

BILSTON CHURCH OF ENGLAND PRIMARY



MEDIUM TERM PLANNING

Subject	Topic/Key Question	Year Group	Term	Time Allocation
Art	Sonia Delaunay	4	Spring 2	6 weeks

Lesson Sequence	Time Allocation	Key Question/WALT	Teaching Activities:	Resources
Lesson 1	1 hour	WALT: To become familiar with the early life and artwork of Sonia Delaunay.	(Teacher Note: you may not want to show the first slide with the learning objective on until after you have revealed who the artist is.) Give sets of the Picture Cards to children in groups. Ask them to look at each one closely, and discuss the question on the slide. Using the following slides, look at the portraits on the Picture Cards as a class, and give children the chance to discuss their opinions about the artworks and their ideas about the artist. Encourage them to explain their reasoning. Now show children a picture of Sonia Delaunay. Explain that the portraits were all painted between 1907 and 1908, when she was in her early twenties. Use the slides to tell children about the early life of Sonia, including where she was born, where she grew up, how she became an artist, and who she was influenced by. Tell the children that in 1909, she met and fell in love with Robert Delaunay. They married in 1910. Explain that both Sonia and	Slides Picture Cards (Teaching Input) Mini Picture Cards Worksheet 1A/1B/1C

			<p>Robert inspired each other with their artwork. Their marriage marked the start of a period in Sonia’s life where she found her own unique style.</p> <p><u>Main Activities:</u></p> <p>Children choose one of the Mini Picture Cards and stick it on worksheet 1A, B or C. They then answer questions about their chosen artwork.</p> <p><u>Plenary & Assessment Questions:</u></p> <p>Sonia said that her artist husband Robert was: “A poet who wrote not with words but with colours.” What do you think she meant by this? What do you imagine his artwork to be like? Think, pair, then share your ideas. Can children recall some facts about the early life of Sonia Delaunay? Can children express their opinion about an artist or artwork? Can children ask and answer questions about an artist and their artwork?</p>	
Lesson 2	1 hour	<p>WALT: To learn about the Delaunays and Orphism.</p>	<p>What do you remember about Sonia Delaunay and her early style of painting? Think, pair, then share your ideas. Tell the children that in 1911, Sonia and Robert’s son, Charles, was born. Sonia created a patchwork quilt out of old bits of different coloured material for him. She was inspired by how placing different colours next to each other could alter the appearance and effect of the piece, and decided to explore this idea further in her artwork. Explain that, rather than painting things exactly how they looked, both Sonia and her husband began to experiment with using shapes, bright colours and light to create a sense</p>	<p>Slides</p> <p>Colour Card Sets of compasses (or a variety of circular objects to draw around), rulers, paints</p> <p>Worksheet 2A/2B/2C</p>

			<p>of movement in their work. This style was a branch of Abstract art called Orphism. In particular, the Delaunays focused on how colours can look different depending on the other colours that are placed around them. Show children the colour illusion and discuss. Use the colour wheel to look at both complementary and then harmonious colours. Show children the first large-scale painting that Sonia created in this style - Bal Bullier (1912-13). What do you think this is a painting of? What shapes can you see? Can you see complementary and/or harmonious colours? What mood does it create? Use the following slides to also show and discuss Market at Minho (1915), and Electric Prisms (1914). Explain how, in the latter piece, Sonia experimented with placing primary colours next to secondary colours, and the effect this created. Compare and contrast Sonia's earlier work with these pieces. What similarities and differences are there? How did Sonia's style change? Which style do you prefer and why? Tell the children that today they are going to explore colour, and see what different effects they can create.</p>	<p>Art Critic Question Cards</p>
			<p><u>Main Activities:</u></p>	
			<p>On worksheet 2B, children draw a selection of concentric and overlapping circles, divided by straight lines. They then use the Colour Card to help them explore how the placement of colours can affect each other. They then use the Art Critic Question Cards to discuss and analyse their work with a partner.</p>	

			<p><u>Plenary & Assessment Questions:</u></p> <p>Sonia Delaunay said, “Colour is the skin of the world.” What do you think she meant by this? Think, pair, then share your ideas. Do children know what Orphism art is? Can children explain the difference between complementary and harmonious colours? Can children experiment with the use and effect of colours in their own artwork?</p>	
Lesson 3	1 hour	<p>WALT: To explore how Sonia Delaunay created rhythm and movement in her artwork.</p>	<p>Begin by using the slide to ask children a series of questions about Sonia Delaunay. Show the children Sonia Delaunay’s ‘Rhythm’ (1938). Why do you think she gave it this title? Explain that one of the key ideas in the style of art that Sonia practised was to create a sense of movement within a painting. Can you see a rhythm, or movement, in the picture? How has it been created? Think, pair, then share your ideas. Explain that Sonia’s choice and use of colour, as well as circles and arcs, help to create a sense of rhythm and movement. The observer’s eye is encouraged to follow the curve of the shapes throughout the painting. Tell the children that one of Sonia’s friends, Blaise Cendrars, was a poet. He wrote a poem about his thoughts and impressions during a train journey through Russia in 1905. Sonia illustrated it, and it was published in 1913 as a folded book. In groups, give children a copy of The Prose of the Transsiberian and the Little Jehanne of France (Teacher Note: the poem is divided over four worksheets, that you may wish to stick together prior to the lesson). Ask for children’s</p>	<p>Slides</p> <p>The Prose of the Transsiberian and the Little Jehanne of France (Teaching Input)</p> <p>‘From a Railway Carriage’ Poem Sheet</p> <p>Worksheet 3A/3B/3C</p> <p>Paints</p>

			<p>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? 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><u>Main Activities:</u></p>	
			<p>Children create a visual accompaniment to the poem printed on the right-hand side of worksheet 3B. They need to think carefully about the colours they will use, where they will place them, how they will represent and complement the text, and create a feeling of movement.</p>	
			<p><u>Plenary & Assessment Questions:</u></p>	
			<p>(Teacher Note: there are two plenary slides, one for the main activity and one for the FSD? activity.) Give children time to walk around the classroom and appreciate the artwork that has been created today. Display the plenary slide and encourage children to</p>	

			think about these questions. Can children explain how Sonia Delaunay created a feeling of movement in her artwork? Can children discuss and give their opinions of specific artworks? Can children create their own artwork to represent a journey?	
Lesson 4	1 hour	WALT: To know how Sonia Delaunay expanded her artwork to include fashion.	How would you describe Sonia Delaunay's artwork to someone who had never seen it before? If you could choose just one word to describe her work, what would it be? Think, pair, then share your ideas. Briefly remind children of the different countries in which Sonia had lived in until she met and married Robert in France. Explain that, at the outbreak of the First World War in 1914, the Delaunay family moved to Spain, and then settled in Portugal in 1915. They had little money, and so it was here that Sonia began to branch out, and use her artistic skills in ways other than painting. 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	Slides Worksheet 4A/4B/4C Delaunay Designs Sheet

			<p>colour. Do you agree with Robert’s statement? Tell the children that today they are going to attempt to create designs in the style of Sonia Delaunay, using bright colours and geometric shapes.</p> <p><u>Main Activities:</u></p> <p>On worksheet 4B, children use shapes and colours to design a Delaunay-style outfit for a man and a woman. They can use the Delaunay Designs Sheet for ideas and inspiration..</p> <p><u>Plenary & Assessment Questions:</u></p> <p>Encourage children to share their work with other people on their table. What do they like about your design/s? What do you like about other people’s designs? Do children know how and why Sonia Delaunay began to design clothes? Can children explain their opinion of Sonia Delaunay’s designs? Can children create their own designs in the style of Sonia Delaunay?</p>	
Lesson 5	1 hour	WALT: To explore the influence and legacy of Sonia Delaunay	<p>Ask the children to tell their partner what their opinion of Sonia Delaunay and her work is, and why. Explain that today we are focusing on the influence and legacy of Sonia Delaunay. Ensure children understand the definitions of ‘influence’ and ‘legacy’. Who do you think her work might have influenced? What do you remember about Orphism? Remind children that both Robert and Sonia Delaunay played an important role in the development of this type of art. Their work is also said to have influenced modern</p>	<p>Slides</p> <p>Worksheet 5A/5B</p> <p>Information Sheet</p> <p>Art Cards</p>

		<p>art as well as individual artists, including Paul Klee. Show the children some examples of his paintings after he met the Delaunays in 1912. With a partner, discuss if you think Klee's work has been influenced by the Delaunays and the Orphism movement. Tell the children that the Orphism branch of art may have also inspired a British artist, Bridget Riley, who in turn helped to develop a new branch of art in the 1960s called Optical Art. This style of art used shapes, colours and patterns in a particular way to create the effect that a picture is moving. Again, with a partner, children look at and discuss how Riley's work might have been influenced by Orphism. Explain that, in 1941, when Sonia was 56 years old, her husband, Robert died. Sonia devoted the next few years to ensuring that Robert's artistic achievements were not forgotten. During this time she did little work of her own. She finally started to paint again in the 1950s. Ensure children understand how wide-ranging Sonia's work was - from ceramics and decorating furniture to designing playing cards, painting cars and creating costumes for the ballet, theatre and films, her aim was to bring art into everyday life. Her fashion and textiles were particularly successful, selling world-wide in department stores. Explain, that, in a time where male artists were much more easily accepted than female artists, throughout her life Sonia became increasingly more respected, noted and successful. In 1964, the Louvre, a famous museum in Paris, exhibited Sonia Delaunay's work. She was the first</p>	
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			<p>living female to have her work shown there. Sonia died on 5th December 1979, in Paris, aged 94. She was buried alongside Robert. Her wideranging work has inspired countless artists and designers throughout the world.</p>	
			<p><u>Main Activities:</u></p>	
			<p>Children choose and use the different page layouts on worksheet 5B to create a booklet complete with illustrations about the life and work of Sonia Delaunay, using the Information Sheet and the Art Cards to help them. OR give children a Challenge Card each. Using their knowledge of Sonia Delaunay, they are challenged to create a piece of artwork in her honour and memory. It can be a 2D or 3D piece of artwork, and be in any medium, but should somehow incorporate her signature style of shapes and complementary colours.</p>	
			<p><u>Plenary & Assessment Questions:</u></p>	
			<p>How influential do you think Sonia Delaunay has been on modern art and fashion? Think, pair, then share your thoughts and opinions. Can children talk about the life and work of Sonia Delaunay? Can children recognise the influence Sonia Delaunay’s work has had on both fashion and modern art? Can children express their own thoughts and opinions on the work of Sonia Delaunay?</p>	
			<p>Main Activities:</p>	

			<p>Provide children with one of the Design Brief Cards. On worksheet 6B, children to sketch a design of their building, explaining what features it will have. Children to then draw a full design of their building on plain paper.</p>	
			<p>Plenary & Assessment Questions:</p>	
			<p>When children have finished their buildings, ask them to display them on their tables. Give them some time to walk around looking at the buildings other children have designed. Which buildings do you like best? Why? How different are our buildings? Why do you think this is? Children to discuss ideas as a class, then complete their own evaluation on worksheet 6E or 6F (depending on ability). Can children design a building for a particular purpose? Can children incorporate shape, line and colour into their designs? Can children evaluate their finished artwork fairly?</p>	