
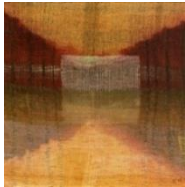












<div>Y6 Art and Design</div> <div>What role does art play in society?</div>	TERM 1		TERM 2		TERM 3	
	<div>Leaf Art</div> <div>Dangerous Earth art</div>		<div>ARTS WEEK</div> <div>Instructional art</div>		Optical illusion art	
	<div>Key knowledge</div> <div>To know there are many different methods of building up tone and shade with a pencil.</div> <div>To know that observational drawing is at least 60% looking.</div> <div>To know the first collage in modern art is generally accepted to be <b>Picasso</b>’s ‘Still life with Chair Caning’ (1912).</div> <div>To know pencils range from 6H to 6B. This refers to the relative hardness of the graphite and impacts the amount of graphite that can be left on the paper. Different pencils have different functions when sketching (building on Y3 leaf work on form).</div> <div>  </div> <div>To know how botanical artists approach their work in sketching (linking to Kew Gardens trip).</div> <div>To know negative space in art is the space around and between the subject. In a typical image, the subject is normally shown in tone or colour and the negative space is left blank (white).</div> <div>To know that in negative space art, use figure-ground reversal in which the space around the subject is in tone or colour and the subject is left blank, to help draw accurate representations of forms e.g. leaf, shapes etc. <b>Escher</b>’s work is a good example of this type of art.</div> <div> <div><b>Karen Henderson</b></div> <div>   </div> </div> <div>To know that artists can use other materials to create texture in their painted work.</div> <div>To know that different thicknesses of paint or brush strokes can create powerful/different effects.</div> <div>To reflect/review work critically using key vocabulary.</div>	<div>Key skills</div> <div>To further develop watercolour painting techniques by using graduated colour techniques.</div> <div>To develop colour mixing and sponge application technique to create desired outcomes.</div> <div>To create their own work and then reflect on/ review it critically and use key vocabulary.</div> <div>To develop collage techniques to create tone and imagery.</div> <div>To be able to use understanding of colour to create ombre in collage.</div> <div>To develop pencil drawing techniques and use a sharp pencil lightly to sketch details accurately from observation.</div> <div>To control a fine pen to mark make, to create tonal ranges.</div> <div>To creatively express themselves within specific instructional parameters (e.g. you must create a 3D effect through mark making and one edge of your work should join with a friend’s).</div> <div>To look carefully when observational drawing.</div> <div> <div>Observational drawing from life whilst outside</div> <div>   </div> </div> <div>To be able to use very fine brush strokes to build up a detailed watercolour.</div> <div>To be able to mix colours accurately before using.</div> <div>To demonstrate brush control and avoid unintentional mixing on the paper.</div> <div>To be able to use various means to create texture with paint (added media, building up, increasing thickness, overlaying, dripping, splatting, incising...).</div> <div>To be able to control and use materials to create colour and shade.</div> <div>To be able to use their colour knowledge (hot/cold/value/contrast) to create drama in their painting.</div> <div>To be able to control and use materials to create colour and shade.</div> <div>To develop collage techniques to create tone and imagery.</div>	<div>Key knowledge</div> <div>To know that drawing can be used by contemporary artists to create conceptual art like the wall drawing installation experiences devised by <b>Sol LeWitt</b> and not just drawings on paper.</div> <div> <div><b>Sol LeWitt</b></div> <div>   </div> </div> <div>To know the role of the artist in society has changed over time.</div> <div>To know what type of art effect is being aimed for (abstract/realism) and to be able to use appropriate techniques.</div> <div>To know that during the Renaissance, artists were called craftsmen and considered in the same category as carpenters etc. Art was often produced by workshops run by a master artist who instructed his team.</div> <div>To know the question of what constitutes art was developed by <b>Marcel Duchamp</b> (and his ready-mades) and the Dada movement. These two ideas were combined and developed by the Young British Artist movement (including <b>Tracey Emin</b> and <b>Damien Hirst</b>).</div> <div>To know artists can use wire in a variety of ways to create representations.</div> <div>To know about artists referenced in Arts Week— <b>Isabelle Bronte</b>, <b>Karen Henderson</b> and <b>Joan Miró</b> — and be able to identify two key features and techniques they use.</div> <div> <div><b>Isabelle Bronte</b></div> <div>  </div> </div> <div>To know that <b>Tobias Putrih</b> has a wide-ranging portfolio.</div> <div>To know that <b>Salvador Dali</b> made paintings, sculptures and films about dreams he had. He was involved in the art movement called Surrealism.</div>	<div>Key skills</div> <div>To be able to follow instructions to create their own piece.</div> <div>To be able to create their own instructions to give to a peer to have pieces created for them (and vice versa).</div> <div>To be able to explore the uncertainty surrounding the question of what constitutes art.</div> <div>To be able to use the inherent properties of wire to create a sculpture.</div> <div>To be able to use a range of techniques to join and attach wire to create an object, including twisting, knotting, sticking and glue gunning.</div> <div>To be able to mix media with wire to create desired effects, including tissue paper, cardboard and other objects.</div> <div>To be able use wire cutters to cut wire accurately.</div> <div>To be able to use wire to create either a ‘physical line drawing’ or built up as a sculptural form.</div> <div>Note: Depending on the style and Arts week theme, different wire techniques will need to be explored for each project.</div> <div> <div><b>Marcel Duchamp</b></div> <div>  </div> </div> <div> <div><b>Tracey Emin</b></div> <div>  </div> </div> <div><b>Damien Hirst</b></div> <div>  </div>	<div>Key knowledge</div> <div>To know that white light contains all the colours of the rainbow. When white light shines on an object, some of the colour spectrum is absorbed and some reflected. Our eyes only see the light which is reflected (which gives the object its colour).</div> <div>A white object absorbs no light so appears white. A black object absorbs most of the visible colours of light and so appears black (or without colour).</div> <div>To know that <b>Isaac Newton</b> used a prism to separate white light into the full colour spectrum (refraction). A prism can also reverse this process.</div> <div>To know that a colour wheel demonstrates primary (red, blue, yellow) and secondary (orange, purple, green) colours. Opposite colours on the wheel are considered ‘complementary’.</div> <div>To know that the context within which a colour is seen will impact how it appears to our eyes. This is the basis for many optical illusions.</div> <div>To know how <b>Bridget Riley</b> influenced the Op Art movement.</div> <div> <div><b>Bridget Riley</b></div> <div>  </div> </div> <div>To know how different combinations of colours affect how form is perceived.</div> <div>To know artists can use mixed media to create image and portray meaning.</div>	<div>Key skills</div> <div>To be able to control and use materials to create colour and shade.</div> <div>To be able to experiment with colour in context to create an optical illusion.</div> <div>To be able to use iPads to explore a range of design options, changing one variable at a time.</div> <div>To be able to evaluate the range of effects produced to hone a final design.</div> <div>To be able to create their own work and then reflect on/review it critically.</div> <div>To be able to use colour (in context) to create an optical illusion.</div>

		To know that the first collage in modern art is generally accepted to be <b>Picasso's</b> Still life with chair-caning (1912).				
<b>Outcome</b> Observational pencil sketching of leaf Botanical inspired leaf watercolour. Negative space technique used to create leaf image. Negative space paintings (sponge and acrylic paint) Collage of natural disaster inspired by art of <b>Stephanie Peters</b> . Bold mixed media acrylic painting expressing the ‘dangerous Earth’ theme.			<b>Outcome</b> <b>A</b> piece of art created by following a set of teacher-imposed instructions. Their own instructions to give to a peer. Boston Museum Wall Drawings by following instructions of Sol LeWitt to recreate this. A wire sculpture responding to the Arts week theme.			<b>Outcome</b> A colour wheel (mixing the secondary colours). An op illusion art piece, using colour choices and pattern to create a desired optical effect.
<b>Key vocabulary (tier 2)</b> absorb accuracy acrylic approach blank blend botanical circling collage complementary concept contrast convey critical dark dramatic evaluate expression illusion intension light material		<b>Key vocabulary (tier 3)</b> abstract botanic artists colour wheel conceptual art cross hatch <b>Escher</b> graduation graphite hatch incise instillation <b>Isaac Newton</b> <b>Karen Henderson</b>	<b>Key vocabulary (tier 2)</b> attach carpenter form function instruction join method multi media physical portray property sculpture shake technique twist wire	<b>Key vocabulary (tier 3)</b> abstract Dada movement <b>Damien Hirst</b> <b>Isabelle Bronte</b> <b>Isobelle Bronte</b> <b>Joan Miró</b> <b>Marcel Duchamp</b> portfolio realism <b>Sol LeWitt</b> <b>Tobias Putrih</b> <b>Tracey Emin</b>	<b>Key vocabulary (tier 2)</b> colour light perceive reflect technique optical overlap	<b>Key vocabulary (tier 3)</b> <b>Bridget Riley</b> colour interactions geometric forms <b>Isaac Newton</b> Op Art optical art optical illusion primary and secondary colours prism <b>Salvador Dali</b> spectrum surreal surrealism white light