

## **Art Curriculum - Year 3**

### **Statement of Intent:**

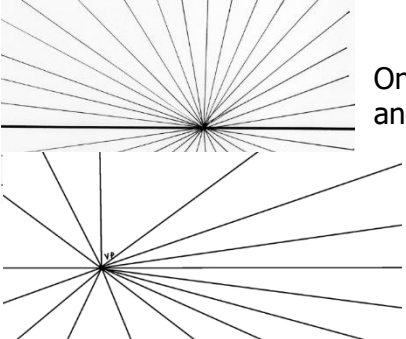
**The intent identifies what our pupils need from our art curriculum:**



**Our pupils need:**

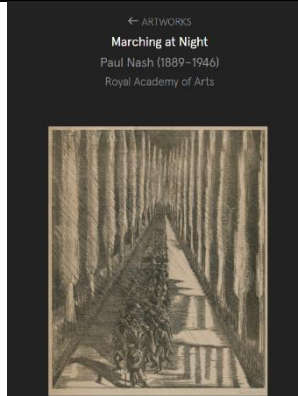
- high quality and ambitious teaching where we build children's knowledge ,skills and concepts sequentially so learning opportunities reflect the needs of all pupils.
- to see that art should engage, inspire and challenge, that it is a form of positive communication that leads to a sense of belonging and well-being and anyone can do it.
- to develop their self-confidence and to see art as a form of self-expression.
- to learn about how art reflects and shapes our history, contributing to the culture, creativity and wealth of our nation.
- to be able to talk critically and concisely, developing a rigorous understanding of art and design.
- to be able to express themselves creatively, using their skills to experiment, invent and create their own works of art and craft.
- to be exposed to a wide variety of artistic experience and styles ( beyond those they encounter every day at home) on which to form their personal opinions and thoughts.

### **Opportunities and Experiences in Art for pupils at Cirencester Primary School**

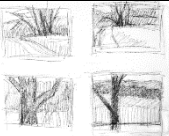




- All pupils will have the opportunity to take part in regular and sustained class art lessons which develop visual awareness and artistic understanding
- All pupils will have the opportunity to join art clubs or to visit art galleries or exhibitions.
- All pupils will experience a range of artistic styles and will have the opportunity to express their preferences.
- All pupils will have the opportunity to learn and develop a wide range of artistic skills.
- Children will experience high quality teaching to enable them to respond with discernment and to develop their own preferences.
- All pupils will have the opportunity to create artistic work which is displayed for an audience.

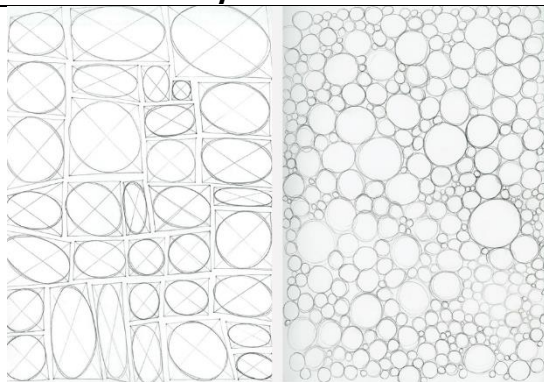
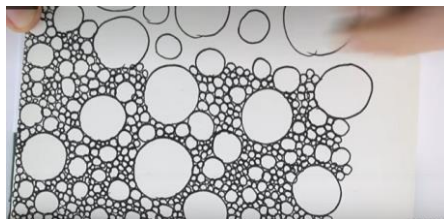
<b>Year 3</b> <b>Term 1</b>	<b>Big Question: How can I change my local environment? DRAWING</b>			
<b>Unit:</b> Drawing	<b>Prior Knowledge:</b> In year one children have drawn objects focussing on 2D aspects of pattern and texture. They have explored painting in specific colours for a specific purpose. In year 2 they have drawn from real life with increasing detail.			
	<b>Objectives</b> (from NC2014) <ul style="list-style-type: none"> <li>to create sketch books to record their observations and use them to review and revisit ideas</li> <li>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]</li> <li>about great artists, architects and designers in history.</li> </ul>			
	<b>Question</b>	<b>Lesson Ideas/Resources</b>	<b>WTS</b>	<b>EXS</b>
1	What is perspective?  <b>SKETCHBOOK</b>	<p>Fold sketchbook page in half. Draw line half way across one section. This is your horizon. Place a dot on the horizon. This is your vanishing point. Draw free hand lines from the outer ages of the page. So they all meet at the vanishing point. Try drawing lines of different thicknesses.</p>  <p>On the other half of the page have a go as drawing another but with the vanishing point in a different place.</p>		

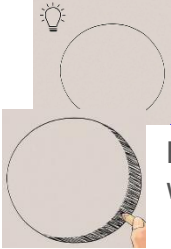

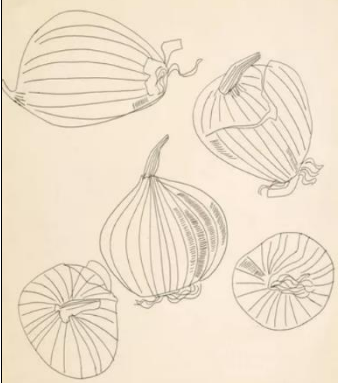

2	<p>How do artists show perspective?</p> <p><b>SKETCHBOOK</b></p>	<p>Take a piece of paper, landscape, and fold it in half. This fold line is then the horizon line in your drawing.</p> <p>Next draw the front of a building, as if you were facing it. Make your drawing on the left hand side of the paper. Add a dot, or point on the far right of your page, on the horizon line.</p> <p>Draw lines from the right hand side, top and bottom edges of your building to the dot (the vanishing point). You can just see the lines below.</p>  <p>Decide how far to the side you want your building to extend. Draw a vertical line for the side of the building – remember vertical lines remain vertical when drawn in perspective – they do not lean!</p> <p>Then you can draw more lines from the right hand side of the house edge, to the vanishing point, and position your windows/doors etc.</p>  <p><a href="https://www.bbc.co.uk/bitesize/clips/zvq6sbk">https://www.bbc.co.uk/bitesize/clips/zvq6sbk</a></p> <p><a href="https://www.bbc.co.uk/bitesize/clips/zp29hv4">https://www.bbc.co.uk/bitesize/clips/zp29hv4</a></p>		
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3.	<p>How do artists use perspective?</p> <p><b>SKETCHBOOK</b></p>		<p>Look at Marching at night by Paul Nash</p> <p>Cut a copy out and stick into your sketchbook. Children make drawings based on the illustration. Look in detail at the trees creating the vanishing point. Zoom in and look at the soldiers.</p> <p><a href="https://www.vblfcollection.org.uk/paul-nash-1889-1946-marching-at-night/">https://www.vblfcollection.org.uk/paul-nash-1889-1946-marching-at-night/</a></p>		
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<b>Year 3</b> <b>Term 2</b> <b>Unit:</b>				
<b>Big Question: How did Cirencester people's experiences of the First World War differ? PAINTING</b>				
<p><b>Prior Knowledge:</b>            In year 1 children have explored the colour wheel – looking at hot and cold colours.            In year 2 children have used paint to create huge images of flowers.</p> <p><b>Objectives</b> (from NC2014)</p> <ul style="list-style-type: none"> <li>to create sketch books to record their observations and use them to review and revisit ideas</li> <li>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]</li> <li>about great artists, architects and designers in history.</li> </ul>				
	Question	Lesson Ideas/Resources	WTS	EXS
1	<p>What is landscape painting?</p> <p><b>SKETCHBOOK</b></p>	<p>A <b>landscape painting or drawing</b> refers to an artwork whose primary focus is natural scenery, such as mountains, forests, cliffs, trees, rivers, valleys, etc. Landscape painting used to be the only way to record the environment. Now we tend to take photographs to remember a place.</p> <p>Ask the children to close their eyes and think about an outdoor space that means something to them. Ask them to think of all the details they can remember about a typical day at this place, such as the weather, what was nearby, who they were with, what they were doing, etc. Ask them to "freeze frame" that image in their mind's eye (make it still, unmoving).</p>		

		 <p>Provide the children with lots of landscape pictures for inspiration. Ask them to draw six rectangles on a sketchbook page. These will be thumbnail sketches. Ask them to roughly draw a few landscapes one in each. Saw they will only have a max on 2 mins on each, so they need to work fast. The idea is not detail but composition (how things look in different places).</p>		
2	<p>How do artists create atmosphere in paintings?</p> <p><b>SKETCHBOOK</b></p>	<p>Look at the painting by Paul Nash. We are Making a New World  <a href="https://www.iwm.org.uk/collections/item/object/20070">https://www.iwm.org.uk/collections/item/object/20070</a></p>  <p>Think about the following questions:</p> <ul style="list-style-type: none"> <li>• If you were in this picture, what would you...?</li> <li>Hear?</li> <li>Smell?</li> <li>Feel?</li> <li>• What clothing would you like to be wearing?</li> <li>• What would you have with you?</li> <li>• Who would you take with you to this place?</li> <li>• If you were standing in that spot, what is the first thing you would notice about this place?</li> </ul>  <p>Place a copy on the picture in the children's sketchbooks. Challenge them to mix the nearest matches to the colours as possible and paint colour swatches around the outside of the print. What do they notice about the colours?</p>		
3 - 4	<p>How do artists represent war in paintings?</p> <p>What was the role of a war artist?</p> <p>Can I become a war artist?</p> <p><b>PAINTING</b></p>	<p><a href="https://www.youtube.com/watch?v=5YCxsCNCbno">https://www.youtube.com/watch?v=5YCxsCNCbno</a></p>   <p>Children create their own wartime landscape paintings. Start by sketching out the landscape. Use colours that will represent pain, suffering and also, like the moon in Paul Nash's painting, elements of hope.</p>		

Year 3 Term 3	Big Question: What makes living things flourish? SKETCHBOOK				
Unit: Drawing	<b>Prior Knowledge:</b> In year one children have drawn objects focussing on 2D aspects of pattern and texture. They have explored painting in specific colours for a specific purpose. In year 2 they have drawn from real life with increasing detail. In year 3 they have explored perspective.				
	<b>Objectives</b> (from NC2014) <ul style="list-style-type: none"><li>to create sketch books to record their observations and use them to review and revisit ideas</li><li>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]</li><li>about great artists, architects and designers in history.</li></ul>				
	Question	Lesson Ideas/Resources	WTS	EXS	
1	How can I draw a circle? SKETCHBOOK	<div></div> <p>perfect pencil control.</p> <div></div> <p><a href="https://www.youtube.com/watch?v=DME_d575W40&amp;t=72s">https://www.youtube.com/watch?v=DME_d575W40&amp;t=72s</a></p>	Mark making – circles. Being able to draw free hand circles is a skill that takes practice. Suggest to the children that they loosen up and use their shoulders. if you find that your pencil movement are a little stiff and jerky it's probably because you're trying to draw it with just your wrist. Relax your arm and move the pencil using your shoulder joint, you'll find that you get much smoother lines this way. <p>Don't rush it go as slow as you need to ensure</p>		

2	<p>How can I use light and dark to create a 3d sphere?</p> <p><b>SKETCHBOOK</b></p>	<p>Shading is the secret to making a two-dimensional circle look like a three-dimensional sphere.</p>  <p>Choose a light source for your sphere. This example is top left.</p> <p>Begin shading opposite the light source and move inwards. The darkest area will be furthest from the light source.</p> <p>As you move towards the light source, fill the circle with less and less pressure. Leave a round spot nearest the light source.</p>  <p>Use your finger to blend the shading and add a shadow under it.</p> <p>Practice by drawing spheres of different sizes.</p>		
3	<p>How can I draw use my skills to draw spherical objects?</p> <p><b>SKETCHBOOK</b></p>	<p>Andy Warhol, <i>Five Views of an Onion</i></p>  <p>Apply your knowledge of drawing spheres from the last lesson. To make observational drawings. Observational drawings of onions are a good starting point as the stripes on the skin help to create the sphere shape.</p> 		

<p><b>Year 3</b> <b>Term 4</b></p>	<p><b>Big Question: How are Mountains made?</b></p>
<p><b>Unit:</b> <b>printmaking</b></p>	<p><b>Prior Knowledge:</b> In year 2 – Children have created printed polystyrene tiles in the style of William Morris.</p>

**Objectives** (from NC2014)

- 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.

**Question****Lesson Ideas/Resources****WTS****EXS**

1

How have artists used printing to record landscapes?

**SKETCHBOOK**

Drawing: making landscape sketches from Hokusai prints.

Artist : Katsushika Hokusai

Born in Edo (now Tokyo), Hokusai is best known as creator of the woodblock print series Thirty-six Views of Mount Fuji which includes the internationally iconic print, The Great Wave off Kanagawa.

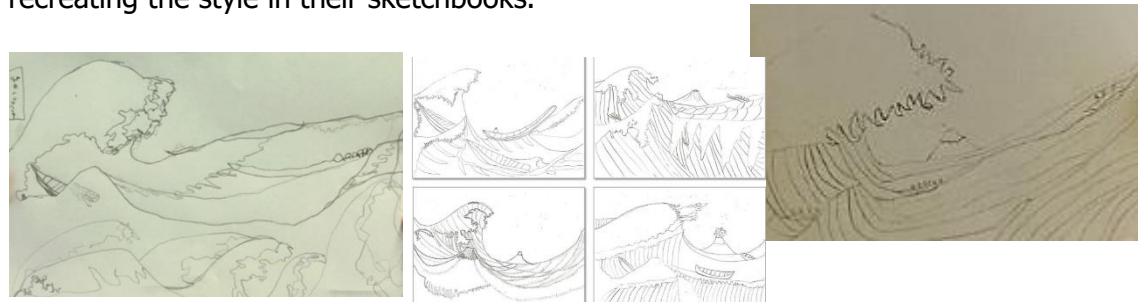
Explore images by the artist.

[https://www.britishmuseum.org/collection/object/A\\_2008-3008-1-JA](https://www.britishmuseum.org/collection/object/A_2008-3008-1-JA)

<https://www.katsushikahokusai.org/>



Provide children with examples of Katsushika Hokusai prints. Ask them to have a go at recreating the style in their sketchbooks.







2.

How can we print landmarks from adventures?


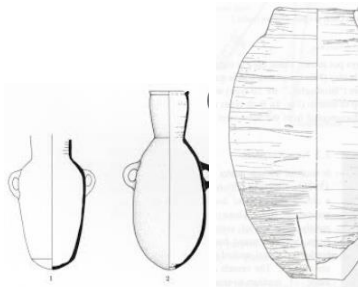

When planning the landscape ask the children to think about:

- How you might crop or “frame” the scene to make it pleasing to the eye
- Is there a distinction between foreground, middle-ground and distance?
- Think about sensory perceptions other than vision – is it cold or windy? What can you hear? What can you smell?



	<p>Drawing: Develop design ready to transfer onto a tile. Art Theory: exploring what landscape art is.</p>	<p>– Think about your setting in a social, historical or geological context – are you alone? Is it peaceful? Are there very old buildings? Is there mountains? Animals? Birds?</p>  <p>To decide on a view, make small thumbnail sketches. This will help you visualise a way forward with composition. Think carefully about tonal variety.</p>		
3.	<p>How can I etch into a tile to create a design for printing?</p> <p>Printing: developing on from Egyptian printing earlier in the term. Creating a larger tile. With a range of marks - thick – thin – strokes and points.</p>	 <p>When you are happy with a design transfer it onto a polystyrene printing tile. Remind the children of the technique.</p> <p>Use a sharp pencil to score into the tile. If too much pressure is applied the pencil will cut through the tile. If not enough pressure is applied then the marks made will not be deep enough and will not show when it comes to printing. When drawing into the tile the pencil will rip it if it is pushed. Instead the pencil should be pulled towards you. Any pencil mark made, will actually come out as a white negative line when the block is printed up. Make work as detailed as possible to ensure a better quality print. If a child has not drawn enough marks, they can still clean the tile after initially printing to develop the work further.</p>  <p>When printing use two rollers, one to put the ink onto the tile and a clean one to roll onto the back of the tile once it has been placed</p>		

	<p>face down onto the paper. Try printing your tile 3-4 times and see what happens when different amounts of ink are applied.</p>  <p>This print will be made in stages to create the different areas of colour. To do this the children will need to roll ink onto each section separately (wiping of any ink that goes into the wrong area). Print and then wipe the tile clean. Wait for the first colour to dry and then add the second colour. OR – they can cut the tile into the different coloured sections and print it like a jigsaw (the only problem with this technique is that if pieces of polystyrene tile get too small they can get too fiddly to print with and can easily snap).</p>		
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<b>Year 3</b> <b>Term 5</b>				
<b>Big Question: What did the Ancient Egyptians believe??</b>				
<b>Unit:</b> <b>clay</b>	<b>Prior Knowledge:</b> In year 1 children have used clay to create a door.			
	<b>Objectives</b> (from NC2014) <ul style="list-style-type: none"> <li>to create sketch books to record their observations and use them to review and revisit ideas</li> <li>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]</li> <li>about great artists, architects and designers in history.</li> </ul>			
	<b>Question</b>	<b>Lesson Ideas/Resources</b>	<b>WTS</b>	<b>EXS</b>
1	<p>How did Egyptians make pots?</p> <p>How can I use the shapes and design of Egyptian pottery to influence my own art?</p> <p><b>SKETCHBOOK</b></p>	<p>The Egyptians were one of the first cultures in the world to create pottery. They made pottery to store grains, hold water and cook food. Egyptians were skilled at decoration and they took enormous care to decorate the pots they made.</p> <p>Egyptian pottery was made with clay. The Nile river provided an abundance of clay. The original pottery designs were rather simple, and they took coiled strands of clay and wound it around in circles to make the walls of the clay pot and then smoothed out the walls. Since it's incredibly hot in Egypt, they could set their finished pottery out in the sun to bake. Later discoveries have shown that they had a pottery wheel, which was slow turning, and gave them the ability to use their hands to make a variety of different</p>		

		<p>shapes and sizes. Egyptians would often dip the finished pottery into vats of dye. When it was dry they would use combs or spatulas to scratch designs and patterns into the clay.</p>  <p>Look at examples of Egyptian pottery. In Sketchbooks, record the shape and patterns decorating of the pots. The following website has many examples.</p> <p><a href="https://www.veniceclayartists.com/egyptian-pottery/">https://www.veniceclayartists.com/egyptian-pottery/</a></p> 		
2.	<p>How can I create an Egyptian pot?</p> <p>What is a pinch pot?</p>	<p>Children 'bang' out a block of clay – to get rid of any air bubbles. Then roll into a ball in their hands. Focus on making the clay as smooth as possible. Then pinch from the middle. The link here is a brilliant video of making a pinch pot.</p> <p><a href="https://www.youtube.com/watch?v=1bRFJW7Ftd0">https://www.youtube.com/watch?v=1bRFJW7Ftd0</a></p>  <p>Decorate by etching (scratching) or pressing patterns into the surface.</p>		



	<p><b>SKETCHBOOKS</b></p>	<p>Give the children prompts such as :</p> <p>Make a pattern with squares (they can sit next to each other or overlap, or both)</p> <p>Make a pattern with circles/ ovals</p> <p>Make patterns like doors/windows</p> <p>Draw marks like fire</p> <p>Draw marks like bubbles</p> <p>Draw marks like animal fur</p> <p>Draw marks like feathers</p>  <p>Draw marks like smoke</p> <p>Draw marks like stairs.</p> <p>Remind the children to vary the tone (light and darkness) of their lines. Encourage them to use a range of drawing materials (pencil, pen, felt tip, crayon, charcoal)</p>		
3.	<p>How can we create a map for our adventure?</p> <p>Drawing: Using observational drawing as a starting point, fed by imagination, design typography</p> <p>How can I make a map that is also a work of art?</p> <p><b>SKETCHBOOKS</b></p>	<p>Look at the map artist Gareth Fuller</p>  <p><a href="https://fullermaps.com/">https://fullermaps.com/</a></p> <p>In sketchbooks start to plan a map of a journey. Maps for stories can transcend different times or flow through different worlds.</p>		



Ask the children to fill up the spaces around the roads, rivers, buildings, mountains with mark making patterns.

4.

How can I improve my work?

SKETCHBOOKS

Share examples of the children's maps on the visualizer. What aspects look effective? Which maps make you excited to explore the place?

