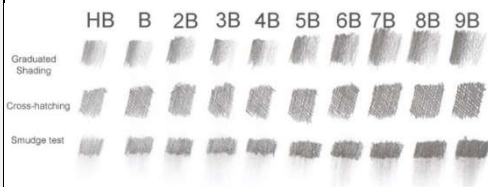



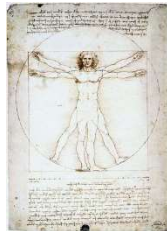




Year 4 Autumn Term

	Autumn 1 st Half	Autumn 2 nd Half
Theme	I am Warrior (Romans)	Misty Mountain Winding River
British Key Question	How has modern Britain been shaped by other cultures?	How does water shape our world?
Enhancements	Visit to Penlee Gallery and Museum - Life in Cornwall Celts and Romans Celts vs Romans Battle Roman Banquet	River visit Talk from Matthew Jones Dad – rock climbing
Books	Who let the Gods Out? Maz Evans Boudicca (Folk Song)	Young Gifted and Black – Jamia Wilson The River – Valerie Bloom (poem) Explanation texts
Addressing Stereotypes	Role of Women in battle – Boudicca Role of women in the home in Roman period	Climbing is too dangerous for everyone to do it https://www.theguardian.com/world/2019/oct/31/mount-everest-lhakpa-sherpa-climbed-nine-times-world-record
British Values	Democracy – Were there equal rights for all? Upper class (Patricians) Lower Class (Plebeians) Rule of Law – Were slaves covered by the same laws as everyone else? Individual Liberty – Did Boudicca make the right choices? Mutual Respect & Tolerance – What if a boy doesn't want to fight?	Democracy – Should you pay to fish in the sea/river? Rule of Law – Should we limit the number of people who visit a beach? (National Trust) Individual Liberty – Can water be stolen? Mutual Respect & Tolerance – Can you harm a river?
Art & Design (All NC subject content covered)	<p>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.</p> <ul style="list-style-type: none"> ☆ 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. 	(No content - Design Technology Unit)
Key Art & Design Skills to be Taught	<p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work (A-Y4K1.1, A-Y4K1.2, A-Y4K1.3, A-Y4K1.4, A-Y4K1.5, A-Y4K1.6, A-Y4K1.7, A-Y4K1.8, A-Y4K1.9)</p> <ul style="list-style-type: none"> ➤ Discuss the styles of artists, craft makers or designers and use this to inform their own work. ➤ Begin to understand the historical and/or cultural significance of a chosen artist /art form. ➤ Choose their own starting point from a range of ideas e.g. a visit to an art gallery, an artefact, digital images, experiences. ➤ Begin to record their thoughts and experiences in a sketch book / 'ideas journal'. 	<p>Drawing: (A-Y4D1.1, A-Y4D1.2, A-Y4D1.3, A-Y4D1.4, A-Y4D1.5)</p> <ul style="list-style-type: none"> ➤ Make informed choices in drawing including paper and media. ➤ Alter and refine drawings and describe changes using art vocabulary. ➤ Collect images and information independently in a sketchbook. ➤ Use research to inspire drawings from memory and imagination. ➤ Explore relationships between line and tone, pattern and shape, line and texture <p>Textiles and Collage: (A-Y4T&C1.1, A-Y4T&C1.2, A-Y4T&C1.3, A-Y4T&C1.4)</p> <ul style="list-style-type: none"> ➤ Match the tool to the material. ➤ Combine skills more readily. ➤ Choose collage or textiles as a means of extending work already achieved. ➤ Refine and alter ideas and explain choices using an art vocabulary.

	<ul style="list-style-type: none"> ➤ Explain the reasons for their ideas, and discuss and answer questions about how their ideas have developed. ➤ Show confidence and independence when working creatively e.g. with a range of media on different scales. ➤ Compare ideas, methods and approaches in their own and others' work, e.g. talk about the features they like in a piece of art work. <p>Use sketch book / 'ideas journal' to adapt their work as their ideas develop, and discuss this with others.</p>	<ul style="list-style-type: none"> ➤ Collect visual information from a variety of sources, describing with vocabulary based on the visual and tactile elements. <p>Breadth of Study: (A-Y4BoS1.1, A-Y4BoS1.2 A-Y4BoS1.3)</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. ➤ Use ICT ➤ Investigate art, craft and design in the locality and in a variety of genres, styles and traditions. 	
<p>Key information about the Artist, Movement, Methods.</p>	<p>Drawing – Portrait - Collage</p> <p>Study and Evaluate - Leonardo Da Vinci</p> <p>Leonardo da Vinci (15 April 1452 – 2 May 1519) was an Italian man who lived in the time of the Renaissance. He is famous for his paintings, but he was also a scientist, mathematician, engineer, inventor, anatomist, sculptor, architect, botanist, musician, and a writer. Leonardo wanted to know everything about nature. He wanted to know how everything worked. He was very good at studying, designing and making all sorts of interesting things.</p> <p>Many people think that Leonardo was one of the greatest painters of all time. Other people think that he was the most talented person ever to have lived.</p> <p>Leonardo was born at Vinci which is a small town near Florence, Italy. He was trained to be an artist by the sculptor and painter Verrocchio.</p> <p>Two of his pictures are among the best-known paintings in the world: the Mona Lisa and The Last Supper. He did many drawings. The best-known drawing is Vitruvian Man. Leonardo was often thinking of new inventions. He kept notebooks with notes and drawings of these ideas.</p> <p>https://kids.kiddle.co/Leonardo_da_Vinci#Drawings</p> <p>Experiment and Investigate sketchbook work</p> <p>Creating and applying skills</p> <p>Look at various paintings and</p> <div data-bbox="318 1136 804 1323"> <p>HB B 2B 3B 4B 5B 6B 7B 8B 9B</p> <p>Graduated Shading</p> <p>Cross-hatching</p> <p>Smudge test</p>  </div> <p>sketches of Boudicca</p> <p>Children to use their drawing and sketching skills to make studies in their sketchbooks trying out different techniques and aspects of their potential</p> 	  	<p>(No content - Design Technology Unit)</p>

Evaluate, improve and reflect (Experiment and Investigate – sketchbook work)

Annotate - noting skills, techniques used, including keywords
Choose an area to improve (eg an eye, hair) and create enlarged drawing

Collage

Study and Evaluate-

Derek Gores Freaky Face Hannah Hoch

<https://theartyteacher.com/collage-artists/>

Explore the collages of Derek Gores:

Born 1971, New York. Derek Gores recycles magazines, maps, data and more in his lush portraits on canvas. Rearranging the scraps, he is able to form a sort of surrealist image, where from afar a nearly photo-realistic image comes into focus.

Experiment and Investigate

Abstract art.

Cutting, folding, tearing, twisting, curling images to form facial collage studies in sketchbooks – make notes on techniques used and thoughts on these.

Take photos to use for evaluation.

Creating and applying skills

Use Boudicca portrait as a stimulus to create collage with Derek Gores as inspiration.

Independent and small groups/large scale

Evaluate, improve and reflect

Refine and develop ideas



Phase 1

1 I can discuss the styles of artists, craft makers or designers and use this to inform my own work.

Introduce children to the art work Leonardo Da Vinci and discuss his great significance, history etc (see PPT in resource folder). Introduce them to the term 'renaissance' and why he was known as the Renaissance Man'. Look specifically at Da Vinci's drawings (view here: [Leonardo da Vinci Drawings](#)). Discuss his drawing and how incredibly detailed and accurate they are and why this might be. Look at his use of line, tone and shading – how is this achieved? See if children can identify light and dark areas. Provide children with some small printouts of Da Vinci's drawings and ask them to create an Artist research page in their sketchbooks. Children can record their thoughts on his works, what forms and materials he uses, what movement he was interested in and why the drawings look the way they do. Children could do some small sketches of their own and write notes about them.

Phase 2

2. I can use different grades of pencil and shading techniques to achieve variations in line, texture, tone, colour, shape and pattern

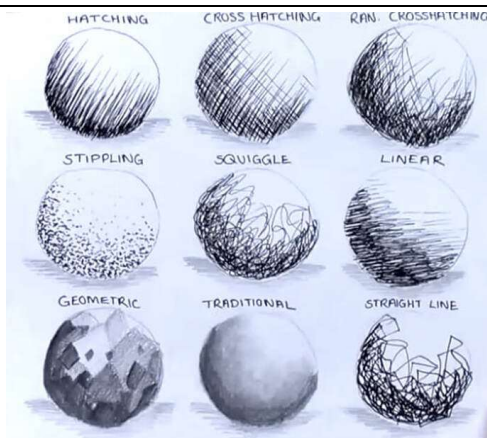
Explain to children that in the coming sessions, they will be creating their own portraits of Boudicca in different artistic styles, but they will be developing their drawing techniques to help this. To achieve the best effect, children will need to practise their drawing and shading techniques like they saw in Da Vinci's work in the previous session. There are 5 main types of lines in art: vertical lines, horizontal lines, diagonal lines, zigzag lines, and curved lines. Other types of lines are simply variations of the five main ones.

Remind children how to use different grades of pencil (soft and hard) and the different shading tones that can be achieved. Ask the children to use their sketchbooks to experiment with the pencils by drawing spheres showing the light and dark areas with different shading techniques to create texture, light and dark and the vocab used for them e.g. hatching, cross hatching, stippling, blending etc. Discuss pressure and how this can achieve different effects. Ask children to experiment in their sketchbooks with the different techniques and different pencil grades – recording written notes alongside to explain their ideas and thoughts.



As an additional challenge, children could try their tonal drawing skills on some still life objects – a piece of fruit, a flower, a pot of pens and pencils etc. Remind them to look for the light and dark areas, the direction of light.

<https://youtu.be/KRwCuhgBQz8>



Phase 3

3. I can use research to inspire drawings from my memory and imagination.

Research different characterisations, portraits, sculptures and other representations of Boudicca. Discuss these with children and the different ways she has been portrayed. Provide children with a collection of images of Boudicca to stick in their sketchbook as a source of inspiration for their own drawings to come. Ask them to record their thoughts and ideas about the images. Demonstrate to children how they can use the drawing skills learnt in the previous sessions and inspired by Da Vinci's works to create some sketches of Boudicca of their own. Explain that because there were no cameras in this period of history, no one is especially sure what Boudicca looked like, therefore children can use their imagination. Ask children to produce some sketches of Boudicca using their drawing skills. Discuss with children the composition of their piece – the position of the subject (Boudicca), the pose she has, background or not etc. These could be portraits of her face, head and shoulders or entire figure. Children should record notes explaining their techniques, ideas etc alongside their drawings.



Phase 4

4 I can discuss the styles of artists, craft makers or designers and use this to inform my own work.

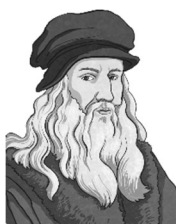
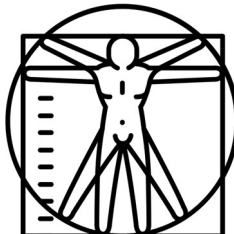
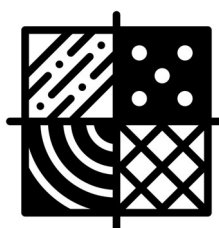



Introduce children to the collage art works of Derek Gores – share different images of faces he has created in collage (warning don't allow children to Google image search as some works contain nudity). View this short video of him explaining his work and ideas:

<https://youtu.be/oCrJQrzZOE>

Provide children with some small printouts of Derek Gore's collages and ask them to create an Artist research page in their sketchbooks. Children can record their thoughts on his works, what forms and materials he uses, what techniques he uses etc





Explain that children will be making their own Boudicca portrait using collage in the style of Derek Gores but first they will need to decide on the image of Boudicca they wish to make. Ask them to look back





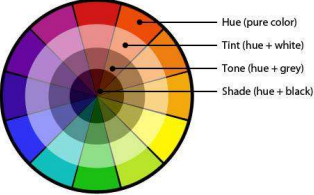
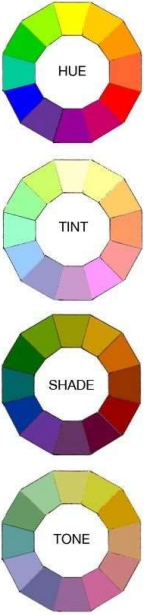
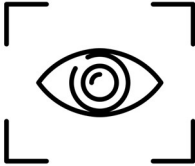
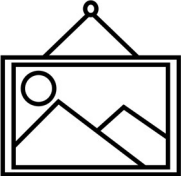


	through their sketches from the previous session of Boudicca and to scale this up onto larger paper draw. Demonstrate how to does this scaling up and in very simple line drawing (as they will cover in collage so no need for great detail or shading etc).				
Phase 5	5 I can use a variety of materials to create a collage protrait. Watch video of Derek Gore: https://youtu.be/j7KU67V00Ek taking note of how he tears the images and text he uses for his collage – not using scissors. Demonstrate to children how to use a variety of materials to create a collage. Ask children to use their drawings of Boudicca to support them and then, using a variety of magazines and clippings, ask children to tear the images to collage their own portrait of Boudicca using the work of Derek Gore as inspiration.				
Phase 6	6. I can reflect, evaluate, and provide feedback on my art work and that of other’s. Ask children to stick the photograph of their final collage art piece in their sketchbook. Ask children to record notes on their feelings about their final piece – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their collage art creations and other work that supported it from the previous sessions in their sketchbooks. 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 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..... Group members should also provide constructive feedback: I really like how you....I think you have managed toMaybe next time you could...				
Vocabulary	<ul style="list-style-type: none">➤ Leonardo Da Vinci➤ Renaissance➤ Shading➤ Tone➤ Hatching➤ cross hatching➤ Stippling➤ 5 types of line – vertical, horizontal, diagonal, zigzag, curved➤ texture➤ technique➤ composition➤ Scale➤ Derek Gore➤ Collage➤ Tearing➤ Mixed media	 Leonardo Da Vinci	 Renaissance	 Texture	
		 Tone (dark to light)	 collage	 Derek Gore	

Year 4 Spring Term

	Spring 1 st Half	Spring 2 nd Half
Theme	Burps, Bottoms, Bile	Cornwall Vs Corfu?
British Key Question	Are you what you eat?	Where would you go?
Enhancements	Visit from dentist/nutritionist	Visit from Travel Agent/Tourist Board http://www.perranporthinfo.co.uk/ Perranporth beach and town survey
Books	Street Child - Berlie Doherty	The Devil and his Boy – Anthony Horowitz
Addressing Stereotypes	Boys don't wash their hands!	My Dad makes the tastiest pasty! A Corfu/London pasty is as tasty as a Cornish pasty!
British Values	Democracy – Teeth care should be free for all, like the NHS Rule of Law – Teeth care should be free for all, like the NHS Individual Liberty – Everyone should alter their eating habits to save the planet Mutual Respect & Tolerance – Meat vs Vegetarian vs Vegan Which is preferable?	Democracy – How could we choose which is the best place for a Summer holiday? Rule of Law – Why don't we abolish passports? Individual Liberty – Freedom to travel where we wish – passports Second homes are an asset Mutual Respect & Tolerance – Should we speak the language of the country we visit?
Art & Design (All NC subject content covered)	(No content - Design Technology Unit)	<p>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.</p> <ul style="list-style-type: none"> ★ 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.
Key Art & Design Skills to be Taught		<p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work (A-Y4K1.1, A-Y4K1.2, A-Y1K1.3, A-Y4K1.4, A-Y4K1.5, A-Y4K1.6, A-Y4K1.7, A-Y4K1.8, A-Y4K1.9)</p> <ul style="list-style-type: none"> ➤ Discuss the styles of artists, craft makers or designers and use this to inform their own work. ➤ Begin to understand the historical and/or cultural significance of a chosen artist /art form. ➤ Choose their own starting point from a range of ideas e.g. a visit to an art gallery, an artefact, digital images, experiences. ➤ Begin to record their thoughts and experiences in a sketch book / 'ideas journal'. ➤ Explain the reasons for their ideas, and discuss and answer questions about how their ideas have developed. ➤ Show confidence and independence when working creatively e.g. with a range of media on different scales. ➤ Compare ideas, methods and approaches in their own and others' work, e.g. talk about the features they like in a piece of art work. <p>Use sketch book / 'ideas journal' to adapt their work as their ideas develop, and discuss this with others.</p> <p>Drawing: (A-Y4D1.1, A-Y4D1.2, A-Y4D1.3, A-Y4D1.4, A-Y4D1.5)</p> <ul style="list-style-type: none"> ➤ Make informed choices in drawing including paper and media. ➤ Alter and refine drawings and describe changes using art vocabulary. ➤ Collect images and information independently in a sketchbook. ➤ Use research to inspire drawings from memory and imagination. ➤ Explore relationships between line and tone, pattern and shape, line and texture <p>Painting: A-Y4P1.1, A-Y4P1.2, A-Y1P1.3, A-Y4P1.4, A-Y4P1.5)</p> <ul style="list-style-type: none"> ➤ Make and match colours with increasing accuracy. ➤ Use more specific colour language e.g. tint, tone, shade, hue. ➤ Choose paints and implements appropriately. ➤ Plan and create different effects and textures with paint according to what they need for the task. ➤ Show increasing independence and creativity with the painting process <p>Breadth of Study: (A-Y4BoS1.1, A-Y4BoS1.2, A-Y4BoS1.3)</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. ➤ Use ICT



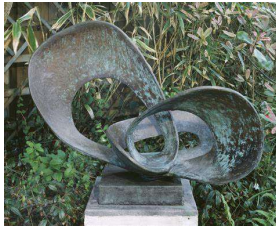


				➤ Investigate art, craft and design in the locality and in a variety of genres, styles and traditions.
Key questions / knowledge and understanding to be explained Key Knowledge and facts to be recalled	(No content - Design Technology Unit)	<p>Painting – inspired by the work of Kurt Jackson Study and Evaluate- Kurt Jackson https://www.kurtjackson.com/</p> <p>Kurt Jackson is in love with the landscapes of Cornwall. Kurt made Cornwall his home in 1984 after he'd graduated from University and travelled extensively around the world. He studied Zoology, not art, but found that painting allowed him to better express his love of the natural world. Some of Kurt Jackson's favourite subjects are the valleys, moorland and coast near to his West Cornwall home which he returns to repeatedly in his paintings. Jackson prefers the outdoor life to that of being cocooned in a studio. He explores the South West carrying his paints, sketchbooks and canvases. He has trekked St. Michaels Way, an ancient pilgrim route running from Lelant in St Ives bay to Marazion in Mounts Bay, resulting in a series of 172 drawings. By painting outdoors and on location Kurt feels he can immerse himself in the landscape and water. Kurt tries to capture through his work his feelings and sense of awareness of the particular environment he is painting, rather than fleeting impressions. To get a real sense of place, he regularly paints large canvases of 3 metres x 2 metres out on the cliff tops, weighted down by granite boulders. When working back in his studio, Kurt will produce hundreds of sketches of the location he wants to paint. Kurt will also incorporate debris and found objects from the scene into his canvases - he feels that it helps him to capture the essence of the location. He is also not afraid to write directly onto his canvases. Words and phrases that spring to his mind whilst painting find themselves incorporated into the piece. As Jackson is so immersed in the landscape, he is sensitive to the threats it faces. Kurt is a committed and active environmental campaigner, and often gives paintings to charities to help them raise funds to protect the landscape he so loves.</p> <p>(Experiment and Investigate – sketchbook work) Sketch, Colour wash, colour mixing, sticks/spatulas/brushes https://www.bbc.co.uk/teach/class-clips-video/art-and-design-painting-techniques/z7h76v4</p> <p>Creating and applying skills Make 'live' sketches at the beach/environmental area/amphitheatre – inspiration for class paintings Make 'live' paintings at the beach – incorporate sand/grasses/shell/driftwood/</p> <p>Evaluate, improve and reflect Justify choices using keywords Write a short commentary/video to annotate, explain the process and feelings</p> <div></div>		
		Phase 1	<p>1 I can discuss the styles of artists, craft makers or designers and use this to inform my own work. Introduce children to the artwork Kurt Jackson, watch the following video https://youtu.be/ktMadM_ubME (there are several videos also worth watching on YouTube about KJ). Discuss his studies in drawing first and how nature and the landscape inspires his work. Review a series of his paintings and looks carefully at the composition of them, the viewpoint he has decided upon and his use of colour. Provide children with some small printouts of Kurt Jackson's paintings and drawings. Ask them to create an Artist research page in their sketchbooks. Children can record their thoughts on his works, what forms and materials he uses, what inspires him, what he is interested in and why his paintings look the way they do. Children could do some small sketches and colour studies of their own and write notes about them.</p>	



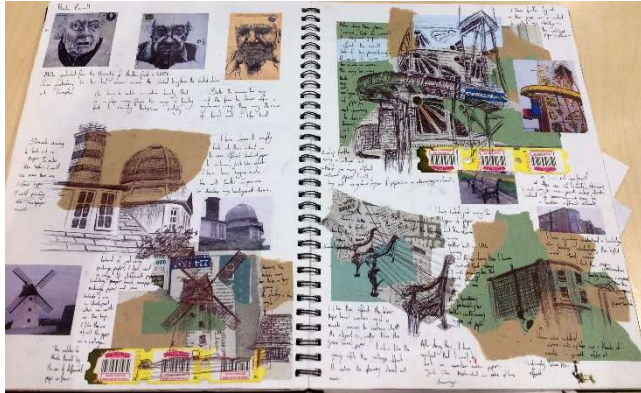
		Phase 2	<p>2 I can make preliminary landscape line drawing studies in my sketchbook.</p> <p>Review some of the paintings by Kurt Jackson from the previous session and discuss how they are all 'landscapes'. Explore this term both in nature and in artistic terms. Explain to children that they are going to be going on a field trip to draw their own Kurt Jackson inspired landscape, but it is important to develop their skills first. Demonstrate to children (or share this video: https://youtu.be/8E7fq_tDSWg) showing them how a landscape can be draw, firstly in the form of simple lines, then building up the detail as the image develops. Use a simple image to start with and show the children step by step how to build up the composition. Provide the children with several simple landscape images for them to stick in their sketchbook and then try to draw simple line studies to develop their skills. Children should do several short studies (not too large and not too complicated) and accompany these with notes on which parts they thought worked well or needed more attention, how they built up the image etc. Ask them to share their drawings with others on their table to discuss areas that have worked well or could be developed.</p>	
		Phase 3	<p>3 I can make observational drawing studies in my sketchbook.</p> <p>With sketchbooks and clipboards, take children on a drawing field trip to Droskyn Point. Remind children of what inspires Kurt Jackson and how he looks at the landscapes to help him develop his paintings. As the landscape can be vast, it would be sensible to take some simple 'viewfinders' (small card rectangles) and demonstrate to children how they can be used to help them decide upon the landscape composition they will choose. Ask the children to complete a number of landscape studies, looking at different viewpoints. Using iPads, children should also be encouraged to take photographs of their viewpoints to help them with the colours in their landscape when they return to school to create their final Kurt Jackson inspired painting. Children should record written notes alongside their drawing to help remind them later of what they saw, felt and the process they are creating.</p>	
		Phase 4	<p>4 I can paint a landscape making and matching colours with increasing accuracy</p> <p>Review the images that were collected on iPads on the field trip. Discuss with children to different colours, tones, tints, shades. And hues they can see (explore this vocab further). Ask children to discuss the colours in detail – What colour is the sea? Is it really just 'blue'? Or is it actually a much more complex colour? Can you describe it? Look closely! Provide children with a printed image of the scene from Droskyn to stick in their sketchbook. Ask them to label the scene noting down and describing the colours they can see.</p> <p>Provide children with a large A3 sheet of paper (ideally cartridge paper). Demonstrate how to scale up their sketchbook landscape studies in pencil to 'map out' their composition scene. Next, remind children of the colour wheel work covered in Y3 – primary colours, secondary colours and complementary/tertiary colours – if necessary, review slideshow (Y3 resource folder). Discuss the warm colours, the cool colours, the shadows and how these are darker shades of the colours, the reflections and the light etc. Provide children with a selection of paints and a palette for mixing. Using the iPad scene, demonstrate to children how they can mix colours in paint to match those of the scene. Show children how to paint the scene using a series of different brush strokes to create texture (https://www.bbc.co.uk/teach/class-clips-video/art-and-design-painting-techniques/z7h76v4). You will need to start with a background wash from which to build up the other colours. Now ask children to use their influences from Kurt Jackson and those of the field trip to create their own landscape paintings.</p>	
		Phase 5	<p>5. I can reflect, evaluate, and provide feedback on my art work and that of other's.</p> <p>Ask children to stick a photograph of their final landscape painting in their sketchbook. Ask children to record notes on their feelings about their final piece – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their landscape art creations and other work that supported it from the previous sessions in their sketchbooks. 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 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..... Group members should also provide constructive feedback: I really like how you...I think you have managed toMaybe next time you could...</p>	




Vocabulary		<ul style="list-style-type: none">➤ Line drawing➤ Colour mixing➤ Warm colours➤ Cold colours➤ Colour-wheel➤ Primary colours➤ Secondary colours➤ Tertiary/complementary colours➤ Colour washing➤ Hue➤ Tint➤ Shade➤ Tone 		 View finder	 landscape
				 observational drawing	 Kurt Jackson





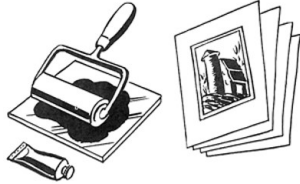
Year 4 Summer Term

	Summer 1 st Half	Summer 2 nd Half
Theme	Raiders or Settlers?	Blue Abyss
British Key Question	How did the Anglo-Saxon era end and what was their impact on life in Britain? How did the Vikings influence life in Britain?	Can Britain save the oceans?
Enhancements	Build a boat challenge	Falmouth Maritime Museum/National Marine Aquarium (Visit/Virtual) Art gallery/Sculpture garden/installation (Visit/Virtual)
Books	Running Wild - Michael Morpurgo	Running Wild - Michael Morpurgo
Addressing Stereotypes	You have to be loud and scary to win a battle!	Where are the female natural scientists to rival Steve Backshall and David Attenborough?
British Values	Democracy – The strong rule - Discussion is preferable to force Rule of Law – Let’s trade! Could we survive without money? Individual Liberty – We should be able to choose our leaders Mutual Respect & Tolerance – The strong rule - Discussion is preferable to force	Democracy – What needs our support the most? (endangered species) Rule of Law – The fish we catch belong to everyone (over fishing) Individual Liberty – I can go to an aquarium if I wish! Sea creatures belong in the sea not in tanks Mutual Respect & Tolerance – Sea creatures belong in the sea not in tanks
Art & Design (All NC subject content covered)	No Content – DT Unit	<p>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.</p> <ul style="list-style-type: none"> ☆ 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.
Key Art & Design Skills to be Taught	No Content – DT Unit	<p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work (A-Y4K1.1, A-Y4K1.2, A-Y1K1.3, A-Y4K1.4, A-Y4K1.5, A-Y4K1.6, A-Y4K1.7, A-Y4K1.8, A-Y4K1.9)</p> <ul style="list-style-type: none"> ➤ Discuss the styles of artists, craft makers or designers and use this to inform their own work. ➤ Begin to understand the historical and/or cultural significance of a chosen artist /art form. ➤ Choose their own starting point from a range of ideas e.g. a visit to an art gallery, an artefact, digital images, experiences. ➤ Begin to record their thoughts and experiences in a sketch book / ‘ideas journal’. ➤ Explain the reasons for their ideas, and discuss and answer questions about how their ideas have developed. ➤ Show confidence and independence when working creatively e.g. with a range of media on different scales. ➤ Compare ideas, methods and approaches in their own and others’ work, e.g. talk about the features they like in a piece of art work. <p>Drawing: (A-Y4D1.1, A-Y4D1.2, A-Y4D1.3, A-Y4D1.4, A-Y4D1.5)</p> <ul style="list-style-type: none"> ➤ Make informed choices in drawing including paper and media. ➤ Alter and refine drawings and describe changes using art vocabulary. ➤ Collect images and information independently in a sketchbook. ➤ Use research to inspire drawings from memory and imagination. ➤ Explore relationships between line and tone, pattern and shape, line and texture <p>Form & Sculpture: (A-Y4F&S1.1, A-Y4 F&S 1.2, A-Y4 F&S 1.3, A-Y4 F&S 1.4)</p> <ul style="list-style-type: none"> ➤ Make informed choices about the 3D technique chosen. ➤ Show an understanding of shape, space and form. ➤ Plan, design, make and adapt models. ➤ Talk about their work understanding that it has been sculpted, modelled or constructed. <p>Printing: (A-Y4Pr1.1, A-Y4 Pr 1.2, A-Y4 Pr 1.3)</p> <ul style="list-style-type: none"> ➤ Research, create and refine a print using a variety of techniques. ➤ Select broadly the kinds of material to print with in order to get the effect they want.

		<p>➤ Use sketch book / 'ideas journal' to adapt their work as their ideas develop, and discuss this with others.</p>	<p>➤ Relief printing including use of polystyrene tiles</p> <p>Breadth of Study: (A-Y4BoS1.1, A-Y4BoS1.2 A-Y4BoS1.3)</p> <p>➤ Work on their own and collaboratively with others on projects in 2 and 3 dimensions and on different scales.</p> <p>➤ Use ICT</p> <p>➤ Investigate art, craft and design in the locality and in a variety of genres, styles and traditions.</p>
<p>Key questions / knowledge and understanding to be explained</p> <p>Key Knowledge and facts to be recalled</p>	<p>No Content – DT Unit</p>	<p>3 D Form and Sculpture – creating own Blue Abyss Inspired Sculpture</p> <p>Study and Evaluate Anthony Gormley</p> <p>https://www.antonygormley.com/</p>   <p>AG Field (210,000 bodies)</p> <p>Anthony Gormley (b. 1950) is a British sculptor. His work explores the relationship between the human body and its surroundings. Best known for his 'bodyform' sculptures – based on casts of his own body – Gormley uses sculpture to present the body as a vessel of feeling and experience. Ranging from small-scale works to larger installations, his projects are realised inside gallery spaces or in outdoor locations. In 1994, Gormley was awarded the Turner Prize for his sculptural artwork called Field for the British Isles; and in 1998 he completed his best-known work, Angel of the North, which stands 20 metres high just outside the town of Gateshead in the north of England.</p>  <p>Barbara Hepworth (1903–75) Instead of making art that looked like people or things, Hepworth began to make sculptures and drawings using abstract shapes. She was inspired by nature and the world around her. She remembered driving through the countryside with her family, and the shapes, bumps and ridges of the roads, hills and fields. She wanted to capture how it felt to be in both the ancient landscape and in the modern world. Some of Hepworth's artworks and titles are about places she knew. Nanjizal is the name of a cove in West Cornwall. As well as Cornwall, Hepworth was inspired by other countries she visited, like Greece and Italy. She collected stones and postcards from her travels. She was also inspired by ancient architecture and monuments, from Greek amphitheatres to the bronze-age standing stones of Men-An-Tol in West Cornwall.</p> <p>Experiment and Investigate Using clay – roll, pull, pinch, smooth, scratch, squeeze, add, holes, hollows Class investigation – How can we make our own <i>Field</i>? What is it trying to say? What do we want to say?</p> <p>Creating and applying skills Plan, design, make as a class, exhibit</p> <p>Evaluate, improve and reflect</p>	 

		<p>What was the reaction? Did we achieve the impact and 'message' we wanted? What would we do differently?</p> <p>Relief Printing – The Great Wave, Hokusai</p> <p>c. 1829-32</p> <p>Great Wave off Kanagawa Great Wave off Kanagawa is Hokusai's best-known print and quite possibly, the most famous art-work from Japan, of all time. The print shows Mount Fuji, in the background, framed by the rough seas off the region of Kanagawa, which roll and froth against a grey sky. The viewer is presented beneath the largest wave, which masses toward the left side of the image and breaks into claw-like foam toward the top of the print, scattering spray into the sky in front of the mountain. The eye spirals outward from the mountain, at the center, drawn along the line created by the broken wave, which moved down and inward, toward the base of the mountain, before turning upward toward the right edge of the print, encouraging the viewer to move back into the image, creating a sense of motion much akin to being caught on a rolling sea. The height of the waves is emphasized by three fishing skiffs within the swell, each with a number of small figures onboard, that threaten to be submerged or overturned.</p> <p>The moment which Hokusai has chosen to depict, when the wave is on the brink of breaking and of obscuring Mount Fuji, on the horizon and consequently much smaller than the wave, heightens the tension in the image. Hokusai, instead of deploying the traditional bird's eye perspective used in Japanese prints, as he had in earlier sketches of waves, uses mathematical perspective - in which objects that are further away are shown as smaller - to create a sense of depth in the image and puts the viewer "inside" the scene. Hokusai had been experimenting with European approaches to perspective since encountering the work of Shiba Kokan, in the 1790s, who had studied Dutch works at Nagasaki in the 1790s, when it was the only port open to foreigners. The wide range of blue tones deployed by Hokusai, also, was made possible by the introduction of Prussian blue to Japan during Hokusai's lifetime.</p>	
		<p>Phase 1</p> <p>1 I can discuss the styles of artists, craft makers or designers and use this to inform my own work. Introduce children to the sculptures of Anthony Gormley and Barbara Hepworth, share the PowerPoint on Gormley and fact file on Hepworth (in resource folder) and watch some YouTube videos to help children see the works in context to get a sense of scale. Discuss Gormley's inspirations and different techniques and materials he uses in comparison to Hepworth. Provide children with some small printouts of Gormley's sculptures and those of Hepworth. Discuss the different inspirations – how Gormley seem to follow themes on the human form whilst Hepworth's sculptures taken on many different forms. Ask them to create an Artist research page in their sketchbooks. Children can record their thoughts on both artist's works, what forms and materials they use, what inspires them, what they are interested in and why the sculptures look the way they do. Children could do some small sketches and studies of their own and write notes about them.</p>	
		<p>Phase 2</p> <p>2. I can make informed choices about the 3D technique and materials I wish to use. Explain to children that in the next session they will have the opportunity to make a 3D sculpture that represents The Blue Abyss in some way that they are interest or passionate about. Share some possible ideas or examples, try to leave the children to think of their own ideas. Discuss the various aspects of sea life or possibly the conservation of the oceans. Ask children to use their sketchbooks to create some preliminary designs and ideas for what kind of 3D sculpture they might wish to create and from what materials (provide children with some ideas for materials that would be possible – clay, junk modelling, tine foil, fabrics like art attack, paper and cardboard etc). Ask children to work through several possible design ideas and to make notes alongside them for what inspired the idea, what materials would be used, how they might be joined, what size the model would be etc. Ask them to work towards a final idea and to list the materials they will need to find for the next sessions.</p>	

		<p>Phase 3</p> <p>3. I can plan, design, make and adapt 3D models.</p> <p>Use their previous drawings and design ideas, ask children to begin planning how they will create their Blue Abyss sculpture. Demonstrate possible ways that they may wish to use different material e.g. clay or junk. Allow children time to think through their sculpture and to gather the items they might need to utilise. Next, using the ideas from their Blue Abyss topic learning and the inspiration from Gormley and Hepworth, support children to create their own 3D sculpture. Periodically stop children and ask them to discuss their work with those around them – how is it developing? What changes may need to be made? Is it still looking like your original studies or has the plan changed?</p> <p>When complete, take photographs of the finished sculptures for use in the children's sketchbook.</p> 
		<p>Phase 4</p> <p>4. I can discuss the styles of artists, craft makers or designers and use this to inform my own work.</p>  <p>Share with children an image of The Great Wave by Hokusai. Discuss the background to the image and how it was made (wood cut block and print) https://youtu.be/dbPHPFVw6zQ. Share PPT from resource folder for background info on Housai. This link takes you to a story that was inspired by Hokusai's print – it also explains how wood block prints are made: https://youtu.be/9dVXmN_U0hk Provide children a small print out of the image and ask them to glue this into their sketchbooks and record notes on the piece and some sketches etc.</p> <p>Next, ask children to use their sketchbooks to create a drawing of a simple 'Blue Abyss' inspired image – using Hokusai's Great Wave as inspiration. Children will be creating a relief print, so the image will need to be relatively simple, without too much detail and transferable to the print material. Ask children to experiment with several bold and eye-catching images and accompany them with notes to explain their thinking. Finally, ask children to select their final image that they would like to print.</p>
		<p>Phase 5</p> <p>5. I can create a relief print using suitable tools and materials.</p> <p>Refer back to the Great Wave from the previous session and remind children how it was created and the printing process. Explain that in this session children will have a polystyrene tile to press and cut into to create their printing block. Demonstrate how create an image onto the tile for printing (this video explains and is part of a series showing how to include a second colour) https://youtu.be/jEFhzyITgR4?list=PLnDWU6BBW6gBciNQ7sVOPz5QFglfz0s</p> <p>Ask children to look back at their final design of a Blue Abyss inspired print and ensure that they are happy it can be printed (make any changes required now). When children are confident, provide them with a polystyrene tile and some tools (pencil, the round end of a paint brush etc) to begin making their print from. As an additional challenge, children could try to print a second colour after making some secondary cuts/imprints.</p> <p>When the tile has been created, support children to roller their paint onto the tile and print! They may wish to make a series of print like Hokusai did!</p> 
		<p>Phase 6</p> <p>6. I can reflect, evaluate, and provide feedback on my art work and that of other's.</p> <p>Ask children to stick a photograph of their final sculpture and prints in their sketchbook. Ask children to record notes on their feelings about their final piece – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their sculpture and other art creations and other work that supported it from the previous sessions in their sketchbooks. 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 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..... Group members should also provide constructive feedback: I really like how you...I think you have managed toMaybe next time you could...</p>

Vocabulary	No Content – DT Unit	Content Specific: <ul style="list-style-type: none">➤ Barbara Hepworth➤ Anthony Gormley➤ Katsushika Hokusai➤ Interpret➤ Abstract➤ Sculpture➤ sculptor➤ form➤ Woodblock print➤ Relief printing			
			 Woodblock Print	 Relief Printing	