

Year A	Art	Term:	Summer 2	Unit:	3d drawing into sculpture
Big Question:	How can a drawing be transformed into a sculpture to express an idea or feeling?				
Prior Substantive Knowledge	Use line drawings to show the size and relationship of shape. Begin to explore perspective by overlapping lines and shapes. Identify how artists from different cultures express and represent their ideas. Use a range of materials to build and combine shapes. Talk about the function and meaning of artwork. Use form and space expressively in both drawing and making	Cross-curricular	Science – understanding material properties and structure Maths – 3D shape, measurement, and spatial reasoning P4C – exploring themes such as memory, identity, and environment		
		Essential vocab	Armature – a framework used to support a sculpture. Form – the three-dimensional shape and structure of an object. Contour – the outline or surface edge of a shape. Volume – the space that a 3D object occupies. Balance – the distribution of visual or physical weight in a sculpture. Texture – the surface quality of a material, either tactile or visual. Perspective – the technique used to represent three-dimensional objects on a two-dimensional surface		
Substantive Knowledge:					Disciplinary Knowledge (Think like)
Declarative Knowledge (Know what)		Procedural Knowledge (Know how)			(Think like a printmaker):
• Know how artists use sketches and contour drawings to plan sculpture. • Know that form and texture contribute to the expressive quality of sculpture.		• Build a simple armature using wire, foil or card. • Add form and surface using Modroc, papier-mâché or clay. • Refine texture and shape for expressive effect.			These are the skills and ways of thinking that allow pupils to act like artists or designers. To understand how drawing is used to visualise, plan and construct sculpture. To make creative decisions about shape,

• Know how armatures support sculptural structure. • Know key vocabulary: armature, volume, contour, texture, perspective, balance.		• Evaluate their work and that of others using appropriate art vocabulary.		texture, and materials. To experiment with structure, form, and balance in three dimensions. To evaluate the process of translating ideas from drawing into physical form. To develop perseverance and adaptability when refining a sculpture.	
Teacher Knowledge	Barbara Hepworth created abstract, organic sculptures often inspired by nature and landscape. Her preparatory drawings explored shape, space, and pierced form.		FRUITS	• Faith – Bourgeois explored memory and personal history in her forms. • Uniqueness – Moore and Hepworth each developed a distinctive style rooted in nature and emotion. • Treat Others with Respect – Sculptures can communicate care, empathy, and connection through their form and texture.	
	Henry Moore explored the human figure and natural forms, using drawing to plan monumental sculptures. His work often incorporated balance, weight, and hollow spaces.				
	Louise Bourgeois expressed personal memory and emotion through form, using sketches to work through complex ideas before sculpting.				
Key concept Lesson 1 – Drawing for Form	Learning objective To explore how drawing helps plan 3D forms	Key components • Understand how artists use drawing to plan sculpture. • Learn contour drawing and perspective techniques.	Main input Share sketchbook studies by Hepworth, Moore, and Bourgeois. Discuss: "How do these drawings suggest three-dimensional shapes?" Model contour and volume sketches of natural or abstract forms using pencil and charcoal. Introduce vocabulary: form, contour, perspective.	Activity Pupils complete observational contour drawings of shells, bones, stones, or abstract forms from different angles. Explore line pressure and shading to suggest form.	Adaptive strategies Use tracing or simplified forms for drawing. • Provide 3D objects with strong silhouettes. • Extension: Try blind contour or continuous line drawing.pt

Lesson 2 – Designing a Sculptural Idea	To develop a sculptural design through multiple sketches	• Draw a design from several viewpoints. • Consider shape, size, balance and surface.	Recap last lesson’s drawings. Introduce concept of designing sculpture through sketches from multiple angles (front, side, top). Model sketching an idea for a sculpture based on emotion, nature or identity. Discuss: “How will this stand?” “What materials would work?”	Pupils sketch at least three views of their sculpture design. Use annotations to explain choice of shape, structure and texture. Select a final design to build next lesson.	• Use templates for view layout (e.g. trifold pages). • Provide symbols or images to prompt ideas. • Extension: Annotate with material and texture decisions.
Lesson 3 – Building an Armature	To build the structure of a sculpture from a drawing	• Learn about internal frameworks. • Construct basic armatures from chosen materials.	Show examples of armature sculptures in progress (wire, foil, card). Model how to construct a stable structure using tape, wire and crumpled paper. Emphasise the importance of internal support for adding surface material.	Pupils build armatures based on their sketch. Materials: wire, masking tape, foil, cardboard, natural materials. Test for stability and balance.	• Provide pre-cut shapes or structure starters. • Use alternative materials like pipe cleaners or thick string. • Challenge: Create an armature with moving parts.
Lesson 4 – Form and Surface	To add volume and texture to a sculpture	Understand how to build up a surface using Modroc or paper. • Explore texture and form refinement.	Model applying Modroc or papier-mâché to an armature. Demonstrate layering, smoothing, and shaping techniques. Discuss: “What textures would match the idea you sketched?” “How do forms change when we build them up?”	Pupils cover their armature using chosen material. Focus on creating smooth or textured surface depending on design. Leave sculptures to dry.	• Use fabric strips dipped in glue as alternative. • Provide gloves or adaptive tools for applying Modroc. • Extension: Create varied textures in different sculpture sections.

Lesson 5 – Detail and Finish	To refine the appearance and expression of the sculpture	• Paint and decorate the dry sculpture. • Add small details to enhance mood and meaning.	Show finished sculptures by artists with painted or decorated surfaces. Demonstrate how to mix colours, add fine lines, or incorporate collage to highlight areas. Discuss: "What does your sculpture express now it's painted?"	Pupils finish their sculptures using paint, pastel, metallic pens, collage, or other mixed materials. Share in table groups.	• Provide limited palette to support colour choices. • Pre-mix paints or offer pattern stencils. • Extension: Add symbolic detail or storytelling element.
Lesson 6 – Reflection and Display	To reflect on the sculpture-making process	• Evaluate each step of the journey from drawing to sculpture. • Use art vocabulary to reflect on success and development.	Set up a classroom display with process photographs and final pieces. Model how to complete a reflection sheet: What changed from sketch to sculpture? What was successful? What would you improve next time? Use peer discussion protocols: "I notice / I wonder".	Pupils complete reflections in sketchbooks: labelled drawings, sentence starters, or written paragraphs. Give feedback in partners or small groups. Photograph finished work.	• Offer sentence stems and scaffolded writing frames. • Provide verbal or audio reflections. • Extension: Write an artist's statement for their sculpture.

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