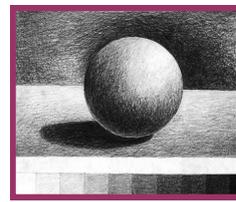




Ancient Egyptian Art

Egyptian art and looking at the effects of light on a subject
Y3, Spring



Prior Learning (skills and knowledge)

Previously, Children have been...

Learning the value of sketchbooks for experimenting and learning new skills/developing ideas.

Experimenting with a variety of media within sketchbooks to develop analytical skills during the creative process.

Learning about West African culture and related arts and crafts.

Learning about artists Paul Klee and responding to his works.

Key Artists Alaa Awad

Links: Humanities: Ancient Egypt

Science: Geology Numeracy Symmetry, Reflection

Suggested Texts; Horrible Histories;

Awesome Egyptians

Awful Egyptians

Suggested Trips British Museum, Museum of London

Content Throughout the units in Year 3, children are:

Hieroglyphic Signature

Children learn about Egyptian hieroglyphics and symbols related to the English alphabet. Children sketch out their names in hieroglyphics. Focus on line, form, shape and space.

Creating an Egyptian Death Mask, Self Portrait

Children examine the features of Ancient Egyptian art through the visual elements of line, shape, form, pattern, tone and colour. They investigate WMG pattern and investigate the significance and symbolism of relevant colours of gold, indigo, white etc. Where did these colours originate and how were they produced.

Chn collect and collate research from Egyptian artforms, in readiness for their self portrait in the style of a Death Mask.

Experimenting with pigments created using natural materials, compare and contrast with manufactured Oil, Chalk Pastels and Poster, Watercolour paint. Blend own made and manufactured media to create a variety of interesting hues, tones and textures.

Practising drawing skills through sketchbook development.

WMG Drawing.

Creating a series of sketches within sketchbooks, planning out ideas and focussing on WMG Drawing when using a variety of mark making tools and media, ranging from graded pencils, charcoal sticks, fine liner pen and drawing ink. Double page spread.

Sketchbook experimentation, responding to elements of Egyptian design evaluating similarities and differences of each and annotating images within sketchbooks.

Symmetrical Death Mask

Chn use charcoal pencils to create one side of death mask and rub onto opposing side to create symmetrical image. Once created, chn Carbon copy portrait from photograph onto death mask design. Focus on pattern and symmetry.

Children focus on WMG Painting Technique and WMG Colour Theory in order to complete death masks. Embellish with jewels for texture.

Explore the works of contemporary Egyptian artist, Alaa Awad, investigate light and tone in sketchbooks.

Suggested Outcomes

Sketchbook Development: Creating earth pigments and experimenting within sketchbooks. Use of analogous colour to create hues and tones.: WMG paintbrush technique/WMG colour theory. Adding modern colour palette to contemporary.

Suggested Outcome: Double page spread of risk taking, mark making and blending of colours, together with analytical annotations.

Sketchbook Development: Drawings Death Mask WMG drawing technique. WMG Pattern

Suggested Outcome: A series of development sketches, using a variety of media with study of line, shape, space and form.

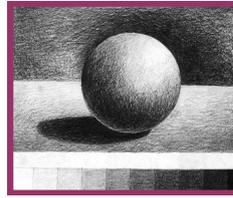
Suggested Outcome: A3 Self portrait influenced by Ancient Egyptian Art and Design, in the style of an Egyptian Death Mask.

Work of art in response to contemporary Egyptian artist, Alaa Awad



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Drawing Skills

Skill & Control

Greater skill & control is evident when using the formal elements to draw, e.g. using simple lines & geometric shapes to create forms. Control pressure when using drawing implements to create lighter or darker tones and marks, such as when sketching. Increasingly able to shade areas neatly without spaces & gaps. Identify & draw detail, texture, and pattern.

Techniques

Learn to use pencils hard and soft, pastels, felt-tips, charcoal and chalk, inks and other painting materials, poster paint and watercolour. Develop a free flow creative environment to help develop confidence building and risk taking mind-set as introduction to topic based learning, in this case Egyptian art. Experiment with tonal scales to create light and form.

Purpose

To develop ideas within sketchbooks. Pupils gain experience in using a variety of drawing materials and media, learning to improve and develop their style. Pupils make informed choices in choice of media they would prefer to use for their artwork.

Other Artists Skills and Techniques

Skill & Control

Develop brush control & learn to use different types of paint and painting surfaces, identifying different paintbrushes and painting equipment. Pupils learn to paint neatly and carefully, without leaving gaps or messy edges. Learn to measure & mix the paint needed & apply paint sensitively with control.

Techniques

Experiment with painting on a range of 2D surfaces such as cartridge paper, card, brown paper, coloured papers, fabrics and textured surfaces. Learn to use different techniques to create effects such as spattering, stippling, blending etc. to paint expressively and create tonal contrast, high, mid and dark tones to create form using mark making tools.

Formal Elements

Colour: Develop colour mixing to make finer variations in secondary colours.

Tone/Form: Pupils learn why light colours appear to be to us and dark objects look further away, then explore this in their art.

Pattern & Texture: Create patterns & textures. WMG pattern.

Shape/Line: Understand the importance of outlines & paint more sophisticated shapes.



Death Mask

Make an Ancient Egyptian death mask. When someone died in Ancient Egypt, their body would have been preserved by being mummified. ... A death mask was created so that the soul would recognise its body, and return to it safely. Death masks were also believed to help to guard a dead person from evil spirits in the after-life.

The Symbolism of Colour

In Ancient Egypt blue (irtyu) was the colour of the heavens and hence represented the universe. ... As a result the colour blue was associated with fertility, rebirth and the power of creation.

Blue glass or faience hippopotami were a popular symbols of the Nile and the creator god Amun was often depicted with a blue face. Colours were often paired. Silver and gold were considered complementary colours (i.e. they formed a duality of opposites just like the sun and moon). Red complemented white (think of the double crown Ancient Egypt), and green and black represented different aspects of the process of regeneration.

Artist Alaa Awad

Alaa Awad came to the forefront of Cairo's graffiti scene in 2012 when he painted a Port Said massacre memorial mural. His concern with retaining and reviving Egyptian identity is immediately apparent in his so-called 'Neo-Pharoanic' iconographic style. By utilizing Egyptian heritage, Awad places current political issues within the linear trajectory of Egyptian history. The ruler and the ruled, the oppressor and the oppressed; these persistent binaries are nowhere more overt and questioned than in Alaa Awad's spectacular wall murals.