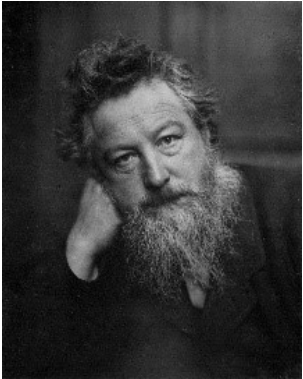






Year 6 Autumn Term

| | AUTUMN 1 st Half | Autumn 2 nd Half |
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| Theme | Victorian era – Dark age or Golden Age? | 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 | <p>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.</p> <p>Visit to Lanhydrock</p> <p>Mrs Swift to visit – Victorian servants talk</p> <p>Local work to see Victorian legacies (railway)</p> <p>Victorian classroom</p> | <p>FOPS Christmas decorations and games creation</p> <p>Christmas play fund raiser</p> |
| Books | Under the Hawthorn Tree by Marita Conlon- McKenna | Darwin's Dragons By Lindsay Galvin |
| Addressing Stereotypes | <p>Role of Women (Queen Victoria)</p> <p>Are poor people lazy?</p> | Mary Anning – women scientists |
| British Values | <p>Democracy – Women's suffrage and the right to vote</p> <p>Rule of Law – Robert Peel - who was he and what did he achieve?</p> <p>Individual Liberty – Women's suffrage – why should everyone have to right to vote?</p> <p>Mutual Respect & Tolerance – Explore the life and work of Dr Barnardo.</p> | <p>Democracy – The right to protest. Why did Darwin decide to voice his controversial opinions?</p> <p>Rule of Law – What are the conservation laws on the Galapagos Islands and why are they so important?</p> <p>Individual Liberty – Explore Darwin's right to share his ideas.</p> <p>Mutual Respect & Tolerance – What should the reaction to Darwin's theory have been?</p> |
| Art & Design (All NC subject content covered) | <p>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.</p> <ul style="list-style-type: none"> ☆ 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. | <p>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.</p> <ul style="list-style-type: none"> ☆ 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. |
| Key Art & Design Skills to be Taught | <p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work (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)</p> <ul style="list-style-type: none"> ➤ Critically analyse the styles of a range of artists, craft makers or designers and use this to inform their own work. ➤ Explain how a chosen artist or art form has contributed to the culture and /or history of a specific nation. <p>Drawing (A-Y6D1.1, A-Y6D1.2, A-Y6D1.3, A-Y6D1.4, A-Y6Pr1.1)</p> <ul style="list-style-type: none"> ➤ Demonstrate a wide variety of ways to make different marks with dry and wet media. ➤ Identify artists who have worked in a similar way to their own work. ➤ Develop ideas using different or mixed media, using a sketchbook. ➤ Manipulate and experiment with the elements of art: line, tone, pattern, texture, form, space, colour and shape. | <p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work (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)</p> <ul style="list-style-type: none"> ➤ Critically analyse the styles of a range of artists, craft makers or designers and use this to inform their own work. ➤ Explain how a chosen artist or art form has contributed to the culture and /or history of a specific nation. <p>Drawing (A-Y6D1.1, A-Y6D1.2, A-Y6D1.3, A-Y6D1.4, A-Y6Pr1.1)</p> <ul style="list-style-type: none"> ➤ Demonstrate a wide variety of ways to make different marks with dry and wet media. ➤ Identify artists who have worked in a similar way to their own work. ➤ Develop ideas using different or mixed media, using a sketchbook. |

| | | | | |
|---|---|--|--|--|
| | <ul style="list-style-type: none"> ➤ Independently investigate a range of starting points for their work, and confidently develop their ideas further. ➤ Record their thoughts and experiences in a sketch book / 'ideas journal', and review and revisit these ideas as their work develops. ➤ Are confident to work creatively, adapting ideas, and taking risks when choosing tools, materials and media. ➤ Confidently use language appropriate to the chosen art form, to help them to explain their ideas. ➤ Use language specific to a range of techniques to identify effective and ineffective features and use this to inform and evaluate their own work. ➤ Use sketch book / 'ideas journal' to adapt and critically evaluate their work as their ideas develop. ➤ Annotations reflect their critical evaluations and development of ideas. ➤ Reflect on the ways in which their imaginative work has developed from a range of starting points. | <p>Painting: (A-Y6P1.1, A-Y6P1.2, A-Y6P1.3, A-Y6P1.4, A-Y6P1.5)</p> <ul style="list-style-type: none"> ➤ Create shades and tints using black and white. ➤ Choose appropriate paint, paper and implements to adapt and extend their work. ➤ Carry out preliminary studies, test media and materials and mix appropriate colours. ➤ Work from a variety of sources, inc. those researched independently. ➤ Show an awareness of how paintings are created (composition). <p>Breadth of Study: (A-Y6BoS1.1, A-Y6BoS1.2, A-Y6BoS1.3)</p> <ul style="list-style-type: none"> ➤ Work on their own and collaboratively with others on projects in 2 and 3 dimensions and on different scales. ➤ Investigate art, craft and design in the locality and in a variety of genres, styles and traditions. <p>Printing: (A-Y6Pr1.1, A-Y6Pr1.2, A-Y6Pr1.3, A-Y6Pr1.4, A-Y6Pr1.5)</p> <ul style="list-style-type: none"> ➤ Describe varied techniques. ➤ Be familiar with layering prints. ➤ Be confident with printing on paper and fabric. ➤ Alter and modify work. ➤ Work relatively independently. | <ul style="list-style-type: none"> ➤ Independently investigate a range of starting points for their work, and confidently develop their ideas further. ➤ Record their thoughts and experiences in a sketch book / 'ideas journal', and review and revisit these ideas as their work develops. ➤ Are confident to work creatively, adapting ideas, and taking risks when choosing tools, materials and media. ➤ Confidently use language appropriate to the chosen art form, to help them to explain their ideas. ➤ Use language specific to a range of techniques to identify effective and ineffective features and use this to inform and evaluate their own work. ➤ Use sketch book / 'ideas journal' to adapt and critically evaluate their work as their ideas develop. ➤ Annotations reflect their critical evaluations and development of ideas. ➤ Reflect on the ways in which their imaginative work has developed from a range of starting points. | <p>Manipulate and experiment with the elements of art: line, tone, pattern, texture, form, space, colour and shape.</p> <p>Painting: (A-Y6P1.1, A-Y6P1.2, A-Y6P1.3, A-Y6P1.4, A-Y6P1.5)</p> <ul style="list-style-type: none"> ➤ Create shades and tints using black and white. ➤ Choose appropriate paint, paper and implements to adapt and extend their work. ➤ Carry out preliminary studies, test media and materials and mix appropriate colours. ➤ Work from a variety of sources, inc. those researched independently. ➤ Show an awareness of how paintings are created (composition). <p>Breadth of Study: (A-Y6BoS1.1, A-Y6BoS1.2, A-Y6BoS1.3)</p> <ul style="list-style-type: none"> ➤ Work on their own and collaboratively with others on projects in 2 and 3 dimensions and on different scales. ➤ Investigate art, craft and design in the locality and in a variety of genres, styles and traditions. <p>Printing: (A-Y6Pr1.1, A-Y6Pr1.2, A-Y6Pr1.3, A-Y6Pr1.4, A-Y6Pr1.5)</p> <ul style="list-style-type: none"> ➤ Describe varied techniques. ➤ Be familiar with layering prints. ➤ Be confident with printing on paper and fabric. ➤ Alter and modify work. ➤ Work relatively independently. |
| <p>Key information about the artist and art movement</p> |  <p>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.</p> <ul style="list-style-type: none"> • 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. <ul style="list-style-type: none"> • 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 |  | <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 oil pastel/paint/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</p> |  |

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.

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.



- 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.



- 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 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.

Phase 1

1. I can discuss the styles of artists, craft makers or designers and use this to inform my own work.
2. I can create an artist research page about William Morris

Phase 1

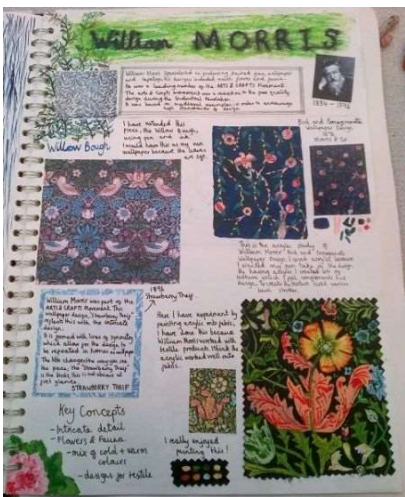
1. I can discuss the styles of artists, craft makers or designers and use this to inform my own work.
2. I can create an artist research page about Georgia O'Keeffe

Introduce children to the floral artwork of Georgia O'Keeffe (see ppt and Artist fact sheet in Y6 Resource folder). Discuss her motivations and why she wanted to paint flowers and so enlarged and detailed images of them. Look carefully at her use of colour and the vibrant use of it. Ask children what they think of the

Introduce children to the art and design work of William Morris – (see ppt and Artist fact sheet in Y6 Resource folder). Explain how William Morris was an artist, architect, furniture and fabric designer, writer, translator and socialist who founded the Arts and Crafts Movement. Discuss how Morris was part of the Pre-Raphaelite art movement: William Morris and his friend Edward Burne-Jones were inspired by the paintings of the Pre-Raphaelites (a group of English artists established in 1848). After leaving university, the two friends began working for one of the leading Pre-Raphaelite artists, Dante Gabriel Rossetti and the three of them became good friends. The following video is a good introduction to Morris too :

<https://youtu.be/pl3EN407rbs> Discuss with children all about the work of Morris, his influences and inspirations, his enjoyment of nature, use of repeated natural leafy images and colour.

Provide children with some images of Morris's work and then ask them to use their acquired knowledge and information to create an 'Artist Research Page' about all about William Morris (the fact sheet could be helpful here but children may also wish to do some of their own research using iPads etc) – Their artist page should be full of images, drawn sketches, notes of useful information, sketches, and thoughts.



images of flowers and how the close-up painting make them feel. Discuss how although the image is really a 'still life' painting, because it is such a close-up image, it almost verges on being abstract art.

Discuss how O'Keeffe was very proud of being American and of her country too. She wanted to break away from the European art traditions and so by painting flowers in this way, she

developed a unique style and look. O'Keeffe was part of the American Modernist Art Movement and sometimes called the 'Mother of American Modern Art'. <https://youtu.be/C3iKpMOH6EK>

Provide children with some images of O'Keeffe's work and then ask them to use



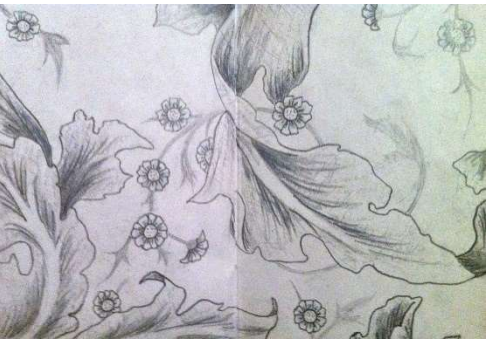
their acquired knowledge and information to create an 'Artist Research Page' about all about her (the fact sheet could be helpful here but children may also wish to do some of their own research using iPads etc) – Their artist page should be full of images, drawn sketches, notes of useful information, sketches, and thoughts.



Phase 2

3. I can create a William Morris inspired wallpaper design

Revisit several of Morris's wallpaper designs. Ask children to look carefully at the images and discuss what they notice – themes of nature, floral pattern, birds, flowers, insects. Now discuss the use of colour– natural colour, with standout features. Look at his use of symmetry and repeated pattern. Discuss how the patterns were made using block printing which is why the repeating pattern is so thematic. (video link to tutorial might be a helpful resource: [Link](#)). Demonstrate to children how to draw simple floral and animal designs inspired by Morris. Experiment with symmetry and repeating pattern. Next, ask children to use their sketchbooks to experiment with different possible wallpaper designs using Morris as inspiration. Children should record notes next to their sketches explaining their ideas and the techniques they are trying out. Ask children to work towards a final design that can be repeated in the next session.











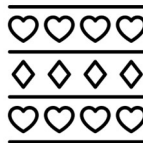

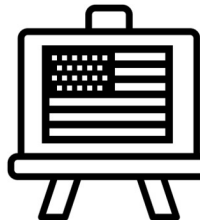


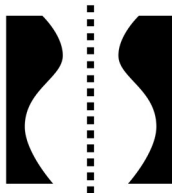


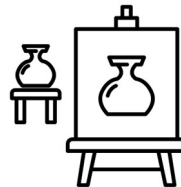

Phase 2

3. I can create a Georgia O'Keeffe inspired flower drawings and sketches.

Take the children into the school grounds to find and identify different flowers (if few can be found due to the season, flowers may need to be bought and brought into school). Demonstrate to children how to look closely at the flowers and identify the different parts and colours within them. Either outside or in the classroom, demonstrate to children how to draw close up detailed sketches of the flowers. It might be helpful to use a viewfinder to help isolate particular parts of the flower. Encourage children to use a variety of graded pencils and shading techniques to produce a number of sketches of the flowers they can see. Children should be looking very carefully – remind them to 'draw what they see, not what they know' with a 80:20 ratio of looking to drawing. Children might wish to bring some colour to their sketches too using coloured pencils. Show children how pencil crayons can be blended by overlaying the colours. Again, remind them to look very carefully at the colours they can see and the different tones and hues. Ask children to make notes alongside their sketches, sharing their thoughts, the colours they can see.

****This would be a good time to take close up photographs of the flowers for use in the next session to avoid purchasing more flowers****

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| Phase 3 | <p>4. I can using a printing technique to create a repeating pattern.</p> <p>Review the wallpaper patterns that children created in the previous session. Demonstrate how to use a square of tracing paper to trace over the design with pencil, then re-trace the same lines on the reverse of the paper. Show children how the tracing paper can then be used to print with by placing the square on a fresh page in their sketch book and then drawing back over the lines. Underneath, a feint line will be printed for children to mark out more prominently. This can be repeated over and over by simply relining the paper with pencil. Allow children to use the tracing paper technique to print out their design.</p> <p>Colour – remind children of their previous learning on the colour wheel. Discuss complimentary colours and discuss those used by William Morris. Now that children have created their repeated wallpaper design, ask them to decide which media (pencil crayon, felt tip pens, paint, pastel etc) they think will achieve the colour they wish to convey – children may wish to used mixed media. Allow children time to add colour to their designs, reminding them of the repeating nature of the wallpaper.</p>  | <p>Phase 3</p> <p>4. I can mix and blend colours to produce a Geogria O’Keeffe inspired artwork.</p> <p>Ask children to look back at their sketches from the previous session and explain that in this session they will use colour to create their own O’Keeffe inspired artwork. Demonstrate to children on large A3 paper how to tranfer their sketched image, scaled up, onto the larger paper – using one of three media. It will be necessary to show children how this can be done using oil pastels or paint. Show children how to use the oilo pastels to draw out the flower and the colour. Show them how to dap a cotton wool ball into baby oil and carefully mix and blend the colours. Also demonstrate how to create an image using paint, mixing the colours on a palette. This will allow children to free choice of their own media – either oil pastels or paint. (helpful demonstration video using oil pastel: link)</p>  |
| Phase 4 | <p>5. I can using a block printing technique to create a repeating pattern.</p> <p>Review the wallpaper patterns that children created in the second session. Now explain that, like Morris, in this session children will make a block print of their design. Demonstrate how to carefully press into a polystyrene tile to create a design. Show children how to ‘ink’ the tile by rolling paint onto the tile and then press down onto a sheet of paper and repeat to fill the page. Next demonstrate to children how they can cut away parts of their tile or make further imprints with a pencil/blunt tool to change the design for a second colour or even third by overlaying– see this helpful tutorial: Polystyrene Printing - YouTube</p> <p>Now allow children time to look back at their wallpaper design, to use their sketchbooks to make any changes they wish to as the tile block printing techniques may require a more simple design. Then give children their tile to begin designing and then printing!</p> <p>Take photographs of children’s final wallpaper print and put in sketchbooks for children to record their work and make notes on how they created it.</p>  | <p>Phase 4</p> <p>5. I can use collagraph printing techniques to create a Georgia O’Keeffe inspire print.</p> <p>Ask children to select an aspect of their previous flower drawings to enlarge. They should use their sketchbooks to explore different composition ideas and annotate their thinking. Demonstrate to children how to create a simple line drawing of their chosen flower image in a square to be used for their string collagraph. Now demonstrate to children how to create a collagraph plate using cardboard, string, found objects and pva in the outline of their flower image. Show children how to apply paint to their plate to create prints of their image. Show them how to use the pressure a hand, or a clean roller to transfer the image onto a new sheet.</p>   |
| Phase 5 | <p>6. I can reflect, evaluate, and provide feedback on my art work and that of other’s.</p> <p>Ask children to stick a photograph of their final print and other designs in their sketchbook. Ask children to record notes on their feelings about their final piece – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their sculpture and other art creations and other work that supported it from the previous sessions in their sketchbooks. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group</p> | <p>Phase 5</p> <p>6. I can create tonal sketches inspired the by work of Tamara Phillips.</p> <p>Introduce children to 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 the effect of tone and depth. Ask children to make notes of some of Tamara Phillips artwork and share their thoughts in their sketchbooks.</p> |




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| | reflecting on the process and using evaluative language: I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next time I need to..... Group members should also provide constructive feedback: I really like how you...I think you have managed toMaybe next time you could... | | | | | <p>Next, provide children with a selection of shells to look at in detail. Ask them to use their sketchbooks to record notes and sketch studies of their shells.</p> <p>Demonstrate how to 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.</p> |  | |
| | | | | | | Phase 6 | <p>7. I can reflect, evaluate, and provide feedback on my art work and that of other’s.</p> <p>Ask children to stick photographs of their prints and Georgia O’Keeffe paintings and other designs in their sketchbook. Ask children to record notes on their feelings about their final pieces – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their sculpture and other art creations and other work that supported it from the previous sessions in their sketchbooks. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next time I need to..... Group members should also provide constructive feedback: I really like how you...I think you have managed toMaybe next time you could...</p> | |
| Vocabulary | <p>Content Specific:</p> <ul style="list-style-type: none">➤ William Morris➤ Designer➤ Arts and Crafts Movement➤ Pre Raphaelite➤ Repeated Pattern➤ Block Printing➤ Symmetry➤ Floral |  |  |  | <p>Content Specific:</p> <p>Collagraph</p> <ul style="list-style-type: none">➤ Georgia O’Keeffe➤ Observational Drawing➤ Detail➤ Close up➤ Still life➤ Abstract art➤ Collagraph printing |  |  |  |
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Year 6 Spring Term

| | Spring 1 st Half | Spring 2 nd Half |
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| 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 | No additional 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) | ☆ No content – Design Technology Unit | No content – Design Technology Unit |
| Key Art & Design Skills to be Taught | | |
| Key information about the artist and art movement | No content – Design Technology Unit | No content – Design Technology Unit |
| Vocabulary | ➤ No content – Design Technology Unit | ➤ No content – Design Technology Unit |

Year 6 Summer Term

| | Summer 1 st Half | | Summer 2 nd Half | |
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| 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 | |
| Books | <i>The Curse of the Maya</i> by Johnny Pearce and Andy Loneragan | | Non-fiction texts related to topic – Antarctic and Arctic & Brightstorm by Vashti Hardy | |
| Addressing Stereotypes | Role of women in Mayan culture. Look at the stereotypes surrounding Mexicans in the US. | | Are all great explorers men? | |
| British Values | <p>Democracy – Is Mexico really a democratic country? Explore some of the controversies surrounding the elections in Mexico and it's Class 9 status.</p> <p>Rule of Law – Mayan laws – what were some of the rules that Mayans would follow?</p> <p>Individual Liberty – Why do so many Mexicans try to cross into the US every year?</p> <p>Mutual Respect & Tolerance – What do Americans/Mexicans feel about their bordering neighbours?</p> | | <p>Democracy – What responsibilities do we have towards the environmental issues occurring in Antarctica?</p> <p>Rule of Law – Whaling – should Japan still legalise whaling?</p> <p>Individual Liberty – Greta Thunberg – what can one individual achieve?</p> <p>Mutual Respect & Tolerance – Does the human race respect our earth?</p> | |
| Art & Design (All NC subject content covered) | | | <p>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.</p> <ul style="list-style-type: none"> ☆ 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. | |
| Key Art & Design Skills to be Taught | | | <p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work (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)</p> <ul style="list-style-type: none"> ➤ Critically analyse the styles of a range of artists, craft makers or designers and use this to inform their own work. ➤ Explain how a chosen artist or art form has contributed to the culture and /or history of a specific nation. ➤ Independently investigate a range of starting points for their work, and confidently develop their ideas further. ➤ Record their thoughts and experiences in a sketch book / 'ideas journal', and review and revisit these ideas as their work develops. ➤ Are confident to work creatively, adapting ideas, and taking risks when choosing tools, materials and media. ➤ Confidently use language appropriate to the chosen art form, to help them to explain their ideas. ➤ Use language specific to a range of techniques to identify effective and ineffective features and use this to inform and evaluate their own work. | <p>Drawing (A-Y6D1.1, A-Y6D1.2, A-Y6D1.3, A-Y6D1.4, A-Y6Pr1.1)</p> <ul style="list-style-type: none"> ➤ Demonstrate a wide variety of ways to make different marks with dry and wet media. ➤ Identify artists who have worked in a similar way to their own work. ➤ Develop ideas using different or mixed media, using a sketchbook. ➤ Manipulate and experiment with the elements of art: line, tone, pattern, texture, form, space, colour and shape. <p>Textiles and Collage: (A-Y6TandC1.1A-Y6TandC1.2, A-Y6TandC1.3)</p> <ul style="list-style-type: none"> ➤ Awareness of the potential of the uses of material. |

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| | | <ul style="list-style-type: none"> ➤ Use sketch book / 'ideas journal' to adapt and critically evaluate their work as their ideas develop. ➤ Annotations reflect their critical evaluations and development of ideas . ➤ Reflect on the ways in which their imaginative work has developed from a range of starting points. <p>Breadth of Study: (A-Y6BoS1.1, A-Y6BoS1.2)</p> <ul style="list-style-type: none"> ➤ Work on their own and collaboratively with others on projects in 2 and 3 dimensions and on different scales. ➤ Investigate art, craft and design in the locality and in a variety of genres, styles and traditions. <p>Painting: (A-Y6P1.1, A-Y6P1.2, A-Y6P1.3, A-Y6P1.4, A-Y6P1.5)</p> <ul style="list-style-type: none"> ➤ Create shades and tints using black and white. ➤ Choose appropriate paint, paper and implements to adapt and extend their work. ➤ Carry out preliminary studies, test media and materials and mix appropriate colours. ➤ Work from a variety of sources, inc. those researched independently. ➤ Show an awareness of how paintings are created (composition). | <ul style="list-style-type: none"> ➤ Use different techniques, colours and textures etc when designing and making pieces of work. ➤ To be expressive and analytical to adapt, extend and justify their work. <p>3d Form and Sculpture (A-Y6F&S1.1, A-Y6F&S1.2)</p> <ul style="list-style-type: none"> ➤ Develop skills in using a variety of different 3D materials – e.g. clay, paper/card construction, natural objects ➤ Create sculpture and constructions with increasing independence. |
| Key questions / knowledge and understanding to be explained Key Knowledge and facts to be recalled | | <ul style="list-style-type: none"> ➤ 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. <ul style="list-style-type: none"> ➤ 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. |    |

3D Sculpture – investigating Inuit sculptures and 3D forms, then using air dry clay to create their own Inuit inspired sculptures.



Phase 1

- 1. I can discuss the styles of artists, craft makers or designers and use this to inform my own work.**
- 2. I can create an artist research page about Inuit stencil art**

Introduce children to Inuit art and in particular their use of stencils and prints in their art work. 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. Discuss with children the different themes they see in the images – often hunting, wildlife and sometimes scenes from stories too. Next, ask children to create an Inuit Art research page. They can then also 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.



Phase 2

- 3. I can create an Inuit inspired stencil**

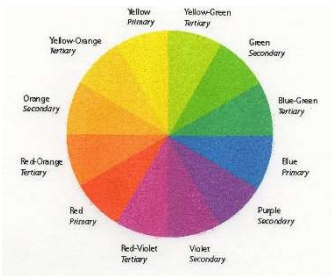



Remind children of the stencilling they have learned in Year 5 when studying Banksy. Show the children several images of Inuit stencilling and discuss how they are similar or different from the stencils the children saw in their work on Street Art. Show the video Stencilling 101: <https://www.youtube.com/watch?v=7ReZvmQD89o> demonstrate how to create a simple stencil. To clarify the process, ask the children to describe the stencilling technique in their own words in their sketchbooks. Children should then refer back to their sketches and notes from the previous session 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. Next, children should create a preparatory sketch of the template to ensure that cut lines and positive and negative space have been established. Provide children with thicker paper or thin card to transfer their stencil to. They should the use a sharp pencil and blu-tac behind to puncture the paper so that they can cut out their stencil using scissors ready for the next session.



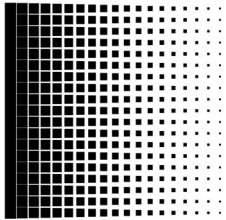





Phase 3

- 4. I can use a stencil to create an Inuit inspired artwork**

Using a stencil, demonstrate to children the different techniques that can be used to apply paint to the stencil to create different effects and textures – daubing, blowing with straw, spraying, flicking etc.

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| | | |  <p>Next, demonstrate how children can achieve different colour effects by changing the colour gradually along the stencil in an ombre effect. This would be good time to remind children of their previous learning on the colour wheel, primary, secondary and tertiary colours so that they can confidently mix colours to achieve the effects they wish. Using their stencils allow children time to practise the technique before developing a series of prints using the different printing techniques. Children can experiment with different types of printing and colours before selecting their final design to create.</p>  |
| | | Phase 4 | <p>5. I can investigate art, craft and design in the locality and in a variety of genres, styles and traditions.</p> <p>Introduce children to Inuit sculptures. Show them a series of images and discuss the forms seen and the subjects. Explain to children that they will be making their own Inuit inspired sculpture in the next session, but first they must engage in research to find out what they can about this form of Inuit art. Ask children to do their own research to investigate Inuit sculpture using iPads etc and create an information/research page in their sketchbooks. This page should contain pictures, sketches and notes that will support them in developing their own sculpture idea.</p>  <p>Bring the class together and ask them to share their findings. Next, ask children to use their research to develop their own idea for a sculpture. They should try to draw this in their sketchbook making several studies and annotating to explain their reasons of choice, how they will make it, the materials they will use etc.</p>  |
| | | Phase 5 | <p>6. Create sculpture and constructions with increasing independence.</p> <p>Demonstrate to children how to use air-drying clay to form, mould and sculpt an Inuit inspired sculpture. Show children how the clay can be shaped and rolled to achieve different forms. Show them how to use simple tools to create markings, patterns or textures. Show children how water can be used in small amounts to help create smoothed areas.</p> <p>Allow children time to look back at their previous studies for their sculpture from their sketchbooks. Ask them to think through the forms they will need to create and the tools they may need too. Next, allow children independence to use their sketchbook studies to create their own Inuit inspired 3D sculpture. Take photographs of these in process and when finished to put in children's sketchbooks.</p> |
| | | Phase 6 | <p>7. I can reflect, evaluate, and provide feedback on my art work and that of other's.</p> <p>Ask children to stick photographs of their sculptures and stencil art works and other designs in their sketchbook. Ask children to record notes on their feelings about their final pieces – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their sculpture and other art creations and other work that supported it from the previous sessions in their sketchbooks. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: I really like the way II wish I had.....I still need to work on.....This helped me understand....I</p> |

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| | | | am most proud of....The tricky part was... ..Next time I need to..... Group members should also provide constructive feedback: I really like how you....I think you have managed toMaybe next time you could... | | |
| Vocabulary | | Content Specific: <ul style="list-style-type: none"> ➤ Inuit art ➤ Stencil/stencilling ➤ negative space ➤ positive space ➤ ombre ➤ colour wheel – ➤ primary colours ➤ secondary colours ➤ tertiary colours ➤ daubing ➤ sculpture ➤ form ➤ moulding ➤ shaping ➤ Texture |  <p>Inuit Art</p> |  <p>Stencil</p> |  <p>Ombre</p> |
| | | |  <p>Form</p> |  <p>sculpture</p> |  <p>Texture</p> |