

**Subject: Art & Design. Autumn Year 6**  
**Unit: Drawing: Faces, Forms, and Movement**

## **NC POS**

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

### **Aims**

- The national curriculum for art and design aims to ensure that all pupils: produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques
- evaluate and analyse creative works using the language of art, craft and design
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

### **Key stage 2**

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

- Pupils should be taught: to create sketch books to record their observations and use them to review and revisit ideas
- to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- about great artists, architects and designers in history

## **Expected Prior Learning (what pupils already know and can do)**

### **1 1. Observational Drawing**

- **To use:** skills developed in Year 5 to draw portraits, faces, and basic architectural forms accurately.
- **To know:** how careful observation of shapes, proportion, and detail creates realistic or expressive drawings.

### **2. Portraiture and Symbolism**

- **To use:** techniques for creating portraits that express identity, mood, or personality (from Frida Kahlo and Darli studies).
- **To know:** how symbolism and imaginative elements can convey meaning in a portrait or artwork.

### **3. Colour, Tone, and Line**

- **To use:** shading, outlining, and tone to create depth and texture, as practiced in Year 5 portraits and dream-inspired work.
- **To know:** how line, tone, and colour can influence mood, perspective, and emphasis.

### **4. Artist Study and Critical Appreciation**

- **To use:** skills for analyzing an artist's style and techniques, and applying these ideas in your own work.
- **To know:** that studying multiple artists helps inform choices about style, composition, and technique.

### **5. Composition and Planning**

- **To use:** planning skills from Year 5 to structure artwork, arrange elements, and experiment with layout before producing a final piece.
- **To know:** how thoughtful composition enhances clarity, meaning, and visual impact in artwork.

### **6. Imagination and Creativity**

- **To use:** imaginative thinking to combine realism and creative elements in drawing (from Darli-inspired dreamscapes).
- **To know:** that creativity can be integrated with technical drawing skills to produce original and expressive work.

**End Goals (what pupils MUST know and remember)**

**Intended outcome of the unit**

- **Drawing Skills**
- **To use:** line, shape, proportion, shading, tone, texture, and composition effectively to create portraits, architectural drawings, and dynamic scenes.
- **To know:** how these drawing skills can convey depth, movement, and detail, and how they are applied by professional artists.
- **Creative and Conceptual Skills**
- **To use:** abstraction, symbolism, and imaginative forms to express identity, emotion, or narrative in drawings.
- **To know:** how artists like Gaudí, Hundertwasser, Picasso, and Lowry adapt style and technique to communicate ideas or mood.
- **Observation and Perspective**
- **To use:** careful observation and proportion to replicate features accurately in portraits and buildings.
- **To know:** how perspective, repetition, and spacing can create depth, movement, and dynamic compositions.
- **Art Appreciation and Critical Thinking**
- **To use:** evaluation and discussion to improve their own work and give constructive feedback to peers.
- **To know:** how to analyse style, technique, and meaning in artworks, and make connections between different artists and their own drawings.
- **Overall Outcome**
- **To use:** a combination of technical skills, creative expression, and critical thinking to produce confident, detailed, and imaginative drawings.
- **To know:** how their drawing skills and artistic understanding build on prior learning and can be applied in future projects across different styles and media.

**Key Vocabulary:**

See individual lessons for vocabulary.

**Session 1: Artist Study – Antoni Gaudí**

**Exploring the work of Antoni Gaudí and completing sections of his buildings using a “half-and-half” approach.**

**Learning objective:**

**To study the architectural style of Antoni Gaudí and begin developing drawing skills by replicating parts of his work.**

**Success criteria:**

- I can identify key features of Gaudí's architecture (organic shapes, mosaics, curves).
- I can appraise his work and describe what makes it unique.
- I can complete missing sections of Gaudí's buildings accurately, using observation and proportion.

**Activity Overview:**

- Introduce Antoni Gaudí and his architectural legacy (e.g., Sagrada Família, Park Güell).
- Discuss his signature features: flowing curves, unusual shapes, mosaic patterns, and imaginative designs.
- Show examples of “half-and-half” drawings where one side of a building or architectural feature is complete.
- Pupils:
  - Appraise the artwork: identify colours, shapes, textures, and patterns.

- Use pencil to complete the missing half of a selected building or architectural detail, paying attention to proportion and style.
- Peer discussion: Compare completed drawings, noting how well pupils replicated Gaudí's style and patterns.

**Vocabulary:**

*architecture, Antoni Gaudí, organic shapes, mosaic, curve, proportion, pattern, symmetry, observation*

**Session 2: Artist-Architect Study – Friedensreich Hundertwasser**

Exploring Hundertwasser's architectural and artistic style and creating drawings inspired by his unique use of colour, shape, and pattern.

**Learning objective:**

To study the work of Friedensreich Hundertwasser and experiment with his distinctive approach to architecture and design.

**Success criteria:**

- I can identify key characteristics of Hundertwasser's work, including irregular forms, vibrant colours, and organic patterns.
- I can explain how Hundertwasser used line, shape, and colour to create expressive, imaginative buildings.
- I can create a small drawing inspired by his style, experimenting with curved lines, spirals, and bold patterns.

**Activity Overview:**

- Introduce Hundertwasser and his architectural philosophy: rejection of straight lines, integration with nature, and colourful mosaics.
- Examine examples of his work (e.g., Hundertwasserhaus, Waldspirale). Discuss patterns, spirals, unusual shapes, and expressive colour.
- Pupils annotate images, identifying key features and design choices.
- Short practical activity: pupils create a mini drawing inspired by Hundertwasser, focusing on:
  - curvy, organic lines and forms
  - spiral motifs and irregular shapes
  - bold, imaginative patterns and textures
- Peer reflection: pupils share drawings and discuss how they captured Hundertwasser's style.

**Vocabulary:**

*architect, Friedensreich Hundertwasser, organic, spiral, pattern, mosaic, texture, irregular, expressive, imagination*

**Session 3: Drawing Nature – Hundertwasser Style**

Exploring natural forms and patterns, inspired by Hundertwasser's organic architectural style.

**Learning objective:**

To draw elements of nature using Hundertwasser's approach to line, pattern, and colour.

**Success criteria:**

- I can identify shapes, curves, and patterns in natural objects.
- I can use flowing lines and spirals to represent nature in my drawing.
- I can experiment with colour and texture to make my drawing expressive.

**Activity Overview:**

- Recap Hundertwasser's use of curves, spirals, and organic forms.
- Look at examples of natural forms (leaves, shells, flowers, waves). Discuss patterns and shapes.
- Pupils draw a small natural object (leaf, flower, or tree) using:
  - curved and flowing lines
  - spirals or repeated patterns
  - expressive textures and imaginative colour choices

- **Peer discussion:** How does using these organic shapes make the drawing feel alive or imaginative?

**Vocabulary:**

*organic, spiral, curve, pattern, texture, flowing, expressive, natural form*

#### **Session 4: Artist Study – Pablo Picasso**

Exploring Picasso's portrait style and cubist approach, linking ideas of abstraction to architectural and personal expression.

**Learning objective:**

To study Pablo Picasso's portraits and understand how he used abstraction, shape, and perspective to convey emotion and form.

**Success criteria:**

- I can identify key features of Picasso's portrait style, including abstraction, geometric shapes, and unusual perspectives.
- I can explain how Picasso's use of shape and form changes the way we interpret a portrait.
- I can create a small study inspired by Picasso, experimenting with geometric forms and abstract perspectives.

**Activity Overview:**

- Introduce Pablo Picasso and his Cubist period, focusing on portraits and abstracted faces.
- Examine examples of his portraits and discuss:
  - breaking faces into geometric shapes
  - showing multiple viewpoints at once
  - using colour expressively
- Pupils annotate images to identify shapes, angles, and unusual perspectives.
- Short practical activity: pupils create a small portrait study in Picasso's style, experimenting with:
  - angular or curved geometric shapes
  - rearranged facial features
  - expressive colours and textures
- Class reflection: How does abstraction change the emotion or meaning of a portrait?

**Vocabulary:**

*Cubism, abstraction, geometric, perspective, distortion, expressive, form, shape*

#### **Session 5: Creating a 2D Picasso Face**

Applying Picasso's abstract and cubist techniques to design a personal 2D portrait.

**Learning objective:**

To create a 2D portrait using Picasso's cubist techniques, experimenting with abstraction, geometric shapes, and colour.

**Success criteria:**

- I can plan my portrait using geometric shapes and unusual perspectives.
- I can use line, shape, and colour expressively to convey emotion or personality.
- I can produce a finished 2D Picasso-inspired face that demonstrates creativity and experimentation.

**Activity Overview:**

- Recap key features of Picasso's style:
  - breaking the face into geometric shapes
  - multiple viewpoints in one portrait
  - expressive use of colour and texture
- Pupils plan their portrait using pencil first, deciding:
  - the shape and placement of facial features
  - how to abstract features (e.g., different angles, rearranged eyes, nose, mouth)
- Pupils then create a 2D Picasso-inspired face:
  - Use pencil to outline shapes and features
  - Add expressive colour and patterns to enhance personality and emotion

- **Peer reflection:** pupils share their portraits and discuss how abstraction changes the way we see the face.

**Vocabulary:**

*Cubism, abstraction, geometric, 2D, perspective, expressive, pattern, colour, composition*

**Session 6: Artists Creating Movement – L.S. Lowry**

Exploring how Lowry captured movement and energy in his urban scenes, and recreating elements of his style.

**Learning objective:**

To study how L.S. Lowry represented movement and atmosphere in his urban artwork, and to apply his techniques to create a dynamic drawing.

**Success criteria:**

- I can identify how Lowry shows movement and activity in his figures and urban scenes.
- I can analyse his use of line, proportion, and composition to create a sense of energy.
- I can recreate or adapt Lowry's style in my own extended drawing, showing movement and detail.
- I can use a variety of drawing techniques to convey movement and atmosphere effectively.

**Drawing Skills Used:**

- **Line drawing:** creating figures and streets using simple, expressive lines.
- **Proportion:** simplifying and elongating figures while keeping balance and perspective.
- **Repetition and spacing:** placing multiple figures to suggest movement and crowd activity.
- **Shading and tone:** adding depth to buildings, streets, and atmospheric elements.
- **Perspective and composition:** arranging figures and buildings to create a sense of depth and dynamic space.
- **Detailing:** using small marks to suggest activity, texture, or motion without over-complicating the scene.

**Activity Overview:**

- Introduce L.S. Lowry and his focus on industrial towns, streets, and crowds.
- Examine examples of his work: discuss:
  - simplified, elongated figures ("matchstick men")
  - placement and repetition of figures to create movement
  - perspective and composition in busy streets and landscapes
- Class discussion: how does Lowry suggest movement without realistic detail?
- Practical drawing activity (longer session):
  - Pupils select a street scene, crowd, or urban environment to recreate.
  - Use pencil or pen to draw multiple figures in motion, inspired by Lowry.
  - Focus on composition, repetition, and spacing to show movement and energy.
  - Add atmospheric details (smoke, buildings, streets) to enhance the scene.
- Reflection and peer feedback: discuss how movement and activity are conveyed, and how pupils adapted Lowry's techniques.

**Vocabulary:**

*movement, composition, urban, perspective, repetition, figure, atmosphere, energy, proportion, detail, line, shading*

**Future learning this content supports:**

**1. Portraiture and Abstraction**

- Applying observational drawing, proportion, and shading prepares pupils for more advanced portraiture and figure drawing in KS3.
- Learning to abstract facial features in Picasso-inspired work supports exploration of stylised and experimental portraiture in later years.

**2. Architectural Drawing and Design**

- Studying Gaudí and Hundertwasser develops understanding of organic shapes, unusual perspectives, and decorative patterns.

- Prepares pupils for more complex architectural or environmental drawing projects, including 3D design, mixed media, and digital architecture.
- 3. Expressive Symbolism and Personal Interpretation**
- Using symbols and imagination to express identity or mood builds skills in conceptual art and visual storytelling.
  - Supports future work where pupils combine meaning, symbolism, and technical skill in personal projects.
- 4. Movement and Composition**
- Analyzing Lowry's work and creating dynamic urban scenes teaches how to show movement, repetition, and perspective.
  - Lays the groundwork for narrative scenes, action in figure drawing, and dynamic compositions in KS3.
- 5. Colour, Tone, and Line**
- Experimenting with expressive colour, line variation, and shading strengthens foundational skills for painting, printmaking, and mixed media in later years.
  - Encourages pupils to control line and tone to convey depth, texture, and emotion in a variety of media.
- 6. Critical Appreciation and Peer Reflection**
- Studying multiple artists builds critical thinking skills: analyzing style, composition, and meaning.
  - Prepares pupils to evaluate and improve their own work, an essential skill for assessment and independent projects in secondary school.