

Brough Primary School – Curriculum Intention Plan 2021 - 2022



Subject: Art		Area of learning: Drawing and Painting	
Year Group: Year 6			
Links to previous work/Remember when	<p>Painting</p> <ul style="list-style-type: none"> Working in stages using different materials for particular effects. Making some independent decisions about colour. Beginning to understand and identify complimentary colours and warm and cool colours. Speaking about the emotional impact of colour. Developing painting skills, as parts of work that includes initial studies and investigation. Controlling brushes and materials with confidence. Adopting a systematic approach when mixing and applying colour. Using a good vocabulary of art terms related to colour concepts such as opacity and transparency. <p>Drawing</p> <ul style="list-style-type: none"> Representing objects with correct proportions. Observing how shape, colour and tone can be used to describe form. Using observational drawings as opening studies for more developed work. (To be kept in a sketch book) Using line, tone and texture to represent objects in three dimensions. Spending longer periods of time on more challenging activities, concentrating on particular views of objects. Using tools such as viewing frames effectively. Using drawing as part of the investigation process and presenting work well in a sketchbook. 		
Term	Year 6	Key Skills to be taught	
Summer 2022		<p>Painting</p> <ul style="list-style-type: none"> Include texture gained through paint mix or brush technique. Show well-developed control in order to achieve effects. Mix appropriate colours to create a suitable colour palette that conveys mood and atmosphere. <p>Drawing</p> <ul style="list-style-type: none"> Describe shadows and reflections using light and shade. Combining different pressures and shading techniques. Developing a personal style. Choosing appropriate techniques to convey meaning or atmosphere. 	
What the children should know at the end of this series of lessons			

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		<ul style="list-style-type: none"> Continue to use observational drawings and their sketch book to review and revisit ideas.
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Vocabulary

Traditional, representational, imaginary, modern, still life, splattered, dabbed, scraped, dotted, stroked, textured, flat, layered, intense, made, inanimate, composition, arrangement, complimentary, tonal, shading, water colour,

analogous colours: colours that are closely related on the colour wheel

charging: technique that involves mixing two or more colours directly on the paper instead of premixing on a palette

complementary colours: colours directly across from each other on the colour wheel

drybrush technique: brushwork done on the dry surface of the paper

flat wash: brushing successive strokes of colour on a wet or dry surface, with each stroke placed next to the other, to create an even layer of colour

glazing: applying thin, transparent washes of one colour over another colour

gradated wash: a wash in which the value gradually changes from dark to light

granulation: speckled effect when coarse pigment settles into the paper indentations as the paint dries

hard edge: the outer perimeter of a shape or series of shapes, sharply defined

hue: a colour's common name (for example, cadmium red)

intensity: a colour's saturation, brightness or strength

layering: applying premixed colours over another wash to change its value or intensity

lifting paint: a technique for removing paint from a surface with a brush, paper towel or tissue in order to correct mistakes, develop textures, create highlights or change values

lost and found edges: also called broken or inferred edges; used to create and suggest movement

palette: surface on which watercolours are mixed and/or stored

pan paint: small cakes of watercolour paint that come in half-pan or whole-pan sizes

soft edge: fading or disappearing edge

scrubbing: a dry-brush technique used to lift paint from or add colour to an area of the surface

temperature: the warmness or coolness of a colour, depending on where the colour is situated on the colour wheel

tint: created by adding water to the original colour; the more water that's added, the weaker the intensity

value: a colour's relative lightness or darkness

variegated wash: type of wet-into-wet wash that involves placing colours side by side and then mixing and blending them along their edges

wet-into-dry wash: also known as a glaze or layering wash; a wash that's applied to a dry surface

wet-into-wet wash: painting on a wet surface and letting colours blend as they may; looks strong and vibrant while wet but loses intensity when the colours dry

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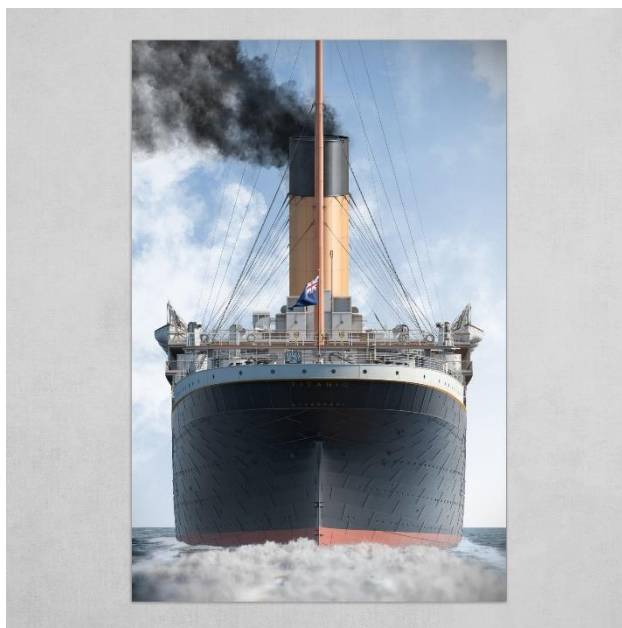


Sequence of learning	Objectives and suggested details provided by subject leader.
1	<p>To explore the marine work of Dennis Chapman, a retired trawlerman from Hull.</p> <p>https://www.hullfishingheritage.org.uk/gallery/</p> <ul style="list-style-type: none"> • Look closely at his use of water colour techniques and how he shows trawlers at sea in often difficult sea conditions depicting the hardships of a life at sea as a trawlerman in the 60s.
2	<p>Experiment with sketching sections of some of Dennis Chapman's paintings.</p> <ul style="list-style-type: none"> • Recognise through sketching, using a card frame, the need to how accurately the image being studied. This requires some knowledge of the subject – size, shapes, deck gear, funnel(s), mast etc.
3	<p>Repeat the lesson above, but this time focus on features of the RMS Titanic.</p> <ul style="list-style-type: none"> • This should be used to collect sketches of the various parts of the RMS Titanic. Teacher choices here include whether the ship will be painted bow on, as a stern view or whether the issue of perspective is to be tackled.
4	<p>In sketch books experiment with the colour palette and texture of the paint, developing an understanding of the uses of water colour and the need to keep the paint fairly dry – too much water and the paper is compromised.</p> <ul style="list-style-type: none"> • Time spent experimenting here will enable the end piece to be of a better quality.
5	<p>To produce a completed large-scale picture of the RMS Titanic, from the chosen perspective on A2 paper.</p> <ul style="list-style-type: none"> • Art work to be done in stage, not rushed to avoid the paper getting overly wet. • Pencil construction line could be used – technique may need to be taught...

Learning Outcome/product

The outcome of these lessons will be a developed understanding of water colour paint, how to create a colour palette and how to use texture with the paint. The art work will be a marine picture of the RMS Titanic at sea.

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Assessment records	List only those children who have not achieved the expected outcomes.

Assessment records	List only those children who have exceeded the expected outcomes.
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End of unit assessment question
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E.g. What have you learnt about the application of water colour through this study of marine art from Dennis Chapman?
