



Year 3 Autumn Term

	Autumn 1 st Half	Autumn 2 nd Half
Theme	Through the Ages	Tremors
British Key Question	How has modern Britain been shaped by our Prehistoric ancestors?	Why live in Natural Disaster Hotspots? Would you?
Enhancements	Trip: Visit to a local hillfort – Castle An Dinas Iron Age Hill Fort, near St Columb Major? Walk: Minions/Hurlers on Bodmin Moor? Visitor Kresen Kernow	Trip: Launch at beach to search for rocks – have some rocks selectively hidden on location – this can be adapted for in school launch on field/in environmental area.
Books	Stone Age Boy- Satoshi Kitamura	The Firework Maker's Daughter, Philip Pullman (novel study)
Addressing Stereotypes	Satoshi Kitamura- looking at race, ethnicity and diversity	Lila wants to become a firework-maker, like her father Lalchand, who thinks this is an unsuitable job for girls.
British Values	Democracy – Explore the differences in democracy through time – what's changed? Rule of Law – difference between Stone Age and now – what laws have changed? Individual Liberty – difference between then and now – why the change? Mutual Respect & Tolerance – difference between then and now – why the change?	Democracy – Should I stay or go when a tremor strikes? Rule of Law – Why are evacuations enforced? Individual Liberty – Should evacuations be enforced even when people want to stay? Mutual Respect & Tolerance – Is respecting authority a must?
Art & Design (All NC subject content covered)	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.	(No content - Design Technology Unit)
Key Art & Design Skills to be Taught	Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work (A-Y3K1.1, A-Y3K1.2, A-Y3K1.3, A-Y3K1.4, A-Y3K1.5, A-Y3K1.6, A-Y3K1.7, A-Y3K1.8) ➤ Discuss the styles of artists, craft makers or designers and use this to inform their own work. ➤ Begin to understand the historical and/or cultural significance of a chosen artist /art form. ➤ Choose their own starting point from a range of ideas e.g. a visit to an art gallery, an artefact, digital images, experiences. ➤ Begin to record their thoughts and experiences in a sketch book / 'ideas journal'. Drawing (A-Y3D1.1, A-Y3D1.2, A-Y3D1.3, A-Y3D1.4, A-Y3D1.5) ➤ Experiment with different grades of pencil and other implements. ➤ Plan, refine and alter their drawings as necessary. ➤ Use their sketchbook to collect and record visual information from different sources. ➤ Draw for a sustained period of time at their own level. ➤ Use different media to achieve variations in line, texture, tone, colour, shape and pattern. Painting (A-Y3P1.2, A-Y3P1.3, A-Y3P1.4) ➤ Use a developed colour vocabulary. ➤ Experiment with different effects and textures inc. blocking in colour, washes, thickened paint etc. ➤ Work confidently on a range of scales e.g. thin brush on small picture etc. Breadth of Study: A-Y3BoS1.1, A-Y3BoS1.2, A-Y3BoS1.3	

- Explain the reasons for their ideas, and discuss and answer questions about how their ideas have developed.
- Show confidence and independence when working creatively e.g. with a range of media on different scales.
- Work on their own and collaboratively with others on projects in 2 and 3 dimensions and on different scales.
- Use ICT
- Investigate art, craft and design in the locality and in a variety of genres, styles and traditions.

Information and knowledge about the Art/ artist, techniques art, movement etc

Charcoal Sketching inspired by Cave Art and Stone Age Boy

Review cave art images from across the world – elicit the content of the drawings – animals and human form and discuss the ways in which they would have been created – through charcoal burnt from used firewood. Elicit the story telling element of the pictures created in those times, when language was very basic (if used at all).

Experimenting with different techniques: use charcoal to develop subjects for their cave art. Experiment and Investigate – sketchbook work

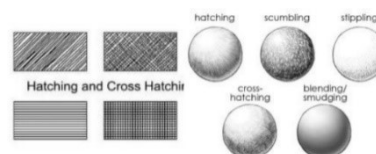
Shading

Shading is used in drawing to show the levels of light and darkness on an object. This makes it look more 3D and gives in depth. There are lots of different types of shading. Some are achieved by adding layers of pencil whilst others are created by smudging the pencil with your finger to create a softer look.

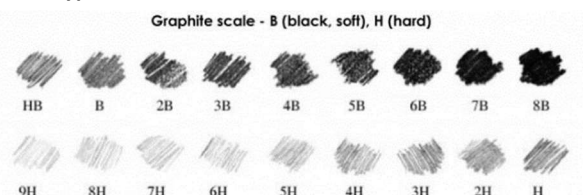
Hatching and Cross-Hatching

Hatching is a technique used to create depth, shade and texture in a drawing.

It involves drawing closely spaced parallel lines. Cross-hatching involves drawing further parallel lines at a different angle, which has the effect of making the area look darker. The more lines you add, the darker the appearance. Different effects can be created by experimenting with the thickness and spacing of the lines.



Pencil Types



Grade	Description	Use
B (Black)	Very soft and easy to rub out. Blunts quickly. Leaves a black mark.	Sketching and drawing
H (Hard)	Very hard and difficult to rub out. Blunts slowly. Leaves a light mark.	Technical drawing
HB (Hard Black)	Average pencil	Writing
F (Fine)	Sharpens to a fine point	Technical drawing

Painting a back wash using spray paint:

Children to use an orange/brown tint of watered paint to create a backwash for their cave art drawing using hand prints. Experiment with the use of different colours and how adding water lightens colour/adding paint darkens it.

Adding their subject once backwash is dry:

Once dry, children to add their subject(s) to their cave art backwash, using pastel/ charcoal techniques practised.




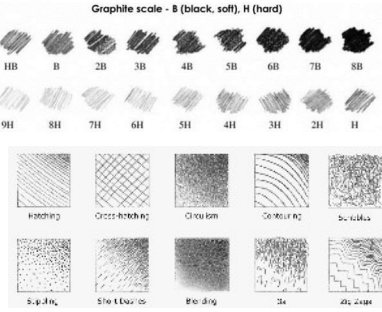


Share and review success and look for improvements:





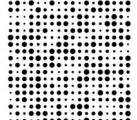
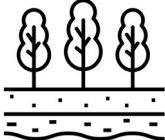

Through a class gallery, look at each other's 'first drafts.' Record likes and dislikes for their painting and compare to original cave art. What would they change? How? Why?

Review skills learnt:

We have learnt about shading, hatching and cross hatching and have learnt how to use watercolours to create a backwash. We have learnt about cave art and the reasons and ways they were created in prehistoric times.



Phase 1	<p>1. I can use my sketchbook to collect and record information about cave paintings</p> <p>Introduce the children to cave art (Cave Art ppt in resource folder). Discuss the subjects of the cave art (human and animal forms) and what is being depicted (often hunting). Discuss the colours used and how they are only limited earthy colours – why is this? Talk about the ways in which they would have been created – through charcoal burnt from firewood, different coloured muds and other natural materials. Elicit the story telling element of the pictures created in those times, when language was very basic (if used at all). Create Cave Art ideas page: Provide children with some small cave art images to stick in sketchbooks and record thoughts and ideas based on the pictures and their learning of them. Children should use pencil crayons (earthy colours) to create some cave art images of their own to accompany their notes and ideas.</p>   		
Phase 2	<p>2. I can use different grades of pencil and shading techniques to achieve variations in line, texture, tone, colour, shape and pattern</p> <p>Explain to children that they will be creating their own cave art inspired piece of art. This piece will have a backwash made from handprints and then a charcoal/pastel image scene in the foreground. To achieve the best effect, children will need to practise their drawing and shading techniques. Demonstrate to the children how to use different grades of pencil (soft and hard) and the different shading tones that can be achieved. Ask the children to use their sketchbooks to experiment with the pencils creating small 'tone patches' using different grades of pencil and noting down which they used. Next, demonstrate different shading techniques to create texture, light and dark and the vocab used for them e.g. hatching, cross hatching, stippling, blending etc (see Y3 Pencil Techniques page). Discuss pressure and how this can achieve different effects. Ask children to experiment in their sketchbooks with the different techniques and different pencil grades.</p> <p>Look back at some of the cave art images and scenes. Discuss how the composition of some of the scenes and what children might see in the foreground and background. Using the scenes as inspiration and their pencil techniques - ask children to use their sketchbooks to try drawing different cave art scenes. The scenes could be of animals, hunting, migration etc. Ask children to record notes of their thinking, the techniques they use, their composition etc alongside their drawing.</p> 		
Phase 3	<p>3 – I can use different painting techniques to create a backwash - I can use charcoal/pastel to achieve variations in line, texture, tone, colour, shape and pattern (Children to work in two sections – one using charcoal and one working with an adult to create a backwash)</p>  <p>Group 1 - Demonstrate to children how they can use charcoal or pastels to draw with similar to the images they have seen in cave art. Provide children with some cave art images as stimulus so that they can experiment with different drawing techniques using charcoal and pastels (use earthy colours only). Children should look back through their sketchbooks to try out and refine the scenes they draw, but on a larger scale and with different media (pastels). Hairspray can be used to 'fix' the pastels to stop smudging. Either the experimental pieces or photographs could be taken to put in sketchbooks – again, children should record notes alongside these.</p>  <p>Group 2 – on large sugar paper (preferably brown/beige) show children how to create backwash handprint patterns. Using spray bottle filled with watery paint (earthy colours) children should place their hand on the sugar paper and then lightly spray around it to create the effect. They could do this bordering the sheet or covering. (this will need to dry ready for the next session)</p>		

Phase 4	<p>4 – I can use different painting and drawing techniques to create a final piece. Demonstrate to children how they can transfer their cave art scene on to their backwash handprint paper. Discuss ‘scale’ and how it is important to enlarge the scene as this is on larger paper like the cave art was on larger scales. Provide children with a range of earthy coloured pastel/charcoal and ask them to use their preliminary drawings to help them create their final piece (scaling up to fill the page). Children could try carefully tearing the edges of the paper to make a more authentic and aged look. Take a photograph of the child’s final piece for their sketchbook.</p>		
Phase 5	<p>5. I can reflect, evaluate, and provide feedback on my art work and that of other’s. Ask children to stick the photograph of their final cave art piece in their sketchbook. Ask children to record notes on their feelings about their final piece – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their cave art creations and other work that supported it from the previous sessions in their sketchbooks. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next time I need to..... Group members should also provide constructive feedback: I really like how you....I think you have managed toMaybe next time you could...</p>		
Vocabulary	<ul style="list-style-type: none"> ➤ Shading ➤ hatching ➤ cross hatching ➤ Stippling ➤ blending ➤ texture ➤ technique ➤ pressure ➤ charcoal ➤ pastels ➤ earthy (colours) ➤ Cave painting/art, 	<div data-bbox="613 517 1464 903"> <div data-bbox="613 517 898 687">  <p>shading</p> </div> <div data-bbox="898 517 1182 687">  <p>hatching</p> </div> <div data-bbox="1182 517 1464 687">  <p>cross hatching</p> </div> <div data-bbox="613 687 898 903">  <p>stippling</p> </div> <div data-bbox="898 687 1182 903">  <p>Earthy (tones/colours)</p> </div> <div data-bbox="1182 687 1464 903">  <p>cave art</p> </div> </div>	
Outdoor Learning	Environmental area as a base for recreating ‘Stone Age, Bronze Age and Iron Age’ drama and art. Create a class piece of art - https://www.english-heritage.org.uk/visit/places/uffington-castle-white-horse-and-dragon-hill/		

Year 3 Spring Term				
	Spring 1 st Half	Spring 2 nd Half		
Theme	Predators	Charity Begins at Home - Shelterbox		
British Key Question	Are (Britain’s) predators under threat?	What is charity and what can we do to help?		
Enhancements	Visit from animal expert – national marine aquarium, Falmouth	Visit from a ShelterBox/RNLI representative Beach and town safety audit		
Books	Mouse, Bird, Snake, Wolf – David Almond	The Dragon in the Library Louie Stowell and Cornish myths and legends, including St Piran.		
Addressing Stereotypes	David Attenborough, Steve Backshall – where are the female natural scientists? Look at the great work of Jane Goodall.	Should charity begin at home? – Explore the need for charity and aid abroad as well as at home. What support do the people of Perranporth need? Foodbanks etc		
British Values	Democracy – Is the lion the king of the jungle or should other animals have a say? Rule of Law – Should we test on animals? Individual liberty – Are zoos fair? Mutual Respect and Tolerance – Are dangerous dogs or owners to blame?	Democracy – Charity – should we give to the UK or elsewhere, who decides? Rule of Law – Do we have a responsibility to share with others? Individual Liberty – would you live near a natural disaster? Mutual Respect & Tolerance - Give to the UK or elsewhere, who decides?		
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Key questions / knowledge and understanding to be explained
Key Knowledge and facts to be recalled

(No content - Design Technology Unit)

Drawing - sketching a landscape; Painting – mixing colours.
Review of Primary and secondary colours, and introduce tertiary/complementary colours, the colour wheel.
Research the artist – Focus on the work of Piet Mondrian (Dutch painter 1872–1944)
sketchbook work



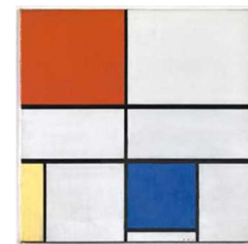
Experimenting with colour mixing techniques: creating own colours - *Experiment and Investigate* – **sketchbook work**



Piet Mondrian is a Dutch artist best known for his abstract paintings. Art that is abstract does not show things that are recognisable such as people, objects or landscapes. Instead artists use colours, shapes and textures to achieve their effect

As well as abstract art Mondrian was also passionate about dancing! Apparently he didn't like slow traditional dances like waltzes or tango, but enjoyed high energy, fast dancing styles! He even called one of his abstract paintings Broadway Boogie Woogie after a popular dance of the time.

When Mondrian made his paintings, he would always mix his own colours, never using the paint directly out of a tube. He often used primary colours – red yellow and blue – as in this painting.



Mondrian did not use a ruler to measure out his lines! He thought carefully about where to place the lines, like those that you see in this painting. Notice how the red, yellow and blue are placed to the side and the centre of painting doesn't have any colour. Mondrian often used colour and composition in this way. (A composition is the arrangement of shapes and images in a picture). Although he is best known for his abstract paintings made from squares and rectangles, Piet Mondrian started out painting realistic scenes. He especially liked painting trees.








John Dyer – Happy Holidays, Perranporth Beach

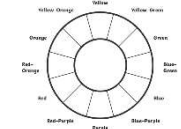
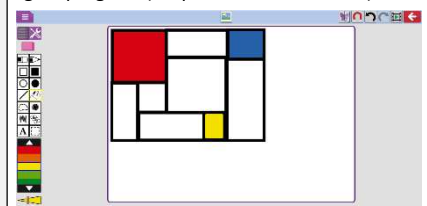
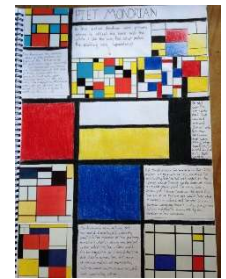
1. Research the artist - John Dyer and annotate an image of the focus painting, Happy Holidays, Perranporth Beach



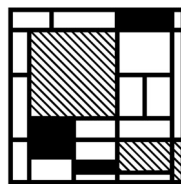

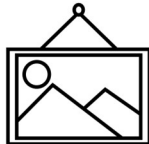
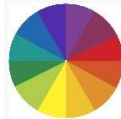

John Dyer is Cornwall's best known and best loved contemporary artist. His work hangs in the UK's national art collections with Falmouth Art Gallery, The Eden Project, Save the Children, the National Trust and the NHS.

John Dyer is one of Cornwall's best-known artists. His work has been widely published and is available in poster and art card from all over the world. John Dyer was born near Taunton in 1968. John's paintings are bold both in terms of imagery and colour. His palette has a Mediterranean or Caribbean feel with sunny yellows and deep turquoise sea blues. The paintings are very optimistic and are full of fun and happiness with more than just a touch of humour. Colours are placed in large areas creating a base pattern on which the other elements are placed.

Painting – Local artists				
				
Sponge Spenging: painting using a piece of absorbent porous material, such as cellulose, plastic, or rubber.	Stippling Stippling: creating a pattern by using small dots. Such a pattern may occur in nature and these effects are often copied by artists.	Scrape (Sgraffito) Sgraffito: (Italian: 'scratched'), a technique used in painting, pottery, and glass, which consists of putting down base surface, covering it with another, and then scratching the top layer of paint so that the pattern or shape that emerges is of the lower colour. Linked with graffiti.	Impasto Impasto: refers to an area of thick paint or texture, in a painting; a technique used by Van Gogh.	Blend Blending: mixing two or more colours to soften lines. To be an artist, it's important to practice blend

2- Painting techniques - experiment with the techniques shown below: Which may be useful in recreating John Dyer's works.

		<p>Painting vocabulary -</p> <p>(a) Sketching the landscape – use Perranporth Beach photos to support this process. Using light pencil grip and a choice of pencil grades, children sketch out their landscape and subjects within, using John Dyer’s painting as a guide.</p>	<table><tr><td>Texture</td><td>The feel or look of a surface. Painters often use to make their painting interesting.</td></tr><tr><td>Landscape</td><td>One of the principal types of subject in Western art</td></tr><tr><td>Perspective</td><td>A way of showing objects on the flat surface of a picture so that they seem the correct size and distance from one another.</td></tr><tr><td>Visual elements</td><td>relative size, colour, texture, pattern, detail, form The pieces that bring the piece of art together.</td></tr></table>	Texture	The feel or look of a surface. Painters often use to make their painting interesting.	Landscape	One of the principal types of subject in Western art	Perspective	A way of showing objects on the flat surface of a picture so that they seem the correct size and distance from one another.	Visual elements	relative size, colour, texture, pattern, detail, form The pieces that bring the piece of art together.
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Phase 1	(No content - Design Technology Unit)	Phase 1	<p>1. I can mix a variety of colours and know which primary colours make secondary colours.</p> <p>Remind children of the colour wheel (introduced in Year 1 and Year 2) review primary and secondary colours and introduce tertiary/complementary colours. Demonstrate how children can mix the primary colours to create their own secondary colours and then tertiary/complementary colours. Try hard to keep colours ‘pure’ with careful mixing and only slow introduction of the second colour – little by little. Provide children with a blank colour wheel and three daubs of paint - red, yellow and blue (primary colours). Next, stick template in sketch book and ask children to complete the colour wheel (template in resource folder). They should use the three primary colours straight away before they alter them. They will then need to experiment and use their colour mixing techniques to achieve the secondary colours - remember to start with the lighter colour and add very small amounts of the darker colour. It is best for children to use a palette or scrap piece of paper to mix upon. They will also need to clean their brush before putting back in the original primary colour or else it will no longer be pure colour.</p> 								
Phase 2		Phase 2	<p>2 I can discuss the styles of Piet Mondrain and use this to support my own work.</p> <p>3 I can use ICT to create digital art inspired by Mondrian.</p> <p>Introduce the children to the work of Piet Mondrain (see ppt in resource folder), remind children what abstract art and cubism is (discussed in Y2) and how it is a representation of something, not a direct copy. Mondrain was heavily influenced by cubism, but then stripped his ideas back further. Discuss Mondrian’s ‘neoplastic’ work (this is the work that was stripped back to its’ most simple form) and his use of colour and how he mixed his own colours to achieve the effects he wanted and draw his straight lines without a ruler, his love of simple forms and colour, geometric shapes. In sketchbooks, provide children with some small images of Mondrian’s work to complete an ‘Artist’s Page’. Children should record notes about Mondrian and his work, use of colour etc, they can also create some small study drawings of their own.</p> <p>Next, demonstrate to children how they can create some of their own Mondrian inspired digital artworks. Using a digital program (Purple Mash or MS Paint) show children how they can draw black edged rectangles to create a framework like Mondrian. They can then use the paint tool to fill fill some of the rectangles with colour. Children can experiment and try out several different Mondrian inspired works. They can use the internet to search different works by Mondrian to inspire their own creations and colours. Print some examples for children to record in their sketchbooks alongside notes. Children should use record next to their image how they created their image and creative ideas they used to make it too.</p>  								
Phase 3	(No content - Design Technology Unit)	Phase 3	<p>4 I can begin to record my thoughts and experiences in a sketch book or ‘ideas journal’ about John Dyer</p> <p>Introduce children to the art work of John Dyer – discuss his style of art and what inspires him and his works. Watch short video https://www.youtube.com/watch?v=RXDMq_Uqbls&t=171s. As a class, view the John Dyer online gallery and discuss the works you see (John Dyer Gallery. Buy Cornish Art, Paintings, Prints Online). Look at Happy Holidays by John Dyer (from the gallery website) and read the information provided. Ask the children about their thoughts and discuss what they can see and know of Perranporth beach. If there is time, the class could watch a live video of John Dyer painting at the Eden Project – this will help children to understand how Dyer uses paint and builds up layers of colour (Webinar KS2 class Paint Environment Last Chance To Paint). Provide children with some small printouts of John Dyer’s works (especially Happy Holidays) and ask them to create an Artist research page in their sketchbooks. Children can record their thoughts on his works, what colours he uses, are they warm colours or cold colours, what influences might he have had, where was he when he painted the work etc etc. Explain that in the coming sessions, they will be creating their own painting of Perranporth inspired by John Dyer’s works.</p>								
Phase 4		Phase 4	<p>5 I can sketch a landscape using a range of pencils.</p> <p>Explain to children the different between landscape and portrait orientation of paper. If possible, make a trip to Perranporth Beach or a viewing point – if this is not possible, use Perranporth Beach photos instead. Using light pencil grip and a choice of pencil grades or light and dark, demonstrate to children how to sketch out a landscape and subjects within, using John Dyer’s painting as a guide and the photographs of Perranporth Beach (or the real thing!). Children should try several versions of this (A5 paper could be used), trying out different compositions and then selecting one that they will use to paint in the next session. These preliminary sketches should be stuck in sketchbooks and children should record their ideas next to them.</p>								

Phase 5		Phase 5	<p>6 I can paint a landscape inspired by the work of John Dyer and use colour mixing techniques.</p> <p>Remind children of the colour and painting techniques that John Dyer uses. Remind children of the colour mixing they learnt in previous sessions. Using an A3 sheet (ideally thick cartridge paper), demonstrate to children how they can ‘scale up’ their chosen preliminary sketch of Perranporth Beach. They may want to use very feint pencil to map out the image or, as Dyer does, paint it straight away. Demonstrate how to create a background wash/base colour and discuss the different painting brush techniques that can be used to create different effects (see above – sponging, stippling, impasto etc). Show children how they can achieve different textures with the paint using thick and thin strokes and consistency of paint.</p> <p>Children should now review their preliminary drawings and John Dyer images, then paint their own Perranporth Beach landscape painting using the information and artistic techniques they have learned.</p>		
Phase 6		Phase 6	<p>7. I can reflect, evaluate, and provide feedback on my art work and that of other’s.</p> <p>Ask children to stick a photograph of their final John Dyer art piece in their sketchbook. Ask children to record notes on their feelings about their final piece – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their art creations and other work that supported it from the previous sessions in their sketchbooks. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next time I need to..... Group members should also provide constructive feedback: I really like how you...I think you have managed toMaybe next time you could...</p>		
Vocabulary	(No content - Design Technology Unit)	<ul style="list-style-type: none">➤ Abstract➤ Cubism/cubist➤ Piet Mondrian➤ Geometric➤ Colour Wheel➤ Primary colours➤ Secondary colours➤ Tertiary colours➤ John Dyer➤ Landscape➤ Composition➤ Texture➤ Perspective➤ Visual elements			
			abstract	Piet Mondrian	Cubism
					
			landscape	Colour Wheel Primary colours Secondary colours Tertiary colours	John Dyer

Year 3 Summer Term

	Summer 1 st Half	Summer 2 nd Half
Theme	Gods and Mortals	Rainforest
British Key Question	What impact did the Ancient Greeks have on modern democracy?	What could we all be doing to protect the rainforest?
Enhancements	Athens Vs Sparta Battle as a launch Sports Day inspired Olympics	Eden Project visit
Books	Leo and the Gorgon's Curse Joe Todd Stanton Selection of Ancient Greek Myths and Legends – Pandora, Theseus, Trojan Horse.	The Great Kapok Tree & Harley Hitch and the Iron Forest
Addressing Stereotypes	Universal suffrage/right to vote (his) Comparing the rights of men/women in Athens/Sparta/Modern Britain (his)	Are children too young to help stop climate change?
British Values	Democracy – Were there equal rights for all? Rule of Law – Were slaves covered by the same laws as everyone else? Individual Liberty – Could a Spartan become a philosopher? Mutual Respect & Tolerance – What if a Spartan refuse to fight?	Democracy – How can people help to save the rainforest (Green Party?) Rule of Law – Should laws protect endangered places and animals? Individual Liberty – What can I do to changed the future of our planet? Mutual Respect & Tolerance – Why might people damage the rainforest?
Art & Design (All NC subject content covered)	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: <ul style="list-style-type: none"> ☆ 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. 	(No content - Design Technology Unit)
Key Art & Design Skills to be Taught	Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work (A-Y3K1.1, A-Y3K1.2, A-Y3K1.3, A-Y3K1.4, A-Y3K1.5, A-Y3K1.6, A-Y3K1.7, A-Y3K1.8) <ul style="list-style-type: none"> ➤ Discuss the styles of artists, craft makers or designers and use this to inform their own work. ➤ Begin to understand the historical and/or cultural significance of a chosen artist /art form. ➤ Choose their own starting point from a range of ideas e.g. a visit to an art gallery, an artefact, digital images, experiences. ➤ Begin to record their thoughts and experiences in a sketch book / 'ideas journal'. 	Drawing (A-Y3D1.1, A-Y3D1.2, A-Y3D1.3, A-Y3D1.4, A-Y3D1.5) <ul style="list-style-type: none"> ➤ Experiment with different grades of pencil and other implements. ➤ Plan, refine and alter their drawings as necessary. ➤ Use their sketchbook to collect and record visual information from different sources. ➤ Draw for a sustained period of time at their own level. 3d Form and Sculpture (A-Y3F&S1.1, A-Y3F&S1.2, A, Y3F&S1.3) <ul style="list-style-type: none"> ➤ Manipulate materials adequately and work reasonably independently. ➤ Construct a simple base for extending and modelling. ➤ Plan, design and make models. Breadth of Study: (A-Y3BoS1.1, A-Y3BoS1.2, A-Y3BoS1.3) <ul style="list-style-type: none"> ➤ Work on their own and collaboratively with others on projects in 2 and 3 dimensions and on different scales.

	<ul style="list-style-type: none"> ➤ Explain the reasons for their ideas and discuss and answer questions about how their ideas have developed. ➤ Show confidence and independence when working creatively e.g. with a range of media on different scales. 	<ul style="list-style-type: none"> ➤ Use different media to achieve variations in line, texture, tone, colour, shape and pattern. 	<ul style="list-style-type: none"> ➤ Investigate art, craft and design in the locality and in a variety of genres, styles and traditions. 			
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Key questions / knowledge and understanding to be explained Key Knowledge and facts to be recalled

Create sculptures of Greek athletes using influences from Alberto Giacometti



Research artist – Alberto Giacometti

Alberto Giacometti was a Swiss sculptor, painter and printmaker. Giacometti was one of the most important sculptors of the 20th Century. His work was particularly influenced by artistic styles such as Cubism and Surrealism. As his career progressed, Giacometti began to use his characteristic style in both his drawings and sculptures in which the human form became larger, thinner and elongated. He once said that he was not trying to sculpt the human body, but the shadow that it cast.



Key Vocabulary	
form	Form takes up space and volume . You can create actual form by working in three dimensions or implied form by making a 2D image appear 3D (usually using value).
sculpture	A type of art that uses three dimensions.
distortion	A change made by the artist to the size, shape or visual character of a form to express an idea or change the visual impact.
medium/media	The substance(s) an artist uses to create a piece of art work. (medium = singular, media = plural)

Experimenting with different techniques

Introduce children to clay and allow them to experiment with using small portions to stretch and attach different parts to a wire form representing a Greek athlete.

We have learnt about Giacometti and his 'stretched' sculptures that imitate shadows. We have learnt a range of clay techniques. We have learnt about a range of mythical beats from Ancient Greek mythology.



Phase 1

1 I can discuss the styles of artists, craft makers or designers and use this to inform my own work.

Introduce children to the art work Alberto Giacometti and discuss his sculptures (see PPT in resource folder). Discuss his works and how and why he might have decided to change the form of the humans extremely elongated with rough craggy surfaces. Discuss how Giacometti was influenced by cubism and surrealism - explain these terms.



Watch short video about him and his work : [Alberto Giacometti – 'A New Way of Thinking About Humanity' | TateShots - YouTube](#). Discuss the 'distortion' of the human form in his sculptures.







Provide children with some small printouts of Giacometti's sculpture works and ask them to create an Artist research page in their sketchbooks. Children can record their thoughts on his works, what forms and materials he uses, what movement he was interested in and why the sculptures look the way they do. Children could do some small sketches of their own and write notes about them.

Look at the Ancient Greek athlete sculptures and compare them to Giacometti's – how are they different? Why might this be?

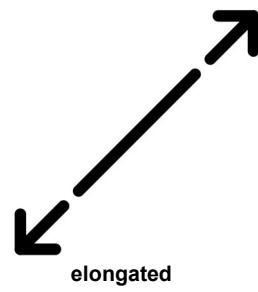
What might the different artists be trying to achieve? Explain to children that in this project, they will be creating some 3D sculptures of athletes but inspired by the work of Giacometti. Ask a child to pose at the front of the room in an athletic pose – discuss with them about the parts of the human form. In sketchbooks, ask children to do very quick



(No content - Design Technology Unit)

	stickman/simple drawing looking at the human shape and form. Change the poser and position until the children have around ten small studies in their sketchbooks.				
Phase 2	<p>2 I can manipulate materials to create a 3D sculpture.</p> <p>Look back at the figures and sculptures created by Giacometti. Explain to the children that they are going to be using tin foil to create some 3D sculptures of the athlete poses in the style of Giacometti. Watch the following video: https://youtu.be/GmKMhR55S-c Demonstrate doing this again in front of children and discuss the different techniques and form of the sculpture (it is harder than it looks!). Next ask children to look back through their studies from the last session and choose one of the poses they wish to create as a 3D sculpture. Provide children with the tin foil and ask them to use the influences from Giacometti to create their 3D Greek athlete sculptures. They can glue them to a cardboard base (adult supervision and safety goggles required!). Giacometti art lesson :: sculpture project for kids - NurtureStore</p>				
Phase 3	<p>3 I can manipulate clay to create a 3D sculpture.</p> <p>Leading on from the last session. Explain to children that they will now create a second 3D sculpture using different materials – wire and clay. Remind children of Giacometti's sculptures and those of the Greek athletes. Now explain that in this session, children will use wire to create a human form which will then be covered by clay. (see PPT in resource folder) Using florists wire (risk assessment required!!) demonstrate how to bend and twist the wire to create a human form in one of the athletic poses studied in the first session but in the elongated style of Giacometti's sculptures. Using air drying clay, push the wire form into a clay base to enable the wire form to stand upright. Next, use small pieces of clay to carefully wrap around the wire. Demonstrate the techniques for shaping the clay and joining it to the wire. You could try to roughen the surface of the clay in a similar way to Giacometti. Ask children to select their chosen form from the studies they completed in the first session and then create a wire form in the style of Giacometti. Next they should create a clay base and build the form in clay.</p>				
Phase 4	<p>4 . I can reflect, evaluate, and provide feedback on my art work and that of other's.</p> <p>Ask children to stick a photograph of their final sculptures in their sketchbook. Ask children to record notes on their feelings about their final pieces – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their art creations and other work that supported it from the previous sessions in their sketchbooks. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next time I need to..... Group members should also provide constructive feedback: I really like how you...I think you have managed toMaybe next time you could...</p>				
Vocabulary	Giacometti Cubism Surrealism 3D Form Position/pose Sculpture Elongated Distorted/distortion	 sculpture	 Position/pose	 Surrealism	

Clay vocab - Overlapping Layering Joining
Rolling, Squeezing, Pulling, Pinching,
Carving, Smoothing, stretching.



3D Form



Alberto Giacometti