

Introduction to the Teacher Pack

On the teacher pack CD-Rom you will find a variety of resources to support your teaching. These include:

English

A scheme of work to develop your children's story-writing skills aimed at Key Stage 2

This scheme of work includes:

- > lesson plans (fully differentiated for both your SEN learners and G&T pupils and including key vocabulary lists with definitions)
- > resources including images and photocopiable worksheets
- > a list of additional resources required from school
- > teacher assessment tools (including end of unit assessment grid, and Assessment for Learning questions in each lesson)

Art & Design

Full schemes of work for two Art Units from the National Curriculum:

- > Unit 3A – Portraying Relationships
- > Unit 6C – A Sense of Place

Each scheme of work includes:

- > Medium-term plan
- > Individual lesson plans (fully differentiated for both your SEN learners and G&T pupils and including key vocabulary lists with definitions)
- > resources including images and photocopiable worksheets
- > a list of additional resources required from school
- > a list of useful websites
- > teacher assessment tools (including end of unit assessment grid, and Assessment for Learning questions in each lesson)
- > key vocabulary and speaking frames to support children with English as an Additional Language

Continued:

Introduction to the Teacher Pack

Music

A scheme of work based on Unit 13 of the National Curriculum – Painting with Sound

This scheme of work includes:

- > resources including images and photocopiable worksheets
- > list of additional resources required from school
- > teacher assessment tools (including end of unit assessment grid, and Assessment for Learning questions in each lesson)
- > key vocabulary and speaking frames to support children with English as an additional language

Abbreviations used in plans:

LO – Learning Objective

HA – Higher Ability

MA – Middle Ability

LA – Lower Ability

SEN – Special Educational Needs

EMA – Ethnic Minority Achievement

EAL – English as an Additional Language

Stories with historical settings

This unit of work has been designed with Key Stage 2 in mind. It is partly based on the unit 'Stories with Historical Settings' from Year 4, however, it can be adapted to develop children's story-writing skills in any year group.

Introduction to the scheme of work

In this unit of work, children will use a painting as a stimulus for story-writing. The painting helps the children to create a detailed setting, and appropriate historical details in order to place their story accurately in another period. The scheme uses drama to help develop the children's writing skills.

It is suggested that this scheme is linked to a visit to the gallery at 2 Temple Place, London between 26th January – 14th April 2013. There will be free literacy workshops available which will directly complement this scheme of work. Should this not be possible, it is suggested a visit to an alternative exhibition could be arranged. However, if no visit is possible, the plans and resources will work well as a stand-alone unit.

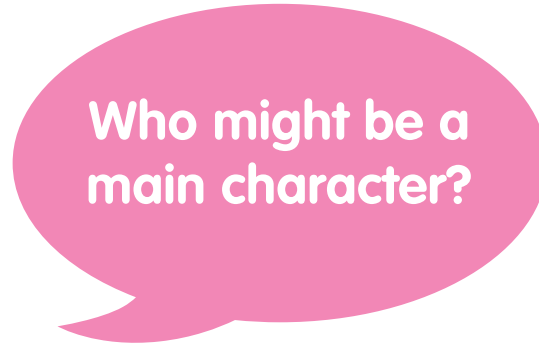
Lesson Variations

The lesson plans for this unit are detailed.

Suggestions have been made about how to differentiate activities for children with Special Educational Needs (**SEN**), children with English as an Additional Language (**EAL**), and children who are Gifted and Talented (**G&T**).

Each lesson also has a resource list which makes it clear which resources have been included in this pack, and those which need to be sourced at school.

Use these questions to help you discuss your painting with your group.



Remember there are no right or wrong answers – and make sure everyone in your group has the opportunity to speak.

Use these questions to help you discuss your painting with your group.

Do you think this scene is at the beginning, middle or end, Why?

Where is this story set?

What might have happened before? What do you think is happening now? What might happen next re: is this story set?

**What time of day is it?
What season?**

Remember there are no right or wrong answers – and make sure everyone in your group has the opportunity to speak.



Who are the main characters in your story? (remember to describe what they look like, what they are wearing, and their personality)

Where is your story set? (remember to describe the time and season as well as the actual place)

How will your story begin? (You need to set the scene, and try to build in some suspense...)

What are the main events of your story? (Remember to include some exciting actions – and make sure you are accurate to the historical period of your painting)

What will the resolution be? (How will it end?)



..... (your name) read 's (your friend's name) story.

The two things I think did really well are:

The one thing I think needs to work on next time is:

Stories with Historical Settings Lesson 1

Duration 1 hour. Date:

Main teaching	Activities - Differentiation	Plenary
<p>CCL - History and art (can discuss fashion changes and other differences between the period paintings and today. Class teacher could replace any image with one from period of history being covered to strengthen cross-curricular links)</p> <p>L.O: To collect ideas and use drama as inspiration for my story.</p> <p><i>Optional preparatory work:</i> Children could have read, or been read, stories with historical settings.</p> <p>Explain to the children that this week, they will be writing their own story, inspired by a painting.</p> <p>Q: What stories set in the past have you read and enjoyed? Q: Why did you enjoy them? Q: What are the ingredients of a good story? Q: What clues can you give your reader so they know the story is set in the past?</p> <p>Show children Image 1 The Clay Pit – Harold C Harvey. Ask them to imagine that the painting is a scene from a story.</p> <p>Q: Do you think this scene is at the beginning, middle or end? Why? (no right or wrong answer) Q: Who might be a main character? Q: What do they look like? Q: What are they wearing? Q: What kind of personality do you think they will have? Q: Where is this story set? Q: What time of day is it? What season do you think it is? Q: What might have happened before? What do you think is happening now? What might happen next?</p> <p>Children to carry out Activity 1.</p> <p>Mini-Plenary – ask a few children to share their discussion with the rest of the class.</p> <p>Explain activity 2.</p> <p>ICT: Showing images on interactive whiteboard EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping Every Child Matters: Enjoy and Achieve</p>	<p>Activity 1 (in mixed ability groups):</p> <p>Each table to have a different picture (images 2-6). They should go through questions from main session (see resources) and one person in the group should take brief notes of answers.</p> <p>Activity 2 (in mixed ability groups):</p> <p>Children to act out their chosen story line using their answers to the last question to help them. Note down any dialogue they particularly like, or any details which come up as they improvise their stories.</p> <p>HA: To be the note taker and make sure answers are justified as far as possible. Scribe any key dialogue or other points during activity 2.</p> <p>SEN: Partner to scribe for them. Key questions to prompt discussion.</p> <p>Success criteria</p> <p>I can find information in a painting.</p> <p>I can use a painting to help me imagine a story.</p>	<p>Plenary</p> <p>Mini-plenary in lesson.</p> <p>After activity 2, time allowing, groups could share their drama work. Teacher to display that group's picture behind them as they perform.</p> <p>Rest of class to evaluate and give constructive feedback.</p> <p>Give children the chance to make notes on their feedback so they can use it the next day.</p> <p>Resources (bold included in pack)</p> <p>Image 1. The Clay Pit – Harold C Harvey Image 2. From Under the Sea – James Clarke Hook Image 3. Our Jack – Henry Scott-Tuke Image 4. Tucking a School of Pilchards – Percy Robert Craft Image 5. Harvesting – Lucy Kemp-Welch Image 6. Packing Fish – Gwendoline Margaret Hopton</p>

Stories with Historical Settings Lesson 2

Duration 1 hour. Date:

Main teaching	Activities - Differentiation	Plenary
<p>LO: To be able to plan my own story with a historical setting.</p> <p>Explain that today, the children will be using their work from yesterday to create a plan for their own story with a historical setting, inspired by a painting.</p> <p>Display story planner children will be using on whiteboard (see resources).</p> <p>Model completing the planner using Image 1 from Lesson 1 The Clay Pit – Harold C Harvey</p> <p>Key questions in planner are:</p> <ul style="list-style-type: none"> - Who are the main characters in your story? (remember to describe what they look like, what they are wearing, and their personality) - Where is your story set? (remember to describe the time and season as well as the actual place) - How will your story begin? (You need to set the scene, and try to build in some suspense...) - What are the main events of your story? (Remember to include some exciting actions – and make sure you are accurate to the historical period of your painting) - What will the resolution be? (How will it end?) <p>Children then complete their own planner.</p> <p>ICT: Showing images on whiteboard EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping Every Child Matters: Enjoy and Achieve</p>	<p>Activity (on mixed ability tables):</p> <p>Children to plan their own story using the painting and notes from previous lesson.</p> <p>SEN: Support of mixed ability tables, painting, and notes from previous day.</p> <p>G&T: Must include a range of historical details such as clothing, events or manner of speech.</p> <p>Success criteria</p> <p>I am able to imagine information from looking at a painting.</p> <p>I can use my ideas to plan an effective story with a historical setting.</p>	<p>Choose some children to share some of their story plans.</p> <p>Ensure all children have included historical details in their plan.</p> <hr/> <p>Resources (bold included in pack)</p> <p>Images from lesson 1 Story planner</p> <p>Children’s notes from Lesson 1</p>

Stories with Historical Settings Lesson 3 and 4

Duration 1 hour. Date:

Main teaching	Activities - Differentiation	Plenary
<p>LO: To write an effective story with a historical setting. <i>Two lessons are dedicated to the children writing their stories.</i></p> <p>The children have planned their stories – now they must write them in full.</p> <p>Q: What features do we need to include to make our story effective?</p> <ul style="list-style-type: none"> - The story needs to be organised including paragraphs and connectives to help the reader. - We need to include detail – including historical details. - We need to include interesting vocabulary including adjectives and adverbs. <p>Go over any grammar points that need revising, based on the age group being taught. Class teacher may decide to include a grammar lesson before this lesson to consolidate particular areas. Make sure the children are clear about in particular what features you will be looking for.</p> <p>Model taking your planner for your opening, and using it to write your first paragraph.</p> <p>Include an introduction to a character, giving historical details. You could ask children for help with improving your paragraph such as coming up with alternative opening sentences on their whiteboards.</p> <p>At the beginning of the second writing lesson, begin by asking a few children to read their opening paragraphs and ask other children to give constructive feedback. Alternatively, you could scan one of the children's pieces of writing onto the board, and edit/improve as a class.</p> <p>EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping Every Child Matters: Enjoy and Achieve</p>	<p>Activity (individual on mixed ability tables):</p> <p>Children to use their story planner and write their own story with a historical setting.</p> <p>Children to have their planner, and paintings on the table for support.</p> <p>SEN – Class teacher may need to create writing frames or storyboards for lower ability children as appropriate.</p> <p>G&T – Should include a wide range of effective features including historical details, accurate speech punctuation and similes.</p> <p>Success criteria</p> <p>I can compose an effective artwork.</p> <p>I can paint my artwork effectively including perspective.</p>	<p>Choose some children to read their stories.</p> <p>Resources (bold included in pack)</p> <p>Images from Lesson 1 Story planner from previous lesson</p>

Stories with Historical Settings Lesson 5

Duration 1 hour. Date:

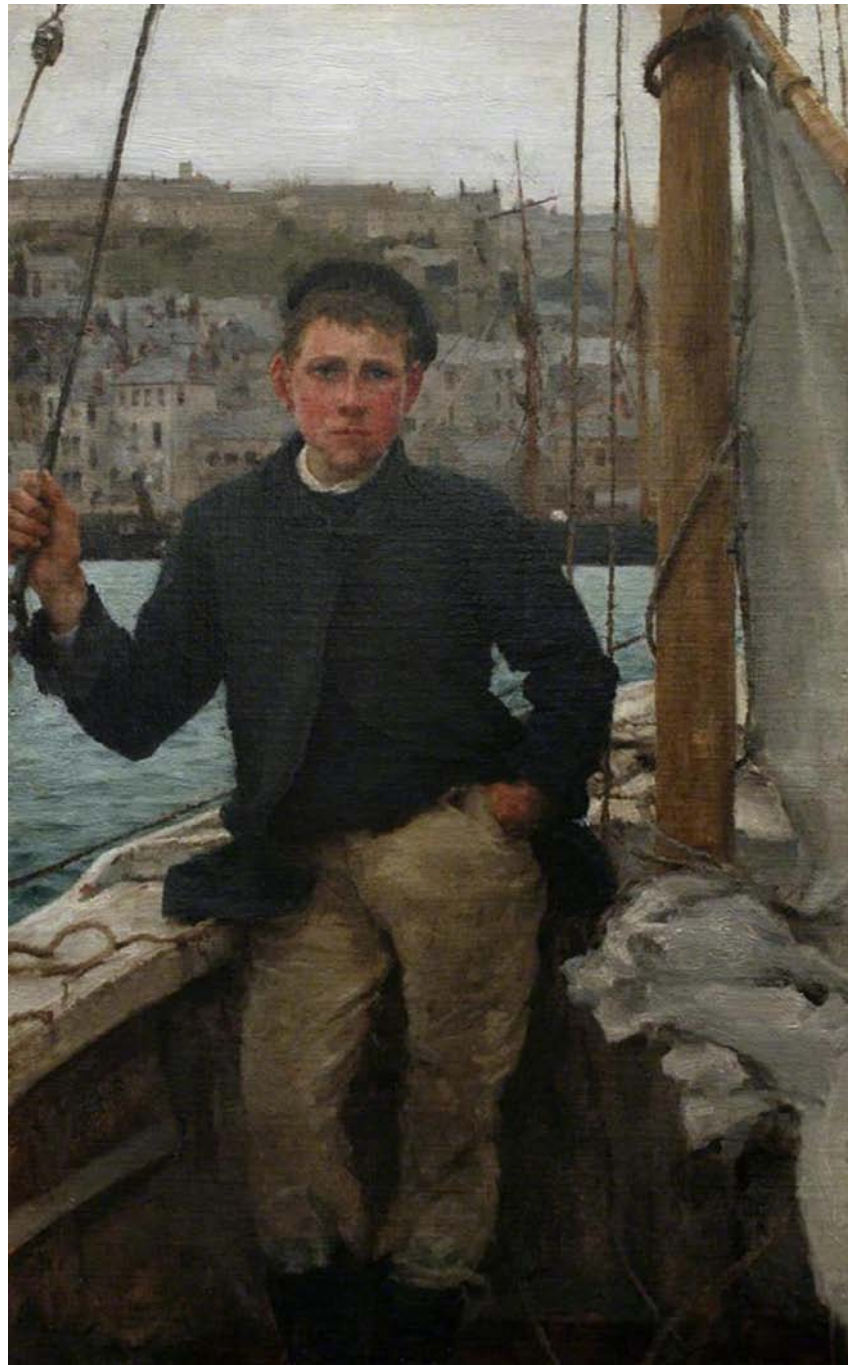
Main teaching	Activities - Differentiation	Plenary
<p>LO: To edit and improve my work.</p> <p>Display one of the children's stories on the whiteboard.</p> <p>Display a checklist of what you were hoping to see in their writing.</p> <p>Model reading the story, and editing/improving it using another colour.</p> <p>Children then to first edit/improve their own story, and then to evaluate another child's, giving it two stars and a wish (the stars being something they feel their friend did well, and a wish being something they should work to improve next time).</p> <p>Optional extensions:</p> <ul style="list-style-type: none"> - Class teacher could choose a story from each table to be dramatised by the rest of the group. - Children could write/type their stories in neat and publish a class book. - Children could upload their stories to the school's website. <p>ICT: Showing images of children's work on interactive whiteboard</p> <p>EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping</p> <p>Every Child Matters: Enjoy and Achieve</p>	<p>Activity (in mixed ability pairs):</p> <p>Children to evaluate their own and then a friend's piece of work. They should edit and improve their own writing, and give their friend's two stars and a wish.</p> <p>HA: Give constructive feedback to partner and ensure their own work is of a high standard.</p> <p>SEN: With support of partner, to edit and improve their work.</p> <p>Success criteria</p> <p>I can identify what I have done well in a piece of writing.</p> <p>I can see where I need to improve and am able to edit my work to make it better.</p> <p>I can help a friend to improve their writing.</p>	<p>Discuss with the children how they were able to use a two dimensional painting to create exciting stories set in the past.</p> <p>Q: How do you feel the painting helped you plan your story?</p> <p>Q: Did you enjoy this method of planning and writing a story?</p> <hr/> <p>Resources (bold included in pack)</p> <p>Checklist to help with editing to be made by teachers so that it is appropriate to the age group being taught.</p> <p>Star and wish sheet</p>



STORIES WITH HISTORICAL SETTINGS IMAGE 1_The Clay Pit – Harold C Harvey



STORIES WITH HISTORICAL SETTINGS IMAGE2_From Under the Sea – James Clarke Hook



STORIES WITH HISTORICAL SETTINGS IMAGE 3_Our Jack – Henry Scott-Tuke



STORIES WITH HISTORICAL SETINGS IMAGE 4_Tucking a School of Pilchards – Percy Robert Craft



STORIES WITH HISTORICAL SETTINGS IMAGE 5_Harvesting – Lucy Kemp Welch



STORIES WITH HISTORICAL SETTINGS IMAGE 6_Packing Fish – Gwendoline Margaret Hopton

Art and Design Unit 3A

Portraying Relationships

This unit of work has been designed with children in Years 3 and 4 in mind.

Introduction to the scheme of work

This scheme is based on the QCA guidance for Unit 3A. In this scheme of work, children will investigate how paintings and photographs that include figures communicate ideas about relationships. They will make a double portrait that conveys ideas about themselves and their relationship with another person in their lives.

It is suggested that this scheme is linked to a visit to the gallery at 2 Temple Place, London between 26th January and 14th April 2013. Should this not be possible, it is suggested a visit to an alternative exhibition could be arranged. However, if no visit is possible, the plans and resources will work well as a stand-alone unit.

QCA Learning objectives covered in this scheme of work:

- > To question and make thoughtful observations about the starting points for their work.
- > To collect visual and other information to help them develop ideas.
- > To apply their experience of materials and processes, including drawing, developing their control of tools and techniques.
- > To compare ideas, methods and approaches in their own and others work, and say what they think and feel about them.
- > To adapt their work according to their views and describe how they might develop it further.

Continued:

Lesson Variations

The lesson plans for this unit are detailed.

Suggestions have been made about how to differentiate activities for children with Special Educational Needs (**SEN**), children with English as an Additional Language (**EAL**), and children who are Gifted and Talented (**G&T**).

Each lesson also has a resource list which makes it clear which resources have been included in this pack, and those which need to be sourced at school.

Speaking Frames

1. This is a picture of

2. Who.....?

What.....?

Where.....?

When.....?

Why.....?

How.....?

3. I think this person is.....

because.....

Key words:

Mother

Father

Brother

Sister

Family

Friend

Colleague (someone a person works with)

4. This person is.....

because.....

Key words:

in front of

behind

next to

bigger

smaller

standing

sitting

kneeling

carrying

being carried

5. I can see.....

This tells me.....

6. I think the artist used.....
because.....

Key words:

paints

light colours

dark colours

photograph

textures

shadow

light

7. I like the picture because.....

.....
.....
.....
.....

I don't like the picture because.....

.....
.....
.....
.....

The picture makes me feel.....

.....
.....
.....
.....

because.....

.....
.....
.....
.....

Relationship cards

Card 1:

Mother and child

Card 2:

Teacher and child

Card 3:

**Two friends
(children)**

UNIT 3A Portraying Relationships Lesson 1

Duration 1.5 hours. Date:

<h2>Main teaching</h2> <p>CCL - History (paintings cover different periods – can discuss fashion changes etc. Class teacher could replace any image with one from period of history being covered to strengthen cross-curricular links)</p>	<h2>Activities - Differentiation</h2>	<h2>Plenary</h2>
<p>L.O: To question and make thoughtful observations about starting points for my work.</p> <p><i>Optional preparatory work:</i> Children could be asked to bring in a photograph portraying more than one person, where there is a relationship between the people in the photograph (for example, a family photograph).</p> <p>Explain to the children that this half term in Art and Design, they will be developing many art skills within the topic of 'Portraying Relationships'.</p> <p>Q: What is a relationship? What does portraying a relationship mean? Q: What is an observation?</p> <p>Explain to the children that today they are going to be 'detectives' looking at a range of different artworks for clues. Display Image 1 on whiteboard. Go through key questions with the children. If possible, also display speaking frames and key vocabulary to support children in answering the questions (see Resources).</p> <p>Key questions:</p> <ol style="list-style-type: none">1. What is the picture of?2. What questions does this picture make you want to ask? (record children's questions – and after collecting, see if other children are able to answer each other's questions)3. What do you think the relationships are between people in the image? Why do you think that?4. How has the artist arranged the people in the picture? Why do you think they did this?5. How do the background details help you to understand the picture?6. What materials do you think the artist used?7. What do you think of the picture? Do you like it? Why or why not? <p>Explain children's activity ICT: Showing images on interactive whiteboard EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping Every Child Matters: Enjoy and Achieve</p>	<p>Activity 1 (in mixed ability groups):</p> <p>Children to have copies of the 4 remaining images on their table in mixed ability groups or pairs. They will also need the key questions, and speaking frames for support.</p> <p>Class teacher to give groups/pairs time to discuss each picture, and then have a mini plenary on each to discuss the children's answers.</p> <p>HA: To look in detail at the pictures and think about the purposes behind the work of art. Could also be encouraged to think in more detail about techniques used to portray texture (leads to lesson 3).</p> <p>SEN: With support of additional adult, and speaking frames, should be able to identify people and suggest their relationship. Could also be encouraged to pick out details in the picture.</p> <h2>Success criteria</h2> <p>I can identify the people in a portrait, and suggest their relationship to each other.</p> <p>I can identify details in a painting and use them to help me interpret the picture.</p> <p>I can say whether or not I like a picture, and explain my response.</p>	<p>Mini-plenaries in lesson to discuss each picture, and children's answers to key questions.</p> <h2>Resources</h2> <p>(bold included in pack)</p> <p>Image 1. From Under the Sea – <i>James Clarke Hook</i> Image 2. (access online) = Queen Anne and William, Duke of Gloucester (National Portrait Gallery) http://www.npg.org.uk/collections/search/portrait/mw00148/Queen-Anne-William-Duke-of-Gloucester?LinkID=mp00111&role=sit&rNo=1 Image 3. The Young Apprentice – <i>Stanhope Forbes</i> Image 4. In the Whiting Grounds – <i>Harold C Harvey</i> Image 5. (access online) = Neil Kinnock; Glenys Kinnock (National Portrait Gallery) http://www.npg.org.uk/collections/search/portrait.php?search=ap&npgno=6583 Key question sheet Speaking Frame sheet</p> <p>KEEP QUESTIONS AND SPEAKING FRAMES FOR LESSON 6</p>

UNIT 3A Portraying Relationships Lesson 2

Duration 1.5 hours. Date:

<p>Main teaching</p> <p>CCL - Literacy (drama – freeze-frames)</p>	<p>Activities - Differentiation</p>	<p>Plenary</p>
<p>L.O: To collect visual and other information to help me develop my ideas.</p> <p>Remind children of the end product of this project – they will be producing a portrait of two people which shows the relationship between them.</p> <p>Discuss LO.</p> <p>Q: What is visual information?</p> <p>Show images from Lesson 1 and discuss with the children how the arrangement of the people helps to show the relationship between them.</p> <p>Use two children, or a child and an additional adult, to model how you could arrange two people to show the relationship between teacher and student (e.g. child sitting cross-legged looking up at teacher and teacher standing looking down at child) – Class teacher cannot be in the scene.</p> <p>Then model doing a quick, bold sketch of the pair.</p> <p>Make sure you model filling your page – or at least sizing the figures appropriately.</p> <p>Explain activity 1, and ask children to complete it as a carousel on their tables.</p> <p>Mini Plenary:</p> <p>Q: How were the mother and child freezes different from the teacher and child freezes?</p> <p>Choose some children to show their sketches and discuss effective compositions.</p> <p>Return to teacher’s sketch of teacher and student.</p> <p>Q: What background details could I include to make it clearer who these people are, and what their relationship is? (e.g. child could be in school uniform (clothing), whiteboard in background (background details).</p> <p>Model adding these to your sketch.</p> <p>Explain Activity 2.</p> <p>ICT: Showing images on whiteboard</p> <p>EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping</p> <p>Every Child Matters: Enjoy and Achieve</p>	<p>Activity 1 (on mixed ability tables of at least 3 children, ideally 6)</p> <p>Each table to have 3 relationship cards (one of each relationship – see resources).</p> <p>Each pair on the table to take it in turns to get into a ‘freeze’ portraying that relationship. The other 4 children then do a quick, bold sketch (thinking about composition) as modelled in main teaching. When sketches are complete, another pair has a go at ‘freezing’. This way each pair will ‘freeze’ once, and complete two sketches.</p> <p>Activity 2 (individually on mixed ability tables)</p> <p>Each child to choose their favourite of their two sketches, and add details to it to make relationship clearer. In particular to focus on adding clothing details, and background details.</p> <p>SEN: Could include fewer details. Sit next to a child who has chosen to work on the same relationship so they can discuss ideas with another person.</p> <p>G&T: To think about background details quite carefully – can they make any background details more subtle, like a clue someone could only pick up if they looked really carefully?</p> <p>Success criteria</p> <p>I understand that the way in which figures are arranged in a picture can give you clues about their relationship.</p> <p>I can include details in a sketch to portray a relationship effectively.</p>	<p>Mini plenary during lesson.</p> <p>Final plenary:</p> <p>Choose a few children to share the details they added in activity 2, and why they felt they were effective.</p> <p>Resources</p> <p>(bold included in pack)</p> <p>Images from Lesson 1</p> <p>Relationship cards</p> <p>Sketchbooks</p> <p>Pencils</p>

UNIT 3A Portraying Relationships Lesson 3

Duration 1hr – 1.5 hrs Date:

Main teaching	Activities - Differentiation	Plenary
<p>LO: To explore how paint can be used to represent textures. <i>This lesson is based around the teacher modelling techniques, and children having a go before moving on to next technique. The idea is that the children will explore creating a range of textures and qualities in their sketchbooks that they can hopefully refer to and replicate in their final piece.</i></p> <p>Suggested techniques to model:</p> <p>Exploring Tones Model how to make different tones of a particular colour. Model how using different tones of a colour can give the impression of depth.</p> <p>Colour washing Model creating a light colour wash – then leave it to dry (or prepare one in advance so it is dry, but still show the children how to create it). Then model how you can build up in layers on top of it, adding details in a darker tone (for example folds on fabric).</p> <p>Brush techniques Let the children experiment with how many different kinds of line and texture they can create with their brushes. Model any you think they need to learn such as stippling or fine lines.</p> <p>Textures Ask children what textures they might like to represent (soft fabrics of clothing, rough ground, hair). Model suggested ways of showing these.</p> <p>Light and shadow Show the children how light and shadow can help create depth in their artwork.</p> <p>Encourage children to ask about anything they are unsure about portraying in their final piece.</p> <p>EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping Every Child Matters: Enjoy and Achieve</p>	<p>Activity (individual on mixed ability tables)</p> <p>Children to have a go at each technique after the teacher has modelled.</p> <p>Success criteria</p> <p>I can create a range of qualities and textures using paints and effective techniques.</p>	<p>What technique did you find easy? What textures did you find difficult to portray? Does anyone have any top tips to share with the rest of the class?</p> <p>Resources</p> <p>Paints Brushes Sketchbooks or paper</p>

UNIT 3A Portraying Relationships Lesson 4 and 5

Duration 1hr – 1.5 hrs each Date:

Main teaching	Activities - Differentiation	Plenary
<p>LO: To create my own portrait portraying a relationship. <i>Two lessons are dedicated to the children creating their final piece.</i></p> <p>Class teacher to display key images from Lesson 1 . Go over the relationships portrayed, the composition, the details. What painting techniques did we learn about in our last lesson? Encourage children to think about composition, details and textures when they plan their final piece.</p> <p>Explain Activity 1.</p> <p>Model taking a planned sketch and enlarging it for the final piece, just drawing outline of figures – details to be added in paint using techniques from Lesson 3.</p> <p>Children to carry out Activity 2.</p> <p>Go over painting techniques again quickly – encourage children to look at the work they created in Lesson 3 so they can use those techniques in this lesson.</p> <p>Activity 3.</p> <p>ICT: Showing images on whiteboard EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping Every Child Matters: Enjoy and Achieve</p>	<p>Activity 1 (individually on mixed ability tables):</p> <p>In sketchbooks, children to decide on the portrait they would like to do. It must include 2 people, and one must be themselves. They must think about composition, details and textures.</p> <p>Activity 2:</p> <p>Transfer plan onto larger final piece of paper using pencil, just drawing outlines of people and key parts of background.</p> <p>Activity 3:</p> <p>Paint the portrait.</p> <p>SEN – may need additional support. G&T – to include more complex techniques and/or details in their final piece.</p> <p>Success criteria</p> <p>I can plan a portrait.</p> <p>I can enlarge my plan.</p> <p>I can sketch outlines of the key parts of my portrait.</p> <p>I can paint an effective portrait including textures and details.</p>	<p>At the end of each session, some children to share what they have achieved and what they plan to do next time. At the end of final lesson, encourage children to evaluate their own work – what would they do differently next time and why?</p> <hr/> <p>Resources (bold included in pack)</p> <p>Images from lesson 1 Large paper for final piece Paints Brushes</p>

UNIT 3A Portraying Relationships Lesson 6

Duration 1 hour. Date:

Main teaching	Activities - Differentiation	Plenary
<p>LO: To compare my work with others' and to discuss my thoughts. <i>This lesson is essentially a repeat of Lesson 1 except this time the artworks under discussion are those of the children.</i></p> <p>Display one of the children's pictures on whiteboard.</p> <p>Go through key questions from lesson 1 with the children.</p> <p>If possible, also display speaking frames and key vocabulary to support children in answering the questions (see Resources).</p> <p>Key questions:</p> <ol style="list-style-type: none"> 1. What is it a picture of? 2. What questions does this picture make you want to ask? (record children's questions – and after collecting, see if other children are able to answer each other's questions) 3. What do you think the relationships are between people in the image? Why do you think that? 4. How has the artist arranged the people in the picture? Why do you think they did this? 5. How do the background details help you to understand the picture? 6. What materials do you think the artist used? 7. What do you think of the picture? Do you like it? Why or why not? <p>Explain children's activity.</p> <p>ICT: Showing images of children's work on interactive whiteboard EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping Every Child Matters: Enjoy and Achieve</p>	<p>Activity (in mixed ability groups):</p> <p>Children to have their own artworks on their table in mixed ability groups or pairs. They will also need the key questions, and speaking frames for support.</p> <p>Class teacher to give groups/pairs time to discuss each picture.</p> <p>HA: Give constructive feedback on paintings about what was effective and how pieces could have been improved.</p> <p>SEN: With support of additional adult, and speaking frames, should be able to identify people and suggest their relationship. Could also be encouraged to pick out details in the picture.</p> <p>Success criteria</p> <p>I can identify the people in a portrait, and suggest their relationship to each other.</p> <p>I can identify details in a painting and use them to help me interpret the picture.</p> <p>I can say whether or not I like a picture, and explain my response.</p>	<p>Discuss with children how they feel this unit has affected how they will look at portraits in the future.</p> <p>Resources (bold included in pack)</p> <p>Questions and speaking frames from Lesson 1.</p>

Unit 3A Portraying Relationships. Medium-term plan

For end of unit expectations, please see the Teacher Assessment Grid

Lesson	Key ideas and enquiry questions	Learning objectives	National Curriculum Link	Teaching and learning suggestions	Learning outcomes	Cross-curricular links	Assessment evidence
1	How have artists portrayed relationships in portraits?	To question and make thoughtful observations about starting points for my work.	Unit 3A	Children investigate 4 portraits and identify relationships portrayed.	Children identify the people in a portrait, and suggest their relationship to each other. They identify details in a painting and use details to help them interpret the picture. Children can say whether or not they like a picture, and explain their response.	History	Children's discussions.
2	How do details contribute to our understanding of paintings?	To collect visual and other information to help me develop my ideas.	Unit 3A	Children work as groups to do quick sketches of pairs in freezes portraying relationships.	Children understand that the way figures are arranged in a picture can give you clues about their relationship. Children can include details in a sketch to portray a relationship effectively.	Literacy	Children's sketches.
3	How can you portray different textures in paint?	To explore how paint can be used to represent textures.	Unit 3A	Children to try out different painting techniques to show a range of textures.	Children can create a range of qualities and textures using paints and effective techniques.	History	Children's paint techniques in sketchbook.
4/5	How can you create an effective portrait portraying a relationship?	To create my own portrait portraying a relationship.	Unit 3A	Children to design their own portrait, then create it using paints.	Children can plan a portrait and then enlarge and paint it effectively including textures and details.	Maths	Children's paintings.
6	How effective are our portraits?	To compare my work with others' and discuss my thoughts.	Unit 3A	Children to evaluate each other's work and offer constructive criticism.	Children can say whether or not they like a picture, and explain their response.	History	Children's discussions.

Assessment grid for unit: Portraying Relationships

Based on QCA expectations for the unit

Teachers to fill in the names of children in their class under the appropriate heading for assessment purposes at the end of the unit.

<p>Some children will not have made so much progress. They will be able to:</p> <p>Explore ideas about portraits and make a painting of a double portrait; comment on differences in others' work; suggest ways of improving their own work.</p>	<p>Most children will be able to:</p> <p>Explore ideas and collect information about people and use this to make a double portrait that communicates their relationship; investigate visual qualities; experiment with painting techniques to communicate their ideas and experiences; comment on differences and similarities between their own and others' work; suggest improvements to their own work.</p>	<p>Some children will have made more progress. They will be able to:</p> <p>Select information to help them develop their ideas for making a double portrait; combine and organise visual qualities; experiment with methods and approaches; choose how to communicate their ideas and experiences; compare and comment on the similarities and differences in their own and others' work; adapt and improve their own work according to its purpose.</p>



PORTRAYING RELATIONSHIPS IMAGE 1_From Under the Sea – James Clarke Hook



PORTRAYING RELATIONSHIPS IMAGE 3_The Young Apprentice – Stanhope Forbes



PORTRAYING RELATIONSHIPS IMAGE 4_In the Whiting Grounds – Harold C Harvey

Art and Design Unit 6C

A Sense of Place

This unit of work has been designed with children in Years 5 and 6 in mind.

Introduction to the scheme of work

This scheme is based on the QCA guidance for Unit 6C. In this scheme of work, children will explore the rural landscape of Cornwall as a starting point for two-dimensional work. They will record their observations and use shape, form, space, colour, texture and pattern to communicate their ideas in a painting. They will consider the ideas, methods and approaches of artists who have responded to landscapes in different ways.

It is suggested that this scheme is linked to a visit to the gallery at 2 Temple Place, London between January 26th and April 14th 2013. Should this not be possible, it is suggested a visit to an alternative exhibition could be arranged. However, if no visit is possible, the plans and resources will work well as a stand-alone unit.

It is also suggested that teachers organise a visit to somewhere of interest to the children in their local area. The children should identify features of their local environment that are both natural and man-made. They should be encouraged to think about how the environment has changed for different purposes. On the visit, the children should make small sketches. They should choose views with interesting features and make notes about any patterns, textures and colours that they notice.

QCA Learning objectives covered in this scheme of work:

- > To collect visual and other information to help them develop their ideas about the environment.
- > To explore ideas for different purposes.
- > To select and record from first-hand observation of the environment.

Continued:

- > To compare ideas, methods and approaches in others' work.
- > To match materials and processes to ideas and intentions.
- > To reflect on their work in progress and adapt it according to their own ideas.
- > To use a variety of methods and approaches to communicate observations, ideas and feelings in a painting.
- > To compare ideas, methods and approaches in their own and others' work and say what they think and feel about them.
- > To describe how they might develop their work further.

Lesson Variations

The lesson plans for this unit are detailed.

Suggestions have been made about how to differentiate activities for children with Special Educational Needs (**SEN**), children with English as an Additional Language (**EAL**), and children who are Gifted and Talented (**G&T**).

Each lesson also has a resource list which makes it clear which resources have been included in this pack, and those which need to be sourced at school.

Speaking Frame

1. In the painting I can see.....

.....

2. I think the focus of the work is.....

.....

3. I think that the artist chose that view because.....

.....

4. I think the purpose of this work is.....

.....

because.....

5. The artist has used these colours:.....

the effect of this is.....

The artist has used:

thin

thick

delicate

detailed lines

I can see these textures:.....

6. This work is similar to that work because.....

.....

This work is different from that work because.....

.....

These works are similar because.....

.....

These works are different because.....

.....

UNIT 6C A SENSE OF PLACE Lesson 1

Duration 1.5 hours. Date:

Main teaching	Activities - Differentiation	Plenary
<p>CCL - History (can discuss fashion changes and other differences between the period as seen in the paintings and today. Class teacher could replace any image with one from period of history being covered this half term to strengthen cross-curricular links).</p>		
<p>L.O: To compare ideas, methods and approaches in others' work.</p> <p><i>Optional preparatory work:</i> <i>This lesson could follow local area visit (see introduction to scheme).</i></p> <p>Explain to the children that this half term in Art and Design, they will be developing many art skills within the topic of 'A Sense of Place'.</p> <p>Q: What do you think 'sense of place' means? Explain to the children that today they are going to be 'detectives' looking at a range of different artworks for clues. Display Image 1 on whiteboard. Go through key questions with the children. If possible, also display speaking frames and key vocabulary to support children in answering the questions (see Resources).</p> <p>Key questions:</p> <ol style="list-style-type: none">1. What can you see?2. What is the focus of the work?3. Why do you think the artist chose that view?4. What do you think the purpose of the work is? (Discuss possible purposes for example, - to show how people lived, or - to show the effects of industry on the landscape).5. How has the artist used colour, line and pattern? <p>Explain children's activity. Say that all of the paintings they will see are of an area of Cornwall (show them on a map) but they are by different artists, so they can compare how different people have shown a similar environment.</p> <p>They will have a sixth question –</p> <ol style="list-style-type: none">6. What similarities and differences can you see between the five paintings on your table?	<p>Activity (in mixed ability groups):</p> <p>Children to have copies of the 5 images on their table in mixed ability groups or pairs. They will also need the key questions, and speaking frames for support.</p> <p>Class teacher to give groups/pairs time to discuss each picture, and then have a mini plenary on each to discuss the children's answers.</p> <p>HA: To look in detail at the pictures and think about the purposes behind the works of art. Could also be encouraged to think in more detail about techniques used to portray texture and atmosphere.</p> <p>SEN: With support of additional adult, and speaking frames, should be able to identify the focus of the painting, and perhaps pick out any details.</p>	<p>Mini-plenaries in lesson to discuss each picture, and children's answers to key questions.</p> <p>Then think about their local area.</p> <p>Q: How would these people feel about our local environment and why?</p> <ul style="list-style-type: none">> An elderly person who had always lived in the area> A property developer> A nature lover
		<p>Resources (bold included in pack)</p>
<p>ICT: Showing images on interactive whiteboard</p> <p>EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping</p> <p>Every Child Matters: Enjoy and Achieve</p>	<p>Success criteria</p> <p>I can identify the focus of a painting.</p> <p>I can discuss reasons for the artist choosing a particular view.</p> <p>I can suggest a purpose for a work of art.</p> <p>I can identify how an artist has used colour, line and pattern.</p>	<p>Image 1. Packing Fish – <i>Gwendoline Margaret Hopton</i> Image 2. A View of Mount's Bay with the North Pier – <i>Norman Garstin</i> Image 3. A China Clay Pit, Leswidden – <i>Harold C Harvey</i> Image 4. Morning Fills the Bowl – <i>Samuel 'Lamorna' Birch</i> Image 5. A Fish Sale – <i>Stanhope Forbes</i></p> <p>KEEP QUESTIONS AND SPEAKING FRAMES FOR LESSON 5</p>

UNIT 6C A SENSE OF PLACE Lesson 2

Duration 1hr – 1.5 hrs Date:

Main teaching	Activities - Differentiation	Plenary
<p>L.O: To develop my ability to show perspective in a drawing.</p> <p>Explain that today the children will be working on their ability to portray perspective accurately in a painting.</p> <p>Q: What is perspective? Why is it important in a painting of a landscape? Display image 3 from Lesson 1 on the whiteboard. A China Clay Pit, Leswidden – Harold C Harvey</p> <p>Q: How do colours change in this painting? <i>(They get paler as they go into the distance).</i></p> <p>Q: Has the artist used a lot of colours? <i>(Not really – mainly blue, green, brown, black, white).</i></p> <p>Q: How else does the artist show perspective? <i>(Things get smaller as they move further away – e.g. compare sizes of people).</i></p> <p>Class teacher to model sketching a landscape (e.g. the school playground) with perspective. Make sure sketch includes parallel lines appearing to converge in the distance.</p> <p>Explain children's activity.</p> <p>ICT: Showing images on whiteboard EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping Every Child Matters: Enjoy and Achieve</p>	<p>Activity (on mixed ability tables):</p> <p>Children to practise doing a range of sketches including perspective. Start with single objects, e.g. a table. Move onto more complex objects e.g. a house, or block of flats, or even a street.</p> <p>SEN: Could stick with single objects showing perspective rather than doing a scene.</p> <p>G&T: To draw a complex scene with accurate perspective.</p> <p>Success criteria</p> <p>I understand that when you draw something on a flat piece of paper, you need to use artistic techniques to make it look real (to give it perspective).</p> <p>I am able to show perspective in a drawing.</p>	<p>Choose some children to share some of their sketches.</p> <p>Ask them to explain how they showed perspective and to share any top tips with the rest of the class.</p> <hr/> <p>Resources (bold included in pack)</p> <p>Image 3 from Lesson 1 A China Clay Pit, Leswidden – Harold C Harvey Sketchbooks Pencils</p>

UNIT 6C A SENSE OF PLACE Lesson 3 and 4

Duration 1hr – 1.5 hrs Date:

Main teaching	Activities - Differentiation	Plenary
<p>LO: To create an effective artwork giving a sense of place with perspective. <i>Two lessons are dedicated to the children creating their final pieces.</i></p> <p>Children have a range of options to use as the starting points for their works:</p> <ul style="list-style-type: none"> > Sketches from trip to their local area if they went on one > Photographs of local area (optional) > Images from Lesson 1 <p>Class teacher to model taking a starting point, and then sketching out a composition onto large paper.</p> <p>Children do Activity 1</p> <p>Go over the ways to show perspective effectively discussed in previous lesson.</p> <p>Then encourage children to:</p> <ul style="list-style-type: none"> > Paint large areas of composition first > Work from lighter to darker colours > Use a limited colour palette > Refer to artworks and use them as inspiration <p>EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping</p> <p>Every Child Matters: Enjoy and Achieve</p>	<p>Activity 1 (individual on mixed ability tables):</p> <p>Children to sketch out their chosen composition onto large paper.</p> <p>Activity 2:</p> <p>Children to paint their picture, following teacher's prompts.</p> <p>Success criteria</p> <p>I can compose an effective artwork.</p> <p>I can paint my artwork effectively including perspective.</p>	<p>Choose some children to share their work in progress and evaluate it.</p> <hr/> <p>Resources</p> <p>Paints Brushes Sketchbooks paper <i>Optional: photographs of local area</i></p>

UNIT 6C A SENSE OF PLACE Lesson 5

Duration 1hr – 1.5 hrs each Date:

Main teaching	Activities - Differentiation	Plenary
<p>LO: To compare and evaluate my work. Display one of the children's pictures on whiteboard. Interview the child – or ask another child to –</p> <p>Q: What is your painting of? Q: Why did you choose that view? Q: What methods did you use? Why? Q: How did the work of other artists influence you? Q: How well do you think you conveyed your feelings about the environment? Q: What would you do differently if you were going to do this again?</p> <p>Explain to the children that today they will be working in pairs and interviewing each other about their artworks.</p> <p>When they have both answered the 6 interview questions, they must then discuss similarities and differences between their two paintings.</p> <p>Children could then do Activity 2.</p> <p>ICT: Showing images of children's work on interactive whiteboard EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping Every Child Matters: Enjoy and Achieve</p>	<p>Activity (in mixed ability pairs):</p> <p>Children to interview each other about their artworks as modelled in main teaching.</p> <p>Activity 2 (Optional)</p> <p>Children could write their responses to the interview questions. Their work could be used to create a catalogue of their artworks. This could be made into a physical catalogue at an exhibition in school. Alternatively, there could be a virtual exhibition on the school's website.</p> <p>HA: Give constructive feedback on paintings about what was effective and how pieces could have been improved.</p> <p>SEN: With support of partner should be able to answer the questions about their artwork.</p> <p>Success criteria</p> <p>I can evaluate my own work and compare it to other people's.</p>	<p>Discuss with children how they feel this unit has affected how they will look at landscapes in the future.</p> <hr/> <p>Resources (bold included in pack)</p> <hr/> <p>Interview questions</p>

Unit 6C A Sense of Place. Medium-term plan

For end of unit expectations, please see the Teacher Assessment Grid

Lesson	Key ideas and enquiry questions	Learning objectives	National Curriculum Link	Teaching and learning suggestions	Learning outcomes	Cross-curricular links	Assessment evidence
1	How have artists portrayed places in paintings?	To compare ideas, methods and approaches in others' work.	Unit 6C	Children investigate 5 paintings and think about the focus, purpose and techniques involved.	Children able to identify the focus and purpose of an artwork. They notice different techniques and are able to think about why these are effective.	History	Children's discussions.
2	How can you show perspective in a drawing or painting?	To develop my ability to show perspective in a drawing.	Unit 6C	Children have a go at drawing different things and showing perspective accurately.	Children understand that techniques are required to show perspective in a two dimensional drawing.	Literacy	Children's sketches.
3/4	How can you create a sense of place with perspective in a painting?	To create an effective artwork giving a sense of place with perspective.	Unit 6C	Children to plan and carry out their own painting.	Children can create an effective painting with good use of colour, texture and perspective.	History	Children's paintings.
5	How effective was my final piece?	To compare and evaluate my work.	Unit 6C	Children to evaluate their own piece and then compare it to others'.	Children are able to evaluate their work, justify their responses, and then compare it to the work of others.	History	Children's discussions/ writing.

Assessment grid for unit: A Sense of Place

Based on QCA expectations for the unit

Teachers to fill in the names of children in their class under the appropriate heading for assessment purposes at the end of the unit.

<p>Some children will not have made so much progress. They will be able to:</p> <p>Use different methods to record observations of the environment and create a painting; comment on differences in others' work; suggest ways of improving their own work.</p>	<p>Most children will be able to:</p> <p>Explore ideas about the environment; collect visual and other information by observing and recording features of the environment; use a variety of recording methods and techniques, combining and organising shape, form and space; apply colour, pattern and texture in a painting; compare and comment on ideas, methods and approaches used in their own and others' work, relating these to the purpose of the work; adapt and improve their work to realise their intentions.</p>	<p>Some children will have made more progress. They will be able to:</p> <p>Select visual and other information and use this to develop their ideas; manipulate materials and processes and match visual and tactile qualities to their ideas; analyse and comment on their own and others' work, relating choice of methods and approaches to the purpose of the work; adapt and refine their work to reflect their view of its meaning and purpose.</p>



SENSE OF PLACE IMAGE 1_Packing Fish – Gwendoline Margaret Hopton



SENSE OF PLACE IMAGE 2_A View of Mount's Bay with the North Pier – Norman Garstin



SENSE OF PLACE IMAGE 3_A China Clay Pit, Leswidden – Harold C Harvey



SENSE OF PLACE IMAGE 4_Morning Fills the Bowl – Samuel 'Lamorna' Birch



SENSE OF PLACE IMAGE 5_A Fish Sale – Stanhope Forbes

Music Unit 13

Painting with Sound

This unit of work has been designed with children in Years 3 and 4 in mind.

Introduction to the scheme of work

This scheme is based on the QCA guidance for Unit 13. In this scheme of work, children will develop their ability to create, perform and analyse expressive compositions and extend their sound vocabulary. They will explore how sounds can describe the moods stimulated by pictures and words. They will create simple compositions.

It is suggested that this scheme is linked to a visit to the gallery at 2 Temple Place, London between 26th January and 14th April 2013. Should this not be possible, it is suggested a visit to an alternative exhibition could be arranged. However, if no visit is possible, the plans and resources will work well as a stand-alone unit.

Key vocabulary covered in the unit:

The children should be encouraged to use words and phrases related to:

- > Elements e.g. pitch, dynamics, rhythm, texture, timbre, tempo
- > Structure e.g. beginning, middle, end, repetition
- > Processes e.g. composing music that describes feelings or moods

QCA Learning objectives covered in this scheme of work:

- > To understand that music can describe images and moods
- > To relate sounds to visual images
- > To select appropriate instruments
- > To understand how sounds can be combined to create textures

Continued:

- > To understand how mood and emotion can be illustrated in music
- > To understand how pitched sounds can be combined
- > To understand how rhythmic sounds can be combined
- > To use sounds expressively

Lesson Variations

The lesson plans for this unit are detailed.

Suggestions have been made about how to differentiate activities for children with Special Educational Needs (**SEN**), children with English as an Additional Language (**EAL**), and children who are Gifted and Talented (**G&T**).

Each lesson also has a resource list which makes it clear which resources have been included in this pack, and those which need to be sourced at school.

Key Questions

What can you see?

How does the painting make you feel? Why?

What moods has the artist created?

How have they created those moods?

Challenge questions:

Can you think how you might create the same moods but using instruments instead of paint?

How do the paintings on your table compare to each other? What is similar about them? What is different?

Speaking Frame

I think.....(name of instrument)
would be good because.....
.....
.....

I think.....
would be most effective because.....
.....
.....

Key Questions

Do these sounds go well together?

Are they similar or contrasting?


Should they be played regularly or randomly?

How loud and fast should they be played?

Are they short/staccato or long/sustained sounds?

Should they start and finish at the same time?

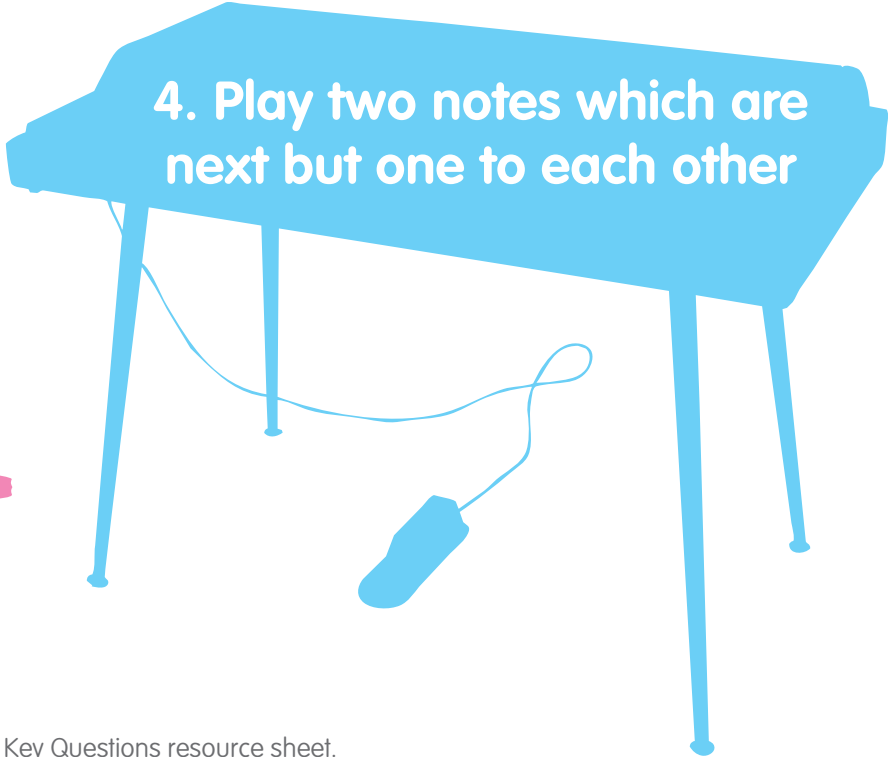
Key Steps 1



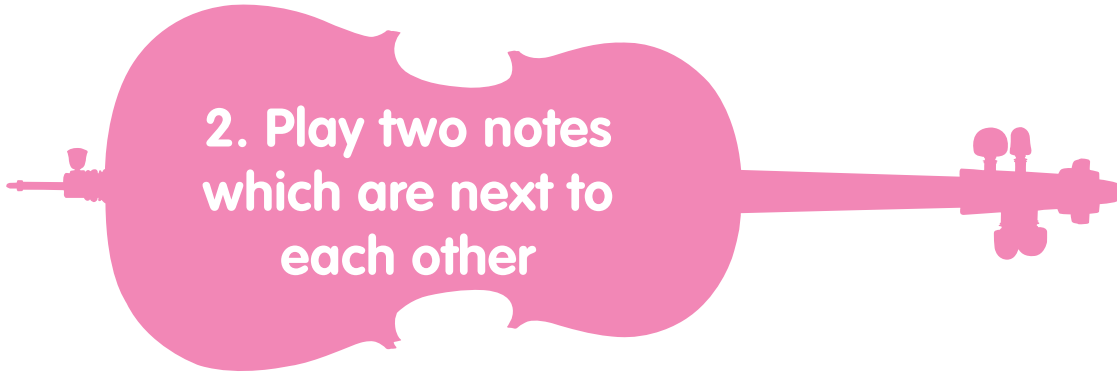
1. Play two notes which are close together



3. Play two notes which are far apart

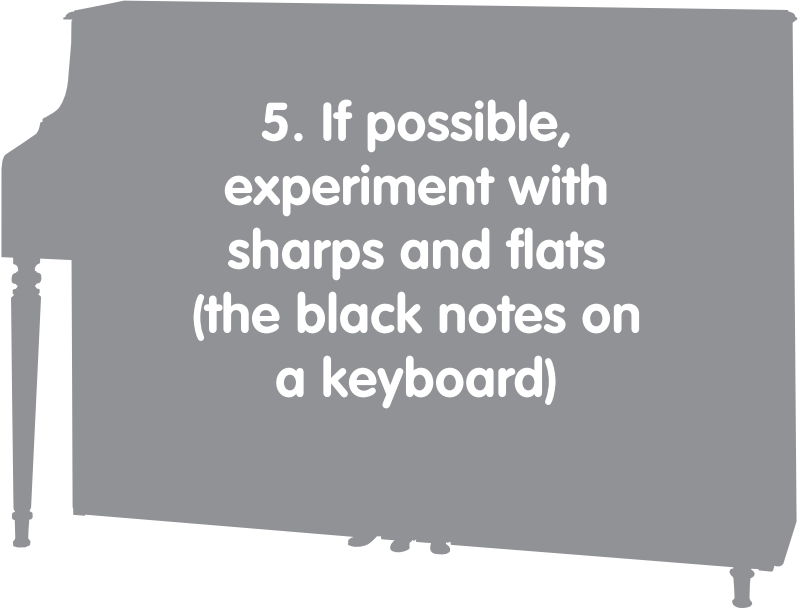


4. Play two notes which are next but one to each other



2. Play two notes which are next to each other

Key Steps 2

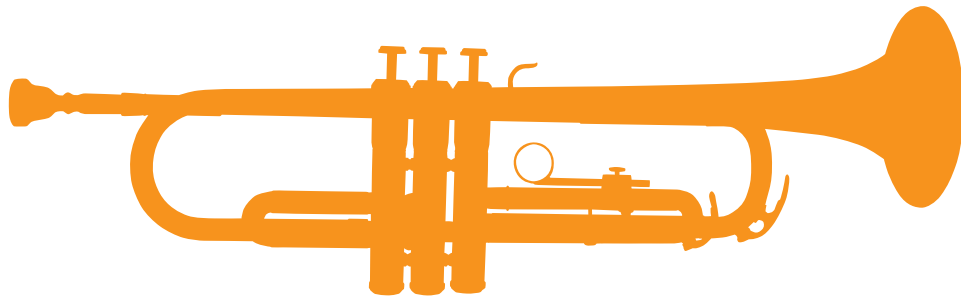


5. If possible,
experiment with
sharps and flats
(the black notes on
a keyboard)



6. Now try
three notes

Key Questions



1. Do you like the effect?

.....

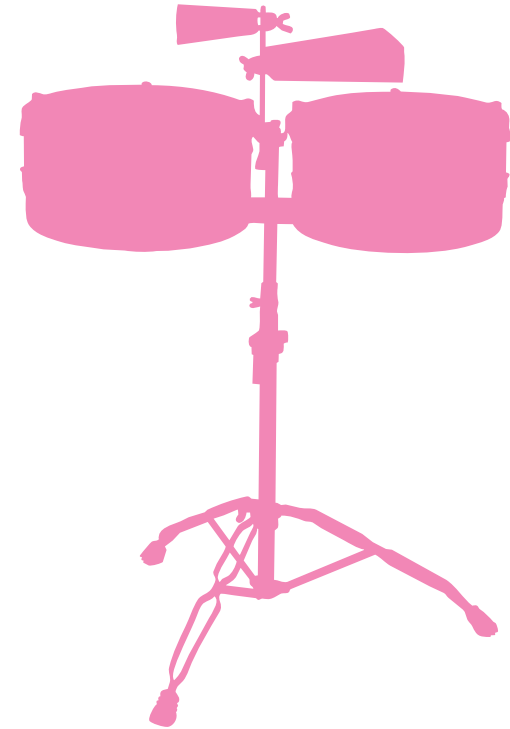
.....



2. What is it like?

.....

.....



3. Is it a 'comfortable'
or
'uncomfortable' sound?

.....

.....

.....

Key Steps

1. Each person in the group needs to choose one part of the picture.
2. Now choose your instrument – make sure you choose a selection which will work well together.
3. Now try to mix your sounds to create a range of textures and create a complete sound picture. Remember you can always include your voices, and use your body to make percussion sounds!
4. When you are happy with your composition, you need to record your sound picture in writing, showing who is playing when, and how long for...

Well done for painting a picture using sounds!

UNIT 13 Painting with Sound Lesson 1

Duration 45mins Date:

Main teaching CCL - Art	Activities - Differentiation	Plenary
<p>L.O: To understand that music can describe images and moods.</p> <p>Display Image 1. Ask the key questions</p> <p>Q: What is this a picture of? Q: How does it make you feel? Q: What colours has the artists used? Why do you think this is?</p> <p>Play some music that describes an event, place, scene, person or animal. A possible example is the soundtrack music from a film, such as Lord of the Rings. Do not tell children the title of the piece.</p> <p>Play it once. Then ask these questions and then play it again.</p> <p>Q: What does the piece of music make you think about? Q: Does it make pictures in your head? What of? Q: How does it make you feel? Why do you think this is?</p> <p>Then tell children the title of the piece and ask them to identify any specific musical elements, and discuss their effectiveness.</p> <p>ICT: Showing images on interactive whiteboard EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping Every Child Matters: Enjoy and Achieve</p>	<p>Activity (in mixed ability groups):</p> <p>Children to have copies of the 5 images on their table in mixed ability groups or pairs.</p> <p>They need to discuss the moods created in the paintings. Use key questions.</p> <p>HA: To focus on the challenge question of representing the moods using instruments. Compare and contrast the paintings.</p> <p>SEN: With support of additional adult, should be able to identify the focus of the painting, and begin to discuss how it makes them feel.</p> <p>Success criteria</p> <p>I can identify the focus of a painting.</p> <p>I can discuss the moods an artist has created.</p> <p>I can begin to think how these moods could be portrayed using instruments.</p>	<p>Go through the paintings and discuss the children's opinions.</p> <p>Allow some children to compare and contrast them and suggest ways of representing the moods using sound.</p> <p>Resources (bold included in pack)</p> <p>Key questions. Image 1. Packing Fish – Gwendoline Margaret Hopton Image 2. St Just United Mines – Thomas Hart Image 3. Harvesting – Lucy Kemp-Welch Image 4. Tucking a School of Pilchards – Percy Robert Craft Image 5. St Ives Bay – Charles Mottram</p>

UNIT 13 Painting with Sound Lesson 2

Duration 1hr Date:

Main teaching	Activities - Differentiation	Plenary
<p>L.O: To choose appropriate instruments to represent a picture.</p> <p>Explain that today the children will be using instruments to interpret using music.</p> <p>Show Packing Fish (image 1 from lesson 1)</p> <p>Ask children for any descriptive words and phrases that come to mind when they look at the picture and write them around the picture on the whiteboard.</p> <p>Q: What instruments could we use to match these descriptions?</p> <p>Ask the children to think about how instruments sound before they play them to make their choices. Encourage them to use the speaking frame to justify their choices.</p> <p>When a child has made a suggestion, allow them to play it and then discuss whether or not they still think it is effective.</p> <p>Repeat with a contrasting picture – for example Image 2 St Just United Mines.</p> <p>ICT: Showing images on whiteboard EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping Every Child Matters: Enjoy and Achieve</p>	<p>Activity (on mixed ability tables):</p> <p>Children to repeat the activity with a different picture.</p> <p>Teachers could choose one from lesson 1, or alternatively another painting which may link to a different area of the curriculum e.g. history or geography.</p> <p>If a lot of time will pass between lessons 2 and 3, children will need to record how they recreated their descriptions in sound.</p> <p>SEN: Supported in MA group to make instrument choices.</p> <p>G&T: To be able to justify in detail why they make certain choices, and how effective they think they are.</p> <p>Success criteria</p> <p>I can select instruments to create sounds and visual images.</p> <p>I can discuss the reasons behind my choices, and how effective they are.</p>	<p>Choose some groups to share their musical choices, and their reasoning.</p> <hr/> <p>Resources (bold included in pack)</p> <p>Image 1 from Lesson 1. Packing Fish – Gwendoline Margaret Hopton Speaking frame Image 2. St Just United Mines – Thomas Hart</p>

UNIT 13 Painting with Sound Lesson 3

Duration 45 mins – 1hr Date:

Main teaching	Activities - Differentiation	Plenary
<p>LO: To explore how sounds can be combined to make textures.</p> <p>Children will return to their picture from the previous lesson, and explore combining sounds.</p> <p>Model combining sounds from main teaching in Lesson 2. Go over key questions to lead discussion:</p> <ol style="list-style-type: none">1. Do these sounds go well together?2. Are they similar or contrasting?3. How loud and fast should they be played?4. Are they short/staccato or long/sustained sounds?5. Should they be played regularly or randomly?6. Should they start and finish at the same time? <p>Experiment, discuss and then change to make it as effective as possible.</p> <p>EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping Every Child Matters: Enjoy and Achieve</p>	<p>Activity (individual on mixed ability tables):</p> <p>Children carry out activity as modelled in main teaching. Use key questions resource to support discussion.</p> <p>G&T: Justify their choices and modify to improve how effective it is.</p> <p>SEN: Use questions to help the discussion.</p> <p>Success criteria</p> <p>I can create texture by combining sounds in different ways.</p>	<p>Choose some children to share their work and discuss their reasoning.</p> <p>Resources (bold included in pack)</p> <p>Images from previous lesson Selection of instruments Key questions</p>

UNIT 13 Painting with Sound Lesson 4

Duration 45 mins – 1hr Date:

Main teaching	Activities - Differentiation	Plenary
<p>LO: To explore how pitched sounds can be combined.</p> <p>Children will return to their picture from previous lessons, and explore combining pitched sounds.</p> <p>Model combining pitched sounds. Each pair should have an instrument, or pair of instruments.</p> <p>Children should experiment playing two notes together.</p> <ol style="list-style-type: none">1. Play two notes which are close together2. Play two notes which are far apart3. Play two notes which are next to each other4. Play two notes which are next but one to each other5. If possible, experiment with sharps and flats (the black notes on a keyboard)6. Now try three notes <p>Each time notes are played together, children should think about the following questions:</p> <ol style="list-style-type: none">1. Do you like the effect?2. What is it like?3. Is it a 'comfortable' or 'uncomfortable' sound? <p>If time, children should also explore rhythmic sounds.</p> <p>ICT: Showing images of children's work on interactive whiteboard</p> <p>EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping</p> <p>Every Child Matters: Enjoy and Achieve</p>	<p>Activity (in mixed ability pairs):</p> <p>Children to carry out activity as modelled using key steps and questions for support.</p> <p>Success criteria</p> <p>I know that combining pitched sounds can create different effects.</p>	<p>Choose some children to share their work and discuss their reasoning.</p> <hr/> <p>Resources (bold included in pack)</p> <p>Key steps and questions resource Selection of tuned instruments</p>

UNIT 13 Painting with Sound Lesson 5

Duration 45 mins – 1hr Date:

Main teaching	Activities - Differentiation	Plenary
<p>LO: To paint an effective picture using sounds</p> <p>Go over the key skills covered this week.</p> <p>Go over the analogy between painting and composition.</p> <p>The children will be choosing one of the paintings used in the week to create their own composition.</p> <p>Go through the steps:</p> <ol style="list-style-type: none">1. Each person in the group chooses an aspect of the picture that they will create in sound.2. They then select their instrument.3. As a group they can mix their sounds to create a range of textures to create a complete sound picture. This can include their voices and body percussion.4. Record their sound picture. <p>This is their version of a score for their composition. They should use their own symbols and codes to show who is playing when, how long for, rhythm etc.</p> <p>Encourage G&T to create more abstract images using subtle combinations of sounds.</p> <p>ICT: Showing images of children's work on interactive whiteboard</p> <p>EMA / EAL: learning strategies: modeling, visual scaffolding, mixed ability grouping</p> <p>Every Child Matters: Enjoy and Achieve</p>	<p>Activity (in mixed ability groups of 3+):</p> <p>Children to go through the steps to create their sound pictures.</p> <p>G&T: create more abstract images using subtle combinations of sounds.</p> <p>SEN: Supported in mixed ability group.</p> <p>Success criteria</p> <p>I can combine sounds to make textures.</p> <p>I can combine pitched sounds.</p> <p>I can create an effective picture using sounds.</p>	<p>Children to share and evaluate each other's sound pictures.</p> <hr/> <p>Resources (bold included in pack)</p> <hr/> <p>Pictures from earlier lessons Steps to Success</p>

Assessment grid for unit: Painting with Sound Unit 13

Based on QCA expectations for the unit

Teachers to fill in the names of children in their class under the appropriate heading for assessment purposes at the end of the unit.

<p>Some children will not have made so much progress. They will be able to:</p> <p>Describe different moods and extend their range of sound vocabulary; make sound effects, rather than create images.</p>	<p>Most children will be able to:</p> <p>Carefully choose, order, combine and control sounds with awareness of their combined effect; use sound to create more abstract images.</p>	<p>Some children will have made more progress. They will be able to:</p> <p>Create compositions that use a wide variety of sound colours and make subtle adjustments to achieve the intended effect; explore how sounds can be used abstractly.</p>



PAINTING WITH SOUND IMAGE 1_Packing Fish – Gwendoline Margaret Hopton



PAINTING WITH SOUND IMAGE 2_St Just United Mines – Thomas Hart



PAINTING WITH SOUND IMAGE 3_Harvesting – Lucy Kemp Welch



PAINTING WITH SOUND IMAGE 4_Tucking a School of Pilchards – Percy Robert Craft



PAINTING WITH SOUND IMAGE 5_St Ives Bay – Charles Mottram