

### Autumn term - Vikings – Year 4

#### Skills

##### Drawing

- Use sketchbooks to collect and record information, famous artwork, annotations and drawn ideas. Draw for a sustained amount of time.
- **Line**-experiment with different grades of pencil and other implements to create lines and marks.
- **Tone**-applying different grades of pencil to achieve variations in tone.
- **Texture**-apply simple use of pattern and texture in drawings.
- **Shape**-begin to show awareness of shapes having a third dimension.

##### Painting

- Experiment with different effects and textures according to what they need for the task.
- Mix colours to create own desired colours, using more specific colour language e.g. tint, tone, shade, hue.
- Show increasing independence and creativity with the painting process.
- Research, create and refine a print using a variety of techniques.

##### Sculpture

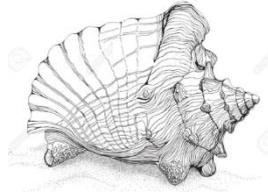
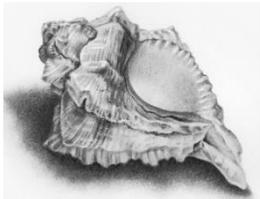
- Create surface patterns and textures in a variety of malleable materials.
- Create 3D objects by looking at 2D images or 3D structures.

##### Artists

- Find out about great artists, architects and designers in history.
- Create their own work in the style of a famous artist
- Look at different cultures.

#### Observational drawing (2 hours)

Create texture, light and shade when drawing.  
To draw a shell using pencil, adding depth and texture through shading.



#### Kapow –Skills- Still life- Year 4

- Remind children of 2 different ways to hold a pencil when drawing.
- Pass shells around and look closely at the lines, patterns, and textures.
- Identify areas of light and dark. How will we show this on our drawings?
- Begin with outline to ensure proportion is right and then fill in detail.
- Recap 4 rules of shading from Y3 (work evenly and neatly, one direction, straight edged, no gaps).
- HB, 2B and 4B pencils.

#### Artist study (6 hours)

##### Seascapes – William Turner

Analyse, evaluate and understand historical artists and their work.



- Learn about the life of Turner looking through information about his life, asking questions to clarify the children's understanding throughout. How do the paintings make you feel? What mood do you think they show? Use terms foreground, background, horizon, seascape.
- Look at how the colours change in certain parts with lighter and darker areas. Where do these occur?
- Continue through PP to storm wave section - look at how the tips and crests have white on and there is sometimes spray coming from them too.
- Compare 'Sunset' with 'Stormy Sea'. Annotate sketchbook with thoughts, feelings and ideas they evoke.
- Create preliminary sketch and background wash for stormy sky using sponges to create mood.
- Children will use a technique called sponging to create the sky. Demonstrate how to sponge to the class including using edged to get different effects.
- Mix and layer the various colours to make it more cloud-like. Make sure you don't leave any white patches.
- Demonstrate how to use a range of brush strokes to create the movement of the stormy sea. Start at the crest of the wave with a base colour and bring it downwards then repeat bringing it down in different directions using a range of long and short brush strokes.
- Chalks can be added when dry for depth and crests of waves.
- Link to Norse sailors. Viking ship can be inserted at appropriate point.

### Drawing - Dragons (2 hours)



- Discuss origins of dragons in art. Compare Asian and European dragons. Discuss links to Norse myths and legends.
- Draw a dragon inspired by Viking mythology.
- Begin with outline to ensure correct proportion.
- Create texture, light and shade when drawing using pencil.

### Sculpture - Dragon eyes 3D unit (4 hours)



- Look at a range of dragon eyes. Discuss how the choice of colour and design enhances the character of the dragon.
- Design should show dragon character.
- Draw showing line, tone and texture. Annotate sketches explaining ideas.
- Study, draw and colour different dragon eyes, building up to final design for clay eye.
- Demonstrate how to roll out clay and cut base. 1cm thick.  
Revise prior knowledge from year 3 regarding using cross hatching and slip to join parts. Ensure clay from one piece to the base piece makes a firm join, or it will drop off once dry.
- Smooth out all joins.
- Start making eye with the eyelid first.
- Mould, shape and join clay parts to create a dragon's eye that shows texture and detail.
- Air dry clay should be used as glass eyes cannot be fired.
- When dry, paint clay eyes, creating mood with colour.



### Spring term - Egyptians – Year 4

#### Skills

##### Drawing

- Use sketchbooks to collect and record information, famous artwork, annotations and drawn ideas. Draw for a sustained amount of time.
- **Line**-experiment with different grades of pencil and other implements to create lines and marks.
- **Texture**-apply simple use of pattern and texture in drawings

##### Painting

- Experiment with different effects and textures according to what they need for the task.
- Mix colours to create own desired colours, using more specific colour language e.g. tint, tone, shade, hue.
- Interprets music, stories, poems and other stimuli in artwork.
- Show increasing independence and creativity with the painting process

##### Sculpture

- Create surface patterns and textures in a variety of malleable materials.
- Create 3D objects by looking at 2D images or 3D structures.
- Show an understanding of shape, space and form.

##### Digital

- Use the internet to research artists.
- Take photos in more detail.

##### Collage

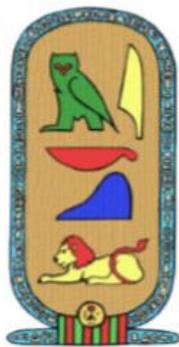
- Use collage as a means of collecting ideas and information and building a visual vocabulary.
- Incorporate textiles into artwork.

##### Artists

- Find out about the work of different artists, craft makers and designers.
- Make links to their own artwork.
- Look at different cultures.

#### Painting – Cartouche (2 hours)

Discuss origins of Ancient Egyptian cartouches. A cartouche is a nameplate that was used by the ancient Egyptians (usually pharaohs or very rich people).



A cartouche had the person's name written in hieroglyphics and was usually placed on a sarcophagus. The ancient Egyptians believed that it was important to have your name written down and recorded otherwise you might disappear in death and not find the underworld. The oval shape of the cartouche was important because it represented eternity – no beginning and no end.

- Create a replica of an ancient Egyptian cartouche using paint on aged paper.
- Age paper using a simple wash of tea or coffee.
- Create design using hieroglyphs. Oval and vertical. Space layout to fit.
- When paper is dry, draw cartouche outline onto paper, carefully sketching out name and border design.
- Paint using fine brush strokes to strengthen design (size 2 brushes). Experiment with different effects and textures according to what they need for the task.
- Mix colours to create own desired colours, using more specific colour language e.g., tint, tone, shade, hue. Show increasing independence and creativity with the painting process to create a personalised design.

#### Sculpture (4 hours)

##### Mod-roc mummified cat

Mould materials to give texture and detail, creating a shape to create a recognisable form.



In Ancient Egypt, cats were sacred animals. People dedicated mummified cats at the sanctuary of the cat goddess Bastet as offerings. The belief was that by placing cats and their owners in the same tomb the pair could remain together in the Afterlife. Create 3D objects by looking at 2D images or 3D structures.

- Show an understanding of shape, space and form. Know that you need to mould materials to give texture and detail, creating a shape to create a recognisable form. Experiment with different effects and textures according to what they need for the task.
- Begin with weighting down bottle and using paper to create a head shape. Think which methods are the best for joining.
- Mod-roc has plaster-of-Paris in it, so its sets very quickly. Mod-roc is great fun and easy to work with.
- Make sure you keep it dry until you are ready to use it

	<ul style="list-style-type: none"> <li>• Have some strips already cut up</li> <li>• Dip into the water, place onto the model and smooth out any lumps and bumps</li> <li>• Overlap one piece to another</li> <li>• Do not pour wastewater and materials down the sink. It must be disposed of in the bin.</li> <li>• Allow to dry for 48 hours minimum.</li> <li>• Show increasing independence and creativity with the painting process, mixing to create own desired colours.</li> </ul>
<p><b>Collage – Papyrus (2 hours)</b>          Make an original papyrus picture that is influenced by others. Understand the purpose of papyrus and its importance to the ancient Egyptians. Interpret Egyptian music, stories, poems and other stimuli to inspire artwork.</p>  	<p>Create original piece that is influenced by others. Make an original papyrus picture that is influenced by others.</p> <ul style="list-style-type: none"> <li>• Understand the purpose of papyrus and its importance to the ancient Egyptians. Papyrus was made by splitting the stems of the plant into thin strips and soaking the strips in water. The strips were then placed on top of each other in a criss-cross pattern.</li> <li>• Layered paper using warp and weft as the Egyptians would have done.</li> <li>• Tear strips of brown parcel paper into strips.</li> <li>• Lay a piece of kitchen towel or greaseproof paper onto the work surface. Mix 50% PVA glue and 50% water in a pot to dip the strips of paper into.</li> <li>• When dry, it is ready to be painted with design.</li> <li>• Create design before painting.</li> <li>• Show increasing independence and creativity with the painting process, mixing to create own desired colours.</li> </ul>
<p><b>Artist study - Klimt (4-6 hours)</b>          Collect information, sketches and resources, adapting ideas to create original piece that is influenced by others. Look at the work of Klimt with focus on Tree of Life Show examples of work and children plan sketch their design.</p>   	<p>Explore ideas in a variety of way and use overlapping, mosaic and montage techniques Use papers to create Klimt collage. Demonstrate mosaic, overlapping methods. Lightly pencil in outline of tree beforehand.</p> <p>Find out about the work of different artists, craft makers and designers from different cultures, making links to own artwork.</p> <p>Use sketchbooks to collect and record information, sketches, and resources, adapting ideas to create original piece of textured collage that is influenced by others. Look at the work of Klimt with focus on Tree of Life.</p> <p>Explore ideas in a variety of way and use overlapping, mosaic and montage techniques</p> <p>Use collage as a means of collecting ideas and information and building a visual vocabulary.</p> <p>Incorporate a variety of materials including textiles into artwork.</p> <p>Experiment with different paint effects and textures and mix colours to create own desired colours.</p>

### Summer term - Africa – Year 4

#### Skills

##### Drawing

- Use sketchbooks to collect and record information, famous artwork, annotations and drawn ideas. Draw for a sustained amount of time.
- **Line**-experiment with different grades of pencil and other implements to create lines and marks.
- **Tone**-applying different grades of pencil to achieve variations in tone.
- **Texture**-apply simple use of pattern and texture in drawings.
- **Shape**-begin to show awareness of shapes having a third dimension.

##### Painting

- Experiment with different effects and textures according to what they need for the task.
- Mix colours to create own desired colours, using more specific colour language e.g. tint, tone, shade, hue.
- Interprets music, stories, poems and other stimuli in artwork.
- Show increasing independence and creativity with the painting process.
- Research, create and refine a print using a variety of techniques.

##### Sculpture

- Create surface patterns and textures in a variety of malleable materials.
- Create 3D objects by looking at 2D images or 3D structures.
- Show an understanding of shape, space and form.

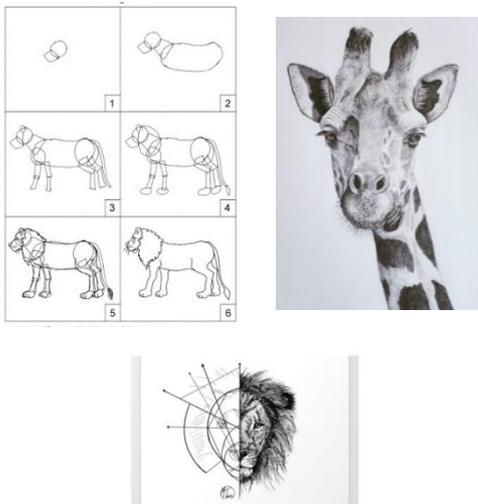
##### Collage

- Use collage as a means of collecting ideas and information and building a visual vocabulary.
- Incorporate textiles into artwork.
- Resist printing e.g. marbling and screen-printing.

##### Artists

- Find out about the work of different artists, craft makers and designers.
- Make links to their own artwork.
- Look at different cultures.

#### Drawing (4 hours)



Drawing techniques; - outlines, edges, shading and apply animals of Africa e.g. lion, giraffe, and elephant.

Develop observational skills using African animals.

Look at pattern and proportion in nature.

- Recap prior knowledge (autumn term). Drawing accurately, tone and the four rules of shading (work evenly and neatly, one direction, straight edged, no gaps). know that tone is the areas of dark and light and can identify this in a painting or photograph.
- Show steps of body proportion for animal drawing using a series of shapes using light touch pencil.
- Draw animal from given example.
- Begin with outline to ensure proportion is correct.
- Build up layers of shade and tone.
- HB, 2B, 4B pencils.
- Apply skills to another animal.

#### 3D clay unit (4 hours)



Create an object using clay. Study Raku artists of South Africa. Make an animal sculpture out of clay. This will be moulded and patterned in the Raku style of South Africa.

- Study a range of raku ware, looking at design and purpose. Notice colours, crackle glaze, patterns and markings.
- Learn about raku firing.
- Plan and design a simple African animal. Design tip would be to model lying down or with chunky legs to support structure.
- Annotate design with notes showing colour and decoration from observation and own imagination.
- Pattern will be incised (etched into clay).
- Demonstrate how to roll out clay to form body, make a coil and join 2 coils together. This should include cross-hatching and use of slip.
- Demonstrate smoothing out of sides and edges before adding patterns.



- When dry (1 week), kiln fire. (See AOH for kiln usage).
- Animal to be painted using style of South African raku ware.
- Paint base colour first, then patterns. Fine detailed patterns will need brush size 2.

**Patterns unit (2 hours)**

Explore patterns and artists (African) who use patterns.



**Kapow – Formal Elements Year 4. L4 P2**

Use of sketchbooks to copy, compare and contrast patterns. Create patterns using rotation, symmetry and reflection. Link patterns to animal prints.

- Look at patterns from Ghana, Ndebele South Africa, and nature with animal camouflage.
- Mark making to replicate a variety of patterns from given examples.
- Draw animal inspired patterns using variety of media which may include pencil and pastel.
- Replicate one of given patterns. Flip method from KAPOW (see link above) could be used for this.

**Printed Patterns (2 hours)**



Create a pattern using a stencil. Print using block to print a repeat pattern. Inspiration -traditional African patterns.

- Sketch out some ideas into sketchbook, making notes about which colours will be used.
- Corrugated card will be used for printing block (both sides may be used).
- Do not overcomplicate design and a sturdy block is better.
- Draw design onto corrugated card and cut out. Place design carefully onto the grey board block.
- Once glued down, leave to dry completely.
- Apply paint thickly and evenly to each raised surface using a brush or roller.
- Carefully place block, paint side down onto piece of paper. Press firmly and smooth all over. Very carefully peel off the block from the paper. Repeat.

**Batik (2 hours)**

Create African inspired pattern onto textiles using batik methods.

**SMALL group only for wax.**



- Stretch your fabric using masking tape to stick the fabric down onto newsprint or a similar shiny paper – this is the method shown here.
- Draw out r design onto the fabric using a pencil. \* photocopy design and place it under the fabric to trace from.
- Outline design in wax. Wearing goggles dip the tjanting tool into the wax pot and transfer to design and outline mage using the wax. (if you want the outline not to be white then paint or dye the silk before you start). Tip: To stop the tjanting dripping use a piece of folded paper towel under the end until you need to make the lines.
- Practice using the small brushes (nylon is best) on paper before you start or on your paper batik. The wax will act as a resist and hold back the paint that will spread on the fabric. Start by creating thin washes of colour and build it up like watercolour.
- Add the batik dye – you only need the primary colours as you can mix up any colour you require. In a palette add a very small amount of each colour.
- Leave to dry and then iron between layers of newspaper or newsprint to remove the wax from the fabric or silk.

