MTP – Art – Year 3

Topic	What makes plants and flowers grow and flourish? (Art Kapow: Prehistoric Painting - Painting and Mixed Media)				
N.C Learning Objectives	Pupils should be taught: To create sketch books to record their observations and use them to review and revisit ideas. To know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms. To develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. To improve their mastery of art and design techniques, including drawing, painting and sculpture.				
Ways of being Co-Op	Do what matters most Succeed together Be yourself, always Show you care				
British Values	Democracy Rule of Law Individual Liberty Mutual Respect Tolerance				
CRL					
Vocabulary	**Proportion** The relationship between sizes of different parts of a composition.	**Natural Materials** Materials that occur in nature, such as berries, leaves and spices.	**Enlarge** To make something bigger.	**Positive Space** The main focus of a piece of art, also known as the subject.	**Negative Space** The space around the main focus of a piece of art, also known as the background.
Recap and Recall	Painting and Mixed Media: Life in Colour - Red, yellow and blue are the primary colours. - Mixing these colours makes secondary colours; for example, red and blue make purple. - The secondary colours are orange, green and purple and know what primary colours are needed to create them.				

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	LEARNING OBJECTIVE	**STICKY KNOWLEDGE FACT**	**CORE LEARNING**
Lesson 1	We are learning to apply an understanding of prehistoric human made art.	When sketching, we should lightly map out the sketch to get the correct proportions, before adding a darker outline, then finally adding detail.	**Recap:** - What are the 3 primary colours? - Mixing these colours makes secondary colours. What are secondary colours? **Teach:** Show chn images from PP 'Prehistoric art'. Give chn time to look at the details and the complexity of the images carefully. Discuss what they can see with their CP's. Encourage the children to highlight details that interest them by naming the animals depicted and describing the patterns, colours and textures in the images. Explain that these paintings were produced approximately 17,000 years ago, before there were any houses, buildings, roads, cars, electricity or schools. These are pictures of huge paintings on the walls of caves. Caves are dark, so the artists would have needed oil lamps made from stone and animal fat. For the people of this time, wild animals were a primary source of food and were very important. Ask: if you wanted to show people in 5000 years time your favourite animals native to Britain, what would you draw? Show pupils PP 'Line drawings of native British animals' and hand out copies of 'line drawings of animals'. Ask the children to choose two or three animals they would like to show people in the future. Show pupil video 'prehistoric art' or model how to pick out the key geometric shapes from the photographs and line drawings to make out the animals' relative size and shape.

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			Activity: Chn to draw a picture of their favourite animal in their sketchbooks, trying to replicate the prehistoric style. They should lightly map out their sketch first to get the proportions right, then go over the main outline in a parker pencil line. The children will then add colour to their favourite animal using pencil or crayon, in colours appropriate to prehistory (i.e. earthy tones). After the animal is drawn in rough form, ask pupils to look at each other's work and suggest ways in which it might be improved (e.g. adding more detail, correcting some shapes, adding fur, colour or pattern). **Differentiation:** **WBARE:** chn to draw around simple geometric shapes such as oval or circular blocks, or print some circles / ovals for them to adapt to create their animal. **Plenary:** Look at the final images as a class and discuss the children's favourites, encouraging the children to explain what they like about them. As a class, discuss why prehistoric people mostly painted animals (they were a primary source of food and therefore, an important part of their lives). If we have time, ask some children to record what they have learned about prehistoric art on lined paper / post-it notes and add to sketch books.
Lesson 2	We are learning to understand and use scale to enlarge drawings in a different medium.	When enlarging drawings, you start with the 2D shapes to check the relative size of each part of the animal.	**Recap:** Show the class one of the images from the PP 'Prehistoric Art' from L1. Ask them to write down or tell a partner as many things as they can remember about what they have learnt about prehistoric art so far.

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			Teach: As as class, look again at all the images in the PP 'Prehistoric Art' and explain that many of them were drawn with charcoal. How do we make charcoal? Explain how we make charcoal in the same way today, by baking and firing pieces of willow branches in a kiln. Explain that the children will be scaling up their sketches from L1, which means everything in their drawings will get proportionally larger. T to model how to scale up their sketchbook drawings by identifying the basic shapes within them. This is a good opportunity to recap common 2D shape names. **Task:** Share video 'charcoal animals'. Consider leaving the video to play on a loop while the children work. Chn to use their sketches from L1 to draw onto paper, scaling their sketches to a larger size from L1. Encourage chn to look for key 2D shapes and check the relative size of each part of their animal. Encourage pupils to sketch lightly so they can make changes easily by smudging the charcoal. Remind the children to keep their drawings in the style of prehistoric artists with simple, bold lines and shapes. T to question the children throughout the tasl; can you name the 2D shapes that make up your animal drawings? How will a drawing change if we 'scale it up'?

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			<u>Differentiation:</u> **WBARE:** Chn may need the basic 2D shapes drawn out at the large scale to they can then add the details. **AARE**: Chn should add features such as spots, fur and earth colours using different techniques and tools. **<u>Plenary:</u>** Chn to move around the room, looking at their peers' drawings more closely. Ask the chn to identify any features that are similar to the style of the cave artists. - Which details have you changed or altered to your own style? - How did you find working with charcoal? - What did it feel like? - What is good about using charcoal? What is difficult?
Lesson 3	We are learning to explore how natural products produce pigments to make different colours.	In the past, people used natural materials such as leaves, berries and spices, to create different paint colours.	**<u>Recap:</u>** Show the children the image or a piece of charcoal. Ask the chn to recall the name of this material and what it is used for. Extend the discussion by seeing if any children can recall how it is made (willow branches are baked and fired in a kiln). **<u>Teach:</u>** Show some of the cave paintings images from L1. Keep them displayed throughout the activity is possible. T to ask: - What colours were used in prehistoric art? - Why are the colours in prehistoric art so limited? - What do you think they used to create these colours? Did they use things from their natural environment (e.g. green leaves, mud, twigs, grass, petals, berries).

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			T to share with the chn a variety of natural objects / colours. Discuss what natural objects these are and how they can be found. **Task:** Chn to experiment with the selection of natural objects, using them to make marks on white paper. Discuss which ones work well and which ones don't. Why is this? E.g. too dry? The pigments may not be strong enough? Start by creating a base (a liquid medium to hold the colour) from flour an water mixed into a paste the consistency of paint. Model how to add a pigment, such as turmeric or paprika, to make a different colour. Give pupils a palette with some flour and water mixture. Ask them to experiment with mixing their own colours from the spices. The children can now experiment with their new paint in their sketchbooks, making a mark with it, then writing next to it how they made the paint. They could try painting some simple shapes, patterns and symbols. **Differentiation:** **WBARE**: chn may need help mixing colours and may require extra support finding successful solutions. Some children may not enjoy handing the natural materials to make paint so they could work with a partner in the role of 'collector and evaluator' instead. **AARE**: chn should be challenged to make more advanced colours by manipulating the natural products to suit their own intentions by applying their knowledge of colour mixing.

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			<u>*Activity 2: Creating a Cave Wall:*** (this may need to be completed in another lesson or to be completed by an additional adult / student)***</u>** Explain that although we usually work on smooth paper, prehistoric artists would have to paint on the walls of caves. The children are going to make a 'cave wall' ready to paint on in the next session. Show the different materials that they could use to recreate the rough texture of the cave wall, demonstrating how to stick down objects and then paint over the surface when dry. Pupil create textured background (chn are encouraged to use cous cous, bulgar wheat lentils, seeds, sand, etc) to strong card. They can then paint over the rough surface using their natural paints or natural coloured poster paint ready for L4. **<u>Plenary:</u>** Ask pupils to share their work, showing the different natural paint colours they were able to create. As a class, discuss how the most successful colours were made and why this might be. Allow the children to consider what they like and dislike about their natural paint and whether they think it is better or worse than the paints they normally use.
ADDITIONAL LESSON IF L3 RAN OVER WITH PAINTING	**<u>***Activity 2: Creating a Cave Wall:*** (this may need to be completed in another lesson or to be completed by an additional adult / student)***</u>** Explain that although we usually work on smooth paper, prehistoric artists would have to paint on the walls of caves. The children are going to make a 'cave wall' ready to paint on in the next session. Show the different materials that they could use to recreate the rough texture of the cave wall, demonstrating how to stick down objects and then paint over the surface when dry. Pupil create textured background (chn are encouraged to use cous cous, bulgar wheat lentils, seeds, sand, etc) to strong card. They can then paint over the rough surface using their natural paints or natural coloured poster paint ready for L4.		

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Lesson 4	We are learning to select and apply a range of painting techniques.	Different textures and effects can be created by using different parts of the brush, or by using different sized brushes.	**Recap:** Share PP slide 'Explain the answer' 'Berries were used as plants in prehistoric times. WHy?' **Teach:** Explain to the children that they will create a cave-style painting of an animal using natural-coloured paints on a textured surface. Model how to make different shades and tints by adding a tiny amount of another colour or water. Alternatively play pupil video 'painting on the cave wall'. It may be help keep this playing on a loop while the children work. Hand out the children's word from the previous lessons and explain that they will be painting the animal they sketched in L1 and L2, using the colour skills from L3. Distribute the children's textured backgrounds created in L3. **Activity:** 1. Pupils start by lightly sketching out their animal's key shapes, remembering to keep everything in proportion. 2. Pupils then begin mixing the colours they need. Remind the children about their work creating colours found in nature in L3 and encourage them to revisit their sketchbooks to see the colours they created. 3. Ask pupils to paint neatly an evenly, filling in the gaps. They should try to apply some of the painting techniques from the Stone Age, such as simple bold, black outlines, patterns and dots. 4. Encourage the children to experiment with creating different textures by using different parts of the brush and different techniques to vary the effects. Advise them to use a small brush for finer details. **Differentiation:**

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			WBARE: chn may need more support to sketch their animal; they should be encouraged to fill in all the gaps on their painting: may need reminding of the colour mixing skills used in L3. **AARE**: Chn should be encouraged to apply the cave painting style to their own composition, creating more elaborate scenes that may feature more than one animal. **<u>Plenary:</u>** Lay the children's paintings out on the floor, reminding them to be careful not to step on anyone else's work, then gather around to discuss them as a class. - What did you enjoy or not enjoy about this activity? - How is the work similar to / different from the real cave paintings? - Are the colours accurate?
Lesson 5	We are learning to apply painting skills when creating collaborative artwork.	Positive space in art is the main subject of interest, while negative space is the background or empty space around this.	**<u>Recap:</u>** Chatty partners: - Talk about 3 things you have learned in this unit. - Talk about 2 things you have found interesting. - Talk about one thing you would still like to know. **<u>Teach:</u>** Using the link 'google arts and culture' click through the pages 10-13 to show the children the painted hands and how they were made. Explain that they will be creating a version of this piece as a class. Explain that scientists have foun that many of these hands belonged to women and some to children/ There are two types of hand images, both demonstrated on the link: 1. **Negative** - where the artist paints around the hand 2. **Positive** - where the hand is dipped in paint and applied to the background.

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			Activity: Organise the children into groups and give each group a background to share. Chn can work in small groups of three / four. Hand the children large sheets of yellow, grey or brown sugar paper. Play the video 'hands on a cave wall' or mode how the children can create both positive and negative hand images. - **Positive**: place your hand into a try of paint, scraping off any excess as needed then firmly press onto the paper, taking care not to move it around. - **Negative**: show the children how to carefully paint around their hands dragging the burshstrokes outwards so that it is not just a thick line. Ask the children to recreate the natural colours they made in L3 and L4 and then start creating their handprints. Alternatively the children could use vibrant colours for a modern take on the cave art. **Differentiation:** **WBARE**: chn may need support to accurately pain around their hand and to be reminded not to use too much paint. **AARE**: children should experiment with manipulating their handprints to make patterns of completed arrangements. **Plenary:** Assembly the children's pieces to create one huge work of art. Ask the children to point out the handprints that came of most clearly. As a class discuss what they

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			enjoyed the most or found he most difficult about working together on this. They could finish by making suggestions as to where they could proudly display this joint work of art.
Outcome	Children will create collaborative mixed media work inspired by cave paintings. Children will create their own natural colour palette and apply this to a textured background to recreate a 'cave wall.'		