

Year 5 & 6 – Art & Design Big Questions and Target Memories

2026 – 2027

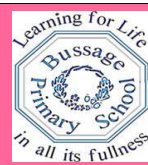
Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

Pupils should be taught:

- ✓ to create sketch books to record their observations and use them to review and revisit 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.



Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit title (Access Art)	Typography & maps	Set design	Fashion design	Brave colour	Activism	
Discipline	Drawing & sketchbooks	Working in 3D	Collaboration and community	Working in 3D	Print, colour and collage	
Big question	<u>How can we use drawing and graphics skills to create typography? How can we use typography skills to create pictorial maps?</u>	<u>How do artists make sets to share ideas for stage or as the basis for animations. How can we create sets inspired by literature, poetry or prose?</u>	<u>How can we design fashion in response to a brief? How can we transform 2d to 3d. How can we use pattern and texture?</u>	<u>How can we create imaginative, immersive environments which enable viewers to engage with colour in a physical way?</u>	<u>How can we, as artists, use our skills, vision and creativity to speak on behalf of communities, changing the world for the better?</u>	
Target memories	Typography is the art of designing and arranging letters and words to communicate ideas and emotions. The shape, style and arrangement of lettering can be changed to give words visual impact and meaning. Bold lines, marks and contrast can make drawings stand out strongly against a background. Pictorial maps combine drawings, symbols and typography to communicate information, ideas and meaning. Artists can use pictorial maps to communicate ideas about identity, culture, place, time or imagined worlds.	Set designers create sets and props that help show the setting, mood and story in theatre or animation. Set designers can interpret a story, poem, film or piece of music and use it to inspire their own visual ideas. A maquette is a small 3D model used to explore and develop ideas for a set. Set designers use colour, texture, materials, lighting and composition to create mood and atmosphere. The foreground, background, scenery and props are arranged to work together to create a convincing sense of place.	Fashion designers bring their own culture, experiences and interests into the clothes they design. A design brief gives a fashion designer a purpose and requirements to respond to. Fashion designers use colour, pattern, shape, texture and materials to develop and communicate their ideas. In fashion design, flat 2D shapes can be cut, shaped and joined to create 3D forms around the body. Fashion designers consider how materials and shapes will fit, fall and work around the body when clothing is worn.	Artists use colour in different ways to create effects and influence how viewers experience their artwork. Installation art is created for a space and can use colour, light, form and sound to create an immersive experience. Artists experiment with colour combinations and explore how colour and 3D form work together. Artists use sketchbooks to record, test, develop and refine their ideas. 2D and 3D models can be used to test ideas and communicate a plan for a larger installation.	Activist artists use art to communicate messages about things that matter to them and their communities. Artists use images, line, shape and colour to communicate ideas and create visual impact. Typography is the design and arrangement of words, and it can make a message stand out. Printmaking allows artists to repeat an image so their artwork and message can be shared widely. Artists can combine print, collage, drawing and text to strengthen how they communicate an idea.	



2027-2028



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Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit title (Access Art)	2D drawing to 3D making	Architecture: Dream big or small?	Exploring identity		Shadow puppets	
Discipline	Drawing and sketchbooks	Working in 3D	Paint, surface, texture		Collaboration and community	
Big question	<u>How can we design fashion in response to a brief? How can we transform 2d to 3d. How can we use pattern and texture?</u>	<u>What is our responsibility as an architect? How can we make a better world?</u>	<u>How can we learn more about ourselves through making art? How do we bring our own experience to the art we make?</u>		<u>How can we adapt traditional techniques of makers, and transfer them to create our own narratives?</u>	
Target memories	Drawing and making are closely connected, and a decorated 2D surface can be transformed into a 3D object. Negative space and the grid method can help artists observe accurately and scale up their drawings. Line, marks, tone, shape, colour, pattern and composition can be used to develop the surface of an artwork. Structure, balance and methods of construction help transform flat materials into successful 3D forms. Transforming a 2D design into a 3D object involves both creative invention and logical problem-solving.	Architects have a responsibility to design buildings that consider people, communities and the environment. Architects use form, structure, materials and scale to create buildings that respond to a design brief. The location and purpose of a building influence how an architect designs its interior and exterior. ‘Design through making’ means that architects can develop and change their ideas while exploring materials and building forms. An architectural model or maquette allows architects to test ideas and communicate their vision for a building.	Artists can use portraiture to explore and communicate different parts of a person’s identity. Observational drawing helps artists study and record the shapes, lines and details of a face. Artists can layer drawing, collage, colour and texture to create more complex portraits. Line, shape, colour, texture and imagery can be chosen to communicate meaning about a person’s identity. Viewers can ‘read’ a portrait by looking closely at the artist’s use of imagery and visual elements to interpret meaning.		Paper cutting uses shape, positive and negative space, and detail to create images and silhouettes. Artists can cut, fold and manipulate paper to create form, character and expression. Different materials have different qualities, which affect how a shadow puppet looks and works. Joining and construction methods can create articulated parts that allow a puppet to move. Artists use shape, silhouette, movement and light to communicate character and narrative through shadow puppetry.	