




Where we explore a range of artists and their techniques to become masters of art, developing our knowledge and skills to design, create and evaluate our own artwork.

Year 6	<p>Form Line Colour</p> <p><i>Further combine colours, tones and tints to enhance the mood of a piece</i> <i>Use a choice of techniques to depict movement, perspective, shadows and reflection</i></p>	<p>Salvador Dali</p> 	<p>Form Shape</p> <p><i>Show life-like qualities and real-life proportions or, if more abstract, provoke different interpretations</i> <i>Use tools to carve and add shapes, texture and pattern.</i></p>	<p>Barbara Hepworth</p> 	<p>Colour Form</p> <p><i>Comment on artworks with a fluent grasp of visual language</i> <i>Create a colour palette based upon colours observed in the natural or built world.</i> <i>Choose a style of drawing/painting suitable for the work</i></p>	<p>Erin Hanson</p> 
--------	--	---	---	--	---	---

Cross curricular links:

Spring, Barbara Hepworth – Maths

2D and 3D shapes (form)

Autumn, Salvador Dali – Science

Light, shadows, perspective and reflection.

Spring, Barbara Hepworth – History

Study of British history – Second World War: The Home Front 1939-1945. Barbara moved to Cornwall following the outbreak of the Second World, where she co-founded the Penwith Society of Arts at the Local Inn.

Enrichment

Autumn –

- Fun homework – Children bring in object from home, e.g. toy, item they use daily, food etc. Class VR Abstract dream.

Spring –

- Class VR – Famous Sculptures.

Summer-

- Class VR - Landscapes
- Visiting our Sandon forest as natural inspiration for artwork for Erin Hanson work. Use of iPads for photography purposes to inspire final pieces.

Where we explore a range of artists and their techniques to become masters of art, developing our knowledge and skills to design, create and evaluate our own artwork.

Salvador Dalí

Key Artist facts to be taught

<https://www.tate.org.uk/kids/explore/who-is/who-salvador-dali>

- **Background** – Salvador Dali was a Spanish surrealist painter born on the 11th May 1904. He is renowned for his technical skill and the striking and bizarre images in his work.
- **Inspiration for work** – Influenced by impressionism and the Renaissance masters from a young age, he became attracted to cubism and avant-garde movements. He moved close to surrealism in the late 1920's and joined a surrealist group in 1929. Dali made paintings, sculptures and films about dream he had. He painted melting clocks and floating eyes, clouds that look like faces and rocks that look like bodies.
- **Style/Art movement** – Surrealism. This was an art movement where painters made dream-like scenes and showed situations that would be bizarre or impossible in real life.

Where we explore a range of artists and their techniques to become masters of art, developing our knowledge and skills to design, create and evaluate our own artwork.

Year 6

Formal Elements

Further combine colours, tones and tints to enhance the mood of a piece.

Use a choice of techniques to depict movement, perspective, shadows and reflection.

Line

- Use of different line types to show movement e.g. curved, repetitive lines in a small area to create an illusion of movement. For example in Dali's work the clock is slipping off the end of the edge so as the viewer you would expect it to be falling.
- Talk about composition of all this lines and how they work together.

Colour

- Create artist profile focusing on colours Dali uses—create colour palette around edge of sketchbook. Encourage annotation of feelings.



Form

- Perspective— Talk through how adding shade, tone and tints can make objects look more 3D and how portraying the right height and width of the object can make it look more realistic.

Salvador
Dali

Evaluation

- Encourage children to annotate sketchbook with opinions and formal elements they spot to continue with 'scrapbook' revisit and review.
- Encourage children to revisit and review previous work to inspire final piece.



Outcomes

- 1 - Create artist study on Dali's work with a focus such as colour or surrealism aspect. Children can recreate Dali's work, annotate it with their own opinions and create a colour palette around their page using tones they have identified in Dali's work.
- 2- Line – Concentrate on the line types Dali used in his work to create movement (focus on clock falling/melting off). Look at how certain line types create their illusion of movement. Have objects that move on the table e.g. toy cars for children to experiment with using different line types. Encourage annotation of line types.
- 3 - Observational drawing – Surrealism. Focus on how Dali was a surrealist artist and what this meant. Concentrate on how Dali made strange dream-like paintings by looking intensely at a set of objects until he could see others like a hallucination. Using objects brought in from home, children think carefully and creatively about how they can develop their chosen object to look surreal on paper. Encourage use of different line types.
- 4 - Reflections and shadow lesson—Identify reflections and shadows in Dali's work and how they improve his pieces of work. Using sketches from last lesson children add reflections and/or shadows to sketches to add form. Recap on tone to help. Torches can be used on objects for light and dark purposes to support.
- 5/6 –Final piece and evaluation - Children pick one of their drawings to recreate or build on as their final piece composition based on objects brought in. Children can sketch out design and could use multi-media such as water colour to add form using different tones and tints.

Where we explore a range of artists and their techniques to become masters of art, developing our knowledge and skills to design, create and evaluate our own artwork.

Barbara Hepworth

Key Artist facts to be taught

<https://www.tate.org.uk/kids/explore/who-is/who-barbara-hepworth#:~:text=What%20inspired%20her%20work%3F,and%20the%20world%20around%20her.>

- **Background** – Barbara Hepworth, born 10th January 1903 was an English artist and sculptor. Despite the difficulties of attempting to gain a position in what was a male-dominated environment, Hepworth successfully won a county scholarship to attend the Royal College of Art in London.
- **Inspiration for work** – At Wakefield Girls' High School Hepworth was inspired by seeing images of Egyptian sculpture and encouraged by the headteacher to apply for a scholarship. Instead of making art that looked like people or things, Hepworth began to make sculptures and drawings using abstract shapes. She was inspired by nature and the world around her. She remembered driving through the countryside with her family, and the shapes, bumps and ridges of the roads, hills and fields. She wanted to capture how it felt to be in both the ancient landscape and in the modern world.
- **Style/Art movement** – Hepworth's work exemplified Modernism in particular modern sculpture and abstract art. Barbara made holes in her sculptures to show the insides of the sculpture as well as the outside. It also let light through the heavy blocks of stone, wood and metal.

Where we explore a range of artists and their techniques to become masters of art, developing our knowledge and skills to design, create and evaluate our own artwork.

Year 6—Spring

Formal Elements

- Show life-like qualities and real-life proportions or, if more abstract, provoke different interpretations.
- Use tools to carve and add shapes, texture and pattern.

Shape (Humans, buildings, landscape or nature)

- Humans - what shape would you use to draw a human out of? What size would you select?
- Landscape—Children could take photographs using iPads of nature they see around them. Then identify shapes in their photographs.
- Proportions—Focus on the importance of having proportions correct and different parts of a body, landscape etc. being different sizes for perspective.

Evaluation

- Children could comment on sketches of their work in their books with a focus on shape or form—how could they improve it in next sketch? What do they like about it? What shape have they used for what and why?
- Give children a chance to review and revisit work in order to improve and use peer review to help them progress further.

Form

- Focus on 3D shape in sketches of shapes. Applying knowledge of shading, tone and light and dark to make shapes come to life.
- In sculpture, how can they make their work look 3D on all sides (not just the front)?

Barbara Hepworth



Possible lesson structure

1- Produce an artist study of Barbara in sketchbooks—focusing on what abstract art is and how Barbara represents landscapes and people with shapes. Encourage children to draw parts of Barbara's work and creativity.

2 – Shape - Use range of pencil hardness to draw abstract humans/buildings. Children annotate on why they have chosen certain shapes and what they represent to them. Use 3D shapes to support observational drawing skills.

3 – Form – Observational drawing continued – Recap shading techniques in adding form to shapes. Have torches on tables for children to illuminate different shapes. Towards the end of the lesson, children create simple sketches of final piece inspired by Barbara Hepworth.

4 – Clay practise – Using simple final piece sketches from last lesson, children can practise their clay techniques ready for completing their final pieces. Look into different techniques for manipulating clay, encourage children to experiment with texture and pattern. Compare this to Barbara's sculptures.

5/6 – Final piece and evaluation – Children complete their final clay piece using abstract shape sketches. If time children could add paint to add more form into their sculptures. Children should complete evaluation based on their final piece, reflecting on techniques they have used and comparison to Barbara's work etc.



Where we explore a range of artists and their techniques to become masters of art, developing our knowledge and skills to design, create and evaluate our own artwork.

Erin Hanson

Key Artist facts to be taught

Erin Hanson.

<https://www.erinhanson.com/>

- **Background** - Erin Hanson began painting as a young girl learning oils, acrylics, watercolour, pen and ink, pastels, and life drawing from accomplished art instructors. She began commissioning paintings at age ten, and by age twelve, she was employed after school by a mural studio.
- **Inspiration for work** - Hanson entered the art trade as a professional, inspired by landscapes and vantage points only beheld by the most adventurous. Rock climbing among the brilliantly coloured cliffs of Nevada and Utah, watching the seasons and the light change daily across the desert, provided endless inspiration for her work.
- **Style/Art movement** - For the past decade been developing a unique, minimalist technique of placing impasto paint strokes without layering, which has become known as “Open-Impressionism.” Combining the emotional resonance of 19th-century Impressionists with the lavish colour palette of Expressionism.

Where we explore a range of artists and their techniques to become masters of art, developing our knowledge and skills to design, create and evaluate our own artwork.

Year 6—Summer

Formal Elements

Comment on artworks with a fluent grasp of visual language. Create a colour palette based upon colours observed in the natural or built world.

Choose a style of drawing/painting suitable for the work.

Form

- Focus on the light and shadow on objects in nature. Experiment with shades of colour to create 3D effect.

Evaluation

- Encourage children to annotate any drawings/paintings they have done in their sketch books on the lead up to final piece. E.g. I like this tree as the lighter tones I have added makes it look 3D. Or I need to add a darker shade to this flower etc.
- Final piece - Use reflection bubbles to help write sentences about their final piece. Children can draw their own bubble boxes around picture of final piece in sketchbooks.

Colour

- Get out in the forest taking pictures of nature to use as subject matter or painting what is around whilst in the forest (weather dependant) create colour palette based on what children see.



**Erin
Hanson**

Possible lesson structure

- 1 - Artist study. Focus on artistic vocabulary associated with Erin's work and her style 'Open impressionism'. Children write opinion too and replicate Erin's work.
- 2 - Colour - Create a colour palette based on what children see around them in Sandon's forest (take pictures before or do lesson in the forest).
- 3 - Form - Using pictures from the forest children paint different objects in them, e.g. tree but focus on light and shadows to make objects look 3D. Add bright colours and experiment with block brush strokes like Erin.
- 4 - Colour - If you have this extra lesson, focus on a bright colour palette and heightening the vividness of natural colours like Erin does in portraying the natural world. Last 10 minutes, sketch out final piece ready for painting next lesson.
- 5/6 - Final Piece completion/Evaluation. Sketch and paint in the style of Erin's work part of Sandon's forest. Focus on impasto paint strokes rather than layering.



Where we explore a range of artists and their techniques to become masters of art, developing our knowledge and skills to design, create and

	<u>EYFS</u>	<u>Year 1</u>	<u>Year 2</u>	<u>Year 3</u>	<u>Year 4</u>	<u>Year 5</u>	<u>Year 6</u>
Drawing	Crayons, felt tips, pencils, wax crayons and chalks.	Pencils, wax crayons and pencil crayons. (Portraits & art day)	Pencils, oil pastels and pencil crayons.	Pencils, charcoal and pencil crayons.	Pencils and oil pastels or chalk pastels with charcoal.	Pencils, chalk pastels or oil pastels and pencil crayons.	Pencils, charcoal with chalks pastels and pencil crayons.
Painting	Watercolour,, poster paints and powder paints,	Poster paint and powder paint. (Piet Mondrian)	Poster paint, ceramic paint and water colours.	Poster paint, water colour and printing ink.	Poster paint and water colour and printing ink.	Watercolour, acrylic and poster paint.	Watercolour, poster paint and acrylic.
Textiles/Collage	Collage with range of materials, Combine textures and manipulate materials. Assemble and join materials.	Use variety of materials to collage—by cutting, tearing and gluing. (Paul Klee)	Cut and assemble various shapes from paper to assemble a 2D model in books.	Start concentrating on visual texture as well as actual texture in paintings. Sewing a cushion together using a variety of materials.	Collage materials of various different textures to make a collagraph board ready to print..	Create textures using various techniques with paint and paint brushes.	Carve and add texture to clay using various tools.
Form (3D work, clay, sculpture, junk modelling etc.)	Use tools on clay and salt dough. Junk model.	Assembling a windmill and develop awareness for 2D and 3D structure. (D&T)	Design and assemble a chair applying knowledge of structure. Investigate materials for strength and structure.	Sculpting with clay focus on texture, feelings and movement. Salt dough— Science to create fossils. Use various materials, to construct a 3D model of a castle.	Design and assemble collagraph board for printing, focus on layers and levels.	Form through perspective drawing.	Clay

Where we explore a range of artists and their techniques to become masters of art, developing our knowledge and skills to design, create and evaluate our own artwork.

Printing	Potato prints and foam block printing with paint.			Lino printing with styrene blocks.	Collagraph printing.	Mono-printing.	
-----------------	---	--	--	------------------------------------	----------------------	----------------	--