



YEAR: 6 TERM: Autumn 1/Autumn 2

TITLE: Expressing yourself - painting, printing and sculpture

REVISION / REMIND / REVISIT - Previous work in Year 5 of Greek clay pots and how colour is used for a desired effect (Peter Thorpe)	COHERENCE	CREDIBILITY	CREATIVITY	COMPASSION	COMMUNITY
	<p>NC LINKS</p> <ul style="list-style-type: none"> 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) <p>Key Vocabulary</p> <ul style="list-style-type: none"> Impressionism Wellbeing Zentangle pattern Polyprint tile Colour Line Shape Repeating pattern Slip Score 	<p>Skills Developed</p> <ul style="list-style-type: none"> To experiment with colour mixing and create complex colours To use loose brushstrokes that show movement in their work To paint a scene in an impressionist style To respond to music artistically creating abstract patterns To draw without using a rubber To increasingly complex designs on polyprint tiles before printing them onto fabric To mould, blend clay and add texture when producing a Zentangle tile <p>Knowledge Acquired</p> <ul style="list-style-type: none"> To know that Claud Monet was a famous impressionist painter 	<ul style="list-style-type: none"> Children produce a painting of a landscape in the Impressionist style. Children show their creativity and through the creation of Zentangle patterns. Children experiment with Zentangle patterns with different mediums (clay and print making on fabric) 	<ul style="list-style-type: none"> Appreciation of great artists through time, such as Claude Monet and how they showed self-expression through their art work. To connect with art and music for mental wellbeing. 	<ul style="list-style-type: none"> Show case work as a display in a communal area for people to see.

		<ul style="list-style-type: none"> ▪ To understand some of the motivations and techniques of impressionist painters ▪ To understand how art is a form of mindfulness and can help with wellbeing. 			
ASSESSMENT CRITERIA: <u>Line</u> <ul style="list-style-type: none"> • To use sketching pencils with increasing control and consideration of where the line is to go and so not to rely on the rubber <u>Colour</u> <ul style="list-style-type: none"> • Skilfully mix primary colours to make complex secondary colours when studying and recreating a section of a Claude Monet painting <u>Texture</u> <ul style="list-style-type: none"> • Creating different surface textures with clay tools, which purposefully clash or complement other sections of the clay tile <u>Pattern</u> <ul style="list-style-type: none"> • Create original, increasingly complex repeating Zentangle patterns that are fluidly detailed • To select appropriate patterns that will give the best aesthetic qualities once they are printed onto fabric <u>Shape</u>			SUGGESTED TIME FRAME Minimum 6 hours of lessons to cover the skills. More can be given to then build on and develop key skills further and create display pieces.		

	<ul style="list-style-type: none"> • Creating patterns through abstract shape forming that reflects their thoughts and emotions <p><u>Shape and Form</u></p> <ul style="list-style-type: none"> • To manipulate clay (scoring, blending and carving) to recreate a 2-D Zentangle tile into a 3-D sculpture that builds up the clay in different layers with increasing complexity <p><u>Artist appreciation</u></p> <ul style="list-style-type: none"> • To understand the connection between working artistically and wellbeing 	
	<p>SUGGESTED SEQUENCE OF LESSONS</p> <p>Session 1 Analysing the work of Claude Monet and experimenting with colour (sketchbook work)</p> <ul style="list-style-type: none"> • Kapow Art and Design skills lesson 1 • Children look at the work of Claude Monet and practice re-creating a section of his work. Focus on colour mixing and using loose, fluid brush strokes. <p>Session 2 Find a scene/ subject to draw (sketchbook work)</p> <ul style="list-style-type: none"> • Children think about how Impressionist painters looked at painting everyday scenes, landscapes and people. They didn't paint religious buildings or famous people. • Children could go outside and sketch a landscape scene e.g. the school pond area or they could sketch a desert scene linked to Holes. <p>Session 3 Painting like an Impressionist (sketchbook work and display opportunity)</p> <ul style="list-style-type: none"> • Children use the sketch from Session 2 and paint it using the techniques used by Impressionist artists. <p>Session 4 Zentangle patterns (sketchbook work)</p> <ul style="list-style-type: none"> • Kapow Art and Design skills lesson 2 • Listening to ambient music, children create Zentangle patterns, learning not to use a rubber but rather responding to what their mind and hands tells them to draw in response to the music. <p>Session 5 Zentangle polytile printing (craft work on fabric)</p>	

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| | <ul style="list-style-type: none">• Kapow Art and Design skills lesson 3• Children now choose a pattern(s) from the previous day and draw them onto a polytile.• Children then print using their polytiles onto fabric creating repeating patterns. |
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Session 6 Sculpting a Zentangle pattern (display opportunity)

- Children choose another Zentangle pattern, then using sculpting techniques such as: scoring, blending and carving out, they re-create their pattern into a clay tile.



YEAR: 6

TERM: Spring 1/2

TITLE: Making My Voice Heard – drawing and sculpture

	COHERENCE	CREDIBILITY	CREATIVITY	COMPASSION	COMMUNITY
REVISION / REMIND / REVISIT – Previous work in Year 5 of continuous line drawing of Katherine Johnson portrait.	<p>NC LINKS</p> <ul style="list-style-type: none"> 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] <p>Key Vocabulary</p> <ul style="list-style-type: none"> Serif Halo Chiaroscuro 	<p>Skills Developed</p> <ul style="list-style-type: none"> Creatively responding to a word. Creating lettering in graffiti style by adding block shadows. To experiment with a series of lines to create facial expressions. Using charcoal to create shadows. To visualise a sculpture through planning and sketching before using clay techniques to recreate it <p>Knowledge Acquired</p> <ul style="list-style-type: none"> Knowing there are different types of graffiti. Knowing that the works of Käthe Kollwitz were emotive. 	<ul style="list-style-type: none"> Children all produce chiaroscuro portraits. Children all produce a sculpture Children create a clay sculpture of a head that conveys emotion. Cross-curricular links to History (WW1 and WW2) 	<ul style="list-style-type: none"> Children reflect on the question: When is graffiti art and when is it vandalism? Children reflect on the horrors of WW1 and WW2 and how these experiences were depicted through artwork. 	<ul style="list-style-type: none"> Charcoal portraits displayed in communal areas in school for wider showcase. Clay heads displayed in communal areas in school for wider showcase. Have visitors from the Royal British Legion talking about the experiences of WW2.

		<ul style="list-style-type: none"> Knowing what the Forth Plinth in London is used for. 			
ASSESSMENT CRITERIA: <u>Line</u> <ul style="list-style-type: none"> To draw a design that is intertwined with the inclusion of serifs to fill in spaces To apply the correct pressure onto charcoal when drawing a simple line portrait To add shadow to a portrait using charcoal and the chiaroscuro technique To capture a person's emotion by manipulation their facial features (e.g. eyes, eye brows and mouth) 			SUGGESTED TIME FRAME Minimum 5-6 hours of lessons to cover the skills. More can be given to then build on and develop key skills further and create display pieces.		

<p><u>Texture</u></p> <p><u>Colour</u></p> <ul style="list-style-type: none"> • To use two contrasting colours to create a 3-D effect • Applying colour carefully and neatly within the lines. Adding blocked in shadows to the design. <p><u>Shape</u></p> <ul style="list-style-type: none"> • To experiment with letter shape, size and orientation when creating graffiti designs <p><u>Shape and Form</u></p> <ul style="list-style-type: none"> • To add facial features by adding additional clay pieces and keeping them malleable with a little water • Carefully manipulate clay using hands and tools so emotions can be seen in the sculpture's face <p><u>Artist appreciation</u></p> <ul style="list-style-type: none"> • To appreciate the dilemmas around graffiti art and why some class it as vandalism and others art • Knowing that artists like Käthe Kollwitz capture the raw emotions of the poorest people in society • To understand that sculpture in a public place can be used to deliver a powerful message like 	
<p>SUGGESTED SEQUENCE OF LESSONS</p> <p>Session 1 Creatively responding to a word (sketchbook work)</p> <ul style="list-style-type: none"> • Kapow Make my voice heard lesson 1 • Children look at what graffiti is and the different styles. • They then create their own 'artist tag' of their own name in graffiti. • Another option is they are given a WW2 topic word or adjective which they respond to as graffiti. <p>Session 2 Experimenting with expressions in the style of Käthe Kollwitz</p> <ul style="list-style-type: none"> • Kapow Make my voice heard lesson 2 	

- Children look at the works of Käthe Kollwitz and look at what makes them emotive, from the subject matter, to composition and the use of chiaroscuro.
- Children then look are re-creating self-portraits/ or soldier's faces showing different emotions.

Session 3 Recreating one of Käthe Kollwitz's works

- Käthe Kollwitz often depicted tragic moments in her life. Children look at some of those moments.
- Children choose one of those images to re-create in her style. This can be a section of the drawing or the whole drawing.

Session 4 Creating a scene in the style of Käthe Kollwitz (possible display opportunity)

- Children could look WW2 stimulus, such as moments described in Ann Frank's diary or a child leaving their mother at a train station ready to be evacuated and depict them in Käthe Kollwitz style.

Session 5 Showing emotions thorough a sculpture

- Kapow Make my voice heard lesson 5
- Look at the purpose of London's Forth Plinth
- Using one of their facial expression sketches from the previous lesson, children create a clay sculpture of a face that could go on the Forth Plinth.



YEAR: 6 TERM: Summer 1

TITLE: Looking at life through a lens - photography and drawing

REVISION / REMIND / REVISIT - Work in Year 5 of Banksy. Knowing how art can deliver a powerful message when placed in the correct	COHERENCE	CREDIBILITY	CREATIVITY	COMPASSION	COMMUNITY
	<p>NC LINKS</p> <ul style="list-style-type: none"> Become proficient in drawing, painting, sculpture other art, craft and design techniques Evaluate and analyse creative works using the language of art, craft and design <p>Key Vocabulary</p> <ul style="list-style-type: none"> Photomontage Nonsensical Truism Macro Photography Monochromatic Narcissism 	<p>Skills Developed</p> <ul style="list-style-type: none"> To create a photomontage by selecting images to create a new image Creating their own 'Truism' which communicates meaning with impact Taking photographs and editing them in context Looking at the school environment through a 'camera lens' Taking close up photographs with care and choice Making choices about editing and cropping Taking photographs showing different facial expressions Combine photography with drawing a self portrait 	<ul style="list-style-type: none"> Children all produce a piece of Truism art that delivers a powerful message Creating an abstract piece of art by using macro photography Children create a 'selfie' self-portrait using the continuous line drawing technique 	<ul style="list-style-type: none"> Children look at how art can deliver powerful messages Children look at how over the centuries people have always draw or painted 'selfies' are selfies today different in ideology to the past? Why do people feel the need to draw themselves? Is the selfie a form of narcissism or self-expression? 	<ul style="list-style-type: none"> Show case work as a display in a communal area for people to see.

	<ul style="list-style-type: none">▪ Knowledge Acquired▪ To know that Hannah Hoch made one of the first photomontages▪ To know that Jenny Holzer delivered powerful messages through her Truism art▪ Monochromatic means the use of black and white and grey tones			
ASSESSMENT CRITERIA: <u>Line</u> <ul style="list-style-type: none">• To create a continuous line drawing from a self-portrait photograph which shows expression <u>Shape</u> <ul style="list-style-type: none">• To show skill and finesse in photomontages when cutting and selecting images to create a new, imaginative image• To make choices with what to photograph and the angles the photograph is taken• To consider how best to manipulate a photograph using editing tools to help convey the overall message of the art piece <u>Texture</u> <ul style="list-style-type: none">• Through macrophotography, taking care to look for natural textures in organic material which can be used to form abstract photographs <u>Artist appreciation</u>		SUGGESTED TIME FRAME Minimum 5-6 hours of lessons to cover the skills. More can be given to then build on and develop key skills further and create display pieces		

	<ul style="list-style-type: none"> • To understand what Truism art is and knowing how to create their own Truism to communicate a message • To understand where self-portraits first originated from and how the idea of the 'selfie' has changed over time 	
	<p>SUGGESTED SEQUENCE OF LESSONS</p> <p>Session 1 - Photomontage (sketchbook work)</p> <ul style="list-style-type: none"> • Kapow photography lesson 1 • Show children a range of photomontages and get them to look at the surreal and intriguing nature of them. • Using magazine cuttings children take inspiration from existing works and create their own photomontages. <p>Session 2 - Truism (possible display piece)</p> <ul style="list-style-type: none"> • Kapow photography lesson 2 • Children look at the works of Jenny Holzer and the messages the art is trying to convey. • You may want to direct the children to a chosen theme e.g. aspirations/ challenging yourself/ a message about education to then create their Truism art with. • They can take photographs of places/objects around school if it is a school related Truism artwork or look at using online images. <p>Session 3 - Macro photography analysing the works of Edward Weston (sketchbook work)</p> <ul style="list-style-type: none"> • Kapow photography lesson 3 • Look at the works of Edward Weston for example his works 'Cabbage' and 'Onion Halved'. • Get them to annotate around the images adjectives of the pictures. • With carefully selected fruit and vegetables, such as cabbages, orange segments dissected, onions halved, get children to take close up images of them and play around with saturation and black/white settings • You may also take them outside and get the children to look for plants/ surfaces with interesting line and textures that photograph well when close up. • Print their experimentations to stick in their sketchbooks. <p>Session 4 - Reviewing and evaluating art to create a final composition (display opportunity)</p> <ul style="list-style-type: none"> • Get children to look about at Session 3 and to evaluate which macro photograph they preferred and why. • Get them to think about how it could be further improved. 	

- Finally, based on their evaluations, children create their final piece by choosing the composition they liked best and photographed it again with any improvements they needed to make.

Session 5 – Creating a self-portrait from a photograph using a continuous line drawing (this could take 2 sessions and be a possible display opportunity)

- Kapow photography lesson 4
- Look at different examples of self-portraits over history at the exhibition at the Saatchi Gallery 'From Selfie to Self-Expression'. Generate lots of discussion around key questions such as: Are selfies the equivalents of the self-portraits of the past? Why do people feel the need to draw themselves? Is the selfie a form of narcissism or self-expression?
- Children then take several selfies of themselves showing different expressions.
- Look then at continuous line drawings and children then practice doing line drawings of their photos. Get children to evaluate their works.
- Finally, children select their favourite expression and they create a final line drawing of it from the photograph they have chosen. Their work could then be made in to a wall display showing selfies of the whole class.



YEAR: 6 TERM: Summer 2

TITLE: I am unique - figure wire sculptures

	COHERENCE	CREDIBILITY	CREATIVITY	COMPASSION	COMMUNITY
REVISION / REMIND / REVISIT - Previous work with charcoal and seeing geometrical shapes within art in Year 3)	<p>NC LINKS</p> <ul style="list-style-type: none"> Become proficient in drawing, painting, sculpture other art, craft and design techniques Evaluate and analyse creative works using the language of art, craft and design <p>Key Vocabulary</p> <ul style="list-style-type: none"> Modelling wire Malleable 	<p>Skills Developed</p> <ul style="list-style-type: none"> Children experiment with different wire joins and the effectiveness of each one Children create a simple figure line drawing showing movement Children create a small wire sculpture to mirror their figure line drawing Children learn to attach additional parts onto their wire sculpture e.g. a small wire ball to represent a football/netball with the joins practiced Children experiment with adding additional materials into the wire such as weaving fabric in to them Children work collaboratively to create 	<ul style="list-style-type: none"> Children will create a small-scale wire sculpture that reflects themselves and what they have loved during their time at Knowle Children work collaboratively to create a large wire sculpture that represents an aspect of their time at Knowle 	<ul style="list-style-type: none"> Children reflect upon their time at Knowle and discuss how they can encapsulate this through their figure wire sculptures. Children think about the purpose of wire sculptures as outdoor art pieces. Children think about how their wire sculptures can transform an area of the school and provide opportunities for people to contemplate over them. 	<ul style="list-style-type: none"> Show case work as a stand-alone art instillation in a communal area for people to see.

		<p>a large-scale figure wire sculpture</p> <ul style="list-style-type: none"> ▪ Knowledge Acquired ▪ Know that Alexander Calder was the pioneer of wire sculpture. ▪ Know that Alberto Giacometti made the 'shadows' of people using wire. 			
	<p>ASSESSMENT CRITERIA:</p> <p><u>Line</u></p> <ul style="list-style-type: none"> • To sketch a simple line drawing which they can visualise materialising in to a wire sculpture by thinking of the ways each part can be joined and twisted <p><u>Texture</u></p> <ul style="list-style-type: none"> • Incorporating different materials, such as weaving fabrics into the sculpture, to create a contrast in texture and draw attention to a focal point of the sculpture <p><u>Shape and Form</u></p> <ul style="list-style-type: none"> • Manipulate the wire by bending, twisting and joining in order to create a human shape • To show movement in the wire sculpture in the way parts are attached and positioned on the sculpture • Show careful consideration on the installation of the sculpture and how it works with its surroundings 			<p>SUGGESTED TIME FRAME</p> <p>Minimum 6-7 hours of lessons to cover the skills. More can be given to then build on and develop key skills further and create display pieces</p>	

SUGGESTED SEQUENCE OF LESSONS

Session 1 – Analysing the works of Alexander Calder and other famous wire sculptures like Alberto Giacometti (sketchbook work)

- Children look at the works of Alexander Calder and Alberto Giacometti in particular his figure wire sculptures.
- Look at other examples of wire sculptures e.g. on this website: <https://mymodernmet.com/wire-sculpture-art/> and think about how they were made, what they are meant to represent, what thoughts they trigger when they look at them.

Session 2 – Experimenting with wire (may need 2 sessions)

- Get children to practice different wire techniques such as: bending/twisting/ joining and looping.
- Get children to do a simple line drawing on A4 of a person in movement and perhaps holding an object. Then get them to re-create that in wire by aiming to almost 'trace' over the line drawing with their wire.
- Get them to evaluate what they found tricky and how they may overcome certain hurdles.

Session 3 – Experimenting with wire 2 (adding other materials)

- Children revisit their wire sculptures from the day before and think about what colour they could inject into their sculptures.
- They can use tissue paper/crape paper/ fabric such as tights to weave in and out of the sculptures.
- Get them to select carefully where the colour goes e.g. if the sculpture is holding a book, perhaps that should have colour added to it as signifies the most important thing to that person.

Session 4 – Working collaboratively by sketching out ideas (sketchbook work)

- Children collaboratively sketch out a simple plan of how their large scale wire sculpture will look like.
- Discuss potential problems they may encounter and would have to overcome.
- Think about how to stabilise the sculpture and how it will maintain its form.
- Children plan how the sculpture will be installed e.g. hanging/ free standing

Session 5 – Creating large wire figure sculptures (may need 2 sessions)

- Collaboratively children work from their plans to construct their wire sculptures.