

**THE WINTERTON FEDERATION MEDIUM TERM PLAN ART Autumn Term YEAR 4 – Somewhere to Settle**

	Learning Objective	Activity	Success Criteria
Session 1	I can explore the influence and legacy of Sonia Delaunay.	Look at the picture cards of Sonia Delaunay’s art work and discuss the questions on the slide. Chn to dedicate a double page in their sketchbook to Sonia Delaunay including facts about her and discussing her style of art. Chn can then stick in pictures of her artwork and explaining their thoughts about them. Stick in a piece of Paul Klee’s artwork and annotate whether they think that he’s been influenced by Sonia Delaunay. Do the same with Bridget Riley. Note Sonia Delaunays prevalence as a woman. Could the chn transcript one of Delaunays art works?	I can use my sketchbook to express feelings about various subjects and outline likes and dislikes. I can explain art from other periods of history.
Session 2	I can learn about the Delaunays and Orphism. <i>Water colours</i>	Discuss what the chn remember from last session. Chn to stick in Delaunay’s ‘flamenco singer’ in the middle of a page in their sketchbooks and annotate around it discussing what colours/shapes that they can see. Explain that this is a branch of abstract art called ‘Orphism’. Compare this with Delaunay’s earlier work. Chn to then use their sketchbook to experiment with shapes/colours using the style of Delaunay, this could be done using watercolours. Explore how the placement of colours can affect each other.	I can create all the colours that I need. I can experiment with different styles that artists have used.
Session 3/4	I can explore how Sonia Delaunay created rhythm and movement in her artwork. <i>pencil crayons</i>	Show the chn Sonia Delaunay’s ‘rhythm’. Chn to annotate around why they think she called it this, can you see a rhythm/movement in the picture? How has it been created? Focus on use of colour, shapes etc and explain that the observer’s eye is supposed to follow the curves of the shapes throughout the painting. Give children a copy of The Prose of the Transsiberian and the Little Jehanne of France	I can use my sketchbook to express feelings about various subjects and outline likes and dislikes. I can explain art from other periods of history. I can experiment with different styles that artists have used.

		<p>(Teacher Note: the poem is divided over four worksheets, that you may wish to stick together prior to the lesson). Ask for children’s opinions of the book. Explain that Delaunay and Cendrars wanted the observer’s eye to constantly move from the painting to the text, creating a feeling of speed and disorientation that would mirror being on a train journey, or travelling. Do you think they have successfully created this? Can you see movement and motion in the artwork?</p> <p>Tell the children that today they are going to create their own artwork to accompany a poem on the theme of travelling. Show them Robert Louis Stevenson’s ‘From a Railway Carriage,’ also written in 1913. When read aloud, the rhythm of the poem echoes the rhythm of the train racing along. Read together, and discuss what colours and shapes could be used to illustrate both the rhythm and the images in the poem.</p> <p>Chn to copy out the poem into their sketchbooks and create a visual accompaniment.</p>	<p><b>I can organise line, tone, shape and colour to represent figures and forms in movement.</b></p>
<p><b>Session 5/6</b></p>	<p><b>I know how Sonia Delaunay expanded her artwork to include fashion.</b></p>	<p>Tell the children that in 1917, Sonia created costumes for a stage production of Cleopatra as well as decorating a nightclub in Madrid. In 1918, she opened her own shop called Casa Sonia, where she sold, amongst many things, coats, shoes, ballgowns, swimwear, umbrellas and jewellery, all of which she had designed herself. In 1921, the Delaunay family returned to Paris, where Sonia continued to make clothes for private clients and friends. She had many famous, glamorous customers. In 1923, she was also commissioned to create 50 fabric designs using shapes and bold colours. Robert called Sonia’s creations ‘wearable paintings’. Look together at some examples of her designs and discuss the use of shape and colour. Do you agree with Robert’s statement? Chn can do this by sticking pictures of Delaunay’s designs in their</p>	<p><b>I can use my sketchbook to express feelings about various subjects and outline likes and dislikes.</b></p> <p><b>I can explain art from other periods of history.</b></p> <p><b>I can experiment with different styles that artists have used.</b></p> <p><b>I can print using at least 4 different colours.</b></p> <p><b>I can create an accurate print design.</b></p> <p><b>I can print on different materials.</b></p>

		<p>sketchbook and annotating them. The chn can then design their own costumes in the style of Delaunay using printing for their patterns, they could design this in pencil and then use printing for their final designs. The chn could try printing on different materials for their final designs.</p> <p>Chn to annotate their designs with likes/dislikes/improvements etc.</p>	
<b>Session 7</b>	<b>I can explore the influence and legacy of Sonia Delaunay.</b>	<p>Go through the ppt discussing the life/legacy of Sonia Delaunay.</p> <p>Chn to use a double page in their double page spread books to create a piece of work on the life and work of Sonia Delaunay. This could include transcriptions of her work, information on her and her work, talking about her influence in the Orphism movement etc..</p>	<p><b>I can experiment with different styles that artists have used.</b></p> <p><b>I can explain art from other periods of history.</b></p>
<b>Cross-Curricular Links</b>	<p><b>English – poetry</b></p> <p><b>Maths – shapes</b></p>		