








Year 6 Autumn Term

	AUTUMN 1 st Half			Autumn 2 nd Half		
Theme	Revolution			Darwin's Delights		
British Key Question	How did the Victorians change Britain?			How did get here? – exploring Darwin's theory of evolution and the context around his claims, the feelings of others.		
Enhancements	Stage an exhibition to showcase the artwork that they have produced throughout the project. Create signage for their work, describing how it was made and giving each piece a title. Invite others to view their Great Exhibition. Visit to Lanhydrock Mrs Swift to visit – Victorian servants talk Local work to see Victorian legacies (railway) Victorian classroom			Christmas play fund raiser		
Books	Oliver Twist by Charles Dickens The Highwayman by Alfred Noyes Black Beauty by Anna Sewell The Wolves of Willoughby Chase by Joan Aiken			Sky Hawk – Gill Lewis		
Addressing Stereotypes	Role of Women (Queen Victoria) Are poor people lazy?			Mary Anning – women scientists		
British Values	Democracy – Women's suffrage and the right to vote Rule of Law – Robert Peel - who was he and what did he achieve? Individual Liberty – Women's suffrage – why should everyone have to right to vote? Mutual Respect & Tolerance – Explore the life and work of Dr Barnardo.			Democracy – The right to protest. Why did Darwin decide to voice his controversial opinions? Rule of Law – What are the conservation laws on the Galapagos Islands and why are they so important? Individual Liberty – Explore Darwin's right to share his ideas. Mutual Respect & Tolerance – What should the reaction to Darwin's theory have been?		
Art & Design (All NC subject content covered)	<ul style="list-style-type: none"> ➤ Create sketchbooks to record their observations and use them to review and revisit ideas. (look at paintings and identify materials used) ➤ Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials (for example, pencil, charcoal, paint, clay). (sketch, paint and print William Morris designs) ➤ Learn about great artists, architects and designers in history. (compare John Everett Millais, Edward Robert Hughes, John William Waterhouse and Dante Gabriel Rossetti – sketch and paint) 			<ul style="list-style-type: none"> ➤ Combine the qualities of different materials including paper, fabric and print techniques to create textural effects. (sketching plants and print) ➤ Use line and tone to draw perspective. (sketching shells) 		
Key Art & Design Skills to be Taught	A-Y6K1.1 A-Y6K1.2 A-Y6K1.3 A-Y6K1.4 A-Y6K1.5 A-Y6K1.6	A-Y6D1.1 A-Y6D1.2 A-Y6D1.3 A-Y6D1.4	A-Y6Pr1.1	A-Y6K1.1 A-Y6K1.2 A-Y6K1.3 A-Y6K1.4 A-Y6K1.5 A-Y6K1.6	A-Y6D1.1 A-Y6D1.2 A-Y6D1.3 A-Y6D1.4	

	A-Y6K1.7 A-Y6K1.8 A-Y6K1.9 A-Y6K1.10			A-Y6K1.7 A-Y6K1.8 A-Y6K1.9 A-Y6K1.10		
Key questions / knowledge and understanding to be explained Key Knowledge and facts to be recalled	<ul style="list-style-type: none">Look carefully at the painting, <i>The First Council of Queen Victoria</i>, by Sir David Wilkie. Children to work with a partner to summarise what they think the picture shows and what it tells us about politics and power at the start of Queen Victoria's reign. Make suggestions as to the materials used to paint the picture and look at Wilkie's original sketch of the painting to see how he developed his ideas. Draw a version of the painting in a sketchbook and annotate with thoughts and ideas regarding the context and composition – as discussed. The picture shows a young Princess Victoria the morning after her father's death. Children will extend their understanding of the context of the work by carrying out further research to find out about Queen Victoria's relationships with the prime ministers of her time. <p>Compare Wilkie's painting and composition to that of Henry Tanworth Wells in <i>Victoria Regina</i>. This painting depicts the moment in the early hours of the morning on Tuesday 20th June 1837 when Princess Victoria hears of her accession to the throne. She recorded the incident which took place at Kensington Palace in her journal; <i>'I was awake at 6 o'clock by Mamma who told me that the Archbishop of Canterbury and Lord Conyngham were here and wished to see me. I got out of bed and went into my sitting room (only in my dressing gown) and alone, and saw them. Lord Conyngham (the Lord Chamberlain) then acquainted me that my poor Uncle, the King, was no more, and had expired at 12 minutes past 2 this morning and consequently that I am Queen'</i>.</p> <p>Ask children to discuss the context of the painting and the differences in body language to the first painting. What mix feelings would Victoria have had when receiving this news? How has Wells managed to portray these feelings on Victoria's face? What else do you notice in the painting – explore symbolism? Children to have a small copy of the image to stick in their sketchbooks and then annotate with their thoughts and discussion points.</p>			 	<ul style="list-style-type: none">Work outdoors to sketch plants, flowers and trees, looking carefully to accurately capture their shape, form, pattern and colour. Work in coloured pencil and use a hand lens or digital microscope to examine very fine details. Head back to the classroom and compare the range of plant and flower species that the group has drawn.Explore the work of Georgia O'Keeffe and specifically her paintings of flowers as inspiration for scale, detail and colour. <p>Georgia O'Keeffe: Born in 1887- died 1986, Georgia O'Keeffe was an American artist who painted nature in a way that showed how it made her feel. She is best known for her paintings of flowers and desert landscapes. She played an important part in the development of modern art in America, becoming the first female painter to gain respect in New York's art world in the 1920s. Her unique and new way of painting nature, simplifying its shapes and forms meant that she was called a pioneer. Georgia knew from the age of 12 that she wanted to be an artist. She went to art school but what she was taught there didn't seem relevant to the way she wanted to paint. Then in 1912 she discovered the revolutionary ideas of an artist and designer called Arthur Wesley Dow. He emphasised the importance of composition – which means how you arrange shapes and colours. As O'Keeffe explained: 'His idea was, to put it simply, fill a space in a beautiful way'. This was a light-bulb moment for her and from then on she began to experiment with shapes, colours and marks.</p> <ul style="list-style-type: none">Children select an aspect of their drawing to enlarge and retain the detail. They should use their sketchbooks to explore different composition ideas and annotate their thinking. Children to create a simple line drawing of in a square of their selected composition. They will then create a collagraph plate using cardboard, string, found objects and pva ready for printing. Children will apply paint to their plate to create prints of their image. If no printing press is available, use the pressure a hand, or a clean roller. <ul style="list-style-type: none">Look at the shell paintings of Tamara Phillips and the incredible studies she has made of seashells. Ask children to identify the light and dark areas and discuss how the artist has achieved	  





William Morris (1834–96). William Morris was an English artist, poet and politician. He was incredibly creative and he produced decorative art in a range of different forms, including: textiles, furniture, wallpaper, stained glass windows, book design and tapestry.

- William Morris lived and worked during the Victorian era. He was born in 1834 and he died in 1896.
- He earned a degree from Exeter College, Oxford. After his graduation he started to work as an architect.

- William Morris was friends with the painters Edward Burne-Jones and Dante Gabriel Rossetti, and he soon stopped being an architect in order to become a painter.
- In 1859 William Morris married Jane Burden. Soon after they had a house built for them on Bexley Heath. The house was called Red House and was designed by Philip Webb. William and Jane designed all of the interiors and decoration themselves. They spent about two years getting the house just right, doing much of the work themselves. They were so happy with the results that they decided to start their own fine art craft work company.
- In 1861 their company, called Morris, Marshall, Faulkner and Co., started to make furniture, tableware, soft furnishings and wallpaper. All of the items produced were handcrafted.
- By the mid-1860s, William Morris concentrated on designing wallpaper. His patterns were inspired by the natural world, and these are some his best-known works of art.
- In 1875 William Morris started a new company, Morris and Co.
- William Morris wrote many poems during his lifetime. Most of his best work is heavily influenced by the Icelandic sagas.
- He set up the Kelmscott Press in the early 1890s. This company published books which contained beautiful illustrations.
- In 1883 Morris joined a political party called the Social Democratic Federation. He also helped to start a new party called the Socialist League.
- When William Morris died in 1896, his doctor said that Morris had carried out the work of ten men during his lifetime.
- A famous William Morris quote is:

'Have nothing in your house that you do not know to be useful, or believe to be beautiful.'

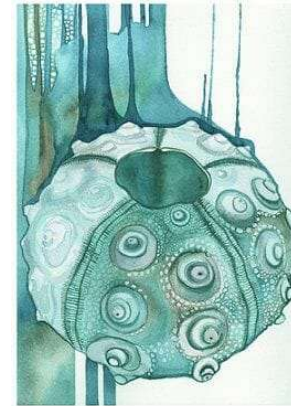
Children will look at and explore the work of the designer and artist, William Morris, making detailed sketches of his wallpapers and fabric prints. Paint or colour delicately, with attention to detail, using viewfinders or tracing paper to copy intricate pattern work. Make a detailed press print block. Carve patterns into polystyrene tiles using a pencil, then use a roller to apply paint. Print carefully, taking care not to overlap the colours.



- Pre-Raphaelite Brotherhood, group of young British painters who banded together in 1848 in reaction against what they thought to be the unimaginative and artificial historical painting of the Royal Academy and who supposedly sought to express a new moral seriousness and sincerity in their works. They were inspired by Italian art of the

the effect of tone and depth. Use fine ink pens to make detailed drawings in their sketchbooks of different types of shells, including barnacle shells. Use a hand lens or a digital microscope to observe fine details of the shell, including its many lines and shapes. Apply an ink wash to their drawings to add shadow and tone and then label them with the name of the shell or animal that lived in it.

- **Evaluate, improve and reflect** – Ask children to evaluate their own and other's works. What techniques were successful? Have you managed to achieve the effect you wanted? How has the subject been interpreted?



Tamara Phillips

	<p>14th and 15th centuries, and their adoption of the name Pre-Raphaelite expressed their admiration for what they saw as the direct and uncomplicated depiction of nature typical of Italian painting before the High Renaissance and, particularly, before the time of Raphael. Although the Brotherhood’s active life lasted not quite five years, its influence on painting in Britain, and ultimately on the decorative arts and interior design, was profound.</p> <ul style="list-style-type: none">Look at a range of artwork from the Victorian Pre-Raphaelite Brotherhood artists, including John Everett Millais, Edward Robert Hughes, John William Waterhouse and Dante Gabriel Rossetti. Talk about the similarities in their art, comparing content, style, mood, colour, symbolism and narrative. Children will express their opinions on the artworks and choose a favourite, sketching out and painting the composition.Share the painting by John Everett Millais of Ophelia drowning and discuss – giving context from the play Hamlet https://www.tate.org.uk/art/artworks/millais-ophelia-n01506/story-ophelia . Watch a short video clip of a recreation of Ophelia’s drowning and ask children to use their imagination and the inspirations from their studies of the Pre-Raphaelite Brotherhood artists to create their own depiction of Ophelia’s drowning using sketches to build the composition in their sketchbooks like Millais did, then working towards a final piece with annotations describing the composition, ideas, colour choices and any symbolism. Children to use paint to add colour. <p>YouTube link: https://youtu.be/mmq3yIfVJ3Q</p> <p>➤ Evaluate, improve and reflect – Ask children to evaluate their own and other’s works. What techniques were successful? What would you change given a second opportunity? How has Ophelia’s drowning been interpreted? What challenges did you come across? What did you audience think?</p>			
Vocabulary	<p>Content Specific:</p> <ul style="list-style-type: none">➤ Purpose➤ Manipulate➤ Dry media➤ Wet media➤ Digital media➤ Independent➤ Research➤ Range➤ Sources➤ Atmosphere➤ Representation➤ Engaging➤ Consistent➤ Inconsistent➤ Delicate➤ Flowing➤ Vibrant➤ Test	<p>Subject Specific:</p> <ul style="list-style-type: none">➤ Dry media➤ Wet media➤ Mixed media➤ Form	<p>Content Specific:</p> <ul style="list-style-type: none">➤ Purpose➤ Manipulate➤ Dry media➤ Wet media➤ Digital media➤ Independent➤ Research➤ Range➤ Sources➤ Atmosphere➤ Representation➤ Engaging➤ Consistent➤ Inconsistent➤ Delicate➤ Flowing➤ Vibrant➤ Test	<p>Subject Specific:</p> <ul style="list-style-type: none">➤ Dry media➤ Wet media➤ Mixed media➤ Form➤ Collagraph

Year 6 Spring Term

	Spring 1 st Half		Spring 2 nd Half	
Theme	Blood Heart		Fire, Damp and Davy Lamps	
British Key Question	Does your heart belong to Britain?		What will Cornwall do when the tin is gone?	
Enhancements			Geevor Visit St Piran's Day festival	
Books	Pig Heart Boy – Malorie Blackman		The Giant's necklace by Michael Morpurgo	
Addressing Stereotypes	Mary Seacole Florence Nightingale		Bal Maidens	
British Values	Democracy – explore the subject of genetic engineering – should this be allowed Rule of Law – what are the laws on genetics? Individual Liberty – Transplants – should it be a personal choice or an assumed choice? Mutual Respect & Tolerance – What are some of the religious views on transplants?		Democracy – rights and responsibilities (mining disasters) Rule of Law – safety of miners Individual Liberty – Freedom of movement (Cousin Jack) Mutual Respect & Tolerance – Different countries and cultures (Cousin Jack)	
Art & Design (All NC subject content covered)	<ul style="list-style-type: none"> ➤ Create a 3-D form using malleable materials in the style of a significant artist, architect or designer. (clay model of the heart) ➤ Create innovative art that has personal, historic or conceptual meaning (abstract red art) 		<ul style="list-style-type: none"> ➤ Compare and contrast artists' use of perspective, abstraction, figurative and conceptual art. 	
Key Art & Design Skills to be Taught	AY6FandS1.1 AY6FandS1.2 AY6FandS1.3	A-Y6BoS1.1 A-Y6BoS1.2 A-Y6BoS1.3	A-Y6K1.1 A-Y6K1.2 A-Y6K1.3 A-Y6K1.4 A-Y6K1.5 A-Y6K1.6	A-Y6K1.7 A-Y6K1.8 A-Y6K1.9 A-Y6K1.10 A-Y6P1.1 A-Y6P1.2 A-Y6P1.3 A-Y6P1.4 A-Y6P1.5
Key questions / knowledge and understanding to be explained Key Knowledge and facts to be recalled	<ul style="list-style-type: none"> ➤ 3D Form & Sculpture - ➤ Damien Steven Hirst (born 7 June 1965) is an English artist. He is one of the Young British Artists (YBAs). The YBAs became famous during the 1990s. He is reportedly the United Kingdom's richest living artist. In 2010 the Sunday Times estimated his wealth at £215 million. Death is a central theme in Hirst's works. He became famous for a series of artworks in which dead animals are preserved in formaldehyde. The animals included a sheep, a cow and a shark. The best-known of these was The Physical Impossibility of Death in the Mind of Someone Living. This was a tiger shark immersed in formaldehyde in a transparent display case. He has also made "spin paintings". These 		<ul style="list-style-type: none"> ➤ Compare and Contrast Art - mixed media and techniques, drawing, painting, printmaking ➤ Research the iconic image of the Cornish tin mine within different works of art and periods in history. Explore why this symbol is so important to the Cornish landscape and mining history. Look at contrasting works which use the tin mine image in different ways, with differing perspective, interpretation, imagery and artistic techniques and media (see below). Study how the different artists have taken essentially the same subject, but created very different pieces and used many different artistic techniques and skills. Ask children to record their thoughts in their sketchbooks regarding the different images. 	



were created on a rotating canvas. And "spot paintings", which are rows of randomly coloured circles created by his assistants.

In September 2008, Hirst sold all the artworks of a show during one auction. This had never been done before by a living artist. The auction made him £111 million, breaking the record for an auction by a single artist.

Explore some pieces of art works by Damien Hirst looking firstly at his animals in formaldehyde and then moving on to his Pharmacy and then his piece 'For the Love of God' (the 3d diamond encrusted skull sculpture). Explore the question 'What is art?' and then 'What is art to you?'. Ask the children to discuss these significant and controversial questions in table groups and explore each viewpoint. Children should record their ideas in their sketchbook. Look back at the work of Hirst and discuss the pieces and the children's thoughts on them as works of art. Explain Hirst's inspiration and thinking behind the pieces, explaining why he created them and what he wanted his audiences to see and understand – look specifically at 'The Physical Impossibility of Death in the Mind of Someone Living'. *"Hirst is making the case that even though death is ever-present and we are constantly reminded of it, we really can't understand its meaning. 'The Physical Impossibility of Death in the Mind of Someone Living' is philosophical at its core. To come face-to-face with something that is dead, something that, were it living, could end your own life, is a very thought-provoking and, ultimately, frightening thing."*

Share and explain this viewpoint on the piece. What do children think about this and Hirst's idea?



- Move on to looking at Hirst's 'Hymn' 1999 - 2005 - (Human Anatomy) installation/sculpture. Explore why he might've created this piece and what the children think of it as a work of art. Discuss the background to the piece and what Hirst might be trying to convey to his audiences. What do children think the sculpture is made from? (bronze, silver and gold). Why would he make it from the materials when surely it could've been made from much cheaper and easier materials like plastic? Does the piece remind children of any other sculptures they've seen? What about the ancient Greek statues?
- Look at images of the human heart. Explore various different types - actual images, illustrations, cartoons, medical diagrams. Use the images to explain how the heart works and how important it is to life.
- Set the children the task of using malleable materials like clay, salt dough or plasticine to create their own sculpture of a human heart. Look at the form and composition of a heart and how tools can be used to create texture and shape.



- If possible, arrange a visit to go and see a tin mine and ask children to do some observational drawing and research. If this is not possible, provide children with a number of different real life images and video of tin mines in Cornwall from which to produce observations drawings and annotated studies in their sketchbooks.
- Provide children with the opportunity to try out some of different techniques and media used in the images shared from below and others that they have research. These should be recorded in sketchbooks with annotations/notes for future use.
- From their observational drawings and experiments with media, ask children to plan a final piece using the subject of the tin mine, but taking inspiration from the artists and research undertaken. Ask them to think about and plan the perspective, interpretation, imagery, artistic techniques and media that they would like to use. Again, record these in sketchbooks.
- Children should then create their final piece for display to an audience. Give children opportunity to discuss their work and influences, the techniques they employed and the challenges/successes they experienced.
- **Evaluate, improve and reflect** – Ask children to evaluate their own and other's works. What techniques were successful? What would you change given a second opportunity? How has the tin mine been interpreted? What challenges did you come across? What did you audience think?



Ali Thomas - Cornish Tin





Anna Pye (A multi block lino cut depicting an ruined tin mine seen when walking part of the



Charlotte Trevains – Cornish Mines



LS Lowry A Cornish tin mine , 1956–1956

	<p>Mark Rothko (September 25, 1903 – February 25, 1970) was a Latvian-American modern artist. He was born in a part of the Russian Empire that is now in Latvia, but lived in America for most of his life. He was Jewish. He died at the age of 66. His most famous work is known as abstract expressionism or color field painting. In 2012, one of his works sold for \$86.9 million.</p> <p>Rothko's work matured into rectangular fields of colour and light. From October 1948, after the death of his mother, Rothko started using symmetrical rectangular blocks of two to three opposing or contrasting, yet complementary, colours. Also, for the next seven years, Rothko painted in oil only on large canvases with vertical formats. Very large-scale designs were used to overwhelm the viewer, or to make the viewer feel "enveloped within" the painting.</p>  <ul style="list-style-type: none">➤ Look at some geometric abstract paintings and explore. Look in detail at Ana von Laff’s work (a modern artists born in Bucharest on the 28th of April 1976) using geometric shapes and various colours. Compare this to Mark Rothko’s use of shape and colour. What similarities and differences can you see? Explore further works by the two artists and their use of colour. Set children to task of creating a piece in the style of Ana von Laff but using colour in the style of Rothko – a variety of reds with different textures. Children should use their sketch books to use ready mixed paint and create red swatches experimenting with a range of tools to blow, smudge, paint, mark and print in a spectrum on tones and shades.➤ Use large sheets of paper (could use wallpaper) and masking tape to create geometric pattern. Children should then use their red colour mixing and learnt techniques to create an image of varying red hues, textures and pattern. When removing the tape, clean geometric lines will be left but shapes filled with red tones and pattern.➤ <i>Evaluate, improve and reflect</i> What other colour/shade could I have used? What could I add to my pattern? 			
Vocabulary	<p>Content Specific:</p> <ul style="list-style-type: none">➤ Slabs➤ Coils➤ Mould➤ Plaster	<p>Subject Specific:</p> <ul style="list-style-type: none">➤	<p>Content Specific:</p> <ul style="list-style-type: none">➤ harmony➤ composition➤ mood➤ abstract➤ perspective,➤ interpretation,➤ imagery➤ artistic techniques➤ media	<p>Subject Specific:</p> <ul style="list-style-type: none">➤ Tin mine➤

Year 6 Summer Term

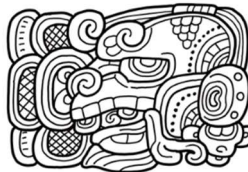
	Summer 1 st Half			Summer 2 nd Half		
Theme	Hola Mexico			Frozen Kingdoms		
British Key Question	Why do we have tacos? (discuss the introduction of tacos in the US in 1905 through the creation of the railroads and Mexican migrant workers. Move discussion towards other international foods and traditions that are part of everyday Britain)			Was the Titanic the greatest ship ever built?		
Enhancements	Mexican food tasting			Miss Rowe's friend who works at the research station in		
Books	<i>Holes</i> – Louis Sachar			Non-fiction texts related to topic – Antarctic and Arctic		
Addressing Stereotypes	Role of women in Mayan culture. Look at the stereotypes surrounding Mexicans in the US.			Are all great explorers men?		
British Values	Democracy – Is Mexico really a democratic country? Explore some of the controversies surrounding the elections in Mexico and it's Class 9 status. Rule of Law – Mayan laws – what were some of the rules that Mayans would follow? Individual Liberty – Why do so many Mexicans try to cross into the US every year? Mutual Respect & Tolerance – What do Americans/Mexicans feel about their bordering neighbours?			Democracy – What responsibilities do we have towards the environmental issues occurring in Antarctica? Rule of Law – Whaling – should Japan still legalise whaling? Individual Liberty – Greta Thunberg – what can one individual achieve? Mutual Respect & Tolerance – Does the human race respect our earth?		
Art & Design (All NC subject content covered)	➤ Create a 3-D form using malleable materials in the style of a significant artist, architect or designer.			➤ Gather, record and develop information from a range of sources to create a mood board or montage to inform their thinking about a piece of art. (research Inuit art) ➤ Compare and contrast artists' use of perspective, abstraction, figurative and conceptual art. (Inuit animal art) ➤ Use colour palettes and characteristics of an artistic movement or artist in artwork. (design own Inuit inspired artwork)		
Key Art & Design Skills to be Taught	AY6FandS1.1 AY6FandS1.2 AY6FandS1.3	A-Y6K1.1 A-Y6K1.2 A-Y6K1.3 A-Y6K1.4 A-Y6K1.5 A-Y6K1.6 A-Y6K1.7 A-Y6K1.8 A-Y6K1.9 A-Y6K1.10	A-Y6BoS1.1 A-Y6BoS1.2 A-Y6BoS1.3	A-Y6K1.1 A-Y6K1.2 A-Y6K1.3 A-Y6K1.4 A-Y6K1.5 A-Y6K1.6 A-Y6K1.7 A-Y6K1.8 A-Y6K1.9 A-Y6K1.10	A-Y6TandC1.1 A-Y6TandC1.2 A-Y6TandC1.3	

Key questions / knowledge and understanding to be explained
Key Knowledge and facts to be recalled

- Look at images from Día de los Muertos (Day of the Dead), celebrated from 31st October–2nd November.
- These decorative skulls have the name of the deceased on the forehead and are decorated with stripes, dots, and swirls of icing to enhance the features of the skulls. These designs are usually whimsical and brightly coloured, not morbid or scary. Feathers, beads, or coloured foils are "glued" on with the icing to create highly ornate skulls. Some companies manufacture small, edible skulls to be eaten during the holiday and many artists sculpt, paint, or otherwise create beautiful and ornate skulls to be used as decorations, jewellery, and anything else you can think of!



- Use a range of materials (paper mâché, traditional sugar skull recipe, plasticine) to create a 3D Day of the Dead skull. Paint with a range of beautiful patterns and bright colours influenced by the Mexican tradition.
- Create amazing stone carvings like the intricate Maya stelae. Begin by looking at examples of the beautifully detailed stelae, sketching parts of their designs in sketchbooks, looking particularly at patterns and shapes. Explore the many and varied drawing in this style. Annotate sketches with notes regarding to form and patterns seen. Use drawing studies and research to create a final design to be carved into a bar of soap to create a sculpture in the style of the Maya stelae.



➤ Explore the self portraits and influences of Frida Kahlo: The Mexican artist **Frida Kahlo (1907–1954)** is now regarded as one of the most significant artists of the twentieth century. Severely injured in a bus crash in her youth, Kahlo took up painting when confined to her bed. Kahlo's life was changed forever by the accident and the portrayal of her body, wracked with pain, is a recurring theme in her paintings. It is in her iconic self-portraits, unrivalled in their emotional beauty, that Kahlo depicts both her isolation and also her unconquerable spirit and sense of self. Repeatedly painting her own image, she built up a body of work that explored her identity as a woman, artist, Mexican, disabled person and political activist. A remarkable range of self-portraits show how she constructed an image for herself, and, with her flamboyant Mexican costumes, jewellery and exotic pets, ultimately made herself into something of an icon. Other artworks reveal how she explored the pain she suffered from her accident and the difficulties of her relationship with Diego Rivera, the famous Mexican muralist whom she twice married. As well as taking inspiration from her own life, Kahlo drew upon a wide range of influences including Surrealism, ancient Aztec belief, popular Mexican folklore, eastern philosophy and medical imagery.

- Discuss the technique of stencilling and its place in Inuit culture. Invite the children to research examples online and discuss the themes and colours of the images they find.
- Children will use their sketchbooks to experiment with different Inuit style drawing, simple in form with little detail. They should annotate their drawing explaining their ideas and subject.
- Show the video Stencilling 101:

<https://www.youtube.com/watch?v=7ReZvmQD89o> How

to paint with a stencil as a step-by-step guide to the technique. To clarify the process, ask the children to describe the stencilling technique in their own words in their sketchbooks. Children will then refer back to their sketches and notes to select an animal or Inuit scene for their final choice of stencil. They will need to consider the template in both negative and positive space. Create a preparatory sketch of the template to ensure that cut lines and positive and negative space have been established. Allow the children time to practise the technique before developing a series of prints. Children can

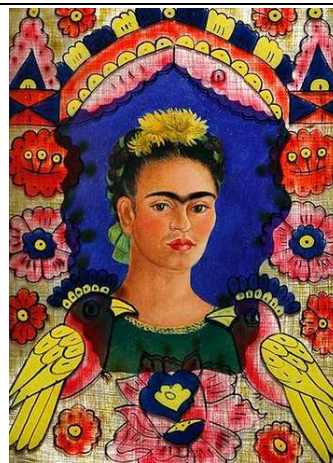
- experiment with different types of printing to create different effects and textures – daubing, blowing with straw, spraying, flicking etc.
- Share some traditional Inuit stories/folktales e.g. The Eagle and the Whale. Ask the children to use their sketchbooks to depict a scene from the story using the descriptions, the Inuit art influences and their own imagination. The children should explore several scenes in sketches and annotate their thinking and ideas.
- Ask children to select one scene to develop into a stencil for printing. As before, children should create a preparatory sketch of the template to ensure that cut lines and positive and negative space have been established.
- Children can then create their final stencil of their chosen scene and use a selected stencilling techniques to add colour and texture.

Evaluate, improve and reflect

- Display the children's prints, encouraging them to share what they have learned. Invite them to evaluate their work, to talk through the scene they have stencilled and the process of creating their piece. Ask them to reflect and say what they would do differently next time to get a better or different result.



Look specifically at **Self Portrait – The Frame, 1938, Frida Kahlo**: Frida would always depict herself in the same manner, regardless of her particular emotions at that time. She would portray herself as serious and formidable, disguising the personal anguish which she had suffered for much of her life. The painted surround in this work provides the title of ‘The Frame’ and it is this touch which differentiates it from her other self-portraits. Mexican art has long used certain items such as flowers and birds as recurring themes and these were added to the frame of this work. The bright colours suit her own typical colour palette and further help to portray an outward beauty and almost festive celebration. In the portrait, Kahlo places a single flower on her head along with a simple ribbon.



➤ Children should use their sketchbooks to plan a self portrait frame. They should experiment with ideas for the frame to go around their portrait, taking on Mexican themes like Kahlo, but also including personal influences and ideas. They could include animals that they have a preference for like Kahlo has in many of her portraits.

➤ Portraits will be created by photographing the child and printing in black and white. Children could take inspiration from Kahlo and adopt her famous serious, resolute facial expression, or use an expression that reflects their own character. They can then add colour to their portrait using

crayons and pencil crayons. They will then create the frame to surround their portrait with their frame encompassing different personal, Mexican and Kahlo inspired influences. <https://leahnewtonart.com/2019/07/20/kahlo-inspired-portrait-art-lesson-projects-for-kids/>

➤ **Evaluate, improve and reflect**

Ask children to share and present their portraits to other members of the class. Ask them to discuss their influences and the ideas they used in their frame. Take feedback from peers – what worked well in the piece? What could be improved and how?



Vocabulary

Content Specific:

- Record, materials, observations,
- review, revisit, improve, design
- techniques, intricate patterns,
- textures, malleable, carve
- slips, materials, sculptures Mayan
- Stelae
- Día de los Muertos

Subject Specific:

- Portrait
- Expression
- Framing
- Paper mâché

Content Specific:

- observation, photographs, visual
- images
- Lines Marks, Tone, Form and
- Texture; lines, patterns, shapes
- within a drawing, wet media, a,
- tonal contrast, mixed media,
- shading, hatching, blending,
- Perspective and Composition:
- perspective, single focal point,
- horizon, composition, scale,
- foreground, middle ground,
- background

Subject Specific:

- stencilling
- negative space
- positive space

