

Year 4 Art: Painting – Block B

- This is a one-week block.
- The outline and structure of the block is as follows:

Lesson 1	Lesson 2	Lesson 3
Exploration of materials	Explicit teaching of techniques	Application of knowledge and techniques



The White Flower (1932) by Georgia O’Keeffe
Click [here](#) to show pupils *White Flower* (1936) and other flower paintings by Georgia O’Keeffe.
Click [here](#) to show pupils *The Nightjar* (2018) by Matthew F Fisher.

At the end of this block, pupils will ...	
Know:	Be able to:
Similarities and differences between the work of two artists	Make comparisons and form opinions
Know that abstract art is more about the shapes, colours and feelings it expresses – it is not about it being a realistic depiction	Create an abstract painting of a natural object

In this block, pupils will examine in detail a part of a flower using magnifiers and viewfinders before sketching and then enlarging it. They will develop the techniques of overpainting and wet-on-wet, as well as make tertiary colours. They will respond to the work of artists.

CUSP Art Long-term sequence	Block A	Block B	Block C	Block D	Block E	Block F
Year 1	Drawing	Painting	Printmaking	Textiles	3D	Collage
Year 2	Drawing	Painting	Printmaking	Textiles & Collage	3D	Creative Response
Year 3	Drawing & Painting	Printmaking	Textiles & Collage	3D	Painting	Creative Response
Year 4	Drawing	Painting	Printmaking & Textiles	3D & Collage	Painting	Creative Response
Year 5	Drawing & Painting	Printmaking	Textiles & Collage	3D	Painting	Creative Response
Year 6	Drawing	Painting & Collage	Printmaking & Textiles	3D	Painting	Creative Response

Point of reference:

Y4 Painting – Block B

Pupils will be able to:

- hold a paintbrush correctly
- experiment with brush marks
- make a secondary colour by mixing two primary colours together



Prior Learning

- use water to clean a paintbrush between colours
- use a paper towel to blot and clean their brush and to absorb excess water
- use a viewfinder

CUSP Connections:

No CUSP connections

Art History:

Georgia O'Keeffe (1887-1986)

Georgia O'Keeffe was an American artist, well known for being a pioneer of twentieth-century art. At ten years of age, she decided she wanted to become an artist and during her early training, she became skilled at painting detailed and accurate representations. However, O'Keeffe wanted more and decided to explore painting in a more abstract style. She painted rocks, bones and landscapes, but is most famous for her larger-than-life close-ups of flowers. O'Keeffe said, "I'll paint it big, and they will be surprised into taking time to look at it - I will make even busy New Yorkers take time to see what I see of flowers." Her detailed, enlarged flowers take up the whole of the canvas and it is this lack of background which causes the painting to be considered an abstract.

Matthew F Fisher (born 1976)

Matthew F Fisher is a contemporary American artist born in Boston, Massachusetts. His work is abstract in style. He often paints natural forms or landscapes that appear to be frozen in time.

Links to Literature:

Georgia O'Keeffe by Mike Venezia

The Fantastic Jungles of Henri Rousseau by Michelle Markel and Henri Rousseau

The Secret Garden by Frances Hodgson Burnett

The Secret Garden (picture book) by Claire Freedman

Materials:

Art sketchbooks, A2 paper (large), assorted pieces of cardboard, ready-mixed paint, paintbrushes (large and small), chalk pastels, viewfinders, magnifying lenses, pencils (HB), PVA glue, water pots, paper towels, paint palettes, plants or foliage for observation, masking tape or brown paper tape, watercolour paints

Working Artistically

Shape	Line	Colour	Value	Form	Texture	Space
Shape is a flat (2D) area surrounded by an outline or edge.	Lines are used to show movement and mood.	Colour is used to convey atmosphere and mood.	Value is the intensity of colour and depends on the amount of white added.	Artists use form when they create sculptures. These are 3D shapes.	Texture is the look and feel of a surface.	Space in artwork makes a flat image look like it has form.

Point of explanation:

Y4 Painting – Block B

Core Knowledge	Explanation
wash	Adding a wash of paint means to add a very thin, watery layer of paint to a surface.
background	Background is the part of a picture, photograph or view behind the main objects or people.
watercolour	Watercolour paint is water-based paint.




Technical Vocabulary	Definition
overpainting	when one painted mark is placed on top of another
tertiary colour	made by mixing equal amounts of a primary and a secondary colour; sometimes called an intermediate colour
wet-on-wet	the technique of painting on top of a wet surface, either wet paint or a surface that has had water applied first

Teacher guidance video: <https://vimeo.com/559459888/514265acf4>

- Explanation and demonstration of taught content
- Lesson-by-lesson guidance
- Exemplification of techniques and outcomes





Point of delivery:

Y4 Painting – Block B

Revisiting prior learning 	Taught content 	Point of practice 	Point of reflection 
<p>1. Create a textured surface using a variety of pieces of card and paper</p> <p>Mix two primary colours to create a secondary colour</p>	<p>A tertiary colour is made when equal amounts of a primary colour and a secondary colour are mixed together</p> <p>A tertiary colour is sometimes called an intermediate colour</p> <p>Overpainting is when one painted mark is placed on top of another</p>	<p>Please note: ahead of this lesson, pupils will need to have prepared an A3-sized surface to paint on. Using PVA glue, they will stick cardboard of varying shapes and textures onto a base. This will be used in the second part of this session.</p> <p>Enrichment Introduce the Knowledge Note and explain key vocabulary. Pupils will be expected to use this new vocabulary throughout the block as they learn to articulate with increasing confidence and clarity, their thoughts about their own work and the techniques they are developing.</p> <p>Essential Pupils experiment by mixing primary colours to create secondary colours and then tertiary colours. These colours can be recorded in art sketchbooks and notes should be made about which colours were mixed to make them.</p> <p>Then, using large brushes, pupils paint onto their prepared textured surfaces. Each area should be given a different colour. When these are dry, overpainting should be applied using a different colour and with a smaller brush to create a variety of more controlled, finer marks.</p> <p>Use questioning to support understanding and ask pupils to explain how to make secondary and tertiary colours.</p>	<p>Can mix tertiary colours and explain how they are made</p> <p>Can overpaint and explain the marks made</p>
<p>2. Use a viewfinder to select details from an object or image to enlarge</p>	<p>Adding detail means drawing or painting what you see in front of you as realistically and true to life as possible</p> <p>The technique of painting wet paint over wet paint</p>	<p>Essential Make links to books or poetry that have pictures, or imagery created by descriptions, of gardens or jungles (see Links to Literature). Use magnifying lenses to look at details of seasonal plants. Look inside flowers or seed heads and observe lines, patterns and shades of colours. Use masking or brown paper tape to secure paper to the table. Use a brush and clean water to paint a light wash over the surface of the paper. Pupils then use watercolour paint on this surface to explore the effect of wet-on-wet. While these are drying, they should use watercolour paints to produce a range of drawings in their sketchbooks. Encourage pupils to experiment with fine paintbrushes and to include some of their overpainting marks from the previous lesson. Pupils continue mixing and blending colours, including primary, secondary and tertiary colours.</p> <p>Enrichment Complete Vocabulary Task 1. Use a selection of questions to assess throughout the lesson. Working in Talk Trios and using the vocabulary taught in previous lessons or blocks, encourage pupils to comment on their own work and that of others.</p>	<p>Can make detailed drawings using paint</p> <p>Can identify and use primary and secondary colours</p> <p>Can apply wet-on-wet and talk about the effect it produces</p>

Point of delivery:

Y4 Painting – Block B

Revisiting prior learning 	Taught content 	Point of practice 	Point of reflection 
<p>3. Resize an image</p> <p>Make secondary and tertiary colours</p> <p>Overpaint</p>	<p>Opinion is a personal view formed about something and is not necessarily based on fact or knowledge</p> <p>Abstract art is more about the shapes, colours and feelings it expresses – it is not about it being a realistic depiction</p>	<p>Essential</p> <p>Compare <i>The Nightjar</i> by Matthew F Fisher (contemporary artist) with <i>Jimson Weed / White Flower</i> by Georgia O’Keefe. Select two or three questions to prompt a response from pupils:</p> <ul style="list-style-type: none"> • What do you notice that is the same? • Why do you think Fisher produced this work? • What is different about the paintings? • Which do you prefer and why? • What are your thoughts about the two paintings? • What do you notice about the backgrounds? <p>Pupils then select an image from their sketches from Lesson 2 and transfer it to an A2 piece of paper. Complete it by using a range of colours of ready-mixed paint and including overpainting marks applied with a smaller brush.</p> <p>Provide opportunities for pupils to record their reflections on their work from this block in their sketchbooks.</p> <p>Enrichment</p> <p>Complete Vocabulary Task 2.</p> <p>Use question prompts to support pupils’ understanding, develop their ability to compare their work to that of others and justify choices made.</p>	<p>Can give an opinion about works of art</p> <p>Can produce a large abstract painting of a natural object</p> <p>Can include overpainting and wet-on-wet in their artwork</p>

Questions for assessment

Are there similarities between your finished painting and the works of O’Keefe or Fisher?

Can you explain what overworking is?

What happens if you change the size, shape or direction of marks you make?

What did you find challenging / easy?

What do you like / dislike about your artwork?

What happened where you used overworking?

Can you give instructions on how to create secondary and tertiary colours?

How would you change or improve your work?

Why do you feel that way?

Oracy and Vocabulary: Y4 Painting – Block B

Task 1:

Read each sentence and look at the adjective in **bold>. Use a thesaurus to add synonyms of this adjective but with weaker and stronger shades of meaning. An example has been done for you.**

I painted on a / an

uneven

bumpy

rough

surface.

I used a magnifying glass to see

small

details of flowers.

I made

neat

drawings of flowers.

Exploration:

What effect do you achieve by painting onto a wet painted surface?

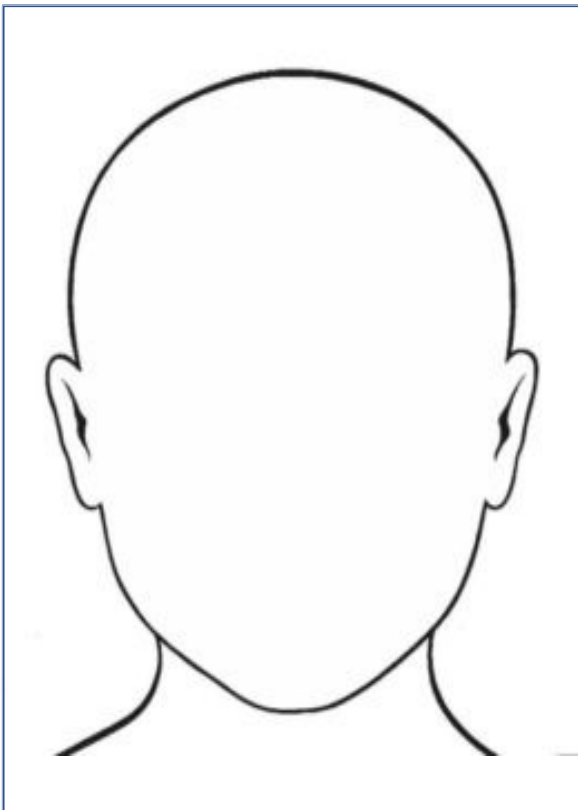
How do you create fine details using a paintbrush?
What happens if you press the brush firmly against the surface?

Task 2:


- Draw a facial expression to show how you feel about how well you applied the wet-on-wet technique.





- Explain to a partner, what you would do to improve your work.
- Explain to a partner, what you like / dislike about the work of Georgia O’Keeffe. Give reasons for how you feel.
- Describe the similarities and differences between the works of Georgia O’Keeffe and Matthew F Fisher.




Vocabulary: Y4 Painting – Block B

OWN-it	Analyse 
Underline the root word.	
overpainting	
Tick the <i>compound</i> words.	
<input type="checkbox"/> watercolour <input type="checkbox"/> realistic <input type="checkbox"/> background	
Tick the correct use of <i>a / an</i> .	
<input type="checkbox"/> a opinion <input type="checkbox"/> an opinion	

KNOW-it	Definition 
Tick one. The word <i>technique</i> means:	
<input type="checkbox"/> a method. <input type="checkbox"/> a type of paint.	
True or false?	
<i>Overpainting</i> means mixing paint to make new colours.	
<input type="checkbox"/> True <input type="checkbox"/> False	
Tick the correct meaning of <i>tertiary</i> .	
<div style="border: 1px solid blue; border-radius: 15px; padding: 10px; display: inline-block;"> a primary colour mixed with black or white </div> <input type="checkbox"/>	<div style="border: 1px solid blue; border-radius: 15px; padding: 10px; display: inline-block;"> a primary colour mixed with a secondary colour </div> <input type="checkbox"/>

LINK-it	Connect 
Write two synonyms for the word <i>large</i> .	
1. _____	
2. _____	
Write two words that contain the root word <i>water</i> .	
1. _____	
2. _____	
Write a word that is an antonym of the word <i>background</i> .	

USE-it	Use in context 
Use the word <i>background</i> correctly in a sentence.	

Write a word in the gap that will complete this sentence correctly.	
I transferred my small sketch to a big sheet of paper by _____ it.	
Use the word <i>fine</i> correctly in a sentence.	

Knowledge Note:

Y4 Painting – Block B

Year 4: Painting



Core content:

Observe part of a flower in detail using magnifiers and viewfinders.

Make sketches following close observation and then enlarge these sketches to create abstract paintings.

Develop techniques of overpainting (wet-on-wet) and make tertiary colours.

Respond to the work of an artist.

Technical vocabulary:

Overpainting – is when one painted mark is placed on top of another.



Tertiary colours – are made by mixing equal amounts of a primary and secondary colour.



Wet-on-wet – the technique of painting on top of a wet surface, either wet paint or a surface that has had water applied first.



Wash – to add a very thin, watery layer of paint to a surface.



Watercolour – a water-based paint.



Background – part of a picture, photograph or view behind the main objects or people.



Connections:

Georgia O'Keeffe (1887 – 1986)
American artist



Matthew F Fisher (born 1976)
American artist

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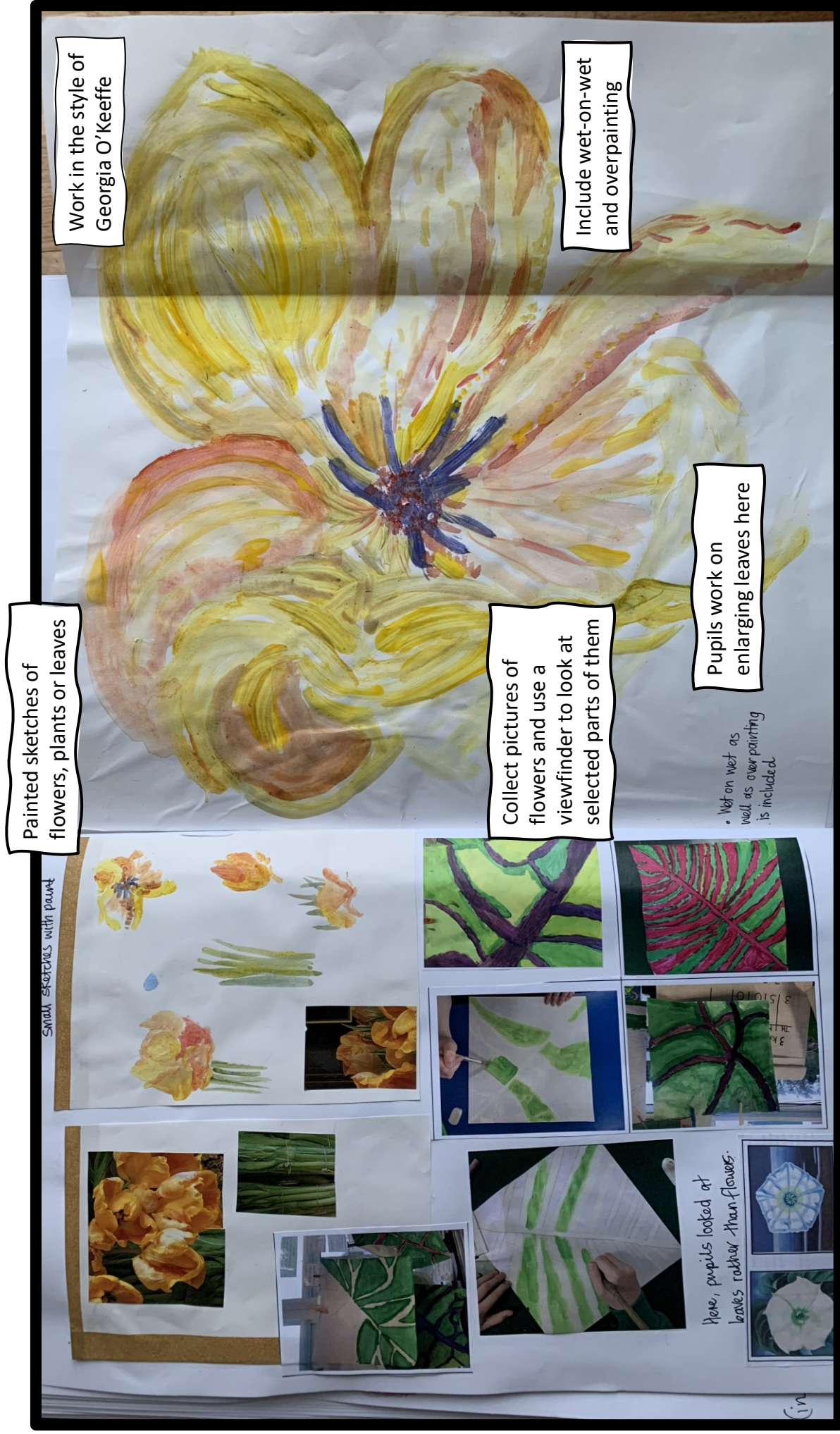
Matthew F Fisher (born 1976)
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Exemplification:

Y4 Painting – Block B



Exemplification: Y4 Painting – Block B



Pupil exemplification: Y4 Painting – Block B

This work reflects the standards for this block.

Please click on the speaker to hear an extract from a Pupil Book Study for this block.



Tertiary colours have been made by mixing equal amounts of primary and secondary colours.

A collaged surface was prepared using a range of paper and card textures.
Paint was applied to each area and the technique of overpainting done on top.

Drawings have been created and detail added.

The technique of wet-on-wet has been explored.

The pupil used a magnifying lens to focus on a particular area rather than drawing the whole object.

