








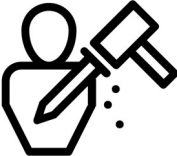






Year 1 Autumn Term

	AUTUMN 1 st Half			Autumn 2 nd Half	
Theme	The Toybox			My Town	
British Key Question	What toys have British children played with in the last 100 years?			What does it mean to have a home in Britain? Is it more than a house/flat? (what do children recognise as 'home' – explore the different types of homes, family set ups)	
Enhancements	Visiting Perranporth/Truro Museum			Visits into Perranporth town and Perranporth Beach	
Books	Dogger (Shirley Hughes) Nuffle Bunny (Mo Willems) Old Bear stories (Jane Hissey)			Beegu (Alexis Deacon) Peace at Last Pumpkin soup Santa is coming to Perranporth	
Addressing Stereotypes	Should there be girl toys and boy toys? Or can we enjoy whichever toys we like?			Does everyone in Cornwall enjoy pasties? (explore the history of pasties and why many Cornish people enjoy eating them)	
British Values	Democracy – Children sharing their views on toys they like and explaining why Rule of Law – What rules should we have in caring for our toys? Individual Liberty – Is it okay to like toys that your friends might not? Mutual Respect and Tolerance – Children to understand and respect the differing opinions of others.			Democracy – What's your favourite part of Perranporth? (children express their views) Rule of Law – What are the safety rules on Perranporth Beach? Why are they there? Individual Liberty – What do you like or dislike about living in Perranporth? Mutual Respect and Tolerance – How does Perranporth change when the tourists arrive? Children to understand and respect the differing opinions of others.	
Art & Design (All NC subject content covered)	• (No content - Design Technology Unit)			<ul style="list-style-type: none"> to use a range of materials creatively to design and make products to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work. 	
Key Art & Design Skills to be Taught				Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work (A-Y1K1.1, A-Y1K1.2, A-Y1K1.3, A-Y1K1.4, A-Y1K1.5 A-Y1K1.6, A-Y1K1.7, A-Y1K1.8) <ul style="list-style-type: none"> Describe what they think and feel about the work of a chosen artist, craft maker or designer. Begin to talk about the style of a chosen artist, craft maker or designer. Explore and record their own ideas through painting, drawing, sculpture, in response to first hand observations, e.g. real objects, pictures, artefacts, and experiences. Talk about their ideas and the choices they have made, e.g. chosen tools, media, materials. Beginning to work creatively e.g. with a range of media on different scales. 	Drawing (A-Y1D1.1, A-Y1D1.2, A-Y1D1.3) <ul style="list-style-type: none"> Use variety of tools, including: pencils, rubbers, crayons, pastels, felt-tips, charcoal, ballpoints, chalk and other dry media Use a sketchbook to gather and collect artwork. Begin to explore the use of line, shape and colour. 3D Form & Sculpture (A-Y1F&S1.1, A-Y1F&S1.2, A-Y1F&S1.3, A-Y1F&S1.4) <ul style="list-style-type: none"> Manipulate clay in a variety of ways, e.g. rolling, kneading and shaping. Explore sculpture with a range of malleable media, especially clay.



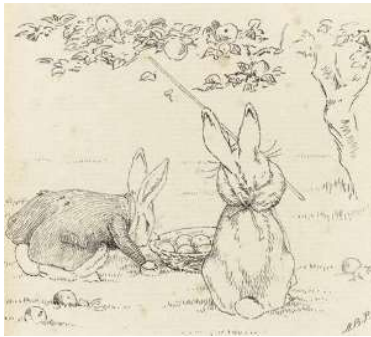

				<ul style="list-style-type: none"> ➤ Describe some of the art and design techniques they have used in their work, e.g. painting, collage, printing, drawing and sculpture. ➤ Talk about the features they like in their own work and in the work of others. ➤ Talk about what they might change in their own work. 	<ul style="list-style-type: none"> ➤ Experiment with, construct and join recycled, natural and manmade materials. ➤ Explore shape and form. <p>Breadth of Study:</p> <p>Breadth of Study (A-Y1BoS1.1, A-Y1BoS1.3)</p> <ul style="list-style-type: none"> ➤ Work on their own and collaboratively with others on projects in 2 and 3 dimensions and on different scales. ➤ Investigate different kinds of art, craft and design.
Information and knowledge about the Art/ artist, techniques art, movement etc	(No content - Design Technology Unit)	<p>Andy Goldsworthy: Background Artist Information:</p> <p>Andy Goldsworthy is a British artist, known for his sculptures and photography. He is an environmentalist, who wants to protect the environment him. Andy describes his art as working “with nature as a whole”. His sculptures are often made up of stones, twigs, flowers, mud, snow and icicles. Many of Andy’s sculptures are created on the site where the objects are found. This is called land art or environmental art. In 2000, he was given a special award called the OBE (Order of the British Empire) by The Queen. Goldsworthy is inspired by all aspects of the natural world, including snowflakes, twigs, icicles, reeds, tree roots, and rocks. He has said that his goal is to understand nature by becoming a part of it, and he considers his creations to be transient or ephemeral because they, like any other part of nature, are destined to change over time. He has said that "movement, change, light, growth, and decay" are the lifeblood of nature, and his work is designed to reflect that as well as participate in it.</p> <p>Tony Plant – drawing in the sand/sand sculptures</p> <p><i>“Tony Plant's art not only celebrates the landscape, it's part of it, he is an artist in the very purest form of the word, and to him, making work is as natural as breathing”. Marcel Theroux</i></p> <p>Background Artist Information:</p> <p>Tony Plant is Cornish environmental artist who use beaches as a temporary canvas to create giant swirling sand drawings. Tony creates intricate patterns on large beaches that can only be fully appreciated from a bird’s eye view. Using only a rake and sticks, Plant creates his pieces at low tide - and they only last a few hours before the sea reclaims the beach. Tony Plant has been using the beach as his canvas for over twenty years. The surfer, environmental artist, and photographer creates these large scale sand etchings simply for the delight of beach bums and the passers-by. Plant works at low tide, when the sand is wet, which is best for raking patterns that will stay put until he is complete with the pattern. Using only a common yard rake, he maps out swirls and curls, in forms that look flawless from elevated vantage points. His foot prints are too subtle to be seen from a distance, so the patterns look as if they were mysteriously placed there by some unknown instrument. He then captures the land art installations on film, surrounded by the natural beauty of the land and sea.</p>			    

Phase 1	(No content - Design Technology Unit)	Phase 1	<p>1. I can describe what I think and feel about the work of Andy Goldsworthy.</p> <p>Children will learn about Andy Goldsworthy and his work. They will learn about the natural art and the techniques and materials Andy uses through viewing and discussing several images and short videos of his work and him creating them.</p> <p>Children will use their acquired knowledge and information to create an 'Artist Page' about Andy Goldsworthy – noting down useful information, sketches, and thoughts.</p>
Phase 2	(No content - Design Technology Unit)	Phase 2	<p>2. I can use natural materials to create a piece of art inspired by Andy Goldsworthy.</p> <p>Children will use the school's Forest Classroom and the various natural materials that are found in there. Model some possible ways of working with the different types of natural materials in the environment – and remind children of the differing forms that Goldsworthy uses e.g. circles, colour, balance, intertwining, etc. Set the children some challenges to create Goldsworthy inspired art works using different material and different colours. Children can work together or alone. Take video and photographic evidence of children's creations.</p>
Phase 3	(No content - Design Technology Unit)	Phase 3	<p>3. I can manipulate clay to create a sculpture inspired by Andy Goldsworthy.</p> <p>Share images of Goldsworthy's spiral and arched works – looking closely at the form and pattern he uses. Model how clay can be moulded, rolled, kneaded, shaped, and manipulated into different 3D forms. Challenge children to mould their own different works taking influence from Goldsworthy using clay. Ask children to select different types of techniques to create different effects e.g. using a tool or pencil to create pattern. (Photographs to be taken for sketch books)</p>
Phase 4	(No content - Design Technology Unit)	Phase 4	<p>4. I can manipulate clay to create a sculpture inspired by Andy Goldsworthy.</p> <p>Introduce the children to the work of Tony Plant and the background to the way he works. Show the following video: Introducing Artist - Tony Plant - Bing video and ask them to discuss Tony's creations, the patterns and shapes he uses, their thoughts on art that will only last until the tide comes in. Provide the children with some images of Tony's work and ask them to make some of their own sketches and patterns in their sketchbooks using his pieces as inspiration. Challenge the children to create circular patterns, spirals and interwoven designs. Provide circular objects for children to draw around to create circles and ask them to try them free hand too.</p> <p>Give the children several different media to try out their Plant style mark making - some children could use the sand tray/sand pit, paint with thick and thin brushes on large sheets of paper, waxed crayon (white on black paper too), using iPads and the drawing app. If possible, collect images for sketchbooks.</p>
Phase 5	(No content - Design Technology Unit)	Phase 5	<p>5. I can create a drawing on the sand inspired by the work of Tony Plant and Andy Goldsworthy.</p> <p>Refresh children on Tony Plant's beach art and look back through the Plant inspired art from the previous session. Using Perranporth beach (at low tide) as a canvas and different mark making tools – (sticks, rakes, spades etc) model to children how different marks and patterns can be made. Ask children to find a space on create their own Tony Plant beach art drawing.</p> <p>Children could also use the beach as a place to create a piece of natural art in the style of Andy Goldsworthy. If there are any flotsam and jetsam washed up, stones etc, these could also be used for a beach art creation! Ensure to take a number of photographs of the process and final pieces for sketchbooks– ideally from above.</p>
Phase 6	(No content - Design Technology Unit)	Phase 6	<p>6. I can reflect, evaluate, and provide feedback on my art work and that of other's.</p> <p>Children work in groups to share the images of their Goldsworthy and Plant inspired creations from the previous sessions. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: <i>I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next time I need to.....</i> Group members should also provide constructive feedback:</p>



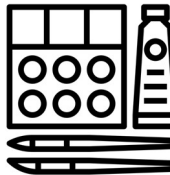


			I really like how you...I think you have managed toMaybe next time you could...			
Vocabulary			<ul style="list-style-type: none"> ➤ Andy Goldsworthy ➤ Tony Plant ➤ Natural Art ➤ Change ➤ Intertwining ➤ Observational drawing ➤ Differences ➤ Similarities ➤ Balance ➤ Modelling (use of clay) ➤ Sculpture (use of clay) ➤ Manipulate (use of clay) ➤ Shaping (use of clay) 	 <p>natural art</p>	 <p>observational drawing</p>	 <p>sculpture</p>
				 <p>intertwining</p>	 <p>modelling</p>	 <p>Andy Goldsworthy</p>
				 <p>Tony Plant</p>		
Outdoor Learning			As part of the outdoor art sessions detailed above			

Year 1 Spring Term

	Spring 1 st Half	Spring 2 nd Half
Theme	Animal Magic	Perranporth and Beyond
British Key Question	What are Britain's endangered animals? What can we do to help endangered animals in Britain?	Why do people enjoy visiting Perranporth and other places in Cornwall?
Enhancements	Animal experiences/ education visits to an animal sanctuary (possibly Cornish Seal Sanctuary).	Visit the Lost Church and locate the Cornish cross in the sand dunes. Walk around Perranporth – discussing the features within their immediate locality.
Books	Peter Rabbit, Beatrix Potter Elmer, David McKee The tiger who came to tea, Judith Kerr Hairy McClary That's not my lion... How to hide a lion	We are going on a bear hunt The Train Ride (June Crebbin) St Piran story
Addressing Stereotypes	Female vets and zoo keepers.	Is Perranporth a multicultural town or is everybody Cornish?
British Values	Democracy – Vote to support an endangered animal (fundraiser?) Rule of Law – Laws about keeping pets in the UK. Individual Liberty – Children to talk about their endangered animal. Mutual Respect and Tolerance – Children to understand and value the differing opinions of others.	Democracy – Can everyone use the beach? Rule of Law – Should we allow visitors to come to Cornwall? Individual Liberty – Would you like to live on the coast or in the countryside? Mutual Respect and Tolerance - Children to understand and value the differing opinions of others.
Art & Design (All NC subject content covered)	Pupils should be taught: <ul style="list-style-type: none"> to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work. 	Pupils should be taught: <ul style="list-style-type: none"> to use a range of materials creatively to design and make products to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.
Key Art & Design Skills to be Taught	Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work (A-Y1K1.1, A-Y1K1.2, A-Y1K1.3, A-Y1K1.4, A-Y1K1.5 A-Y1K1.6, A-Y1K1.7, A-Y1K1.8) <ul style="list-style-type: none"> Describe what they think and feel about the work of a chosen artist, craft maker or designer. Begin to talk about the style of a chosen artist, craft maker or designer. Explore and record their own ideas through painting, drawing, sculpture, in response to first hand observations, e.g. real objects, pictures, artefacts, and experiences. Talk about their ideas and the choices they have made, e.g. chosen tools, media, materials. 	Drawing (A-Y1D1.1, A-Y1D1.2, A-Y1D1.3) <ul style="list-style-type: none"> Use variety of tools, including: pencils, rubbers, crayons, pastels, felt-tips, charcoal, ballpoints, chalk and other dry media Use a sketchbook to gather and collect artwork. Begin to explore the use of line, shape and colour. Painting (A-Y1P1.1, A-Y1P1.2, A-Y1P1.3) A-Y1P1.4) <ul style="list-style-type: none"> Use a variety of tools and techniques including the use of different brush sizes and types. Mix and match colours to artefacts and objects. Work on different scales.

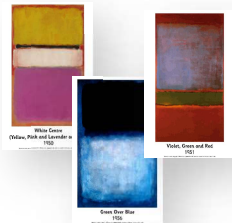


	<ul style="list-style-type: none"> ➤ Beginning to work creatively e.g. with a range of media on different scales. ➤ Describe some of the art and design techniques they have used in their work, e.g. painting, collage, printing, drawing and sculpture. ➤ Talk about the features they like in their own work and in the work of others. Talk about what they might change in their own work. 	<ul style="list-style-type: none"> ➤ Mix secondary colours and shades using different types of paint. ➤ 3D Form & Sculpture (A-Y1F&S1.1, A-Y1F&S1.2, A-Y1F&S1.3, A-Y1F&S1.4) ➤ Manipulate clay in a variety of ways, e.g. rolling, kneading and shaping. ➤ Explore sculpture with a range of malleable media, especially clay. ➤ Experiment with, construct and join recycled, natural and manmade materials. ➤ Explore shape and form. 			
Information and knowledge about the Art/artist, techniques art, movement etc	<p>Watercolour Painting and Sketching inspired by the works of Beatrix Potter (1866-1943)</p> <p>Who was Beatrix Potter? Beatrix Potter was fascinated by the natural world from an early age. With her younger brother Bertram, she kept a menagerie of animals in the nursery - at various times they kept rabbits, mice, lizards, a bat, a frog and a snake. The children studied their pets' behaviour, and Beatrix made many detailed drawings of them in a homemade sketchbook. She was a keen botanist, she collected fossils, and she became very good at drawing fungi. She was an avid reader and in her youth she was inspired by many books, including: Alice in Wonderland by Lewis Carroll and the Brer Rabbit stories by Joel Chandler Harris.</p> <p>When she went on holiday to Scotland or the Lake District, Beatrix Potter used to send illustrated letters to the children of her former governess. In one letter Beatrix Potter tells a story of four rabbits called Flopsy, Mopsy, Cottontail and Peter. This letter formed the basis of The Tale of Peter Rabbit, published in 1902.</p> <p>Children to look at examples of her work. Look at her use of pencil techniques and shading. Develop drawing and sketching techniques to create drawing of animals - rabbits. Practise using watercolours techniques – correct consistency of water/paint and wash techniques. Use watercolours to paint a Beatrix Potter outline provided. Draw their own woodland animal and then use the watercolours add colour.</p> <p>Between naturalism and fantasy: the art of Beatrix Potter National Trust</p>	   	(No content - Design Technology Unit)		
Phase 1	<p>1. I can describe what I think and feel about the artwork of Beatrix Potter.</p> <p>Begin by recapping on previous art lessons, reminding children of the artists they have looked at earlier in the year and in EYFS. Introduce children to the illustrations and watercolours of Beatrix Potter. Provide children with background information about the artist and author, her interests, artistic motivations, the types of drawing and painting techniques she used. Provide children with some cut out images of Potter's work to use in their sketchbooks to help create an 'Artist Page' about Beatrix Potter. Children can express what they like or dislike about the images, note down any useful information, try out some of their own sketches, and thoughts.</p>	Phase 1	(No content - Design Technology Unit)		

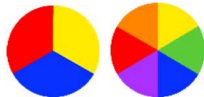


<p>Phase 2</p>	<p>2. I can use sketching and drawing techniques to create pictures of animals.</p> <p>Show children images (actual not drawn) of rabbits. Ask the children to look very carefully at the shape, form, texture and detail of the images. Next show the children the realistic drawing of rabbits that Potter created. Compare these two images with one of Beatrix Potter's drawing of Peter Rabbit. With children, compare and contrast the images, working to discuss similarities and differences. Discuss how that, although Potter could draw and paint accurately, the drawings of Peter and other animals, were. Explain how it was important for Beatrix to have studied the real form of the rabbit to then be able to create fun, playful impressions of one like Peter. Show the children a sketch of a rabbit. Model how this can be lightly sketched used several layers of lines (not just one) to form the shapes of the rabbit's body, head, ears etc. Demonstrate the simple shapes that can be seen in the animal to help the children see how the form can be drawn. Provide the children with images of real rabbits and other animals that Potter illustrated to try their own careful observational sketches, looking at shape and form. Children should be encouraged to draw with different media (pencil, black pens, biro, felt tips, pencil crayon etc) whilst creating a range of sketches. They can try to build in shading techniques to show light and dark and textures – e.g. fur. Children can record their thoughts on their drawings as they work.</p> <div data-bbox="192 188 338 331"></div> <div data-bbox="342 188 555 331"></div> <div data-bbox="560 188 645 331"></div> <div data-bbox="992 308 1167 467"></div> <div data-bbox="1173 308 1330 467"></div>	<p>Phase 2</p>	<p>(No content - Design Technology Unit)</p>
<p>Phase 3</p>	<p>3. I can explore painting techniques - mixing colour to create the colours I can see and different brush sizes and strokes to create effects.</p> <p>Share images of Beatrix Potter's water colours. Discuss the images and how they might've been created and the different colours the children can see, types of brush strokes, washes used etc. Using thicker cartridge paper (A5 small pieces), demonstrate how the use water colour paint to create different colour effects. Look at the results of different brush strokes and amounts of water/paint. Give children small amounts of paper to explore the water colours with – encouraging them to try different brush strokes, thickness of brushes and colour mixing. Ask them to produce some light colours, darker colours, thick lines, thin lines etc – (they can be stuck into sketchbooks once dry).</p> <p>Watch the video link: (from 9min) https://youtu.be/3ao3VZnXFMU - discussing the careful use of paint to create the effect of colour on Peter Rabbit. Next provide children with a black and white images of Peter Rabbit or other characters for children to apply their watercolour painting techniques to (depending on thickness of paper available, children will have to be careful with the quantities of water used).</p> <div data-bbox="1095 616 1330 802"></div>	<p>Phase 3</p>	<p>(No content - Design Technology Unit)</p>
<p>Phase 4</p>	<p>4. I can create my own animal character using drawing and painting techniques inspired by Beatrix Potter.</p> <p>Recap on the previous sessions and the skills learned in them – sketching, water colour techniques. Review the several of the different animal characters that Beatrix Potter created and compare them to actual images of animals. Provide children with some animal images to choose from and then ask them to use one to create own character in their sketchbook. Children can try several drawings, developing the idea further each time – recording notes on their thinking. In their ideas they can try out different clothing or props. When they have a final image, children can sketch this again on a larger scale (possibly onto cartridge paper). Children can then apply their watercolour techniques to bring colour to the character. As an additional challenge, some children might wish to draw a background scene for their character to be in or different poses. When they have completed their painted illustration, children can evaluate their work with a partner – discussing aspects they are pleased with and why, and what they would like to improve next time.</p>	<p>Phase 4</p>	<p>(No content - Design Technology Unit)</p>









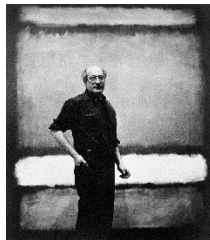

Phase 5	5. I can manipulate modelling clay in a variety of ways, e.g. rolling, modelling and shaping. Remind children of the 3D modelling that they had learned about during the Autumn Term and the different marking techniques they experimented with. Using play-dough/clay (or similar) demonstrate to children a variety of different moulding and modelling techniques that can be used to form different shapes, sizes, textures and patterns. Demonstrate how different finger/hand movements/tools and pressures can be used to achieve different effects. Provide the children with a selection some different images of shapes and forms from the board to try to create. Ask children to compare their creations with those from the selection – How accurate have to managed it? Photographs of these experimental models could be taken to put into sketchbooks. Challenge children to gradually make more detailed shapes, patterns or textures e.g. ‘Can you make a snowman shape with three buttons on the tummy and a carrot nose?’ Again, ask children to compare and evaluate their models with those of peers – Can children talk about the features they like in their own work and in the work of others? Talk about what they might change in their own work?			Phase 5	(No content - Design Technology Unit)	
Phase 6	6. I can model and manipulate clay to create a sculpture (of my Beatrix Potter inspired character). Ask the children to look back at their sketchbooks and their Beatrix Potter inspired characters from the previous session. Explain to children that they are going to develop their 3D modelling and sculpting skills to create a 3D model of their character. Remind children of the different modelling techniques and demonstrate the making of a character. Allow children time to refer back to their previous learning and then ask them to use the skills and techniques they have developed to create their own model using air drying clay (or other). Photographs of these can be taken for sketchbooks and later evaluation.					
Phase 7	7. I can reflect, evaluate, and provide feedback on my art work and that of other’s. Children work in groups to share the images of their Beatrix Potter creations from the previous sessions. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: <i>I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next time I need to.....</i> Group members should also provide constructive feedback: <i>I really like how you...I think you have managed toMaybe next time you could...</i>			Phase 6	(No content - Design Technology Unit)	
Vocabulary	<ul style="list-style-type: none">➤ Beatrix Potter➤ Sketch➤ Illustrator /illustration➤ Character➤ Author➤ Watercolour➤ Colour mixing➤ Blending➤ Modelling➤ Manipulate➤ Sculpture					
						

Year 1 Summer Term

	Summer 1 st Half	Summer 2 nd Half		
Theme	Fire, Fire! - The Great Fire of London	Rio de Vida		
British Key Question	How can the British community work together to prevent disasters?	Where do British people go on holiday?		
Enhancements	Visit from local firefighters	Samba band visit		
Books	Toby and the Great Fire of London (Margaret Nash and Jane Cope) Cops and robbers, (Janet and Alan Allberg)	Charlie's magical carnival (Marit Tornqvist) Non-fiction books about Brazil		
Addressing Stereotypes	Role of woman in today's firefighting community.	Can women play football? Do you need to be rich to be successful? (discuss Brazilian footballers who came from the streets to make it big – Robinho, Neymar, Dante)		
British Values	Democracy – Can you start a fire wherever you like? Rule of Law – Are you allowed to burn anything? Individual Liberty –How do you like to keep warm? Mutual Respect and Tolerance – Children to understand and value the differing opinions of others.	Democracy – Do you enjoys carnivals and festivals? Rule of Law –Are you allowed to travel to any country? Individual Liberty – Would you like to be in a carnival? Mutual Respect and Tolerance – Children to understand and value the differing opinions of others.		
Art & Design (All NC subject content covered)	<ul style="list-style-type: none"> to use a range of materials creatively to design and make products to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work. 	(No content - Design Technology Unit)		
Key Art & Design Skills to be Taught	Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work (A-Y1K1.1, A-Y1K1.2, A-Y1K1.3, A-Y1K1.4, A-Y1K1.5 A-Y1K1.6, A-Y1K1.7, A-Y1K1.8) ➤ Describe what they think and feel about the work of a chosen artist, craft maker or designer. ➤ Begin to talk about the style of a chosen artist, craft maker or designer. ➤ Explore and record their own ideas through painting, drawing, sculpture, in response to first hand observations, e.g. real objects, pictures, artefacts, and experiences. ➤ Talk about their ideas and the choices they have made, e.g. chosen tools, media, materials. ➤ Beginning to work creatively e.g. with a range of media on different scales.	Drawing (A-Y1D1.1, A-Y1D1.2, A-Y1D1.3) ➤ Use variety of tools, including: pencils, rubbers, crayons, pastels, felt-tips, charcoal, ballpoints, chalk and other dry media ➤ Use a sketchbook to gather and collect artwork. ➤ Begin to explore the use of line, shape and colour. Painting (A-Y1P1.1, A-Y1P1.2, A-Y1P1.3) A-Y1P1.4) ➤ Use a variety of tools and techniques including the use of different brush sizes and types. ➤ Mix and match colours to artefacts and objects. ➤ Work on different scales. ➤ Mix secondary colours and shades using different types of paint.		

	<ul style="list-style-type: none">➤ Describe some of the art and design techniques they have used in their work, e.g. painting, collage, printing, drawing and sculpture.➤ Talk about the features they like in their own work and in the work of others.➤ Talk about what they might change in their own work.			
Information and knowledge about the Art/artist, techniques art, movement etc	<p>The Art of Colour!</p> <p>Children will learn about the three primary colours (yellow, red and blue) and will begin to explore colour mixing. children will develop knowledge and skills of how to mix primary colours to make various secondary colours, for example, mixing red and yellow to make orange. The colours red, yellow and blue are called primary colours in art because they cannot be made by mixing together any other colours. When two primary colours are mixed together, the colour created is called a secondary colour. In art, some colours can be used to create feelings of warmth (e.g. red, yellow or orange) or feelings of coldness (blue, green or grey). In colour theory, a tint is the mixture of a colour with white, which increases lightness, and a shade is the mixture of a colour with black, which reduces lightness. A</p> <div></div> <p>tone is produced either by the mixture of a colour with grey, or by both tinting and shading. Children will learn how feelings created by colour changes, perhaps starting as a warm colour but then becoming cooler can change the view of an image.</p> <p>Mark Rothko: Mark Rothko was born in Russia in 1903. He and his family moved to Oregon when he was 10 years old. His father died shortly after he moved to America and young Rothko had to work very hard to help support his family. Rothko did well in school and earned a scholarship to Yale University but he left after two years. Rothko moved to New York to study Design. He made friends with many young people who wanted to be artists and they spent a lot of time thinking of new ways to express themselves. At first, Rothko did not make a lot of money as an artist and he had to work as a teacher of painting and sculpture to earn a living. Like most abstract artists, Rothko began with 'representational' paintings that clearly showed landscapes and people. Later, he became interested in mythology and experimented with using creatures from myths as the subjects for his paintings. Eventually, he started to believe that simple shapes and bold colours were the best way to express big emotions. By 1949 Rothko had developed his 'signature style', with several rectangles of colour on a different coloured background. Rothko chose his colours very carefully to create different feelings. He painted on huge canvases and suggested that people stand very close to them. Rothko wanted people to feel like they were inside his paintings. This kind of art, made up of big blocks of colour, became known as 'Colour Field. By the time of his death in 1970 Rothko was one of the most famous and successful artists in the world.</p> <p>Wassily Kandinsky: Wassily Kandinsky was born in Odessa, Russia, in 1866. As a child, he studied drawing and learnt to play the piano and the cello. At University, he studied Economics and Law and after had a successful career teaching law to other students. At the age of 30, he was appointed to the post of Professor of Law at Derpt University. Despite his success, he left his role as Professor and enrolled himself in art school. At art school Kandinsky was exposed to many aspiring artists at an exciting time in art history. There were lots of new ideas and new theories about how painting should develop. Kandinsky became a prominent art theorist, focusing particularly on theories of colour. He had new ideas about what colours mean and how they make people feel. He believed that colours had a soul. He was also very interested in the connection between colour and sound, believing that music could be seen through colour, and colour heard through music. Often he would listen to music while he painted and try to paint what he heard. Many people believe that Kandinsky was the founder of abstract art, because he was the first painter to stop painting representational pictures and instead paint pictures with no recognisable subjects. He believed that this let him be free to express complex emotions. All the abstract artists that followed Kandinsky were heavily influenced by his work.</p> <div></div>	(No content - Design Technology Unit)		
Phase 1	1. I can understand and make primary and secondary colours using paint.			

	<p>Introduce children to the three primary colours and explain why they are called ‘the Primary Colours’. Discuss the colours in more depth, how they might make the children feel, what things are these colours in nature in man-made. Move on to secondary colours and explain to children that by mixing primary colours, secondary colours can be made. Using paint, demonstrate how the mix the primary colours to create the secondary colours – this could be done by completing a colour wheel. Be sure to show the children how to do this gradually, with small amounts of paint so that colours are formed clearly. Next, give children palettes with the primary colours only. Give them time to experiment and try to make the secondary colours by mixing the primaries. Children can now create their own colour wheel of the six colours. These should be put in sketchbooks for children to label and record which colours they had to mix to make the secondary colour.</p>  	
Phase 2	<p>2. I can mix different colours using paint to express my feelings and mood (inspired by Mark Rothko).</p> <p>Introduce the children to the work of Mark Rothko and share some background information about the artist, his inspirations and motivations. Discuss Rothko’s passion for colour and the creation of different feelings and moods from colour. Share some of his works and ask the children to discuss how the pieces make them feel and what they think of them – (children could record these thoughts in sketchbooks along with some of Rothko’s images). <i>What do you see when you look at this painting? How has the painting been made? What kind of colours does Rothko use? How would you describe these colours? What shapes can you see? What kind of lines can you see? How do you think Rothko was feeling when he painted this? How does the painting make you feel? Do you like it? Why?</i></p> <p>Discuss the idea of moods being associated with colour and ask the children to describe their thoughts on this. Choose a piece by Rothko and explain that it was called a ‘colour field’. Discuss what his moods might have been whilst creating this painting. Demonstrate how to create a colour field inspired painting. Ensure to show children how to mix colours to reflect feelings or thoughts, use different thickness of blocks and lines, different shades of colours – dark and light. Remind the children to swish, wipe and blot the brush between each colour. Show the children that their colours will mix and blur if they allow them to run together. Children can explore this technique at the edges of their colour blocks but take care not to obscure their chosen colours. Record a photograph of the final image for the child’s sketchbook and ask them to record their colour choices and mood. Ask children to compare and evaluate their pieces with those of peers – Can children talk about the features they like in their own work and in the work of others? Talk about what they might change in their own work?</p> 	
Phase 3	<p>3. I can mix different tints and shades using paint to express feelings (inspired by Kandinsky).</p> <p>Introduce the children to the work of Kandinsky and share some background information about the artist, his inspirations and motivations. Discuss Kandinsky passion for colour, music and how he could express his feelings through painting and colour. Share some of his works and ask the children to discuss how the pieces make them feel and what they think of them – (children could record these thoughts in sketchbooks along with some of Kandinsky’s images). Look at ‘Concentric Circles’ 1913. Ask children: <i>What do you see when you look at this painting? How has the painting been made? What kind of colours does Kandinsky use? How would you describe these colours? What shapes can you see? What kind of lines can you see? How do you think Kandinsky was feeling when he painted this? How does the painting make you feel? Do you like it? Why?</i></p> <p>Bring the discussion around to warm and cold colours, tints and shades. Demonstrate how tints and shades be made by adding small amounts of white or black to colours. Talk about how these tints and shades change the colours – identify this in Kandinsky’s work. Provide children with paints and some small amounts of black and white paint. Ask them to create a single colour e.g. pink. Then, using tints and shades, ask children to experiment with making the colour gradually lighter and then gradually darker (record in sketchbooks).</p> 	

	<p>Next, children can apply their previous colour mixing skills and tinting and shading techniques to create a Kandinsky inspired colour piece modelled on Concentric Circles. Children should express their feelings through colour, whilst carefully mixing colours and adding tints and shades as they work. This could be achieved by:</p> <ul style="list-style-type: none">• Painting a dot in each square surrounded by circles of increasing size.• Filling in all the white space on each square.• Remind children to clean the brush at each colour change <p>Ask children to compare and evaluate their pieces with those of peers – Can children talk about the features they like in their own work and in the work of others? Talk about what they might change in their own work?</p>	
Phase 4	<p>4. I can mixed colours to create a background image</p> <p>Show children and image of a London city sunset. Ask children to identify the different colours, lights, darks, shades and which colours (primary) would have blended together to form these. Discuss how the sunset looks a lot like fire and how this would’ve been similar to the views around London during the Great Fire. Show this by looking at the Great Fire 1666 by Granger. Demonstrate how colours can be mixed and blend to create the image of fire. Show the children how to create a background scene of pure colour that represents the intense colour of fire. Give children a limited palette of colours (primary colours, white and black) so that they can use their colour mixing skills to create the colours of the great fire and build up a background scene.</p>	<div></div> <div></div>
Phase 5	<p>5. I can create a foreground silhouette using painting and brush skills.</p> <p>Refer back to the images of London at night and the burning buildings from the previous session. Point out that in the images, even though it is at night and dark, the outline of the buildings can still be seen and identified. Explain that this is called a silhouette. Demonstrate how a silhouette of buildings in London during the Great Fire can be created using black paint and a variety of different brush strokes. Some strokes will need to be thicker and others thinner when detail is required – show this with different thickness of brushes too. (As an alternative, this same effect can be achieved using black paper and cutting out the silhouette of buildings).</p> <p>Provide children with the material to create their own skyline silhouette to apply to their fire background from the previous session.</p>	
Phase 6	<p>6. I can reflect, evaluate, and provide feedback on my art work and that of other’s.</p> <p>Children work in groups to share the images of their Rothko, Kandinsky and London fire silhouette inspired creations from the previous sessions. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: <i>I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was....Next time I need to.....</i> Group members should also provide constructive feedback: <i>I really like how you...I think you have managed toMaybe next time you could...</i></p>	
Vocabulary	<div><div><ul style="list-style-type: none">➤ Primary colours➤ Secondary colours➤ Warm colours➤ Colour mixing➤ Cold/cool colours➤ Mark Rothko➤ Wassily Kandinsky➤ Silhouette➤ Background➤ Foreground</div><div><div><p>Primary colours</p></div><div><p>secondary colours</p></div><div><p>cool / warm colours</p></div></div><div><div><p>foreground</p></div><div><p>background</p></div><div><p>silhouette</p></div></div></div>	<div><p>Mark Rothko</p></div> <div><p>Wassily Kandinsky</p></div>