

Medium Term Plan: Supporting Implementation of LTP/Progression Grid

Subject: Art & Design – Year: LKS2 - Year 3

Parietal Art -Cave Art

Focus Visual Elements – Pattern, surface texture.

NC/PoS:

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

Aims

The national curriculum for art and design aims to ensure that all pupils:

- produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques
- evaluate and analyse creative works using the language of art, craft and design
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

Key stage 2

Pupils should be taught 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.

Pupils should be taught:

- to create sketch books to record their observations and use them to review and revisit ideas
- to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- about great artists, architects and designers in history

Prior Learning (what pupils already know and can do)

Explored texture, drawing line, pattern, colour, shape. Colour mixing. Working with a limited colour palette. Impressed printing.

End Points (what pupils MUST know and remember)

Demonstrate secure practice of drawing exercises C & D (SEE OVERVIEW) to add to repertoire of skills and know they are to enhance pencil control and improve observation skills in drawing.

Know a drawing is a collection of lines of different length, width, intensity, depth & shapes.

Know that drawing pencils, come in different grades, 2B – 6B, that make different marks and that the material is called graphite.

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Know there are various drawing techniques such as scumbling, side strokes, feathering, cross hatching that can be created using different pressure and pencil lines of different thicknesses and by using drawing pencils of different grades.

Know these techniques are used to create form.

Know that a drawing needs to be made simpler by using less detail and no shading to develop a design to be used on a print block.

Know that a print is an image that can be reproduced many times on flat surfaces like paper or fabric.

Know that printing is an ancient art form and the first prints date back to 4th century BC. and the first method of textile printing originated in China.

Know that printing inks are thick and sticky and have to be applied to a printing tile with a roller.

Know that an impressed print is an image engraved into the surface of a polystyrene tile.

Know that a relief print is sometimes called a collagraph and is made by shapes of material added in relief to the surface of a tile.

Key Vocabulary to be taught each session written in bold.

Session 1: **Parietal Art -Cave Art, ancestors, oil pastel, archaeologist, rough, uneven, coarse, texture,**

<https://www.youtube.com/watch?v=ZjejoT1gFOc> – tour of caves

<https://www.youtube.com/watch?v=jm6wo-8rJD0> – using oil pastels.

Use sketchbooks and drawing exercises to improve observational skills and recording accuracy. Practice of drawing exercises C & D (SEE OVERVIEW) to add to repertoire of skills. Alternate the exercises over the 5 sessions. Use unfamiliar objects so children do not draw from memory.

Discuss the historical significance and importance of cave art to us and the artists themselves. Referencing the 32 signs, our ancestors used repeatedly, discovered by archaeologist Genevieve von Petzinger, using pencils and oil pastel in earth colours design a sketchbook page of symbols. Create a rough texture effect background by using small pieces of oil pastels on their side instead of drawing with the tip. Add photocopy examples of cave painting to sketchbook page.

Children to collect short twigs for next session to make paint brushes.

Session 2, **natural pigment, earth colours, limonite, hematite (reds, orange, yellows and browns), greens from oceanic deposits, blues- manganese ore, charcoal, ground calcite or chalk**

Revisit facts and information introduced in session 1. Access links to video clips. Discuss where the natural pigment came from and how the paint was made and applied to cave walls.

Use technique learned last week with oil pastels to create collaborative backgrounds for next weeks' printing. Use sugar paper in earthy colours. Collaborative and individual. Make painting brushes and paint markers with twigs and feathers etc. to use next week. Use masking tape to attach feathers.

Extension activity- work independently in sketchbooks to create cave art using the secondary source images of Lascaux. Challenge to draw in a variety of sizes like the original cave art.

<https://www.youtube.com/watch?v=jm6wo-8rJD0> – using oil pastels.

Session 3: **natural binders, vegetable juices, plant oils, tree sap, animal fat, bone marrow. Positive and negative handprint.**

Revisit facts and information introduced in session 1. Access links to video clips.

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Draw like a cave man. Using powder paint mix white, black and primary colours to create shades of earth pigments and draw with sticks and handmade brushes. Make a positive handprint with made paints. Introduce the use and properties of charcoal. Create a negative handprint in charcoal. Work on the collaborative backgrounds.

Continue extension activity- work independently in sketchbooks to create cave art using the secondary source images of Lascaux. Challenge to draw in a variety of sizes like the original cave art. Annotate pages.

Aprons Needed!

Session 4: **air dry clay, hunter figure, indent, impressed, print**

Group work - Roll out an uneven piece of air-dried clay. **Option A** -Fashion a 'hunter or an animal' figure (animal works better) in pipe cleaners and roll under the surface of the clay to create an indent impressed print. **Option B** – draw cave symbols into the clay lightly with a pencil. Make the impressions deeper with clay tools or a cotton wool bud.

Extension Independent work if required, using Lascaux cave art and sketchbook work as reference, refine your technique draw 1 animal using the same techniques as symbols in Session 1 Work on torn sugar paper or cartridge. This work will be added to the finished collaborative artwork.

Session 5: **Sponging, acrylic paint, annotate, evaluate**

Age the clay work with sponges and minimal amount of acrylic paint in earth colours. Use a sponging technique so the impressed design stands out next to the background. Finish other sketchbook work. Annotate, discuss and evaluate.

Annotate sketchbook entries with dates, media used, and skill practiced.

Add simple comments about skills learned

Future learning this content supports:

Clay sculpture work. How historic art tells a story of the past (Greek vases)