

Year 6 Art

Three connected units • explicit formal-element progression • ambitious final outcomes

Autumn

**Photography: Seeing
Differently**

Spring

Picasso & the Portrait

Summer

Street Art: Art With a Voice

Year 6 progression is designed so each final piece demonstrates both technical learning and individual artistic choice.

Year 6 — Photography: Seeing Differently

Autumn • Photography / digital art

Creative enquiry

How can viewpoint, light and selection turn photographs into art?

Formal elements

- Primary: Space / composition • Tone
- Secondary: Texture • Line • Colour

Artist / visual source

- Artist encounters: Sirkka-Liisa Konttinen & Mandy Barker
- Documentary, macro and environmental photographers

Final showcase outcome

Curated series of 3–5 photographs exploring “People, Place or Planet”, edited minimally and presented with artist statements.

What pupils should know

- Photography involves artistic decisions about viewpoint, framing, light, focus, timing and sequence.
- A photographic series can create meaning through selection and order.
- Documentary/environmental photographers make ethical decisions about people, places and editing.

Year 6 — Photography: Seeing Differently: Progression

Prior learning • Why this? Why now? • Future learning • Disciplinary skills

Prior learning retrieved

Y5 landmark photography/composition; rule of thirds; Years 1–5 digital images used to record observations; strong sketchbook evaluation habits.

Why this? Why now?

Year 6 is the right point for photography to become an art form rather than merely documentation. Pupils can now select, crop, sequence and justify images and understand that editing/curation changes meaning.

What this prepares pupils for

KS3 photography/media; graphic design; art portfolios; independent composition and evaluation across media.

Knowledge & skills to practise

- Use rule of thirds, close-up/macro, unusual viewpoint and light deliberately.
- Select/crop images without over-editing away their truth.
- Curate a coherent series and write/say a concise artist statement.

Year 6 — Photography: Seeing Differently: Inclusion & Wider Curriculum

Vocabulary • resources • SEND • SMSC • careers • sustainability

Key vocabulary

photography • composition • framing • viewpoint • crop • focus • macro • documentary • exposure • sequence • curate • ethics

Key resources

Tablets/cameras; local/Forest School access; simple editing/cropping software; printers/display screens; photo paper optional; sketchbooks.

Careers

Photographer • photojournalist • wildlife photographer • curator • image editor • content producer

Suggested SEND adaptations

- Use tablet accessibility settings and larger on-screen controls.
- Provide composition prompts: high/low/close/far/through-a-frame.
- Allow supported camera holding/tripods.
- Accept oral recorded artist statements instead of written text.

SMSC

Moral: consent, respectful photography and truthful editing. Cultural: local documentary photography and different communities. Spiritual: notice overlooked details. Social: give critique without judging the subject/person.

Climate / sustainability

Strong climate link through Mandy Barker/environmental photography and optional “Planet” brief; discuss how images can make environmental issues visible while avoiding distressing content.

Year 6 — Photography: Seeing Differently: Lessons 1–3

Skill building • explicit teaching • sketchbook practice

1 What makes a photograph artistic?

To analyse framing, viewpoint and light in documentary/environmental photographs.

Resources: artist images; discussion prompts

2 Composition challenge

To use rule of thirds, leading lines and unusual viewpoints deliberately.

Resources: cameras/tablets; school grounds

3 Macro and texture

To create close-up photographs that reveal overlooked texture/pattern.

Resources: macro mode/lenses if available; natural objects

Year 6 — Photography: Seeing Differently: Lessons 4–6

Apply • create • refine • showcase

4

Light and mood

To test how direction/quality of light changes tone and atmosphere.

Resources: cameras; simple lights/reflectors

5

Create a photo series

To photograph and select images for a coherent People, Place or Planet theme.

Resources: cameras; editing/cropping tools

6

Curate the exhibition

To sequence images, make minimal edits and present an artist statement.

Resources: display/print options; captions; critique prompts

Year 6 — Picasso & the Portrait

Spring • Drawing, collage & painting / artist study

Creative enquiry

How can distortion and viewpoint communicate identity and emotion?

Formal elements

- Primary: Shape • Line
- Secondary: Colour • Composition
- Tone

Artist / visual source

- Pablo Picasso
- Lubaina Himid; selected contemporary portrait artists

Final showcase outcome

Expressive mixed-media portrait that deliberately distorts viewpoint/shape while communicating an idea about identity or mood.

What pupils should know

- Modern artists challenged single-point realistic representation in different ways.
- Distortion can be deliberate and expressive when based on understanding of shape, proportion and viewpoint.
- Portraits communicate choices about identity, mood, status and context—not just facial likeness.

Year 6 — Picasso & the Portrait: Progression

Prior learning • Why this? Why now? • Future learning • Disciplinary skills

Prior learning retrieved

Y5 perspective/continuous line; colour for mood; Y6 photography framing and ethical representation; full KS2 drawing/painting skill set.

Why this? Why now?

Pupils now have enough technical control to distort on purpose rather than because drawing accuracy is insecure. The unit separates “can draw accurately” from “chooses to transform”, a key step toward artistic voice.

What this prepares pupils for

KS3 portraiture, abstraction, mixed media and independent conceptual development.

Knowledge & skills to practise

- Draw facial structure from observation/reference, then purposefully alter shape/viewpoint.
- Combine continuous line, collage and paint while controlling composition.
- Use hue, tint, tone and saturation to support a chosen mood/idea.

Year 6 — Picasso & the Portrait: Inclusion & Wider Curriculum

Vocabulary • resources • SEND • SMSC • careers • sustainability

Key vocabulary

portrait • identity • distortion • viewpoint • profile • frontal • proportion • continuous line • collage • saturation • hue • expressive

Key resources

Mirrors/portrait photos with consent; Picasso/Himid images; pencils; black markers; collage papers; paint; tracing paper; sketchbooks.

Careers

Portrait artist • illustrator • costume/set designer • art director • gallery curator • art therapist

Suggested SEND adaptations

- Use face proportion guides for the accurate-study stage.
- Offer pre-cut collage facial shapes that pupils can rearrange.
- Allow self-portrait, invented portrait or consented partner/photo subject—never require personal disclosure.
- Provide high-contrast colour palettes and clear step-by-step composition examples.

SMSC

Spiritual: explore identity and emotion safely.
Moral: representation, respect and consent.
Cultural: compare different portrait traditions and acknowledge that one famous artist does not represent the whole story of modern art.

Climate / sustainability

Use recycled magazines/offcuts for collage; discuss responsible sourcing and reuse of mixed-media materials.

Year 6 — Picasso & the Portrait: Lessons 1–3

Skill building • explicit teaching • sketchbook practice

1

Portraits make choices

To analyse how portraits communicate identity, mood and viewpoint.

Resources: Picasso/Himid portraits; visual-analysis prompts

2

Accurate before abstract

To draw key facial proportions from observation/reference.

Resources: mirrors/photos; proportion guides

3

Change the viewpoint

To experiment with profile/frontal shapes and deliberate distortion.

Resources: tracing paper; shape cut-outs

Year 6 — Picasso & the Portrait: Lessons 4–6

Apply • create • refine • showcase

4

Colour communicates

To manipulate hue, tint, tone and saturation for a chosen mood.

Resources: paint; colour studies

5

Build the mixed-media portrait

To combine line, collage and paint in an intentional composition.

Resources: final board/paper; mixed media

6

Refine and explain

To refine the portrait and explain how distortion/colour communicates meaning.

Resources: critique prompts; artist-statement cards

Year 6 — Street Art: Art With a Voice

Summer • Stencil, print & mixed media

Creative enquiry

How can public art communicate a message responsibly?

Formal elements

- Primary: Line • Shape
- Secondary: Pattern • Space / composition • Colour

Artist / visual source

- Banksy (focus comparison)
- Lady Pink; Shamsia Hassani; Keith Haring; local muralists

Final showcase outcome

Purposeful stencil/poster or collaborative removable mural panel communicating a positive community or environmental message.

What pupils should know

- Street art includes legal murals, paste-ups, stencils and other public visual forms; context and permission matter.
- Stencils depend on connected positive/negative shapes and bridges that keep the design intact.
- Public art uses scale, placement, image and text to communicate quickly to an audience.

Year 6 — Street Art: Art With a Voice: Progression

Prior learning • Why this? Why now? • Future learning • Disciplinary skills

Prior learning retrieved

Y4 relief printing/positive-negative space; Y5 design and colour for message; Y6 photography ethics/curation and portrait communication.

Why this? Why now?

This retains the very popular graffiti interest but makes the artistic skill, design thinking and public responsibility explicit. It is a culminating unit because pupils must select formal elements and techniques to communicate independently.

What this prepares pupils for

KS3 art/design, graphics, illustration, community arts and portfolio work; citizenship through responsible public communication.

Knowledge & skills to practise

- Simplify an image into a safe cut-paper/card stencil.
- Plan positive/negative shapes and use limited colour/high contrast.
- Combine image and optional short text to communicate a clear, respectful message for a specified audience/site.

Year 6 — Street Art: Art With a Voice: Inclusion & Wider Curriculum

Vocabulary • resources • SEND • SMSC • careers • sustainability

Key vocabulary

street art • mural • stencil • positive • negative • bridge • contrast • typography • audience • public art • permission • message • campaign

Key resources

Artist/mural images; cartridge/card stencil material; craft knives adult-only or scissors/teacher-cut where required; sponges/rollers; paint; large paper/recycled boards; masks only if spray medium is not used (recommended: no aerosol spray).

Careers

Mural artist • graphic designer • campaign designer • illustrator • community artist • creative director

Suggested SEND adaptations

- Use teacher/pre-cut stencil blanks where cutting is unsafe or inaccessible while retaining independent design decisions.
- Offer bold silhouette libraries and bridge examples.
- Use sponge/roller paint rather than aerosols.
- Allow digital mock-up before physical making and provide structured message/audience prompts.

SMSC

Moral: permission, ownership, public space and responsible messaging. Social: art for community audiences. Cultural: encounter women and Afghan-American/Latina street artists alongside Banksy. Spiritual: use art to express values without requiring personal disclosure

Climate / sustainability

Final brief can address biodiversity, litter, local green spaces or sustainability; make work on removable/recycled panels rather than permanent school property and use water-based materials.

Year 6 — Street Art: Art With a Voice: Lessons 1–3

Skill building • explicit teaching • sketchbook practice

1

Street art or vandalism?

To distinguish different forms of public/street art and discuss permission, audience and context.

Resources: artist images; scenario cards

2

Read the message

To analyse how Banksy, Lady Pink and Shamsia Hassani use image, colour, scale and symbols.

Resources: artist images; analysis prompts

3

How stencils work

To design connected positive/negative shapes and understand stencil bridges.

Resources: paper; scissors; stencil examples

Year 6 — Street Art: Art With a Voice: Lessons 4–6

Apply • create • refine • showcase

4

Audience and message

To plan a positive community/environmental message with image and optional short text.

Resources: brief cards; sketchbooks; typography examples

5

Create the final panel

To use stencil, print/paint and composition to produce a clear public-art design.

Resources: stencils; rollers/sponges; large boards/paper

6

Public gallery & critique

To present, justify and evaluate the work for audience, clarity, craft and responsibility.

Resources: display space; labels; critique prompts