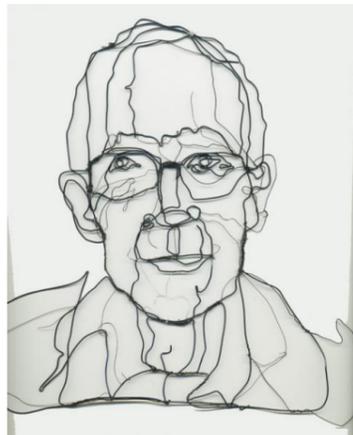


Year 6 ART overview		This document consists of suggestions to support class teachers deliver the ART National Curriculum as part of the ASPIRE curriculum.		
National Curriculum Strand KS2	WAT Learning Statements	Y6 Vocabulary	Y6 Resources.	Experiences/Opportunities
<ul style="list-style-type: none"> 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. 	Produce increasingly detailed preparatory sketches for textile work	Line, Tone, Texture pattern colour Shape Two-dimensional Graduation	Sketchbooks Pencils Charcoal Biro Chalk pastels PVA glue Wax crayons Watercolours Brushes (various sizes) Batik Kettle Batik Wax Cotton TJantings	Considering and discussing art and design from past and present and the reason for their creations. Initiating visits to art galleries /museums/ local art- Introducing artists, craftsmen and design into school. Projects involving art design, music, movement and drama. Developing group projects and challenges encouraging ability to plan work as a team and deal with the challenges of cooperation
	Use a sketchbook to collect visual information and record techniques			
<ul style="list-style-type: none"> to create sketch books to record their observations and use them to review and revisit ideas 	Evaluate and critique their own work and the work of others suggesting how and why improvements could be made	Printing Shape Space Form Line, Tone, Texture pattern colour Shape Graduation		Projects involving art design, music, movement and drama. Developing group projects and challenges encouraging ability to plan work as a team and deal with the challenges of cooperation Make a class gallery on website/ blog/ Youngartnet.com art competitions Celebration of artwork. WAT Art competition
	Use techniques to record the effect of light and shadow on objects	Understands how to use the techniques of sewing, appliqué, plaiting, finger knitting		
<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] 	Create texture in textiles work by tying and sewing or pulling threads	Printing Drawing Painting		
	Combine techniques to create finished products	Light Dark Contrast Looking Observing Mark-making Objects Photomontage Secondary Complimentary Hue Straight Rotation Repeat Lino print Stitching Refinement Accuracy		
<ul style="list-style-type: none"> about great artists, architects and designers in history. 	Compare art from different places, making deductions about differences between the two			
	Investigate architecture from the past and consider the impact on life today.			
	Make deductions about life in the past by examining artefacts and architecture from the time			

Cross Curricular Activity Suggestions for teaching ART in the ASPIRE curriculum:

Autumn – Historical Detectives 1, What a Wonderful World and Christmas	Spring – ASPIRE and Historical Detectives 2	Summer – Magic Moments and Current Affairs
<p>Main Teaching Ideas: Autumn 1 and Autumn 2</p> <p>Drawing from Observation, Continuous line portraits, Negative space Upside down drawing, Wire portraits</p>	<p>Main Teaching Ideas: Spring 1</p> <p>Texture Buildings. Look at and compare feature/distinctions Copy the images in pencil, fine liner, looks at the architectural drawings of... Artists www.ruthallen.co.uk www.lanmurphyartist.com</p>	<p>Main Teaching Ideas: Summer 1&2</p> <p>COLOR THEORY - COLOUR AS EMOTION A knowledge of colour theory helps us to express our feelings in an artwork. The language of colour has even entered our vocabulary to help us describe our emotions. You can be 'red' with rage or 'green' with envy. We often speak of bright cheerful colours as well as sad or dull ones. A 'grey' day may be depressing and result in a feeling of the 'blues'. Hope and Joy</p>



Produce a continuous line drawing, then go over with malleable wire.
light on objects and people from different directions (rembrandt lighting)

interpret the texture of a surface
produce increasingly accurate drawings of people
concept of perspective
Study the work of the following artists through time..
Leonardo Da Vinci,



Rembrandt



Vincent Van Gogh,

Japanese pagodas.
Indian Temples
The Shard.cucumber
Cas Mila -spain
Focus on the artists.
.FRIEDENSREICH
HUNDERTWASSER (1928 - 2000)
Irinaland Over The Balkans, 1969
(mixed media)
Valery Koshlyakov



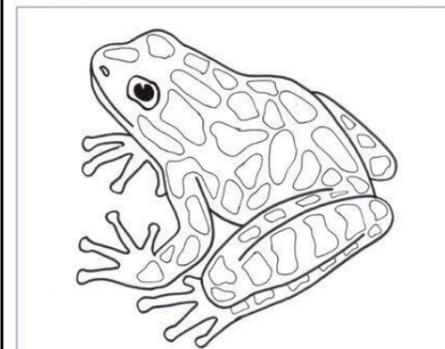
Develops experience in embellishing
Applies knowledge of different
techniques to express feelings
Work collaboratively on a larger scale.
Tapestry?

Awareness and discussion of patterns

repeating patterns
Symmetry

Artists

Linda Caverley, Molly Williams,
William Morris, Gustav Klimt



The ImaginationBox
inspiration ideas for teachers and pupils

Amazon Amazing Frogs



Leaf Drawing- repetition, use colour
and show tone to create a KATE
MORGAN inspired painting.
Use watercolour paints.
Stitch into paintings or transfer to
material.

Produce a BATIK

<http://www.batikguild.org.uk/batik/what-is-batik>

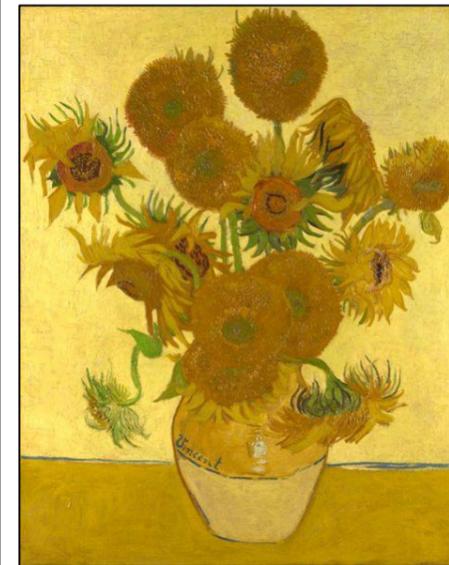
Explaining Batik To pupils.

<http://mocomi.com/batik/>

https://www.firstpalette.com/Craft_themes/Colors/gluebatik/gluebatik.html

Batik is a wax-resist fabric dyeing
technique that originated in
Indonesia. To make batik-making
more child-friendly, wax can be
replaced with white glue or blue
gel glue to make various exciting
batik crafts and projects.

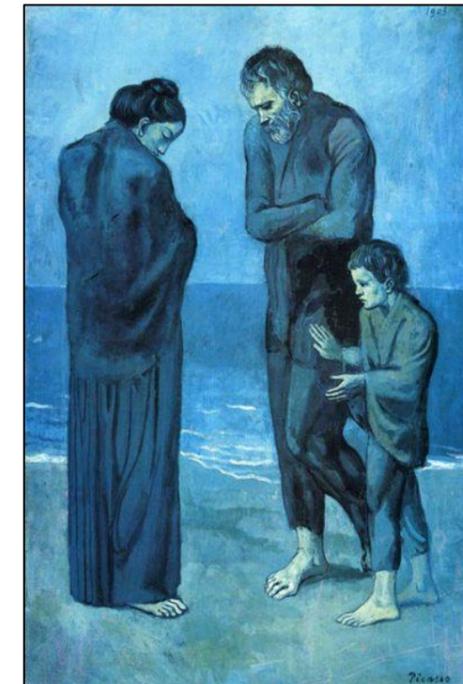
- Canvas or cotton fabric
- Fabric paint or acrylic paint
- Washable white glue
- Paint brushes
- Plastic wrap or plastic



VINCENT VAN GOGH (1853-1890)
'Sunflowers', 1888 (oil on canvas)

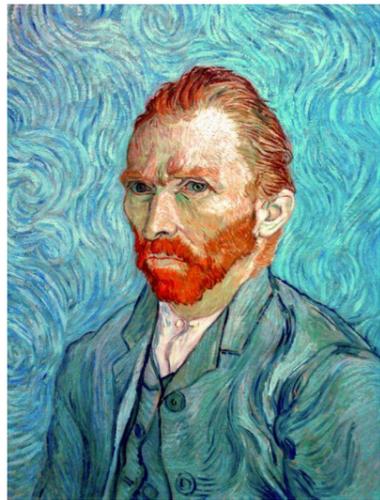
The paintings of Vincent Van Gogh show an instinctive understanding of the emotive properties of colour. In this version of 'Sunflowers' from the National Gallery in London, he uses warm yellows to create an energetic image that radiates feelings of hope and joy. On the gallery wall this painting is surrounded by a thick dark brown frame and glows like a backlit image from within.

Sadness and Despair

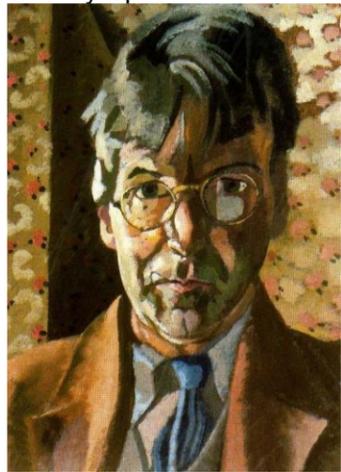


PABLO PICASSO (1881-1873)
'The Tragedy', 1903 (oil on canvas)

Another effective use of emotive color is found in the paintings of Pablo Picasso. Between 1901 and 1904, Picasso painted in monochrome tones of blue which reflected his low psychological state. This was triggered by the death of his friend, the Spanish painter Carlos Casagemas, who shot himself because of his unrequited love for the artists' model Germaine Pichot. This chapter of his work became known as his 'blue period'. In 'The



Stanley Spencer



Pupils to copy the work of the artists.
Pupils to combine all the formal art elements of line, tone texture pattern and shape.
Pupils to produce their own painting, of themselves, or a family member.

Set for Christmas play.

placemat



https://www.pinterest.co.uk/offsite/?token=857-600&url=http%3A%2F%2Fouimonami.blogspot.co.uk%2F2011%2F05%2Fbatik.html&pin=325525879286116032&client_tracking_params=CwABAAAA DDg5NDEwOTcyODEzMQA



<http://www.katemorganstudio.com>



'Tragedy' (1903) he uses cool blues to evoke the chill of sadness and despair in a typically gloomy subject from this period.

Noise and Activity



ANDRÉ DERRAIN (1880-1954)

'The Pool of London', 1906 (oil on canvas)

André Derain uses the clash between contrasting warm and cool colours to express the noise and activity of this busy dockyard. He creates the illusion of depth in the painting by using warmer colors in the foreground which gradually become cooler towards the background. This organized arrangement of colors in a landscape is called Aerial Perspective. Derain was one of a group of artists who were nicknamed 'Les Fauves' (the wild beasts). This title was coined by a critic who was outraged by the bold colours in their art. The artistic establishment of the day were offended as they respected control and restraint in the use of colour. However, the 'Fauves' believed that colour had a direct link to your emotions and they loved to use it at the highest pitch possible. The function of color in their painting was not to describe their subject matter, but to express the artist's feelings about it. Their ideas liberated the use of colour for future generations of artists and ultimately gave them the freedom to explore color as a subject in its own right.

Fun and Excitement



JIM DINE (b.1935)

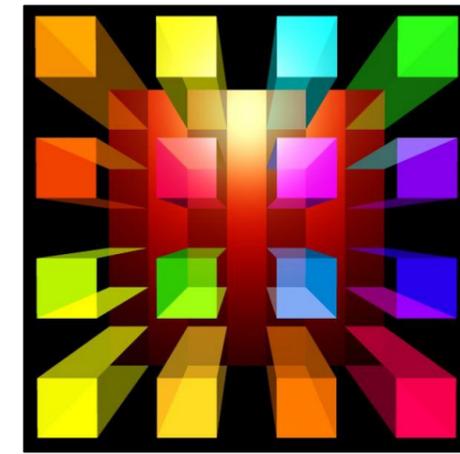
'The Circus #3', 2007 (acrylic and charcoal on canvas)

Jim Dine is an artist who uses common objects and shapes as templates, in and around which he can explore and develop his ideas about drawing and painting. Although his personal iconography is associated with the Pop Art movement, he is a difficult artist to categorize. His images transcend any narrow description as they retain elements of figuration, Abstraction,



Dada and Expressionism.
In 'The Circus #3', he applies vibrant primary colors with expressive brushstrokes in a color chart of emotion both inside and around the symbolic arena of the heart, evoking the excitement of the crowd, the energy of the performers and the fun of the show.

A Radiant Energy



JOHN MACTAGGART (b.1952)
'Rainbox', 2005 (Giclée print)

This work generates the radiant energy of color as the subject matter of the picture. The artist uses a simple perspective grid with a graduated blend of transparent colors ranging across the spectrum to create an abstract image of refracted color.