



SS John Fisher & Thomas More Catholic Primary School

A Voluntary Academy

"Journeying together with Jesus Christ, we learn to love and love to learn."



Art Planning

Year Group: Year 5	Strand: Print and Mixed Media Unit: Architectural photography Artists: Brenda Jamison and Helene Binet	Term: Autumn
National Curriculum Links (Ref: NC 2014) <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] To know about great artists, architects and designers in history. <p>Pupils should be taught:</p>		
Knowledge and Skills Objectives	Main Teaching body	Activity
<p>Lesson One <u>LO I can exploring and evaluate.</u></p> <p>NC links To know about great artists, Architects and designers in history.</p> <p>Working using Artistic skills To be able to analyse, compare and researching a range of artists work.</p>	<p>Starter Activity In Year 4 you looked at found images to create a collage- what can you remember? What do the following mean? Montage? Collage? Whole Part Angle? Process? Layering? Abstarct Contrast?</p>	<p>Lowes</p> <p>All chd Chd are to create a brief bio of Helene Binet and Dan Duckley around their work .</p> <p>Evaluation of two pieces of work-Children to use key vocab to look at similarities and differences.</p> <p>Children's analysis and understanding of two contrasting architectural images.</p>
<p>Resources</p>	<p>Background to the unit This half term we are going to look at photography of Architecture which is the study of buildings. Discuss differences of what the children think they may see within local architecture, church buildings, library, forum, etc.</p>	<p>Challenge</p>



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Art Planning

	<p>Why are we studying Helene Binet? Why are we studying Dan Dunkly? Who are they, what do they produce and how? What effects are used?</p> <p>Show some images of Helene Binet's work. Look at corners and curves and how the shadows highlight them etc.</p> <p>Look at second artist local photographer Dan Dunkly lines and edges to compare and contrast. What has been included in both photographs? What is different? Compare and analyse more images from both artists and begin to identify their different style?</p> <p><u>Back ground to the artsits.</u></p>	<p>Children are to research and find another photographer with similar work?</p> <p><u>Vocabulary</u> Shape Form Space Colour Architecture Buildings Details Corner Curves Lines Edges Photography</p>
<p>Lesson Two LO I can Gathering ideas/Learning Skills Working using Artistic skills</p>	<p><u>Starter Activity</u></p> <p><u>Main</u></p> <p>.</p>	<p><u>Lowers:</u></p> <p><u>All chd</u></p> <p><u>Challenge</u></p>



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Art Planning

<p>To be able to</p> <p>Resources</p>		<p><u>Vocabulary</u></p>
<p><u>Lesson 3</u> <u>LO I can gather ideas and learning skills.</u></p> <p><u>Working Artistically</u> To be able to</p> <p>Resources</p>	<p><u>Starter Activity</u></p> <p><u>Main</u></p>	<p><u>Lowers</u> <u>All chd</u></p> <p><u>Challenge</u></p> <p><u>Vocabulary</u></p>
<p><u>Lesson Four</u> <u>LO I can create my final product.</u></p> <p><u>Working Artistically</u></p>	<p><u>Starter Acitivity</u></p> <p><u>Main</u></p>	<p><u>Lowers:</u> <u>All chd</u></p>



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Art Planning

<p>To be able to</p> <p>Resources</p>		<p><u>Challenge</u></p> <p><u>Vocabulary</u></p>
<p><u>Lesson Five</u> I can create my final product.</p> <p><u>Working Scientifically</u> To be able to</p> <p>Resources</p> <p>Cutting tools Wire Rollers Plan templates</p>	<p><u>Starter Activity</u></p>	<p><u>Lowers</u></p> <p><u>All chd</u></p> <p><u>Challenge</u></p> <p><u>Vocabulary</u></p>



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Art Planning

<p>Week six <u>I can create evaluate my ow</u></p> <p><u>Working Artistically</u> To be able to</p> <p>Resources</p>	<p><u>Starter activity</u></p> <p><u>Main body</u></p>	<p><u>Lowers</u></p> <p><u>All chd</u></p> <p><u>Challenge</u></p> <p><u>Vocabulary</u></p>



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Art Planning

<u>Applied Write Opportunities:</u>		
<u>Enrichment Opportunities:</u>		
<u>Key Vocabulary</u> Tier Two: shape, form, space, colour, buildings, details, corner, curves, lines, edges, photography Tier Three: Architecture		



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Knowledge and Skills Objectives	Main Teaching body	Activity
<p>Lesson One <u>LO I can exploring and evaluate.</u></p> <p>NC links To know about great artists, Architects and designers in history.</p> <p>Working using Artistic skills To be able to analyse, compare and researching a range of artists work.</p> <p>Resources</p>	<p>Starter Activity In Year 4 you looked at found images to create a collage- what can you remember? What do the following mean? Montage? Collage? Whole Part Angle? Process? Layering? Abstarct Contrast?</p> <p>Background to the unit This half term we are going to look at photography of Architecture which is the study of buildings. Discuss differences of what the children think they may see within local architecture, church buildings, library, forum, etc.</p>	<p>Lowrs</p> <p>All chd Chd are to create a brief bio of Helene Binet and Dan Duckley around their work .</p> <p>Evaluation of two pieces of work-Children to use key vocab to look at similarities and differences.</p> <p>Children's analysis and understanding of two contrasting architectural images.</p> <p>Challenge</p> <p>Children are to research and find another</p>



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Art Planning

	<p>Why are we studying Helene Binet? Why are we studying Dan Dunkly? Who are they, what do they produce and how? What effects are used?</p> <p>Show some images of Helene Binet's work. Look at corners and curves and how the shadows highlight them etc.</p> <p>Look at second artist local photographer Dan Dunkly lines and edges to compare and contrast. What has been included in both photographs? What is different? Compare and analyse more images from both artists and begin to identify their different style?</p> <p><u>Back ground to the artsits.</u></p>	<p>photographer with similar work?</p> <p><u>Vocabulary</u> Shape Form Space Colour Architecture Buildings Details Corner Curves Lines Edges Photography</p>
<p>Lesson Two <u>LO I can</u> Gathering ideas/Learning Skills Working using Artistic skills</p>	<p><u>Starter Activity</u> <u>Main</u> .</p>	<p><u>Lowers:</u> <u>All chd</u> <u>Challenge</u></p>



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Art Planning

<p>To be able to</p> <p>Resources</p>		<p><u>Vocabulary</u></p>
<p><u>Lesson 3</u> <u>LO I can gather ideas and learning skills.</u></p> <p><u>Working Artistically</u> To be able to</p> <p>Resources</p>	<p><u>Starter Activity</u></p> <p><u>Main</u></p>	<p><u>Lowers</u> <u>All chd</u></p> <p><u>Challenge</u></p> <p><u>Vocabulary</u></p>
<p><u>Lesson Four</u> <u>LO I can create my final product.</u></p> <p><u>Working Artistically</u></p>	<p><u>Starter Activity</u></p> <p><u>Main</u></p>	<p><u>Lowers:</u> <u>All chd</u></p>



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Art Planning

<p>To be able to</p> <p>Resources</p>		<p><u>Challenge</u></p> <p><u>Vocabulary</u></p>
<p><u>Lesson Five</u> <u>I can create my final product.</u></p> <p><u>Working Scientifically</u> To be able to</p> <p>Resources</p> <p>Cutting tools Wire Rollers Plan templates</p>	<p><u>Starter Activity</u></p>	<p><u>Lowers</u></p> <p><u>All chd</u></p> <p><u>Challenge</u></p> <p><u>Vocabulary</u></p>



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Art Planning

<p>Week six <u>I can create evaluate my ow</u></p> <p><u>Working Artistically</u> To be able to</p> <p>Resources</p>	<p><u>Starter activity</u></p> <p><u>Main body</u></p>	<p><u>Lowers</u></p> <p><u>All chd</u></p> <p><u>Challenge</u></p> <p><u>Vocabulary</u></p>



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Art Planning

Applied Write Opportunities:		
Enrichment Opportunities:		
Key Vocabulary		
Tier Two: shape, form, space, colour, buildings, details, corner, curves, lines, edges, photography		
Tier Three: Architecture		



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Art Planning

Year Group: Year 5	Strand: 2D Painting and Drawing Landscapes Artists: Claude Monet and Joseph Mallord William Turner	Term: Summer Term
<p>National Curriculum Links (Ref: NC 2014) 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 kind of art, craft and design.</p> <p>Pupils should be taught:</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. To know about great artists, architects and designers in history. 		
Knowledge and Skills Objectives	Main Teaching body	Activity
<p><u>Lesson One</u></p> <p><u>LO I can understand the work of the artists Monet and Turner</u></p>	<p>Starter: Introduce the endpoint in terms of technique that we will use.</p> <p>Compare and Evaluate: Show some images of Monet's work. Critical dialogue focussing on the different textures, colours, lines, form and tone he used. Explain what impressionism is – it's about capturing a moment, and making a picture about not just how something looks but how it makes you feel. Impressionism came about due to artists not wanting to paint a realistic picture but an 'impression' of what the landscape, person or object looked like to them by painting outdoors 'on the spot' Look at second artist Turner to compare and contrast. Compare and analyse some of Monet's and Turner's work in terms of landscape, what time of day do you think it was painted, what was the weather like at that moment? How does this show through colour and tone he artists have used.</p>	<p>All: Brief bio of Monet and his work.</p> <p>Some: Evaluation of two pieces of work- Children to use key vocab to look at similarities and differences.</p>



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Art Planning

<p>Lesson Two <u>LO I can research and gather my own ideas to create my landscape.</u></p>	<p>Starter: Gather a range of impressionist landscape images to build a visual guide of ideas.</p> <p>To research and gather own stimulus for ideas of impressionist landscapes. Paying particular attention to the fact that impressionism makes things look blurry/fuzzy close up but realistic from a distance. Try it out with the images you have collected.</p>	<p>A collection of children's choice of appropriate pictures as a starting point for their landscapes.</p> <p>Children to arrange ideas into Sketchbook labelling what they want to feature in their own landscapes. Do they want trees, a building, hills, sky-line. Depending on the chosen view it could be urban (front of school) or countryside (rear of school) so links back to prior learning of both urban and countryside landscapes</p>
<p>Lesson 3 <u>LO I can compare the different styles of Monet and Turner</u></p>	<p>Starter: Discuss and compare the difference in colour and style between the two artists. Monet used oil paint and pastels. Turner used a watercolour technique with oil paints. Which style do you prefer and why?</p> <p>Explore the colour palette of an impressionist – Monet believed nature knows no black and white and nature had no line! How can we mix and match colours to create atmosphere and light effects? Explain what complimentary and contrasting colours are.</p> <p>Explore colours using a paint palette and how they can be mixed and matched looking at primary, secondary, complimentary and contrasting colours in sketch books.</p>	<p>A colour palette for children to explore mixing colours together to create secondary and complimentary and contrasting colours to use at a later date to create our outside scene impression.</p>



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Art Planning

<p>Lesson Four <u>LO I can explore angles and viewpoints for my piece</u></p>	<p>Starter: To look at a variety of viewpoints and angles from which children will be painting their landscape and gather ideas together.</p> <p>Children are to decide where they would like to paint their landscape. Will it be a view from a classroom window or are they going outside with a palette? What perspective are they viewing it from, remember impressionists painted views from a variety of angles</p>	<p>In sketch books children will have printed a few photos of varying angles and viewpoints from around school to then chose how and where they are going to paint next session.</p> <p>A preferred view of their chosen landscape will be identified and what they want to include within their painting.</p>
<p>Lesson Five and Six <u>LO I can create my final landscape</u></p>	<p>5. Focus on the build-up of ideas so far, paying attention to colour, line, form, tone, image, angle and viewpoint. Recap the end points and what the aims are.</p> <p>5. Today children will return to desired viewpoint and practise mixing and creating colours for their finished landscape. Draw a simple sketch of chosen landscape and using colour palette fill in to create a preliminary painting with no gaps on their paper, as next session there will be no sketch and paint will be applied from the outset.</p> <p>6. Discuss and demonstrate different effects from various brush sizes such as dabbing, stippling using considered and 'free' brush strokes.</p> <p>6. Today children will paint their chosen landscape using free brushstrokes, paying attention to light and colour, is it any different from the last session, how do our chosen colours differ? What do we need to do if anything to rectify this change in colour/light? Explain that today's session is all about painting with spontaneity, energy and colour as this is in the style of an Impressionist.</p>	<p>5. Finished preliminary sketch and painting will be in books</p> <p>5. Sketching final design of landscape and fill with colour to get an idea of what to include, colour and position of paint</p> <p>6. Completed copy of child's impressionist painting in sketch books</p> <p>6. Children will have examined light, colour, texture and different brushstrokes to create their chosen landscape</p>



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Art Planning

<p>Week Seven <u>LO I can evaluate my landscape.</u></p>	<p>Starter: Display children's finished landscape in their sketchbooks ready for evaluation.</p> <p>Ideas of how to evaluate: Look at everybody's landscapes. Talk about similarities and differences within own creations.</p> <p>Model how to evaluate own and others' stages/work/compare to original starting point/artwork.</p> <p>According to design, mood, perspective, colour and direction.</p>	<p>Compare ideas, methods and approaches in their own work and others' work and say what they think and feel about them.</p> <p>Following this in their sketch book annotate what mood they were trying to convey and how they tried to convey this to others through their painting</p> <p>Can I talk about the process and what I have learnt this half term? What, if anything would I do differently next time? How might I develop these skills further or adapt current methods?</p>
<p>Enrichment Opportunities: Gallery of the artist's work.</p>		
<p>Key Vocabulary</p> <p>Tier Two: colour, line, form, mood, tint, shades, size, detail, explore, mix, angle, draw, sketch,</p> <p>Tier Three: landscape, purpose, texture, tone, hue, media, atmosphere, effects, contrast, compliment, blend, viewpoint, brushstrokes, impression, position, dabbing, stippling, analyse, critique, evaluate, approaches,</p>		



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Art Planning

Year Group: Year 5	Strand: 2D Painting and Drawing Landscapes Artists: Claude Monet and Joseph Mallord William Turner	Term: Summer Term
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Knowledge and Skills Objectives	Main Teaching body	Activity
<p><u>Lesson One</u></p> <p><u>LO I can understand the work of the artists Monet and Turner</u></p>	<p>Starter: Introduce the endpoint in terms of technique that we will use.</p> <p>Compare and Evaluate: Show some images of Monet's work. Critical dialogue focussing on the different textures, colours, lines, form and tone he used. Explain what impressionism is – it's about capturing a moment, and making a picture about not just how something looks but how it makes you feel. Impressionism came about due to artists not wanting to paint a realistic picture but an 'impression' of what the landscape, person or object looked like to them by painting outdoors 'on the spot' Look at second artist Turner to compare and contrast. Compare and analyse some of Monet's and Turner's work in terms of landscape, what time of day do you think it was painted, what was the weather like at that moment? How does this show through colour and tone he artists have used.</p>	<p>All: Brief bio of Monet and his work.</p> <p>Some: Evaluation of two pieces of work- Children to use key vocab to look at similarities and differences.</p>



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<p>Lesson Two <u>LO I can research and gather my own ideas to create my landscape.</u></p>	<p>Starter: Gather a range of impressionist landscape images to build a visual guide of ideas.</p> <p>To research and gather own stimulus for ideas of impressionist landscapes. Paying particular attention to the fact that impressionism makes things look blurry/fuzzy close up but realistic from a distance. Try it out with the images you have collected.</p>	<p>A collection of children's choice of appropriate pictures as a starting point for their landscapes.</p> <p>Children to arrange ideas into Sketchbook labelling what they want to feature in their own landscapes. Do they want trees, a building, hills, sky-line. Depending on the chosen view it could be urban (front of school) or countryside (rear of school) so links back to prior learning of both urban and countryside landscapes</p>
<p>Lesson 3 <u>LO I can compare the different styles of Monet and Turner</u></p>	<p>Starter: Discuss and compare the difference in colour and style between the two artists. Monet used oil paint and pastels. Turner used a watercolour technique with oil paints. Which style do you prefer and why?</p> <p>Explore the colour palette of an impressionist – Monet believed nature knows no black and white and nature had no line! How can we mix and match colours to create atmosphere and light effects? Explain what complimentary and contrasting colours are.</p> <p>Explore colours using a paint palette and how they can be mixed and matched looking at primary, secondary, complimentary and contrasting colours in sketch books.</p>	<p>A colour palette for children to explore mixing colours together to create secondary and complimentary and contrasting colours to use at a later date to create our outside scene impression.</p>



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<p>Lesson Four <u>LO I can explore angles and viewpoints for my piece</u></p>	<p>Starter: To look at a variety of viewpoints and angles from which children will be painting their landscape and gather ideas together.</p> <p>Children are to decide where they would like to paint their landscape. Will it be a view from a classroom window or are they going outside with a palette? What perspective are they viewing it from, remember impressionists painted views from a variety of angles</p>	<p>In sketch books children will have printed a few photos of varying angles and viewpoints from around school to then chose how and where they are going to paint next session.</p> <p>A preferred view of their chosen landscape will be identified and what they want to include within their painting.</p>
<p>Lesson Five and Six <u>LO I can create my final landscape</u></p>	<p>5. Focus on the build-up of ideas so far, paying attention to colour, line, form, tone, image, angle and viewpoint. Recap the end points and what the aims are.</p> <p>5. Today children will return to desired viewpoint and practise mixing and creating colours for their finished landscape. Draw a simple sketch of chosen landscape and using colour palette fill in to create a preliminary painting with no gaps on their paper, as next session there will be no sketch and paint will be applied from the outset.</p> <p>6. Discuss and demonstrate different effects from various brush sizes such as dabbing, stippling using considered and 'free' brush strokes.</p> <p>6. Today children will paint their chosen landscape using free brushstrokes, paying attention to light and colour, is it any different from the last session, how do our chosen colours differ? What do we need to do if anything to rectify this change in colour/light? Explain that today's session is all about painting with spontaneity, energy and colour as this is in the style of an Impressionist.</p>	<p>5. Finished preliminary sketch and painting will be in books</p> <p>5. Sketching final design of landscape and fill with colour to get an idea of what to include, colour and position of paint</p> <p>6. Completed copy of child's impressionist painting in sketch books</p> <p>6. Children will have examined light, colour, texture and different brushstrokes to create their chosen landscape</p>



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<p>Key Vocabulary</p> <p>Tier Two: colour, line, form, mood, tint, shades, size, detail, explore, mix, angle, draw, sketch,</p> <p>Tier Three: landscape, purpose, texture, tone, hue, media, atmosphere, effects, contrast, compliment, blend, viewpoint, brushstrokes, impression, position, dabbing, stippling, analyse, critique, evaluate, approaches,</p>		



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Art Planning

Year Group: Year 5	Strand: Craft and Mixed Media, Pattern on Textiles Artists: Michael Phelan & William Morris	Term: Spring Term
<p>National Curriculum Links (Ref: NC 2014) 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 kind of art, craft and design.</p> <p>Pupils should be taught:</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. To know about great artists, architects and designers in history. 		
Knowledge and Skills Objectives	Main Teaching body	Activity
<p>Lesson One</p> <p><u>LO I can evaluate the work of William Morris and Michael Phelan.</u></p>	<p>Introduce: Introduce the endpoint in terms of technique that we will use.</p> <p>Compare and Evaluate: Critical dialogue. Show some images of Phelan's tie dye creations using concentric circles. Look at second artist Morris to compare and contrast. Repeating pattern, symmetry etc. Discuss modern art. Compare and analyse some of Phelan's and Morris's work in terms of shape and colour, technique and purpose.</p> <p>Introduction and title page creation.</p>	<p>Evaluation of two pieces of work-Children to use key vocab to look at similarities and differences.</p> <p>Children's analysis and understanding of two contrasting prints. Can the children research and find another artist with similar work.</p>



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Art Planning

	<p>In Year 2 you learnt the skills to print on to a tile using an overlapping method. Now we are going to combine those skills to look at how we can print in another style.</p> <p>Context: Why are we studying famous craftsmen? Who were they? Where is there work? What style of print did they use?</p> <p>Brief bio of Phelan and his work.</p>	
<p>Lesson Two</p> <p><u>LO I can research ideas of print.</u></p>	<p>Gathering Ideas: Gather a range of prints to build a visual vocabulary. Discuss different methods used to identify different forms of printing.</p> <p>To research and gather own stimuli for ideas of print to begin the process. Paying particular attention to scale of print Phelan created and use of colour. Whereas Morris added repeating pattern to his textiles (wallpaper designs).</p>	<p>In sketch book have two images that the children have chosen depicting colour, subject matter and pattern they may wish to recreate and using annotation around to say what they like and why.</p> <p>A collection of children's choice of appropriate stimulus for printing showing thought about colour, pattern and shape.</p>
<p>Lesson 3</p> <p><u>LO I can create a tie-dye on fabric.</u></p>	<p>To look at the colours and shapes already gathered into sketchbooks. Discuss what tie dye is and the process of creating a finished piece of work. Discuss how to create a linear (striped) or circular effect using a range of techniques</p> <p>Model: Dedicate some time to folding and bundling the fabric. The 'folds' (or bundles) are one of the main components in creating unique tie dye patterns</p>	<p>Children will have two pieces of material on which to practise different ways of tie-dyeing to create an effect (linear or circular) and photos of two chosen finished methods will be stuck into their sketch books.</p> <p>Pupils will complete an A4 tie-dye and collaboratively work on a larger version.</p>



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Art Planning

	<p>as it prevents the dye from reaching certain areas – which in return, create resists.</p> <p>Each fold you make will create a line in your pattern. For smaller patterns, keep the folds narrow – for larger patterns, made the folds wider.</p> <p>Creasing and folding the fabric creates geometric-type patterns and stripes. Crumpling, scrunching or twisting the fabric create more organic-like patterns and spirals.</p> <p>When securing the fabric, make sure the rubber bands are really tight. This will not only will hold the fabric together, but will help prevent the die from seeping through the folds, creating crisp resists.</p> <p>Explain we are only using one colour on each piece of material as the objective of tie dying is to understand how varying methods of tying create different effects.</p> <p>Teacher will have photos of various methods used and the effects they create so children have a visual understanding of processes used.</p>	<p>Children will have understood different ways of tying material to produce an effect and chosen their preferred two styles</p>
<p>Lesson Four</p> <p><u>LO I can create a Batik design.</u></p>	<p>Analyse and compare techniques created in previous session. What makes a successful tie-dye design. Go back and look at Phelan’s work and discuss success criteria-compare to own designs. How can our design be achieved using only one colour?</p> <p>Model the reasoning behind choosing one preferred technique. Why have we chosen this one, how easy/hard will it be to replicate what we want to achieve? What skills will we need to apply to have a successful outcome</p>	<p>Children to choose a final technique and master how to fold, crumple and bind successfully. In sketch books draw what they envision final piece to look like and annotate around describing method they will use and process involved.</p> <p>Pupils will be introduced to Batik designs and work collaboratively on a larger Batik design.</p>



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Art Planning

		To create own tie-dye design.
<p>Lesson Five and Six</p> <p><u>LO I can finish off my Batik and tie-dye designs</u></p>	<p>Create a finished tie-dye product.</p> <p>Model techniques involved when tie-dying. Importance of wearing gloves, how to dip material, stirring, testing, setting in a plastic bag, and rinsing and removing ties.</p>	<p>At the end of week six session when finished design is dry a photo will be placed in their sketch book ready for evaluation next session.</p> <p>Pupils will complete decorative stone work to use at the front of the school entrance.</p> <p>Stick photo of finished tie-dye creation in the sketch book.</p>
<p>Week Seven</p> <p><u>LO I can evaluate my tie-dye and Batik designs</u></p>	<p>A copy of the child's finished tie-dye product in their sketchbooks ready for evaluation.</p> <p>Ideas of how to evaluate: Look at everybody's finished tie-dye handkerchiefs on a large scale on the IWB. Talk about similarities and differences within own creations.</p> <p>Model how to evaluate own stages/work/compare to original starting point/artwork.</p> <p>According to design, colour and process.</p>	<p>Make note/words around their finished creation.</p> <p>What went well?</p> <p>What do I like?</p> <p>Can I talk about the different techniques and what I have learnt this half term? What, if anything would I do differently next time?</p> <p>Finished evaluation of own tie-dye design.</p>



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Art Planning

Enrichment Opportunities:

Gallery of the artist's work.

Key Vocabulary

Tier Two: Tie-dye, Colour, Create, Pattern, Shape, Space, Texture, Size, Media, Shape, Folding, twisting, crumpling, Binding, Narrow, Wide, Design, Method

Tier Three: Concentric, Techniques, Experiment, Relief, Recreating, Manipulating, Analyse, Critique, Evaluate



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Art Planning

Year Group: Year 5	Strand: Craft and Mixed Media, Pattern on Textiles Artists: Michael Phelan & William Morris	Term: Summer (Cycle A)
<p>National Curriculum Links (Ref: NC 2014) 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 kind of art, craft and design.</p> <p>Pupils should be taught:</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. To know about great artists, architects and designers in history. 		
Knowledge and Skills Objectives	Main Teaching body	Activity
<p>Lesson One</p> <p><u>LO I can evaluate the work of William Morris and Michael Phelan.</u></p>	<p>Introduce: Introduce the endpoint in terms of technique that we will use.</p> <p>Compare and Evaluate: Critical dialogue. Show some images of Phelan's tie dye creations using concentric circles. Look at second artist Morris to compare and contrast. Repeating pattern, symmetry etc. Discuss modern art. Compare and analyse some of Phelan's and Morris's work in terms of shape and colour, technique and purpose.</p> <p>Introduction and title page creation.</p>	<p>Evaluation of two pieces of work-Children to use key vocab to look at similarities and differences.</p> <p>Children's analysis and understanding of two contrasting prints. Can the children research and find another artist with similar work.</p>



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Art Planning

	<p>In Year 2 you learnt the skills to print on to a tile using an overlapping method. Now we are going to combine those skills to look at how we can print in another style.</p> <p>Context: Why are we studying famous craftsmen? Who were they? Where is there work? What style of print did they use?</p> <p>Brief bio of Phelan and his work.</p>	
<p>Lesson Two</p> <p><u>LO I can research ideas of print.</u></p>	<p>Gathering Ideas: Gather a range of prints to build a visual vocabulary. Discuss different methods used to identify different forms of printing.</p> <p>To research and gather own stimuli for ideas of print to begin the process. Paying particular attention to scale of print Phelan created and use of colour. Whereas Morris added repeating pattern to his textiles (wallpaper designs).</p>	<p>In sketch book have two images that the children have chosen depicting colour, subject matter and pattern they may wish to recreate and using annotation around to say what they like and why.</p> <p>A collection of children's choice of appropriate stimulus for printing showing thought about colour, pattern and shape.</p>
<p>Lesson 3</p> <p><u>LO I can create a tie-dye on fabric.</u></p>	<p>To look at the colours and shapes already gathered into sketchbooks. Discuss what tie dye is and the process of creating a finished piece of work. Discuss how to create a linear (striped) or circular effect using a range of techniques</p> <p>Model: Dedicate some time to folding and bundling the fabric. The 'folds' (or bundles) are one of the main components in creating unique tie dye patterns</p>	<p>Children will have two pieces of material on which to practise different ways of tie-dyeing to create an effect (linear or circular) and photos of two chosen finished methods will be stuck into their sketch books.</p> <p>Pupils will complete an A4 tie-dye and collaboratively work on a larger version.</p>



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<p>Lesson Four</p> <p><u>LO I can create a Batik design.</u></p>	<p>Analyse and compare techniques created in previous session. What makes a successful tie-dye design. Go back and look at Phelan’s work and discuss success criteria-compare to own designs. How can our design be achieved using only one colour?</p> <p>Model the reasoning behind choosing one preferred technique. Why have we chosen this one, how easy/hard will it be to replicate what we want to achieve? What skills will we need to apply to have a successful outcome</p>	<p>Children to choose a final technique and master how to fold, crumple and bind successfully. In sketch books draw what they envision final piece to look like and annotate around describing method they will use and process involved.</p> <p>Pupils will be introduced to Batik designs and work collaboratively on a larger Batik design.</p>



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Art Planning

		To create own tie-dye design.
<p>Lesson Five and Six</p> <p><u>LO I can finish off my Batik and tie-dye designs</u></p>	<p>Create a finished tie-dye product.</p> <p>Model techniques involved when tie-dying. Importance of wearing gloves, how to dip material, stirring, testing, setting in a plastic bag, and rinsing and removing ties.</p>	<p>At the end of week six session when finished design is dry a photo will be placed in their sketch book ready for evaluation next session.</p> <p>Pupils will complete decorative stone work to use at the front of the school entrance.</p> <p>Stick photo of finished tie-dye creation in the sketch book.</p>
<p>Week Seven</p> <p><u>LO I can evaluate my tie-dye and Batik designs</u></p>	<p>A copy of the child's finished tie-dye product in their sketchbooks ready for evaluation.</p> <p>Ideas of how to evaluate: Look at everybody's finished tie-dye handkerchiefs on a large scale on the IWB. Talk about similarities and differences within own creations.</p> <p>Model how to evaluate own stages/work/compare to original starting point/artwork.</p> <p>According to design, colour and process.</p>	<p>Make note/words around their finished creation.</p> <p>What went well?</p> <p>What do I like?</p> <p>Can I talk about the different techniques and what I have learnt this half term? What, if anything would I do differently next time?</p> <p>Finished evaluation of own tie-dye design.</p>



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