OUR LADY'S CATHOLIC PRIMARY SCHOOL

REGINA CAELI STELLA MARIS

YEAR SIX ART JOURNEY

Developing technique, exploring meaning and expressing ideas.

1 UNIT 1
COLOUR AND STYLE

Colour • Painting • Expression



Explore colour relationships, mix tints, tones and shades, and develop a personal style.

OUTCOME
A refined painting supported by colour tests and composition sketches.

ARTISTS
Claude Monet • Henri Matisse
Edvard Munch • Vincent van Gogh

2 UNIT 2
ARTISTS OVER TIME

Culture • Identity • Interpretation



Research and compare artists. Explore how colour, composition and symbolism communicate meaning.

OUTCOME
A personal artistic response with an exhibition plaque.

ARTISTS
Chris Ofili • Edmonia Lewis
Henry Ossawa Tanner

3 UNIT 3
DISTORTION AND ABSTRACTION

Shape • Colour • Perspective



Transform images through distortion, exaggeration, colour and geometric shape.

OUTCOME
Abstract artwork developed through experiments, refinement and critique.

ARTISTS
Kandinsky • Mondrian • Rothko
Picasso • Robert and Sonia Delaunay

4 UNIT 4
ENVIRONMENTAL ART

Materials • Sculpture • Sustainability



Explore how artists communicate environmental messages. Design and make with reclaimed materials.

OUTCOME
A sculpture using reclaimed materials to communicate an environmental message.

ARTISTS
Andy Goldsworthy • Michelle Reader
Vik Muniz • Aurora Robson

ACROSS EVERY UNIT

RESEARCH — Observe and interpret.

EXPERIMENT — Test materials and ideas.

CREATE — Plan and make.

REFINE — Review and improve.

COMMUNICATE — Explain artistic choices.

EVALUATE — Reflect and justify.

YEAR 6 • FOUR UNITS • OUR ART JOURNEY

OUR LADY'S CATHOLIC PRIMARY SCHOOL

REGINA CAELI STELLA MARIS

YEAR SIX ART VOCABULARY

Words to describe, create, discuss and evaluate.

1 UNIT 1 COLOUR AND STYLE

Hue – a colour or colour family.
Tint – a colour mixed with white.
Tone – a colour mixed with grey.
Shade – a colour mixed with black.
Complementary – opposite colours on a colour wheel.
Analogous – neighbouring colours on a colour wheel.
Palette – colours selected for an artwork.
Wash – a thin layer of diluted paint.
Layering – applying one layer over another.
Thumbnail – a small sketch for planning.
Impressionism – a movement exploring changing light and colour.
Fauvism – a movement using bold, expressive colour.

ALSO USE
colour theory • atmosphere • expression
brushwork • composition • art movement
focal point • scale • placement

2 UNIT 2 ARTISTS OVER TIME

Identity – qualities that make someone who they are.
Culture – shared beliefs, practices and ways of life.
Heritage – traditions and histories passed between generations.
Symbolism – using images or objects to suggest meanings.
Representation – how people, ideas or experiences are shown.
Interpretation – explaining possible meanings using evidence.
Influence – an effect on another artist's ideas or work.
Annotation – notes explaining ideas and choices.
Critique – thoughtful discussion of strengths and improvements.
Exhibition – an organised display of artworks.
Plaque – a label giving information about an artwork.
Contemporary – belonging to the present or recent times.
Perspective – a person's viewpoint or way of seeing.

ALSO USE
significant artist • gallery

3 UNIT 3 DISTORTION AND ABSTRACTION

Abstraction – moving away from realistic representation.
Distortion – changing appearance or proportions for effect.
Exaggeration – making a feature more pronounced.
Geometric – using shapes such as circles and triangles.
Composition – how elements are arranged.
Orphism – a movement exploring abstract colour, shape and rhythm.
Rhythm – repetition or variation that guides the eye.
Movement – a sense of action or visual flow.
Perspective – ways of showing space and depth.
Horizon line – the eye-level line in a perspective drawing.
Vanishing point – where receding parallel lines appear to meet.
Non-objective – art without recognisable subjects from the visible world.

ALSO USE
abstract • interpretation • proportion

4 UNIT 4 ENVIRONMENTAL ART

Environmental art – art exploring our relationship with the environment.
Sustainability – using resources responsibly with the future in mind.
Recycle – process waste into materials for new products.
Reuse – use an item again.
Repurpose – give an item a different use.
Reclaimed – recovered materials saved for further use.
Assemblage – three-dimensional art made by combining objects.
Relief – sculpture projecting from a background.
Installation – art arranged in a space to create an experience.
Mixed media – using more than one artistic medium or material.
Conservation – protecting the natural environment.
Advocacy – speaking or acting in support of a cause.

ALSO USE
ocean plastics • pollution
climate change • awareness

ARTISTIC THINKING

ANALYSE – look closely at parts and choices.
COMPARE – identify similarities and differences.
JUSTIFY – explain reasons using evidence.
REFINE – improve through careful changes.
EVALUATE – judge how well choices achieve intentions.
REFLECT – consider learning and possible next steps.

★ YEAR 6 • FOUR UNITS • ART VOCABULARY ★

OUR LADY'S CATHOLIC PRIMARY SCHOOL

REGINA CAELI STELLA MARIS

YEAR SIX ART

COLOUR AND STYLE

Unit 1 • Colour • Painting • Expression

THE BIG QUESTION

How can colour help us see the beauty of God's creation in different ways?

CORE ART KNOWLEDGE

- Artists choose colours to communicate mood, atmosphere and meaning.
- Complementary colours create contrast; analogous colours can create harmony.
- Tints, tones and shades change a colour's appearance.
- Composition is the arrangement of elements within an artwork.
- Watercolour washes and layers can create atmosphere and depth.
- Sketchbook tests and thumbnail sketches help artists develop and refine ideas.



BUILDING ON OUR LEARNING

- Starting-point check: colour mixing; recording ideas through sketches; describing line, shape and colour.
- Next: Unit 2 builds on colour and composition to compare artists and communicate meaning.

ARTISTS WE STUDY

- Claude Monet – light and atmosphere.
- Henri Matisse – bold, expressive colour.
- Edvard Munch – colour and emotion.
- Vincent van Gogh – colour and brushwork.

KEY VOCABULARY

Hue a colour or colour family.	**Tint** a colour mixed with white.	**Tone** a colour mixed with grey.	**Shade** a colour mixed with black.
Complementary opposite colours on a colour wheel.	**Analogous** neighbouring colours on a colour wheel.	**Palette** the colours selected for an artwork.	**Composition** how elements are arranged.

WORKING AS ARTISTS

- Compare artists' colour choices.
- Test and record colour mixtures.
- Plan with thumbnail sketches.
- Practise washes and layering.
- Refine work using feedback.
- Explain choices using art vocabulary.

SHOW WHAT YOU KNOW

- Create, refine and exhibit a personal painting, supported by colour tests and composition sketches.
- Explain how your palette, brushwork and style communicate mood.
- Compare your choices with an artist studied.



ACCESS AND CHALLENGE

- Model techniques in small steps.
- Provide visual vocabulary and mixing prompts.
- Adapt brushes and grips as needed.
- Allow oral or recorded explanations.
- Challenge: justify and refine two palettes for contrasting moods.

BRITISH VALUES

- Mutual respect: critique artistic choices kindly and discuss different interpretations.
- Individual liberty: make and justify personal creative choices.

SAFEGUARDING

- Use teacher-selected images for research.
- Use paints and tools as directed; keep brushes away from mouths.
- Clear spills and wash hands after painting.

CATHOLIC SOCIAL TEACHING

Creation and Environment – Stewardship

Mix only the paint needed, care for shared tools and reuse suitable paper. Explain how responsible use of materials shows care for our common home.

CATHOLIC FAITH

Genesis 1:31

"God saw all that he had made, and it was very good." Reflect on how observing and making art can help us appreciate the goodness and beauty of creation.

OUR LADY'S CATHOLIC PRIMARY SCHOOL

REGINA CAELI STELLA MARIS

YEAR SIX ART

COLOUR AND STYLE



Unit 1 • Our eight-lesson journey

1 HOW DO ARTISTS USE COLOUR?

STARTING POINT	Name the primary paint colours. How do you mix a secondary colour?
KEY LEARNING	Adding white, grey or black creates tints, tones or shades. Colour can suggest mood.
PRACTISE & CREATE	Compare colour and emotion in Matisse and Munch. Make annotated colour tests.
VOCABULARY	tint • tone • shade • expression
END CHECK	Explain how you made a tint and a shade.

2 HOW CAN WE MATCH COLOURS?

RETRIEVE	Unit 1, Lesson 1 How do you make a tint and a shade?
KEY LEARNING	Complementary colours are opposite on a colour wheel; analogous colours are neighbours.
PRACTISE & CREATE	Match selected colours from Monet and Van Gogh. Adjust mixtures and record recipes.
VOCABULARY	hue • complementary • analogous
END CHECK	Identify one complementary pair and explain one mixing adjustment.

3 HOW DO WE CHOOSE A PALETTE?

RETRIEVE	Unit 1, Lesson 2 What is the difference between complementary and analogous colours?
KEY LEARNING	A palette is a chosen set of colours. Different palettes can suggest different moods.
PRACTISE & CREATE	Compare Monet's Impressionism and Matisse's Fauvism. Test two palettes; select and justify one.
VOCABULARY	palette • atmosphere • art movement
END CHECK	Explain how your palette supports your intended mood.

4 HOW DO WE PLAN A COMPOSITION?



RETRIEVE	Unit 1, Lesson 3 What is a palette? How can it suggest mood?
KEY LEARNING	Composition involves arranging elements. Size, position and spacing guide the viewer's attention.
PRACTISE & CREATE	Try three thumbnail compositions. Select and annotate a plan for your painting.
VOCABULARY	composition • thumbnail • focal point
END CHECK	Explain how one placement decision directs attention.

5 HOW DO WE PREPARE OUR PAINTING?



RETRIEVE	Unit 1, Lesson 4 What is composition? How do thumbnail sketches help?
KEY LEARNING	A light outline guides painting. Enlarging a plan requires careful size and placement.
PRACTISE & CREATE	Transfer your chosen composition lightly to watercolour paper. Test your planned colours.
VOCABULARY	scale • placement • outline
END CHECK	Compare your preparation with your plan; justify any change.

6 HOW CAN WATERCOLOUR CREATE ATMOSPHERE?



RETRIEVE	Unit 1, Lessons 1 and 3 What is a tint? How can a palette suggest mood?
KEY LEARNING	Adding water makes a lighter wash on white paper. Dry layers can be overpainted for depth.
PRACTISE & CREATE	Practise washes and layering, then apply them to your planned painting.
VOCABULARY	wash • layering • atmosphere
END CHECK	Explain how water and layering changed your painting.

7 HOW DO WE REFINE OUR WORK?



RETRIEVE	Unit 1, Lesson 6 How does extra water change a wash? When can you overpaint a dry layer?
KEY LEARNING	Controlled details and contrast can guide attention. Feedback helps artists refine choices.
PRACTISE & CREATE	On dry paint, add selected brush or fine-line details. Use feedback to refine.
VOCABULARY	detail • contrast • refine
END CHECK	Identify one refinement and explain its effect.

8 HOW DO WE PRESENT AND EVALUATE ART?



RETRIEVE	Unit 1, Lessons 4 and 7 How can composition guide attention? What does refining mean?
KEY LEARNING	Artists evaluate choices against intentions, using evidence and respecting different interpretations.
PRACTISE & CREATE	Exhibit your painting and sketchbook studies. Explain your choices and offer specific feedback.
VOCABULARY	exhibit • evaluate • justify
END CHECK	Explain one colour choice, one refinement and a link to an artist.

CLOSING REFLECTION — THE BIG QUESTION

How can colour help us see the beauty of God's creation in different ways?

Use your painting to explain one colour choice that helps others notice something about creation.

OUR LADY'S CATHOLIC PRIMARY SCHOOL
REGINA CAELI STELLA MARIS

YEAR SIX ART
ARTISTS OVER TIME

Unit 2 • Culture • Identity • Interpretation

THE BIG QUESTION
Can art challenge injustice?

CORE ART KNOWLEDGE

- Art can reflect the time, culture and experiences in which it was made.
- Colour, composition, materials and symbolism can communicate identity and ideas.
- Compare artworks using visual evidence and reliable information about their context.
- Artists can challenge stereotypes and draw attention to injustice.
- A personal response develops an artist's influence through your own creative choices.
- Exhibition plaques explain authorship, materials and intentions. Evaluation considers how well choices communicate meaning.



BUILDING ON OUR LEARNING

- Unit 1, Lessons 1–3: colour, mood and palette.
- Unit 1, Lesson 4: composition and focal points.
- Unit 1, Lessons 7–8: refine, present and justify choices.
- Next: Unit 3 explores distortion and abstraction.

ARTISTS WE STUDY

- Edmonia Lewis – sculpture; identity and freedom.
- Henry Ossawa Tanner – painting; storytelling and light.
- Chris Ofili – colour, pattern and symbolism; culture and identity.

KEY VOCABULARY

Identity
qualities that make someone who they are.

Culture
shared beliefs, practices and ways of life.

Heritage
traditions and histories passed between generations.

Symbolism
using images or objects to suggest meanings.

Interpretation
explaining possible meanings using evidence.

Representation
how people, ideas or experiences are shown.

Influence
an effect on another artist's ideas or work.

Plaque
a label giving information about an artwork.

WORKING AS ARTISTS

- Research using selected sources.
- Compare colour, composition and materials.
- Annotate evidence and interpretations.
- Experiment with symbolism and techniques.
- Develop and refine a personal response.
- Write a plaque; present and critique.

SHOW WHAT YOU KNOW

- Create and exhibit an artwork inspired by an artist studied, supported by research, experiments and an exhibition plaque.
- Explain your message and justify your choices.
- Compare two studied artworks using evidence.



ACCESS AND CHALLENGE

- Use selected images and short biographies.
- Model comparison and annotation.
- Offer visual vocabulary and sentence stems.
- Adapt tools; allow oral explanations.
- Challenge: test two interpretations against visual and contextual evidence.

BRITISH VALUES

- **Mutual respect:** discuss cultural perspectives without stereotypes.
- **Individual liberty:** express personal ideas while respecting the rights and dignity of others.

SAFEGUARDING

- Use teacher-selected images and research sources. Discuss sensitive themes with care. Pupils choose what personal experiences to share and can speak privately to a trusted adult.

CATHOLIC SOCIAL TEACHING

Human Dignity
Every person has equal, God-given worth. Explore whose stories are eepresented. Challenge stereotypes and choose images and words that respect the people and cultures shown.

CATHOLIC FAITH

Micah 6:8
"Only to do justice and to love goodness, and to walk humbly with your God."
Explore how art can challenge prejudice and encourage us to treat others fairly.

OUR LADY'S CATHOLIC PRIMARY SCHOOL
REGINA CARLISTELLA MARIS

YEAR SIX ART
ARTISTS OVER TIME



Unit 2 • Our six-lesson journey

1 HOW DO ARTISTS REFLECT THEIR TIME?



RETRIEVE	Unit 1, Lesson 3 How did Monet or Matisse use colour to suggest mood?
KEY LEARNING	Art can reflect its time and culture. Artists may be significant through innovation, influence or challenging ideas.
PRACTISE & CREATE	Research Lewis, Tanner and Ofili using selected biographies and artworks. Record dates, materials and evidence about their context in sketchbooks.
VOCABULARY	context • heritage • significance • annotation
END CHECK	Explain one connection between an artist's context and work.

2 HOW DO ARTISTS REPRESENT PEOPLE?



RETRIEVE	Unit 1, Lesson 4; Unit 2, Lesson 1 What is composition? What can an artist's context tell us?
KEY LEARNING	Pose, light and composition affect how people are represented. Interpretations need visual and contextual evidence.
PRACTISE & CREATE	Compare Lewis's *Forever Free* and Tanner's *The Banjo Lesson*. Annotate similarities, differences and how the figures are represented.
VOCABULARY	representation • composition • interpretation
END CHECK	Support one interpretation of a figure with two visual details.

3 HOW DOES OFILI COMMUNICATE INJUSTICE?



RETRIEVE	Unit 2, Lesson 2 How can pose or composition influence our view of a person?
KEY LEARNING	Ofili's *No Woman, No Cry* responds to racism and loss through imagery and symbolism.
PRACTISE & CREATE	Study a teacher-selected reproduction and its context. Discuss evidence, then test symbols and materials for a response about fairness or belonging.
VOCABULARY	symbolism • representation • injustice
END CHECK	Explain one symbolic detail and its connection to the artwork's context.

4 HOW DO WE DEVELOP A PERSONAL RESPONSE?



RETRIEVE	Unit 2, Lessons 2–3 How can composition and symbolism communicate meaning?
KEY LEARNING	A personal response adapts influences through original choices. Testing and refining help communicate an intention.
PRACTISE & CREATE	Develop your trials into an artwork about identity, fairness or belonging. Choose materials, composition and symbols; record influences and refine using feedback.
VOCABULARY	influence • intention • refine
END CHECK	Justify one technique and one symbol using your intended message.

5 HOW DO EXHIBITION PLAQUES EXPLAIN ART?



RETRIEVE	Unit 2, Lessons 3–4 What is symbolism? How can composition draw attention to a message?
KEY LEARNING	A plaque identifies the title, artist, date and materials. An explanation makes intentions and influences clear.
PRACTISE & CREATE	Study real gallery labels. Write a concise plaque for your work, crediting the artist who influenced you. Check accuracy.
VOCABULARY	plaque • medium • exhibition
END CHECK	Can a reader identify the work and understand one artistic choice and influence?

6 HOW DO WE EXHIBIT AND EVALUATE?



RETRIEVE	Unit 1, Lesson 8; Unit 2, Lesson 5 How do artists evaluate work against intentions? What should an exhibition plaque include?
KEY LEARNING	Evaluation uses evidence to judge how choices communicate intentions. Viewers may interpret the same artwork differently.
PRACTISE & CREATE	Exhibit artwork, research and plaques. Give specific feedback; explain colour, composition and symbolism, then discuss the Big Question.
VOCABULARY	critique • interpretation • evaluate
END CHECK	Compare two studied works using evidence. Explain one successful choice and one improvement in your own.

CLOSING REFLECTION – THE BIG QUESTION

'Can art challenge injustice?'

Use examples from the artworks studied to discuss how art can challenge prejudice, change attitudes or encourage action.

OUR LADY'S CATHOLIC PRIMARY SCHOOL
REGINA CAELISTELLA MARIS

YEAR SIX ART
DISTORTION AND ABSTRACTION

Unit 3 • Colour • Shape • Expression



THE BIG QUESTION
Can art show what we cannot see?

CORE ART KNOWLEDGE



- Abstract art uses colour, line and shape without seeking a realistic likeness. It may simplify a subject or have no recognisable subject.
- Distortion changes form or proportions. Exaggeration makes selected features more pronounced.
- Colour, line and shape can express feelings; viewers may respond differently.
- Artists can flatten space or combine viewpoints instead of using realistic perspective.
- Orphism explores colour and geometric form to suggest light, rhythm and movement.
- Evaluate artistic choices against intentions using visual evidence. Explain how other artists influenced your work.

BUILDING ON OUR LEARNING

- Unit 1, Lessons 2–4: colour relationships, palettes and composition.
- Unit 2, Lessons 2–4: interpretation, symbolism and personal response.
- Unit 2, Lessons 5–6: explain, exhibit and evaluate.
- Next: Unit 4 — Environmental Art.

ARTISTS WE STUDY

- Wassily Kandinsky — expressive line, colour and abstract forms.
- Piet Mondrian — geometric abstraction.
- Mark Rothko — colour fields and emotion.
- Pablo Picasso — distortion and multiple viewpoints.
- Robert and Sonia Delaunay — colour contrasts, rhythm and Orphism.

KEY VOCABULARY

Abstraction — moving away from a realistic likeness.

Distortion — changing a form's usual shape or proportions.

Exaggeration — making a feature more pronounced.

Geometric — using shapes such as circles, triangles and rectangles.

Perspective — ways of showing space and depth on a flat surface.

Rhythm — repetition or variation that guides the eye.

Orphism — abstract art exploring colour, light and geometric forms.

Interpretation — explaining possible meanings using evidence.

WORKING AS ARTISTS

- Transform observational drawings.
- Experiment with distortion and colour.
- Simplify forms into geometric shapes.
- Alter viewpoint and depth in landscapes.
- Explore colour contrasts and visual rhythm.
- Refine, exhibit and critique using evidence.

SHOW WHAT YOU KNOW

- Build a portfolio exploring distortion, colour, shape, space and rhythm.
- Select and refine one original abstract artwork.
- Explain artistic choices and influences.
- Use your work to respond to the Big Question.

ACCESS AND CHALLENGE

- Use staged visual models and adapted tools.
- Offer pre-cut shapes and manageable palette choices.
- Record ideas through drawing, writing or talk.
- Challenge: justify how changing colour, scale or viewpoint changes the effect.

BRITISH VALUES

- **Individual liberty**: make and explain independent artistic choices.
- **Mutual respect**: discuss different interpretations courteously; use evidence when disagreeing.

SAFEGUARDING

- Use teacher-selected images.
- Offer imagined faces or optional self-portraits.
- Seek permission before using another person's photograph.
- Address appearance-based teasing; pupils can speak to a trusted adult.

CATHOLIC SOCIAL TEACHING

Human Dignity

Each person has equal, God-given worth, whatever their appearance. Use portraiture to explore identity beyond looks and represent people with dignity.

CATHOLIC FAITH

1 Samuel 16:7

"The LORD looks into the heart."

Look beyond outward appearances. Explore how colour, line and shape can express feelings, hopes and beliefs.

OUR LADY'S CATHOLIC PRIMARY SCHOOL
REGINA CAELISTELLA MARIS

YEAR SIX ART
DISTORTION AND ABSTRACTION



Unit 3 • Our seven-lesson journey

1 WHAT IS ABSTRACT ART?



RETRIEVE	Unit 1, Lesson 3; Unit 2, Lesson 2 How can colour suggest mood? What makes an interpretation convincing?
KEY LEARNING	Abstract art may simplify a subject or have no recognisable subject. Line, colour and shape can communicate ideas.
PRACTISE & CREATE	Study Kandinsky. Draw an object from observation, then abstract it by simplifying, rearranging or changing colour.
VOCABULARY	abstract • simplify • interpretation
END CHECK	Identify two changes from your observational drawing and explain their effects.

2 HOW CAN WE DISTORT A PORTRAIT?



RETRIEVE	Unit 3, Lesson 1 How can an artist move away from a realistic likeness?
KEY LEARNING	Distortion changes form or proportions; exaggeration emphasises features. Picasso combined different viewpoints.
PRACTISE & CREATE	Study selected Picasso portraits. Draw an imagined face, combining front and side views. Change proportions purposefully and represent people respectfully.
VOCABULARY	distortion • exaggeration • proportion
END CHECK	Explain distortion and exaggeration. Justify one change to your portrait.

3 CAN COLOUR BE THE SUBJECT?



RETRIEVE	Unit 1, Lessons 2–3 What are complementary colours? How can a palette suggest mood?
KEY LEARNING	Rothko used large colour fields to express human emotions. Contrast and layering create different effects.
PRACTISE & CREATE	Study Rothko. Test two palettes for the same feeling, then develop a layered colour composition.
VOCABULARY	colour field • contrast • atmosphere
END CHECK	Explain how your colour relationships suggest your intended mood.

4 HOW CAN SHAPE CREATE ABSTRACTION?



RETRIEVE	Unit 3, Lessons 1–2 What is abstraction? How does distortion change a form?
KEY LEARNING	Geometric abstraction uses geometric shapes and lines. Size, position and spacing can create balance or tension.
PRACTISE & CREATE	Compare Kandinsky and Mondrian. Arrange cut-paper shapes; test two compositions before making and annotating your chosen collage.
VOCABULARY	geometric • composition • balance
END CHECK	Explain how two arrangement choices change the effect of your work.

5 HOW CAN WE CHANGE PERSPECTIVE?



RETRIEVE	Unit 3, Lessons 2 and 4 How can we distort forms? How do size and placement affect a composition?
KEY LEARNING	In linear perspective, a horizon marks eye level; receding parallel lines appear to meet at a vanishing point. Abstract artists may flatten or alter space.
PRACTISE & CREATE	Compare realistic depth with flattened space. Create an abstract landscape by simplifying shapes and altering scale, overlap or viewpoint.
VOCABULARY	perspective • horizon line • vanishing point
END CHECK	Explain one change from realistic depth and its effect.

6 HOW DOES ORPHISM CREATE RHYTHM?



RETRIEVE	Unit 1, Lesson 2; Unit 3, Lesson 4. What are complementary colours? How can size and spacing affect a composition?
KEY LEARNING	Robert and Sonia Delaunay explored colour, light and geometric forms. Repetition, variation and contrast create visual rhythm and suggest movement.
PRACTISE & CREATE	Compare both artists. Test neighbouring colours and repeated shapes, then create an original Orphism-inspired composition.
VOCABULARY	Orphism • rhythm • movement
END CHECK	Identify a repeated or varied element and explain its effect.

7 HOW DO WE REFINE AND CRITIQUE?



RETRIEVE	Unit 2, Lesson 6; Unit 3, Lessons 3–6 How do we evaluate art against intentions? Name two abstract techniques and explain their effects.
KEY LEARNING	Evaluation uses visual evidence. Interpretations can differ; feedback helps artists refine choices against their intentions.
PRACTISE & CREATE	Select and refine a completed study. Exhibit it with a short artist statement. Explain influences and choices; give feedback supported by visual evidence.
VOCABULARY	refine • critique • evaluate
END CHECK	Explain one refinement and how two artistic choices help communicate your intention.

CLOSING REFLECTION – THE BIG QUESTION

Can art show what we cannot see?

Use your artwork to explain how colour, line or shape can express a feeling, hope or belief without depicting it realistically.

OUR LADY'S CATHOLIC PRIMARY SCHOOL
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YEAR SIX ART
ENVIRONMENTAL ART

Unit 4 • Materials • Sculpture • Sustainability

THE BIG QUESTION
What makes something worth saving?

CORE ART KNOWLEDGE

- Environmental art explores relationships between people and nature. It can celebrate nature or communicate environmental concerns.
- Reusing gives an item another use; recycling processes waste into new materials.
- Relief sculpture projects from a background. Freestanding sculpture can be viewed from different sides.
- An installation arranges artwork in a space to shape the viewer's experience.
- Materials, texture, form, scale and placement help communicate a message. Test joins and balance for stability.
- Consider where materials come from and how they can be reused after display.
- Art can raise awareness. Audience feedback helps evaluate how clearly a message is communicated.



BUILDING ON OUR LEARNING

- Unit 2, Lessons 1–4: artist research, interpretation and communicating ideas.
- Unit 3, Lessons 2, 4 and 6: form, composition and visual effects.
- Unit 3, Lesson 7: refine, exhibit and evaluate.
- Now: develop these skills through sculpture and installation.

ARTISTS WE STUDY

- Andy Goldsworthy — natural materials, place and change.
- Michelle Reader — sculpture made from discarded materials.
- Vik Muniz — photographs of images arranged from unusual materials.
- Aurora Robson — sculpture and installations using plastic waste.

KEY VOCABULARY

Reclaimed — recovered for use again.



Reuse — use an item again, possibly for a new purpose.



Recycle — process waste into new materials.



Relief sculpture — forms raised from a background surface.



Assemblage — artwork made by joining found or everyday objects.



Installation — artwork arranged for a particular space.



Sustainability — meeting needs while protecting resources fo the future.



Advocacy — speaking or acting in support of a cause.



WORKING AS ARTISTS

- Research artists, materials and messages.
- Record observations and annotate ideas.
- Test relief, joining and construction techniques.
- Develop a response to plastic pollution.
- Plan, build and refine an original artwork.
- Present choices and evaluate audience responses.



SHOW WHAT YOU KNOW

- Create and exhibit a large-scale environmental artwork using reclaimed materials.
- Show research, experiments and an annotated plan.
- Explain materials, artist influences and your intended message.
- Evaluate audience feedback and respond to the Big Question.



ACCESS AND CHALLENGE

- Prepare clean, sorted materials and sample joins.
- Offer step-by-step models and adapted tools.
- Record ideas through sketching, writing or talk.
- Challenge: test how scale, texture or placement changes the message.

BRITISH VALUES

- **Individual liberty:** express an informed environmental viewpoint through art.
- **Mutual respect:** listen to different ideas and give feedback supported by evidence.

SAFEGUARDING

- Adults check materials for cleanliness and sharp edges. Use tools and adhesives under agreed supervision. Use teacher-selected research; pupils can discuss environmental worries with a trusted adult.

CATHOLIC SOCIAL TEACHING

Creation and Environment — Stewardship

Care for God's creation. Consider what we discard or protect; reuse materials, avoid damaging habitats and plan what happens after display.

CATHOLIC FAITH

Genesis 2:15

"to cultivate and care for it."

God entrusts the garden to human care. Reflect on why creation deserves protection and how art can help us notice its value.



OUR LADY'S CATHOLIC PRIMARY SCHOOL
REGINA CARLISTELLA MARIS

YEAR SIX ART
ENVIRONMENTAL ART

Unit 4 • Our seven-lesson journey

1 WHAT IS ENVIRONMENTAL ART?

RETRIEVE	Unit 2, Lesson 3 How can imagery and symbolism communicate a message?
KEY LEARNING	Environmental art can celebrate nature or explore concerns. Reusing gives items another use; recycling processes waste into new materials.
PRACTISE & CREATE	Compare Goldsworthy and Reader. Sketch examples and record materials, setting and possible messages using selected sources.
VOCABULARY	environmental art • reclaimed • reuse • recycle
END CHECK	Explain environmental art and the difference between reuse and recycling.

2 HOW DO ARTISTS DEVELOP ENVIRONMENTAL IDEAS?

RETRIEVE	Unit 4, Lesson 1 What is environmental art? How do reuse and recycling differ?
KEY LEARNING	Research connects artists' materials and methods with ideas. Sketchbooks record evidence, interpretations and developing responses.
PRACTISE & CREATE	Study selected Muniz and Robson works. Annotate materials, processes and meanings. Build a mood board and select an environmental concern.
VOCABULARY	research • annotation • interpretation
END CHECK	Use evidence to explain how one artist's materials support an idea.

3 HOW CAN RECLAIMED MATERIALS CREATE RELIEF?

RETRIEVE	Unit 4, Lessons 1–2 What does reclaimed mean? How can materials support a message?
KEY LEARNING	Relief forms project from a background. Joining found objects creates assemblage; texture and layering affect appearance. Joins must suit materials.
PRACTISE & CREATE	Test tabs, ties and suitable adhesives with adult-checked materials. Make an environmental relief and record which joins work well.
VOCABULARY	relief sculpture • assemblage • texture
END CHECK	Explain how your relief differs from a flat image. Justify one join.

4 HOW CAN SCULPTURE HIGHLIGHT OCEAN PLASTICS?

RETRIEVE	Unit 4, Lesson 3 What is relief sculpture? Why must a join suit its materials?
KEY LEARNING	Plastic litter can harm marine life. Freestanding sculpture is viewed from different sides; form and materials can reinforce a message.
PRACTISE & CREATE	Explore selected Reader and Robson sculptures. Design and make a small sculpture about ocean plastics using clean reclaimed materials. Test joins and balance.
VOCABULARY	pollution • form • stability
END CHECK	Explain how form and material help a viewer understand your message.

5 HOW DO WE DEVELOP A FINAL DESIGN?

RETRIEVE	Unit 4, Lessons 3–4 How does relief differ from freestanding sculpture? Why test joins and balance?
KEY LEARNING	Designs connect intention, audience, scale and materials. A maquette is a small planning model. An installation arranges artwork for a space.
PRACTISE & CREATE	Make annotated designs and a maquette for a large-scale artwork. Plan fixings, placement and later reuse of materials. Revise using feedback.
VOCABULARY	maquette • scale • installation
END CHECK	Explain how your plan communicates a message and allows materials to be reused.

6 HOW DO WE BUILD OUR FINAL ARTWORK?

RETRIEVE	Unit 4, Lesson 5 How can a maquette help planning? What should an annotated design show?
KEY LEARNING	Construction involves checking joins, balance and views from different positions. Artists adjust work to improve structure and communication.
PRACTISE & CREATE	Build the large-scale artwork from your plan using approved materials and tools. Refine form, texture and placement. Record changes and artistic reasons.
VOCABULARY	construction • structure • refine
END CHECK	Explain a refinement that improved structure and one that clarified your message.

7 HOW DO WE EXHIBIT AND EVALUATE IMPACT?

RETRIEVE	Unit 2, Lessons 5–6 What should an exhibition plaque include? How do artists evaluate work against intentions?
KEY LEARNING	Advocacy supports a cause. Audience feedback shows what viewers notice and understand; evaluation compares this with your intention.
PRACTISE & CREATE	Exhibit artwork, plans and plaques. Gather viewers' interpretations; evaluate your message and explain how materials will be reused after display.
VOCABULARY	advocacy • audience • evaluate
END CHECK	Use feedback to justify a strength and a next step. Answer the Big Question with examples.



CLOSING REFLECTION – THE BIG QUESTION

What makes something worth saving?

Use your artwork to explain the value you see in discarded materials and the natural world.