**Year 6 Art and Design Curriculum**

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|  | **Year 6** | **Curriculum** | **Artists - artist studied** | **End of year expectations** |
| **Art Appreciation** | **To critically discuss the ideas and approaches of great artists, architects and understand that their work was shaped by the historical and cultural context in which it was created.** | * **Sketch books are introduced in Year 1** even though this is not a requirement of the NC * **See school document ‘HCPS Art and Design – Guide to using sketchbooks** * **Great artists, architects and designers are studied throughout the Year 6 art curriculum** | Leonardo  Da Vinci,  Vincent  Van Gogh  Joan Miro, Bridget Riley, Frank Bowling  Althea McNish  Alberto Giacometti | Know how to respond critically when exploring the work of artists, architects and designers.  Know how to apply my critical thinking to the work I produce.  Know how to develop ideas using drawing techniques or mixed media in sketchbook. |
| **Drawing**  pencil,  charcoal,  inks,  chalk,  pastels,  ICT software | -Effect of light on objects and people from different directions  -Interpret the texture of a surface  -Produce increasingly accurate drawings of people  -Concept of perspective | * Series of lessons on tonal shading **Spring 1** * Session 1 – to be able to understand how to create tone using pencil. Complete some shading technique activities * Session 2 - develop drawing technique when creating tone through cross-hatching, blending and stippling on shapes to create 3D effects * Session 3 - use light, medium and dark tones through use of pressure, blend tones together successfully, achieving a smooth effect through drawing simple 3D objects such as glass bottles and jars * Session 4 - to develop tonal shading skills when drawing a natural form (leaves). Practice blending tone through pressure and blending techniques on pre-drawn leaves   **Why this? Why now? This series of sessions builds towards still life drawings in Spring 2 and equips the children with the necessary skills and techniques to that they can create the effect of light falling on objects from different direction. It gives them the skills to interpret and represent the texture surfaces. They begin to practise perspective through drawing simple objects.** | Leonardo  Da Vinci,  Vincent  Van Gogh,  Poonac  Chris Pulham (member of the Guild of Railway Artists)  **BAME artists** | Know how to make drawings that show use of shading techniques to create depth and tone.  Know how to create drawings that show mastery of a variety of techniques.  Know how the use of media and drawing skills can support other medias.  Know how to use perspective in both abstract and real-life art.  Know how to use simple perspective in their work using a single focal point and horizon. |
| * Still life drawings of shells, skulls, flowers **Spring 2**   Different ‘stations’ of still lifes are set up around the room and tables are arranged around them so that the children are given opportunity to draw objects from different perspectives. Focus is on perspective, using light, medium and dark tones through use of pressure, blend tones together successfully, achieving a smooth effect through drawing in both man-made and natural form.   * Pencil drawing of Holmes Chapel Viaduct **Spring 2**   Using a photograph of the local Twemlow viaduct, the children are shown how to draw perspective by placing in lines that disappear to the horizon. Light, medium and dark tones through use of pressure, blend tones together successfully, achieving a smooth effect through drawing.   * Pen and pencil drawings of Stephenson’s rocket **Spring 2** based on the paintings of Chris Pulman. The children study some of Chris Pulman’s close up paintings of train parts. Using a viewer, they choose a section of Stephenson’s rocket to draw in pencil, go over in pen. Using light, medium and dark tones through use of pressure, they create a 3D effect. Drawings are then used as front cover pictures for the history topic On our doorstep and on the move.   **Why this? Why now? Still life now allows the children to apply the skills that they have learnt through set activities. The skills are then further practised and developed through drawing a man-made object in the natural environment. This is now as the children are studying a local history topic on the development of transport in the North West - On our doorstep and on the move.** |
| * Life drawings of children in different positions and lighting **Summer 2** First, children look at how Leonardo Da Vinci and Vincent Van Gogh represented people. A space is set up in the middle of the classrooms with the tables around the outside facing inwards. In sketchbooks, the children draw different people in different positions –one foot on a chair, posing as if running, lying down with heads in hands. <https://www.youtube.com/watch?v=Gwj0PNrSvlY> * Drawing people with the light falling on them from different angles. Children are shown how to draw a face accurately by dividing it into sections – this builds on work from Year 3. Models are set up and children draw the model’s face into their sketchbooks.   **Why this? Why now?**  **This is part of a sequence of work leading to figurines and creating movement in 3D wire sculptures.** |
| **Colour**  **painting,**  **ink,**  **dye,**  **textiles,**  **pencils,**  **crayons,**  **pastels** | -Hue, tint, tone, shades and mood  -Explore the use of texture in colour  -Colour for purposes  -Colour to express feelings | * **Travel poster front cover** – bright cheerful colours to attract people to a place. Studied a variety of the old fashioned/contemporary versions of railway travel posters. Develop water colour techniques of Wet On Dry, Wet on Wet and * Dry Brush. **Autumn1/2**   **Why this? Why now? Linked to Geography topic of place which links back to Year 5 Snowdonia field trip and study of mountains.**   * Pencil drawings of the viaduct **Spring 2 – see above**   **Summer 2 – look at how colour is used for purpose and to express feelings though the study of abstract art.**   * Study work of Joan Miro and Bridget Riley, Frank Bowling (<https://www.tate.org.uk/kids/explore/who-is/who-frank-bowling>) * - Produce artwork inspired by the artists   **Why this? Why now? To widen the children’s experience of art and artists and to develop an appreciation of abstract art linked to pattern skills. To further develop their own painting styles by introducing them to a wider variety of artists.** | Pollock,  Monet,  Chagall,  Ben Moseley,  Van Gogh,  **BAME artists**  **Frank Bowling** | To know that complementary colours are directly opposite each other on the colour wheel.  To know how to describe an exact colour eg: hue – describes the colour within a spectrum, tint, tone and shade.  To know how to select and mix suitable media within a single piece, justifying their selection.  To know how to work from observation, experience and imagination.  To begin to develop own painting style.  To use the correct terminology for painting materials have selected. |
| **Texture**  **textiles,**  **clay,**  **sand,**  **plaster,**  **stone** | -Develops experience in embellishing  -Applies knowledge of different techniques to express feelings  -Work collaboratively on a larger scale | * Develop a fabric design based on work of Althea Nash. Groups of 3 -4 chn and work across year group – new to 2022-23 **Spring 2** Children to design a fabric. Paint it with own fabric paints. <https://craftinvaders.co.uk/washable-home-made-fabric-paint/> * Print a line print design over the top using lino. * Embellish using different pens, fabrics, stitches and beads **Spring 2**   C:\Users\nicky.waddington\AppData\Local\Microsoft\Windows\INetCache\Content.MSO\52E7398D.tmp C:\Users\nicky.waddington\AppData\Local\Microsoft\Windows\INetCache\Content.MSO\15451023.tmp C:\Users\nicky.waddington\AppData\Local\Microsoft\Windows\INetCache\Content.MSO\8925A129.tmp  **Why this? Why now?**  **Althea McNish FSCD was an artist from Trinidad who became the first Black British textile designer to earn an international reputation. Born in Trinidad, McNish moved to Britain in the 1950s aged 27** [**https://www.vam.ac.uk/articles/althea-mcnish-an-introduction**](https://www.vam.ac.uk/articles/althea-mcnish-an-introduction)  **Why this? Why now? This links back to the work in the Autumn term on the Windrush Generation and what they brought to British society.** | Linda Caverley, Molly  Williams, William Morris,  Gustav Klimt  **BAME artists**  **Althea McNish** | Know how to research, develop, and refine ideas to create a completed textile piece.  Can select, justify, and evaluate their choice of materials and techniques  Know how to develop their textile based on work of a chosen artist.  Know how to assemble components carefully to represent an idea. |
| **Form**    **3D work,**  **clay,**  **dough,**  **boxes,**  **wire,**  **paper sculpture, mod roc** | -Plan and develop ideas  -Shape, form, model and  join  -Observation or imagination  -Properties of media  -Discuss and evaluate own work and that of other sculptors | **Wire sculptures of figures**  **Look at the work of Alberto Giacometti**  (do step by step eg arms and twist, then legs) wire figurines in various poses on a small block of wood. Covered in masking tape and then papier mache (long strips of kitchen paper and a PVA glue + water mix) to create a smooth finish. **Summer 2**  **Why this? Why now? This builds on from the increasingly accurate drawings of people. From this, the children look at different poses and consider which ones would work best.** | Henry Moore, Barbara  Hepworth, Andy  Goldsworthy**,**  Giacometti  **BAME artists** | Know how to create a plan for a 3D form, responding to a stimulus    Know which materials and tools are most appropriate for the purpose  Know how to review and revisit ideas - making suitable adjustments during construction and justifying decisions in a final evaluation. |
| **Printing**  found materials, fruit/veg,  wood blocks, press print,  lino,  string | -Builds up drawings and images of whole or parts of items using various  techniques  -Screen printing  -Explore printing techniques used by various artists | **Lino printing** **– Spring 2**  Create a lino print design as part of textile/texture work designing and creating a fabric.  Explore printing techniques used by various artists. Look at work of BAME artist Althea McNish  **Why this? Why now? This links back to the work in the Autumn term on the Windrush Generation and what they brought to British society.** | Picasso,  Dan Mather, Andy Warhol  **BAME artists** | Know the effect printing on different surfaces will have on artwork.  Know how to combine colours for effect.  Know how to create a lino print.  Know how altering the print will affect the image. |
| **Pattern**  paint,  pencil,  textiles,  clay,  printing | -Create own abstract pattern to reflect personal experiences and expression  -Create pattern for purposes | Study work of Joan Miro and Bridget Riley  Produce artwork inspired by the artists **Summer 2**  **Why this? Why now? To widen the children’s experience of art and artists and to develop an appreciation of abstract art linked to pattern skills. To further develop their own painting styles by introducing them to a wider variety of artists.** | Joan Miro, Bridget Riley, Escher,  Paul Klee,  **BAME artists** | Know how to create own abstract pattern to reflect personal experiences and expression  Know that pattern can be created for different purposes |