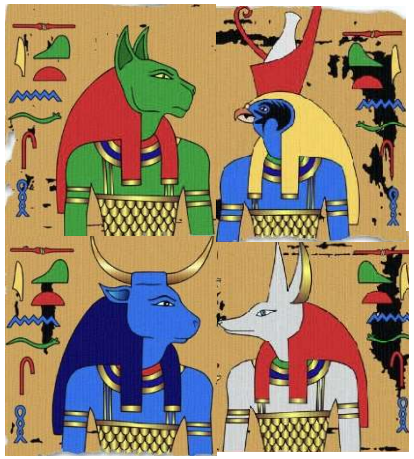
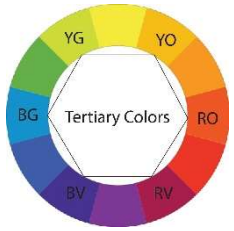
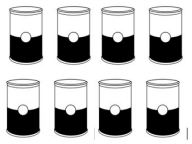
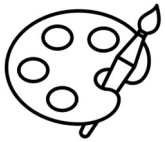
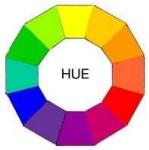
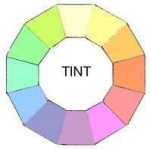
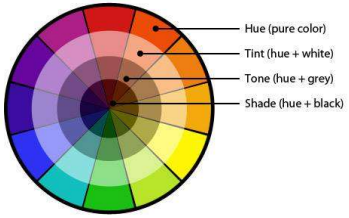
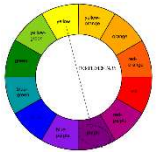
Art & Design Scheme of Work
Perranporth C P School

Year 5 Autumn Term			
	AUTUMN 1st Half		Autumn 2nd Half
Theme	**Pharaohs**		**Rainforest**
British Key Question	Were the British grave robbers?		Can Britain save the rainforest?
Enhancements	Egyptian mummification day Truro Museum – artefacts		Trip to the Eden Project Christmas Play fundraiser
Books	Holes by Louis Sachar		There's a Boy in the Girls' Bathroom By Louis Sachar
Addressing Stereotypes	Cleopatra – Powerful woman. Race – compare movie actresses to how Cleopatra would've looked. Why were white women cast in an Egyptian's role?		Tribes – the role of men and women. What is wealth? Are the tribes people rich – (look at the environment they live in, the freedoms they have etc compare to western perceptions of wealth).
British Values	**Democracy** – Ancient Egyptian hierarchy – are there any similarities and difference to our government hierarchy? **Rule of Law** – Are we within the law to have taken ancient Egyptian artefacts? **Individual Liberty** – Did ancient Egyptians have individual liberty like we do? Slaves? **Mutual Respect & Tolerance** – Differences in beliefs about the after life – discussion.		**Democracy** – Tribes hierarchy - are they democratic like our voting systems? **Rule of Law** – Deforestation what are the laws regarding deforestation? **Individual Liberty** – Should we be allowed to destroy the rainforest for our own gains? **Mutual Respect & Tolerance** – Does the World respect the rainforest and its inhabitants?
Art & Design (All NC subject content covered)	***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. ☆ 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 – DT Unit**
Key Art & Design Skills & Knowledge to be Taught	**Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work** (A-Y5K1.1, A-Y5K1.2A-Y5K1.4, A-Y5K1.6, A-Y5K1.7, A-Y5K1.8, A-Y5K1.9) ➢ Critically analyse the styles of artists, craft makers or designers and use this to inform their own work. ➢ Understand how a chosen artist or art form has contributed to the culture and / or history of a specific nation. ➢ Investigate a range of starting points for their work and choose which idea to develop further. ➢ Record their thoughts and experiences in a sketch book / 'ideas journal' and annotate these in order to aid the development of their ideas.	**Print Making** (A-Y5Pr1.2, A-Y5Pr1.3, A-Y5Pr1.4,A-Y5Pr1.5) ➢ Choose the printing method appropriate to task. ➢ Build up layers and colours/textures. ➢ Organise their work in terms of pattern, repetition, symmetry or random printing styles. ➢ Choose inks and overlay colours. **Drawing** (A-Y5D1.1, A-Y5D1.2, A-Y5D1.3, A-Y5D1.4) ➢ Use a variety of source material for their work. ➢ Work in a sustained and independent way from observation, experience and imagination. Use a sketchbook to develop ideas.. **Painting** A-Y5P1.1, A-Y5P1.2, A-Y5P1.3 ➢ Demonstrate a secure knowledge about primary and secondary, warm and cold, complementary and contrasting colours.	

	➢ Explain how they are developing their ideas as they work and use language appropriate to the chosen art form ➢ Use creative thinking to adapt an initial idea, e.g. experiment with alternative colour palette. ➢ Use appropriate language when comparing ideas, methods and approaches in their own and others' work. ➢ Describe what they think and feel about their own and others' work and how this might influence their designs. ➢ Use sketch book to evaluate and adapt their work as their ideas develop; make annotations in their books to show their ongoing evaluations and how they might develop their work further.	➢ Work on preliminary studies to test media and materials. ➢ Create imaginative work from a variety of sources. **Breadth of Study:**(A-Y5BoS1.1, A-Y5BoS1.2, A-Y5BoS1.3) ➢ 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. **3D Form & Sculpture** (A-Y5F&S1.1,A-Y5F&S1.2, A-Y5F&S1.3) ➢ Describe the different qualities involved in modelling, sculpture and construction. ➢ Use recycled, natural and man-made materials to create sculpture. Plan a sculpture through drawing and other preparatory work.	
Key questions & knowledge and understanding to be explained	**<u>Drawing and Printmaking</u>** **<u>Ancient Egyptian Pop Art</u>** **<u>Andy Warhol (4 weeks)</u>** Andy Warhol was part of the pop art movement. He was born Andrew Warhola in 1928 in Pennsylvania. His parents were from a part of Europe that is now part of Slovakia. They moved to New York in the 1920s. ➢ His first job was illustrating adverts in fashion magazines. Now is he known as one of the most influential artists who ever lived! Warhol is recognised for his use of a vibrant yet limited colour palette. ➢ Pop art is short for 'popular art'. ➢ Warhol was inspired mainly by American consumerism and celebrities hence why this is highlighted so much in his work. He became obsessed by consumerism and wanted to be a celebrity himself. He is also famous for exploring popular culture in his work. Popular culture is anything from Coca Cola to pop stars to the clothes people like to wear. ➢ He made a print of Campbell's Soup – a popular brand of soup in the United States. He said he ate Campbell's tomato soup every day for lunch for 20 years! ➢ Warhol liked to use bright colours and silk screening techniques. He liked using screen printing to mass-produce artworks based on photographs of celebrities, like this image of Marilyn Monroe. She was a movie star who was very famous in the 1950s. Children will create a Warhol-inspired print of Ancient Egyptian gods or Ancient Egyptian symbolism using bright colours and a limited palette. We will look at Warhol's work and recognise particular styles and techniques of his art. Using sketchbooks to develop ideas and themes, children will then create their our own pop art repetition ideas. Children will create an Egyptian God or symbolism image to be cut into a carboard stencil and repeated. They will then experiment with colour printing and layering of colour. ***Evaluate, improve and reflect*** Have I been able to combine pop art with the Egyptian celebrity – modern and ancient? Did the stencil printing work? If I were to do the project again, what would I change? **3D Art/Craft Design** **<u>Egyptian Jewellery:</u>** Jewellery was used for adornment, social status, and protection. Everybody in ancient Egypt worn jewellery. In the beginning, silver was the most popular metal. By the Middle Kingdom, gold had taken over first place. Gold was considered blessed by the gods. Some considered it the flesh of the gods because it never tarnished. Gold was used on everything religious from statues to temple art to funeral masks. It was also used to create fabulous jewellery for both the living and the dead. The combination of gold leaf, turquoise, and faience was very popular, and more affordable as only a small amount of gold was used.	 	**No content – DT Unit**

	Upper Class: Beautiful jewellery of gold, silver, lapis and other gemstones, and faience. **Lower Class:** Gorgeous jewellery of copper, colourful stones, and faience Jewellery was worn as amulets. Jewellers had to follow strict rules and colours to make sure the magical property of the amulet was not destroyed. The ancient Egyptians truly believed that amulets had magical powers of protection and healing, and also brought good fortune. ➢ Scarab Beetle amulets (2 weeks) ➢ Look at Ancient Egyptian jewellery. Children will decide what they like/don't like and why. Using sketchbooks, children will design their own Egyptian influenced jewellery and then create it out of clay. ***Evaluate, improve and reflect*** **<u>Illustrating</u>** **<u>Hieroglyphics</u>** : The ancient Egyptians invented one of the earliest known writing systems. The symbols they used were called hieroglyphs, which comes from a Greek word meaning 'sacred carving'. This is because the ancient Egyptians believed that hieroglyphs had been invented by the gods. This is not surprising because hieroglyphs were very beautiful. In Ancient Egypt, the people who wrote hieroglyphs were called scribes. A scribe had to go to a special school to learn how to do it, because it was very complicated. Hieroglyphs included around 700 different signs of objects and animals. Some signs were pictorial or symbolic and stood for whole words. Some signs were phonetic, which means they stood for sounds. Hieroglyphs could be written vertically, horizontally, left to right, or right to left! ➢ Pupils will use their sketchbooks to develop different possible hieroglyphic ideas and themes for a final piece – these will be annotated to explain ideas and reasoning. ➢ Using papyrus paper, children will create their own artwork messages in hieroglyphics with Ancient Egyptian inspired illustrations. ***Evaluate, improve and reflect*** 	
Phase 1	**1. I can discuss the styles of artists, craft makers or designers and use this to inform my own work.** **2. I can create an artist research page about Andy Warhol.** Introduce children to the Pop Artist Andy Warhol – (see ppt and Artist fact sheet in Y5 Resource folder). Discuss with children all about the Pop Art movement and Warhol's place within it – looking at his influences and inspirations, famous works and use of repeated images and bold colour. Provide children with some images of Warhol's work and then ask them to use their acquired knowledge and information to create an 'Artist Research Page' about Andy Warhol – noting down useful information, sketches, and thoughts. Helpful videos/background: https://youtu.be/7rzgdEXnjIY https://youtu.be/GeWTJ9UPluQ	
Phase 2	**3. I can design and produce a stencil of an Ancient Egyptian God**. Revisit Warhol's repeated print works – e.g. 'Four Marilyns' and 'Green Coca-Cola Bottles'. Discuss the printing techniques used and why these types of image were important to Warhol. Children will review a series of images of Ancient Egyptian gods and goddesses, learning about their qualities and characteristics e.g. *Anubis was a jackal-headed ancient Egyptian god of the dead and of the transition between life and death.* Explain that during the Ancient Egyptian periods, gods and goddesses could be viewed as the celebrities of Warhol's period. Discuss similarities and differences. Children to use their sketchbooks to create simple drawings of a selection of gods, making notes about their drawing choices and the ideas they have for their colour choices etc . They should then select one image that will be repeated as a stencil. 	

	Children will then transfer the images by tracing it. Then, by flipping the tracing paper over and following the images lines with a pencil, this can then be printed again and again (ensuring the lines remain 'leaded'). They will need to decide on the negative and positive spaces of the stencil (those areas to be removed or remain). Children should then cut out their stencil ready for printing – (if there is time, children could create more than one stencil to experiment with negative and positive spaces).	
Phase 3	**4. I can organise my work thinking of pattern, repetition, symmetry or random printing styles** **5. I can create a print using my stencil.** Review further works by Warhol and focus on his use of colour and combinations of colour. Look at the image Queen Elizabeth II and discuss Warhol's choices of colour. Using the stencils made in the previous session, children should experiment in sketchbooks with different colour combinations using a limited palette. They should look at a colour wheel to see complimentary colours and understand how these are opposite each other on the wheel. Children should record their findings, notes and ideas as they work towards a final selection of colours. With a final colour selection, children should use their stencil to create a final repeated pattern piece in the style of Warhol but using their Ancient Egyptian inspired stencil image. In sketchbooks, ask children to reflect and evaluate their finished pieces: *Have I been able to combine pop art with the Egyptian celebrity – modern and ancient?* *Did the stencil printing work? If I were to do the project again, what would I change?*	
Phase 4	**4a. I can create a sketch of an amulet influenced by Ancient Egyptian jewellery and pattern.** **4b. Plan a sculpture through drawing and other preparatory work.** Share the information about Ancient Egyptian jewellery and specifically the information about the significance of amulets. Review and discuss images of a number of different amulets which contain a variety of designs, jewels and colour. Children to discuss what they like/don't like and why. Using sketchbooks, ask children to record the information about the amulets and why they were so important to the ancient Egyptians. Next ask children to design their own Egyptian influenced amulet, labelling the different design choices, shapes and pattern. Children should make a number of sketched designs to help them develop a final chosen piece. When they have selected their final design, ask them to record notes on their choices, what materials they will use, how it might be made, what decorations are to be used, what colours and why?	
Phase 5	**5. I can use recycled, natural and man-made materials to create sculpture.** Ask children to look back at the designs from the previous session and what materials they think will suit their sculpture best. These could be junk/recycled materials, clay, cardboard, papers etc. Demonstrate to children the different materials can be used to create a sculpture. Show air drying clay can be formed into different shapes, patterns and forms. Use a variety of tools to demonstrate the different patterns that can be made. Children will use their sketched designs, and their chosen materials to create an amulet sculpture. They should also create a way for the amulet to be worn on the body – this could be a simple loop or hold so that a string can be thread through when dried.	
Phase 6	**6. I can paint my amulet using knowledge of colour to the Ancient Egyptians** Review the children's previous learning on the colour wheel, primary colours, secondary colours, warm and cold, complementary colours and tertiary colours. Ensure children have a secure knowledge of colour and colour mixing. Children should look back at the images of amulets they researched for their previous sketches and designs. This time, focus specifically on colour and the different ways colour was used. Some amulets are all one colour from the stone or material used, others are more ornate and colourful – especially the gold amulets. Share with children the significance that different colours had to the Ancient Egyptians and the meaning of these colours: Ancient Egypt: the Mythology - Colors (egyptianmyths.net) Children should go back through their sketchbooks and record choices of colour and the reasons for their choices to be applied to their amulet. They should then use paint to apply the colour choices to their finished amulet. 	

Phase 7	**7. I can reflect, evaluate, and provide feedback on my amulet design and those of other's.** Children should work in table groups to share their amulet design and making process. They should take it in turns to discuss their initial design ideas, share their sketches and explain their thoughts at the time. They should share their development of ideas and the making of their amulet and colour choices with their group reflecting on the process and using evaluative language: *I really like the way I …….I 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 to ….Maybe next time you could…*				
Vocabulary	➢ Pop Art ➢ Andy Warhol ➢ Repetition ➢ Positive and Negative space ➢ Stencil ➢ Printing ➢ Complementary colours ➢ Tertiary colours ➢ Warm/cool colours ➢ Colour combination ➢ Limited palette ➢ Hue ➢ Tint ➢ Shade ➢ Tone ➢ Amulet ➢ Sculpture	 **Pop Art**	 **Andy Warhol**	 **Limited palette**	  
		 **Complementary Colours**	 **Tertiary Colours**	 **Stencil**	

Year 5 Spring Term

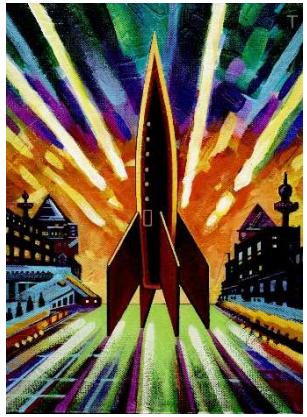
	Spring 1st Half	Spring 2nd Half
Theme	**Stargazers**	**Farming and Agriculture in Cornwall**
British Key Question	Will the UK ever launch a rocket into space?	Kernow Bys Viken?
Enhancements	Planetarium Visit	Hatching chicks Scarecrow Competition Various animal visits Growing Vegetables
Books	Cosmic by Frank Cottrell Boyce	The Boy at the Back of the Class Onjali Q. Raúf
Addressing Stereotypes	The Girl of Ink and Stars – gender inequality	Women in farming - explore the roles of women in the farming industry. The Black Farmer – research Wilfred Emmanuel Jones and his journey from Jamaica into farming in Britain: https://theblackfarmer.com/about-us/
British Values	**Democracy** – Who owns space? **Rule of Law** – Space Law – what are they? **Individual Liberty** – Would you travel to Space? **Mutual Respect & Tolerance** – Should there be a flag on the Moon?	**Democracy** – DEFRA – how does it work? **Rule of Law** – RSPCA – safety for animals **Individual Liberty** – Vegetarian, vegan or meat eater – what's your choice and why? **Mutual Respect & Tolerance** – Respect between humans and animals - how can we ensure the planet is fit for us all?
Art & Design (All NC subject content)	***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. ☆ 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.	***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. ☆ 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	**Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work** A-Y5K1.1, A-Y5K1.6, A-Y5K1.8, A-Y5K1.9 ➢ Critically analyse the styles of artists, craft makers or designers and use this to inform their own work. ➢ Use creative thinking to adapt an initial idea, e.g. experiment with alternative colour palette. ➢ Describe what they think and feel about their own and others' work and how this might influence their designs. ➢ Use sketch book /'ideas journal' to evaluate and adapt their work as their ideas develop; make annotations in their books to show their ongoing evaluations and how **Drawing** A-Y5D1.1, A-Y5D1.2, A-Y5D1.3, A-Y5D1.4 ➢ Use a variety of source material for their work. ➢ Work in a sustained and independent way from observation, experience and imagination. ➢ Use a sketchbook to develop ideas. ➢ Explore the potential properties of the visual elements: line, tone, pattern, texture, colour and shape. **Painting (using oil pastels)** A-Y5P1.1, A-Y5P1.2, A-Y5P1.3, ➢ Demonstrate a secure knowledge about primary and secondary, warm and cold, complementary and contrasting colours. ➢ Work on preliminary studies to test media and materials. ➢ Create imaginative work from a variety of sources. **Breadth of Study:**(A-Y5BoS1.1, A-Y5BoS1.2, A-Y5BoS1.3) ➢ 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.	**Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work** A-Y5K1.3 A-Y5K1.4, A-Y5K1.5 A-Y5K1.7, A-Y5K1.8, A-Y5K1.9 ➢ Investigate a range of starting points for their work, and choose which idea to develop further. ➢ Record their thoughts and experiences in a sketch book / 'ideas journal', and annotate these in order to aid the development of their ideas. ➢ Explain how they are developing their ideas as they work, and use language appropriate to the chosen art form. ➢ Use appropriate language when comparing ideas, methods and approaches in their own and others' work. ➢ Use sketch book /'ideas journal' to evaluate and adapt their work as their ideas develop; make annotations in their books to show their ongoing evaluations and how they might develop their work further. **Drawing** A-Y5D1.1, A-Y5D1.2, A-Y5D1.3, A-Y5D1.4 ➢ Use a variety of source material for their work. ➢ Work in a sustained and independent way from observation, experience and imagination. ➢ Use a sketchbook to develop ideas. ➢ Explore the potential properties of the visual elements: line, tone, pattern, texture, colour and shape. **Painting** A-Y5P1.1, A-Y5P1.2, A-Y5P1.3, ➢ Demonstrate a secure knowledge about primary and secondary, warm and cold, complementary and contrasting colours. ➢ Work on preliminary studies to test media and materials. ➢ Create imaginative work from a variety of sources. **Breadth of Study:**(A-Y5BoS1.1, A-Y5BoS1.2, A-Y5BoS1.3) ➢ 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.

	they might develop their work further.			➢ Describe what they think and feel about their own and others' work and how this might influence their designs.		

Key questions & knowledge and understanding to be explained

Peter Thorpe

- Peter Thorpe was born in Portland, Oregon USA. He is an abstract artist.
- Thorpe started rocket paintings in the 1980's as a way to use paint that he would have thrown away. After he had finished his commercial pictures, he had paint left over so instead of binning it, he painted an abstract background. Thorpe is a big space fan so on these abstract backgrounds, he started painting rockets!



Pupils will use their sketchbooks to develop different possible themes and ideas for a Thorpe inspired final piece – these will be annotated to explain the thinking, ideas, colour choices etc.
Pupils will create their own Peter Thorpe inspired art work using paint to create bright vivid backgrounds. They will think about perspective and layering. Children will then use other sheets of paper to create a spacecraft and a planet/meteor/star etc to layer on top of their background once it has dried. These will be coloured used oil pastels.
https://www.feedingstickfigures.com/post/peter-thorpe-inspired-space-art

Kate Simpson

Kate Simpson is an English artist who was shortlisted for the David Shepherd Wildlife Foundation's wildlife artist of the year competition. Moving to a farm, helped Kate be inspired! Her drawings and paintings are mainly of farm animals and pets. Kate is often commissioned to create paintings of people's pets.

Using Simpson's work as influence and inspiration, children will build on their sketching skills and sketch from a photo of their pet in their sketchbooks. After trying out and experimenting different drawings and compositions, pupils will be 'commissioned' to create a painting of their pet. They will look at Simpson's use of colour and careful brushstrokes to create realistic looking images of animals.

Phase 1

1. **I can discuss the styles of artists, craft makers or designers and use this to inform my own work.**
2. **I can create an artist research page about Peter Thorpe.**

Introduce children to the sci-fi futurist art of Peter Thorpe – (see Artist fact sheet in Y5 Resource folder). Discuss with children Peter's style of art, his influences and inspirations, and the methods he use. Discuss his use of bold colour and how this makes the viewers feels and think of his work. Discuss the backgrounds of his work and revisit the word 'abstract' - why would his images be described as abstract? Provide children with some images of Thorpe's work and then ask them to use their acquired knowledge and information to create an 'Artist Research Page' about Peter Thorpe – noting down useful information, sketches, and thoughts.

Phase 1

1. **I can discuss the styles of artists, craft makers or designers and use this to inform my own work.**
2. **I can create an artist research page about Kate Simpson**

Introduce children to the fine art of Kate Simpson – (see About Fine Artist Kate Simpson — Kate Simpson | Farm Animal, Pet & Wildlife Artist (katesimpsonart.uk)). Discuss with children what 'fine art' is and how her work has been very different from previous artists like Andy Warhol and Peter Thorpe. Look carefully at some different artworks by Kate and ask the children to describe the media and techniques she might've used? Look at Simpson's use of colour and careful brushstrokes to create realistic looking images of animals – how might she do this when animals seldom stand still? Provide children with some images of Simpson's work and then ask them to use their acquired knowledge and information to create an 'Artist Research Page' about her and her work – noting down useful information, sketches, and thoughts.

In preparation for the next session – ask children to take a photograph of their pet or to bring in an image of an animal they are fond of for their own Kate Simpson inspired art work.

Phase 2

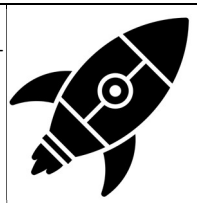
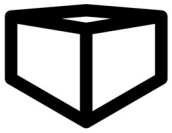
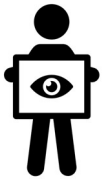
3. **I can develop preliminary studies to explore the potential properties of the visual elements: line, tone, pattern, texture, colour and shape**

Refer back to images looked at in the last session created by Peter Thorpe. Discuss how his images are made up of bright bold backgrounds and then a prominent foreground subject – e.g. a rocket taking off. Explain how the composition is created by drawing and painting the background first, then painting the foreground subject on top (when dry!). Look at the layering of these different parts of the image and explore the word **perspective** - (is an art technique for creating an illusion of three-dimensions (depth and space) on a two-

Phase 2

3. **I can draw independently from observation, experience and imagination.**

Review some Kate Simpson's artwork seen in the previous session and discuss how the drawings have been created through careful and sustained observation – observational drawing. Using an image of an animal (and possibly a view finder to hone in on one particualr area) demonstrate to children how firstly 'map out' the image using loose pencil strokes and light lines, repeating lines until the rough outline is formed. Show children how to build up the detail of the image carefully and lightly until they are happy

	dimensional (flat) surface. Perspective is what makes a painting seem to have form, distance, and look "real."). How has Thorpe used perspective in his paintings. Show children several of Thorpe's paintings again and discuss some similarities and differences to help them build their ideas. Now ask children to use their sketchbooks to create some preliminary sketches of their own futuristic abstract art using Thorpe as inspiration. Ask them to think carefully about foreground and background – noting down on sketches their ideas and possible colours and the use of perspective.		with the composition. Once the composition is accurate, then demonstrate how to slowly build up detail in the image. Remind children how important it is to 'look' at the image they are using - 'Draw what you see, not what you know!' There should be an 80:20 ratio – 80% looking, 20% drawing. Allow children time in their sketchbooks to start working out the composition of their animal artwork. They can try out several loose sketches first until they have found one they are happy with. Then, provide children with larger paper to draw out their final composition and then gradually build up detail.
Phase 3	**4 I can use paint to create imaginative work from a inspired by the work of Peter Thorpe** Review the work in sketchbooks from the last session. Ask children to decide on a final background design/image. Remind children about their knowledge of colour and Thorpe's use of bold, vivid colours. Provide children with a palette of primary colours, black and white. Ask children to use their colour mixing knowledge to create their background image. When dry, now children will need to draw their foreground image, thinking carefully of perspective and again, applying bold and bright colours.	**Phase 3**	**4. I can mix colours and apply using paint to match my subject** Show the children some of Kate Simpson's animal portraits again, but focus on her use of colour and how realistic it is. Ask the children to look at the image of their pet that they are using and to identify the different colours they can see. Remind children of the colour mixing techniques – both with paint and pencil crayons. Demonstrate how to match a colour carefully by adding a little more of the respective colours needed. Ask children to use their colour mixing knowledge and skills to either paint or colour using coloured pencil (or a combination of both – mixed media) their animal portrait – carefully matching colours to the image to complete their Kate Simpson inspired animal portrait.
Phase 4	**5. I can reflect, evaluate, and provide feedback on my sci-fi artwork and those of other's.** Children should work in table groups to share their futuristic artwork and making process. They should take it in turns to discuss their initial design ideas, share their sketches and explain their thoughts at the time. They should share their development of ideas and the making of their amulet and colour choices with their group reflecting on the process and using evaluative language: *I really like the way I …….I 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 to ….Maybe next time you could…*	**Phase 4**	**5. I can reflect, evaluate, and provide feedback on my animal portrait and those of other's.** Children should work in table groups to share their animal artwork and making process. They should take it in turns to discuss their initial design ideas, share their sketches and explain their thoughts at the time. They should share their development of ideas and the making of their amulet and colour choices with their group reflecting on the process and using evaluative language: *I really like the way I …….I 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 to ….Maybe next time you could…*
Vocabulary	➢ Peter Thorpe ➢ Science Fiction/Sci-Fi ➢ Futuristic art ➢ Layer ➢ bright colours ➢ vivid colours ➢ Perspective ➢ Foreground ➢ Background ➢ abstract  **Peter Thorpe** **Sci-Fi/Futuristic Art** **Vivid (colours)**  **Perspective** **abstract**		➢ Kate Simpson ➢ Fine Art ➢ Media ➢ Observational drawing ➢ Composition ➢ Colour match ➢ Detailed ➢ Realistic ➢ Colour mix ➢ Warm colours ➢ Cold colours **Kate Simpson** **Fine Art**  **observational drawing** **composition**

Year 5 Summer Term

	Summer 1st Half	Summer 2nd Half
Theme	**Bombs, Blitz and Brits (WW2)**	**Home or Away?**
British Key Question	What did they mean by 'Keep Calm and Carry On'? https://london.ac.uk/about-us/history-university-london/story-behind-keep-calm-and-carry	Do the British make the best explorers?
Enhancements	WW2 Day Evacuee speaker	Travelling speakers Travelling across Perranporth
Books	Letters from the Lighthouse Emma Carroll	The Explorer Katherine Rundell
Addressing Stereotypes	The role of women in WW2 - Land girls and exploring stereotypes Jewish people – why were they treated so badly?	What does it mean to be foreign? – Foreign stereotypes
British Values	**Democracy** – What is a dictator? **Rule of Law** – Should one person make the rules for the whole country? **Individual Liberty** – Evacuation - was it the right thing to do? **Mutual Respect & Tolerance** – The Holocaust - what was it and why must it never happen again?	**Democracy** – G7 Summit - what does the G7 want to achieve? **Rule of Law** – Different government systems – communism **Individual Liberty** – Refugees – should you be allowed to live where is safe? **Mutual Respect & Tolerance** – Freedom of travel during Covid.
Art & Design (All NC subject content covered)	**No content – DT Unit**	***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. ☆ 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		**Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work** A-Y5K1.3 A-Y5K1.4, A-Y5K1.5 A-Y5K1.7, A-Y5K1.8, A-Y5K1.9 ➢ Critically analyse the styles of artists, craft makers or designers and use this to inform their own work. ➢ Understand how a chosen artist or art form has contributed to the culture and / or history of a specific nation. ➢ Investigate a range of starting points for their work, and choose which idea to develop further. ➢ Record their thoughts and experiences in a sketch book / 'ideas journal', and annotate these in order to aid the development of their ideas. ➢ Explain how they are developing their ideas as they work, and use language appropriate to the chosen art form. ➢ Use creative thinking to adapt an initial idea, e.g. experiment with alternative colour palette. **Drawing** A-Y5D1.1, A-Y5D1.2, A-Y5D1.3, A-Y5D1.4 ➢ Use a variety of source material for their work. ➢ Work in a sustained and independent way from observation, experience and imagination. ➢ Use a sketchbook to develop ideas. ➢ Explore the potential properties of the visual elements: line, tone, pattern, texture, colour and shape. **Painting** A-Y5P1.1, A-Y5P1.2, A-Y5P1.3, ➢ Demonstrate a secure knowledge about primary and secondary, warm and cold, complementary and contrasting colours. ➢ Work on preliminary studies to test media and materials. ➢ Create imaginative work from a variety of sources. **Print Making** (A-Y5Pr1.2, A-Y5Pr1.3, A-Y5Pr1.4,A-Y5Pr1.5) ➢ Choose the printing method appropriate to task. ➢ Build up layers and colours/textures. ➢ Organise their work in terms of pattern, repetition, symmetry or random printing styles. ➢ Choose inks and overlay colours. **Breadth of Study:**(A-Y5BoS1.1, A-Y5BoS1.2, A-Y5BoS1.3) ➢ 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.

		➢ Use appropriate language when comparing ideas, methods and approaches in their own and others' work. ➢ Describe what they think and feel about their own and others' work and how this might influence their designs. ➢		
Key questions & knowledge and understanding to be explained	➢ **No content – DT Unit**	**<u>Explore Street Art from Around the World</u>** Children will look at street art and artists from around the world. Influences and works will vary from the streets of Sao Paulo to the work of Keith Haring, Shamsia Hassani, and Banksy. They will look at streets of Belfast and a multitude of places between. Children explore the different types, techniques and varieties of work, creativity and influences, making studies in their sketchbooks and trying out techniques for themselves. This will build towards children creating their own final piece of street art influenced work which will be presented in an exhibition to an audience. **USA – Keith Haring** Keith Haring was born in 1958, in Pennsylvania, USA. He loved drawing cartoons and visiting museums. Haring is known for colourful, cartoon artworks and certain characters such as crawling babies, barking dogs and spaceships. When he was 20 years old he moved to New York City. Keith Haring had relationships with men and was a part of the LGBTQ+ community in New York. Keith Haring was inspired by graffiti artists. He drew hundreds of drawings on New York's subway. He got in trouble sometimes for drawing on the subway, but many people loved his art. He carried on drawing because he wanted everyone to experience art. Keith Haring started becoming famous and had exhibitions in galleries. When the paintings were sold, he often gave the money to children's charities. Haring, painted art with and for kids. He made murals in lots of children's hospitals and schools. He even painted a massive artwork of the Statue of Liberty with over 1000 kids! He often listened to hip-hop music. Break-dancers used his pavement drawings as a surface for their performances. Keith Haring's art became very expensive to buy. However, he wanted everyone to be able to buy his work. He opened a new shop called the Pop Shop to sell his art on badges, posters, games and T-Shirts. In 1988, Haring became very sick with a disease called AIDS. Haring kept on drawing and he even made posters to tell people about the sickness. Before he died, Haring set up The Keith Haring Foundation to fund AIDS research and to help kids who are in need. **Afghanistan – Shamsia Hassani** Born April 1988, is the first female graffiti artist of Afghanistan. Through her artworks, Shamsia portrays Afghan women in a male dominant society. Her art gives Afghan women a different face, a face with power, ambitions, and a human willingness to achieve goals. The woman character used in her artworks portrays being who is proud, loud, and can bring positive changes to people's lives. During the last	

decade of post-war era in Afghanistan, Shamsia's works have brought in a huge wave of colour and appreciation to all the women in the country.

Her artworks have inspired thousands of women around the world and has given a new hope to female Afghan artists in the country. She has motivated hundreds of Afghans to bring in their creativity through her graffiti festival, art classes, and exhibitions in different countries around the world.

UK – Banksy

Banksy is a famous - but anonymous - British graffiti artist. He keeps his identity a secret.

He produces pieces of work which pop up in public places, such as on the walls of buildings.

A lot of his art is done in a particular style which people can easily recognise.

Who is Banksy?

He began spray-painting trains and walls in his home city of Bristol in the early 1990s. Bristol is well known for its colourful street art and graffiti.

But in the 2000s, he expanded his work beyond Bristol and was soon leaving his artistic mark all over the world.

'Graffiti is one of the few tools you have if you have almost nothing.' Banksy, Artist

He quickly became well known as an artist who would poke fun at big companies and send political messages through his work. Banksy was heavily influenced in his early days by a French graffiti artist called Blek le Rat. Not only did this artist inspire Banksy politically, but Banksy was also inspired by his use of stencils. Banksy took on this visual style for himself and, to this day, uses stencils to do a lot of his work. This allows him to create his paintings with great detail in a short amount of time - and has also helped him to remain anonymous.

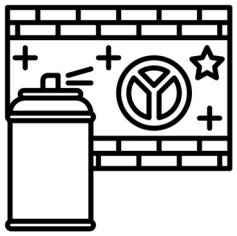
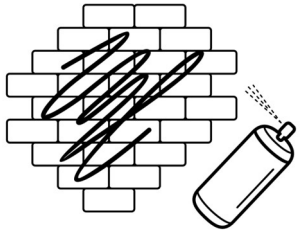
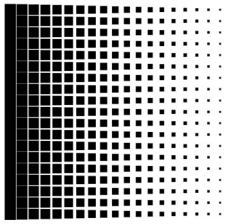
Why is Banksy controversial?

His artwork can be rebellious and is known for delivering political messages. There are lots of people who love what he does, paying thousands of pounds for it and considering it to be incredible art. many

	No content – DT Unit	**Phase 1**	**1. I can discuss the styles of artists, craft makers or designers and use this to inform my own work.** **2. I can create an artist research page about street Artists.** Introduce children to the Street Art – (see ppt History of Graffiti in Y5 Resource folder). Discuss with children about the history of Street Art and the many different types. Pose the question – Is street art/graffiti really art or is it just vandalism? Explain to the children that in this art unit they will be studying the street art work of three very different street artists (two feature in the ppt) – Keith Haring, Shamsia Hassani and Banksy. (WARNING – do not allow children to internet search Keith Haring unsupervised as there can sometimes be images of a sexual content)

			In this session focus on the work of Keith Haring (there is a short PPT in the resource folder and this video is also good and suitable for children: https://youtu.be/t74HxOWyvo8). Look at how simple his images are, always surrounded in a bold black line and coloured with bright colours. Provide the children with some images of Haring's work and ask them to create an Artist Research page. Next ask the children to use felt tip pens to create a Keith Haring style image in their sketchbook. They could try to use the whole page – edge to edge, as if they are graffitiing a wall, or produce an image that has a particular message like Haring often did or theme.
		Phase 2	**3. I can discuss the styles of artists, craft makers or designers and use this to inform my own work.** **4. I can create an artist research page about street Artists.** Introduce children to the street art of Shamsia Hassani (the videos below will be a helpful way to see her and understand her work. Look at a variety of her images and see what themes children notice. Discuss the images that she creates and how through painting them she is trying to bring about social change for women in Afghanistan. Provide the children with some pictures of Shamsia Hassani and ask children to create an artist research page about her and her work. https://youtu.be/FsJc8li48Dc https://youtu.be/1JhfcLD0JGw Next, ask children what they would like to change in the world or the way it works? Would they like free education for all children all over the world? Would they like to ensure that no one ever goes without food? Would they like to end wars like the one in Ukraine? Etc. Just like Shamsia Hassani, ask the children to use their sketchbook to develop some visual ideas to support their message for change. They may wish to adopt a similar style to Hassani or create a new one of their own. Alongside their sketches, encourage children to record notes explaining their ideas and what they have represented in their street art message. Children can use different media to colour their image – pencils, felt tips, paint etc

		Phase 3	**5. I can discuss the styles of artists, craft makers or designers and use this to inform my own work.** **6. I can create an artist research page about street Artists.** Introduce children to the street art of Banksy (see ppt – this is also a very good video about Banksy and his work: https://youtu.be/45P9c7pRueo **Warning** - it must be stopped and skipped at 3.19 as there is an unfortunate swear word). As before, provide children with some images of Banksy's work and ask them to create an Artist Research page. Do children recognise the influence of Banksy's image to the right? Next, demonstrate how to draw (or print out) a simple a stencil or silhouette. Discuss with the children about negative and positive space – positive space being the section that will be painted, negative the section that won't. Draw a simple image and shade the sections that will be removed. This could be something like this simple penguin or tiger image (clip art is useful here). Cut the black parts away using scissors (it can help to make a small hole using a pencil into soft blu tac). Next tape down the stencil using masking tape to a sheet of paper then demonstrate how to use a spray bottle (like used for gardening or a toothbrush loaded with watery paint) to spray paint over the stencil. Remove the stencil to leave behind the image. Children could experiment with different techniques. They could try an ombre effect (**ombre**: Stripes of colour that gradually blend from one colour to another.) If possible, allow children time to develop different stencils to try out. If possible take pictures of the Banksy style images to record in sketchbooks alongside notes from children on the effects they were trying to create.
		Phase 4	**7. I can work with others to plan a piece of street art.** Remind children of the different styles of street art they have learned about, the different styles, use of colour and techniques. Discuss how often street art has been a way to share a message for some sort of change and how audiences are meant to engage with it and hear a message. Explain to children that in the next session, they will working with others to create their own large scale piece of street art. In this session, ask children to use their sketchbooks (in pictures and words) to explore different ideas for a group street art creation. Ask children to think about and note down what their image will be, what message they want to convey, what colours they will use, how they will create their image? Will it be painted? Sprayed with a stencil? Draw with bold black lines like Haring? Ask them to work collaboratively to plan their street art composition. Children will need to work together to create a planned image for their final piece and work out the different media to be used.
		Phase 5	**8. Work on collaboratively with others to produce a piece of street art using influences from different artists.** Take children outside onto the playground, using large sheets of wallpaper, roll the plain side of the paper out and pin it to the backs of the climbing walls, or weight it down on the playground floor. Encourage children to use their sketchbooks and their final designs to recreate their street art on a larger scale. Explain to children that they will

			need to 'scale up' their image and use the space provided to convey their message in their street art. They will need to use the media they have decided upon – paint? Spray bottles? Stencils? Chalks? Etc Take plenty of photographs along the way and of the final images for children sketchbooks. When complete, invite parents to see the images either at the end of the day or at an exhibition in the school hall.
		Phase 6	**9. I can reflect, evaluate, and provide feedback on my animal portrait and those of other's.** Children should work in table groups to share their animal artwork and making process. They should take it in turns to discuss their initial design ideas, share their sketches and explain their thoughts at the time. They should share their development of ideas and the making of their amulet and colour choices with their group reflecting on the process and using evaluative language: *I really like the way I …….I 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 to ….Maybe next time you could…*
Vocabulary		➢ Street art ➢ Graffiti ➢ Banksy ➢ Keith Haring ➢ Shamsia Hassani ➢ Vandalism ➢ Stencil ➢ Silhouette ➢ Positive space ➢ Negative space ➢ Ombre	 **Street Art**  **Graffiti** **Banksy** **Keith Haring** **Shamsia Hassani**  **Ombre**