practice helps children develop a sense of wonder and respect for the environment, deepening their connection to the earth.
- This artistic exploration invites them to dream and think abstractly, opening their minds to the infinite possibilities of creativity and the mysteries of the natural world.

Term 5 – 3D form and collage inspired by *The Great Wave of Kanagawa* provide a unique opportunity to explore spirituality.

- Creating 3D forms inspired by *The Great Wave of Kanagawa* allows children to express their inner creativity and individuality through sculpture and three-dimensional art.
- This hands-on activity encourages self-discovery and a deeper understanding of personal artistic capabilities.
- Collaborative 3D projects promote teamwork, as children share materials, ideas, and techniques to construct their interpretations of the iconic wave.
- Exploring the themes of nature and power represented in *The Great Wave* helps children develop an appreciation for the forces of nature and the beauty of the natural world.
- This activity enhances their understanding of the environment and their place within it, fostering a sense of awe and respect for nature.

Term 6 -Drawing and painting

- Children explore their identity by drawing self-portraits inspired by Van Gogh, fostering self-awareness and personal expression.
- Through examining Van Gogh's portraits, children learn about the artist's perspective and emotions, promoting empathy and understanding of others.
- Drawing self-portraits encourages children to delve into abstract thinking, exploring concepts of self beyond the physical appearance.
- Children express their individuality by painting their interpretations of Elmer, celebrating their unique creative ideas.
- Painting Elmer helps children understand and appreciate diversity, recognizing the beauty in differences.
- Learning about Elmer's story introduces children to themes of inclusion and acceptance, broadening their understanding of the world.

Year 1

Term 1- Colour

- The lessons use seminal works of Mondrian, Bruegel the Elder, Van Gogh, Vermeer and Monet to explore concepts
- and vocabulary which relate to colour: primary and secondary colours; warm and cool colours; tints and shades. This allows the children to start to investigate the art of painting.

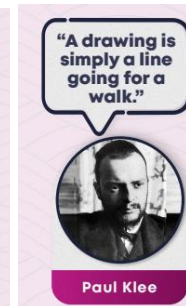


- Questioning in the lesson planning encourages children to assess critically how artists can use colour and paint in different ways to produce different effects, including evoking different emotional responses.



#### Term 2- Line

- They investigate the work of Miro, Bratescu and Klee which show how lines can be used to show different things, ranging from simple shapes and objects to representing dreams and music- something which cannot necessarily be seen but felt.
- Specific study of Miro Peinture- the paintings were inspired by images from Miró's unconscious.
- They look at how artists can use different materials to make lines, not only using pencils, pens and paint but using 3D media, such as wire and string.
- Line summarises one thing but it can take many different forms and represent many different things.



#### Term 4- sculpture

- The wonder of the human body and how it has been depicted by artists throughout history- Degas sculptures and drawings of ballerinas.
- How sculpture can depict natural form around them. Why would people want to capture the natural world in sculpture?
- The amazing change that takes place in materials such as Plaster of Paris moving from a liquid to a solid state.
- Investigation of the sculpting process themselves they create sculptures in clay and plaster.

#### Term 6 Study of world famous architecture

Westminster Abbey, St Paul's Cathedral, Houses of Parliament, Southwark Cathedral, The Penguin House at London Zoo.

Why were these great buildings created? What is their significance?

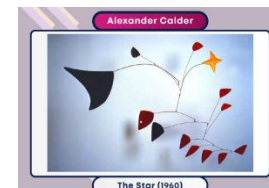
Why do you think they were created to look like they do?

Links back to their study of the Great Fire of London and how places change over time and the impact that disasters can have on people and a location. E.g. St Paul's- The Great Fire in 1666 burned down a significant part of the cathedral, after which Sir Christopher Wren built a new cathedral with modern architecture in its place.

## Year 2

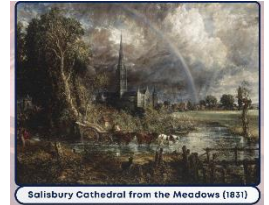
#### Term 1- Colour, shape and texture

- Consider the difference between man-made geometric form and organic shapes in nature.
- What is an organic shape? Why can it not be defined more precisely?
- Geometric shapes are contrasted with organic shapes in portraits by Picasso and the mobile-like sculptures of Calder.



#### Term 3- Portraits and self- portraits

- This unit starts by looking at the difference between portraits and a self-portraits by considering three renowned paintings: Leonardo da Vinci's Mona Lisa, Holbein's portrait of Edward VI as a child and Kahlo's Self-Portrait with Bonito.
- The children go on to consider the self-portraits of Van Gogh, Rembrandt and Gentileschi using all these works to think about how a portrait can show much more than just how a person looks: an artist can choose to represent a person's personality, emotions and status.
- They will consider how they can represent themselves, by the expression they show and by what they choose to put in the background of their portrait.
- Lessons 5 and 6 go onto look at how an artist can represent themselves in different ways, looking at how Picasso's self-portraits changed with age.



Term 5- landscape and symmetry

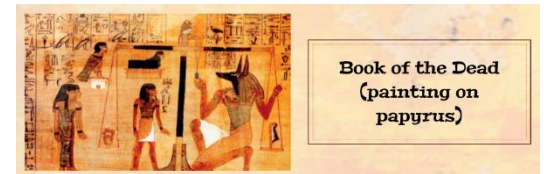
- Study of Turner's Snowstorm and Constable's Salisbury Cathedral from the Meadows. Comparison of the work of these artists, who were contemporaries, allow the children to study the different ways in which artists work
- The last two lessons in this unit look at the effect of symmetry in art, using The Last Supper by Leonardo da Vinci, The Avenue at Middelharnis by Hobbema and work by the modern sculptor Andy Goldsworthy who makes temporary works of art using natural objects.
- The children use different drawing techniques to become familiar with the painting by Hobbema and then go on to create their own temporary symmetrical sculptures in groups using natural objects.



Year 3

Term 1- Ancient Egypt

- Much of the art that we have from ancient Egypt is from tombs
- and the children learn that the artwork that remains shows us not only about what the ancient civilisation believed about the afterlife but also about how they lived, how they were ruled and the power of the pharaohs.
- This develops the children's understanding and interpretation of what art can tell us about the past.
- The children study in detail the Great Sphinx of Giza, the bust of Nefertiti and the representation of Egyptian gods and goddesses. They consider why the great monuments of the pyramids were built and what this tells us about their beliefs.



Term 4- Line

- Explore through the works of Rembrandt, Van Gogh, Picasso and Moore how artists use lines in different ways, to show shape, tone and texture.



- The children conclude the unit by studying how printing can create lines through the woodblock prints of Hokusai, in particular The Great Wave. Study this image closely. What can you see in the foreground, middle ground and background? What do you think the artist is trying to portray?

#### Term 5- Architecture

- This study allows consideration of the importance of this building (The Parthenon) both in its influence on architectural design throughout history (shown in the design of parts of St Paul's Cathedral) and by its own chequered history, with particular reference to the debate surrounding the Parthenon marbles which currently reside in the British Museum.
- The children debate whether the marbles should stay in the British Museum or should be returned to Athens as well as considering the symmetrical design of the building and the sculptures which adorn it.
- Study of the Parthenon contrasts with focus on the work of Gaudi, who the children study for three lessons. They learn how his designs were influenced by nature and were extraordinary for their time because of his use of curved lines and organic shapes. They also look at architectural features such as Gaudi's use of towers, stained-glass windows and mosaics.



## Year 4

#### Term 1 Still life and Form

- The children then spend three lessons looking at the still life work of Morandi, using his work to investigate the meaning of form.

#### Term 3 Design

- They learn that we now analyse art by identifying that design (or composition) in art means how the different elements of art (line, colour, shape, form, tone, space and texture) work together to make a piece of art.



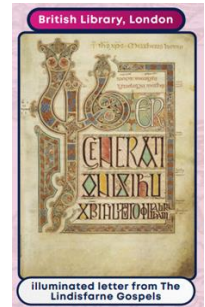


# Year 5

- In lesson 4-6 the children examine the design of Munch's work The Scream of Nature, learning how the artist used colour and line to communicate strong emotions.
- Expressionism- A type of art where the elements of art (colour, light, line, shape, form, space and texture) create a work of art which shows strong emotions

## Term 5 Anglo Saxons

- Children study art of the Anglo Saxons by focusing on objects found at the burial ground at Sutton Hoo, illuminated letters painted in the
- Lindisfarne Gospels and the Bayeux tapestry.
- They learn that the interlocking and interlaced patterns used in the metalwork at Sutton Hoo are echoed in the designs used in the Lindisfarne Gospels, and use watercolours to produce their own, similar designs.
- The unit concludes by looking at the Bayeux tapestry, produced at the end of the Anglo-Saxon era and allows the children to explore how art can tell a story, rather like an old-fashioned comic strip.
- Art can tell both emotional and real journeys.



## Term 1- William Morris

- They learn that he was a key figure in the arts and crafts movement, and how this
- movement rejected industrialization of the Victorian age, looking to models of traditional production and craftsmanship of the medieval age.
- Why might people reject technology development? What was the impact of the Industrial Revolution? Might this have impacted the Arts and Craft Movement and their beliefs?



## Term 4- Islamic art and architecture

- They are first introduced to art from the Islamic world by first studying the Dome of the Rock in Jerusalem.
- In it they identify examples of Islamic style, including calligraphy, geometric and vegetal patterns made from tilework and mosaics. They go on to consider these features in The Alhambra and the Taj Mahal, in particular noting the ornate plasterwork in the Nasrid Palaces at The Alhambra.
- The changing uses of buildings through time- mosque, churches, palaces, museums.

## Term 6 Style in Art

A study of abstract expressionism considers how art does not have to show 'real' things but can express the spiritual, emotions and music through the way colours and lines were used.

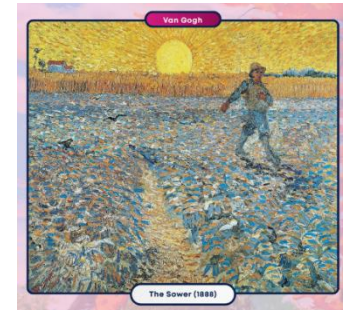
A study of Rothko's work examines how he used blocks of colour to produce a calm meditational response.



# Year 6

## Term 1- impressionism and post impressionism

- This unit introduces the impressionists through the work of Monet, exploring how they broke from the norm by painting outside (en plein air), using rapid brushwork and painting landscapes showing the transient effects of the weather.
- They look at paintings by Renoir and Degas to explore how the impressionists were concerned with painting everyday life, rather than grand portraits or historical subjects.



## Term 5 and 6- Art from Western Africa

- The children learn about how the Malian headdresses, made by the Bamana peoples are used in a ceremony to honour the spirit Chiwara and reflects the importance of farming in their rural community.
- The children explore how the shapes in the headdress represent different animals important in Bamana society.
- In the third lesson the children are introduced to the Benin plaques, also known as the Benin bronzes. They learn that the plaques, made by the Edo peoples, were cast from brass, made between 1550 and 1650 to decorate the pillars of the royal in Benin City and tell us about life in the royal palace and the Benin Kingdom.
- By studying the plaques the children understand how the Edo peoples traded with the Portuguese and consider the circumstances in which some of the plaques were taken from Benin City and brought back to Britain. They learn about the reception of the plaques by the late Victorians (who were surprised at the sophistication of the artworks) and of the current debate about restitution of the plaques to Nigeria.
- Understanding this as part of a wider debate regarding restitution by western museums of objects back to their country of origin builds on consideration of the similar debate concerning the Parthenon Marbles.

