






YEAR 3

ART CURRICULUM

Year 3 Art - Broader Curriculum Aims and Objectives

Topics of Study	Key Artists	Theoretical Knowledge
<ul style="list-style-type: none"> • PAINTING - SPLASH AND SPLATTER • PRINTMAKING - A REVOLUTION • SCULPTURE - ANCIENT EGYPT • CREATIVE RESPONSE - CAN ARTWORK SHOW AND EVOKE EMOTIONS AND FEELINGS? 		<p>Jackson Pollock was part of the abstract expressionism movement.</p> <p>Jackson Pollock used dripping, pouring and splattering to apply paint.</p> <p>Jackson Pollock used the application of paint to express emotion and feeling.</p> <p>Jackson Pollock was inspired by Surrealism.</p> <p>Jackson Pollock's work was groundbreaking for the time and influenced lots of future painters.</p>
Vocabulary	<p>JACKSON POLLOCK</p>	<p>Automatic DRAWING was used by the Surrealists and then used again by the Abstract Expressionists.</p>
<p>groundbreaking, express, graduated tone, HB pencil, cross-hatching, illusion, gradually, splatter, erased, detail, broad, horizontal, automatic, resist, block printing, mass-produced, landscape, primary source, continuous, coordination, etching, foam board, recreate, consistent, oil pastels, coated, secondary source, photographs, culture, pharaohs, hieroglyphs, guidelines, clay tools, tile, adorned, damp, dry-brushing, crevice</p>	 <p>ANCIENT CHINESE BLOCK PRINTING</p>	<p>Chinese block printing was the first known use of block printing.</p> <p>The technique involved carving images onto wooden blocks, inking them and then pressing them onto paper and silk.</p> <p>It was used to mass-produce texts and images to a wider audience.</p> <p>It had a profound impact on education, religion, administration and the dissemination of culture</p> <p>Chinese block printing was the beginning of the development of all printmaking techniques; including monoprinting.</p> <p>Ancient Egyptian Art usually depicted religious and symbolic imagery featuring gods, goddesses and pharaohs.</p> <p>Ancient Egyptians used stone carving, mural painting on walls and painting on papyrus to create artwork.</p> <p>Egyptians painted, wrote and carved hieroglyphics.</p> <p>The Ancient Egyptian artwork that has been discovered provides historians a valuable insight into their culture and religious beliefs.</p>
Quality Literature Links	<p>ANCIENT EGYPTIAN ART</p>	<p>Disciplinary Knowledge</p>
		<p>Art is sometimes valued because of the process and not because of the final, visual outcome.</p> <p>Some pieces of art can be controversial and provoke discussion.</p> <p>Art can have major impacts on wider society.</p> <p>The term Art isn't clear and fixed. People have different interpretations of what it means.</p> <p>Artists make art using materials, techniques and processes which are affordable and readily available to them.</p> <p>Art can be a means of providing great insight into a civilisation.</p>

Year 3 Art - Broader Curriculum Aims and Objectives

Practical Knowledge

DRAWING	PAINTING	PRINTMAKING	SCULPTURE	DEVELOPING IDEAS
<p>Varying the pressure when using a pencil will change the tonal value of the mark made on the page</p> <p>Graduated tone is produced by varying the pressure on the pencil when the pencil is in motion.</p> <p>Cross hatching is produced when lines travelling in different directions are overlapped.</p> <p>Cross Hatching is a way of producing the illusion of tone.</p> <p>3D objects can be represented in 2 dimensions</p> <p>Outlines can be imagine around the outer edge of objects in order to begin to transcribe 3D objects in 2-dimensions</p> <p>Lines should be constantly reassessed and compared to the subject/object when drawing; paying close attention to distance between object and proportions of objects in comparison to each other.</p> <p>Continuous line drawing allows strengthens and develops hand eye coordination.</p> <p>When producing a continuous line drawing, the artist should aim to capture as much information as possible; filling the whole page.</p> <p>When drawing, 80% of the time should be spent observing the subject/object and only 20% making marks.</p> <p>Secondary sources can be drawn accurately by imagining an outer edge around objects.</p> <p>Lines can be altered and moved using a rubber.</p> <p>Guidelines can be drawn lightly in order to map out the proposed size and shape of a drawing.</p>	<p>The secondary colours are orange, purple and green.</p> <p>Ready mixed paint can be thinned by adding water.</p> <p>Paint can be applied in different ways.</p> <p>When mixing colours, the darker colour should be added to the lighter colour; gradually and in small amounts.</p> <p>Fine liner can be used to add detail to dry paint.</p> <p>Fine liner marks cannot be erased like pencil.</p> <p>Ready mixed paint becomes translucent.</p> <p>Broad, flat brushes are used to makes paint washes.</p> <p>Washes are made with broad, horizontal brushstrokes.</p> <p>Paint can become translucent if underapplied.</p> <p>Clear wax can be used to repel and resist paint.</p> <p>Automatic drawing is where you don't consciously think about what you're drawing.</p>	<p>A sharp drawing tool is used to etch lines into the foam printing board.</p> <p>When using text, it must be written backwards as the final print will be a reverse of the printing block.</p> <p>Images are made from lines and shapes.</p> <p>Graduated tone cannot be achieved with this technique.</p> <p>Printing onto different papers can add to the effectiveness of the print.</p> <p>Ink must first be rolled onto a flat pallet first to enable the artist to get an even coating on the inking roller.</p> <p>The ink must be rolled onto the printing block in a consistent manner to achieve a smooth and consistent result.</p> <p>Oil pastels can be used as a medium for monoprinting.</p> <p>The back of the printing sheet must be fully coated with oil pastels.</p> <p>Applying pressure to the printing image, in any area, will cause the oil pastel to print onto the paper.</p> <p>Secondary source photographs can be used to print from.</p> <p>The placement of the colours on the back of the source image has an impact on the final print.</p> <p>It is imperative that the source image remains in the same position throughout the process.</p>	<p>Clay rolling sticks are used to roll clay to the desired thickness.</p> <p>A square, card template is used to cut around to get the desired shape for the clay tile.</p> <p>Clay tools, and other sharp implements, can be used to create different lines and marks in clay.</p> <p>Printed templates can be scored through in order to make outlines in clay.</p> <p>Clay pieces are joined by scoring both surfaces and coating them with slip.</p> <p>Clay surfaces can be smoothed with a damp sponge.</p> <p>Printed templates can be scored through in order to make outlines in clay.</p> <p>Clay pieces are joined by scoring both surfaces and coating them with slip.</p> <p>Clay surfaces can be smoothed with a damp sponge.</p> <p>Clay can be painted.</p> <p>Dry brushing is a technique where a darker colour is painted on and left to dry first before then applying a lighter colour over the top without the use of water to thin paint.</p> <p>The dry brushing technique allows the darker colour to settle and remain uncovered in the crevices of the clay.</p>	<p>Both primary and secondary source images are credible ways of sourcing imagery for use in an artist's work.</p> <p>Very rarely does an artist make something up on the page without referring to some kind of source images.</p> <p>Sketchbooks are used to record primary and secondary source research.</p> <p>An artist should think about the source imagery that they require to work from.</p> <p>Short annotations in sketchbooks, accompanying the source imagery, can help the artist remember why they made their choices and how they intend to use the imagery in their artwork.</p> <p>Ideas are planned out using rough sketches in a sketchbook.</p> <p>Detailed drawings can help artists clarify their ideas and intentions.</p> <p>Exploring how other artists have responded to the same theme in different ways can help in the development process.</p> <p>When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece.</p> <p>Making small annotations can help artists keep track of their ideas and their intentions.</p> <p>Ideas can be discarded or altered at any point during the planning process.</p> <p>The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use.</p> <p>The artist should take their time with their artwork and aim to produce something of quality.</p> <p>Artists can work collaboratively or independently.</p> <p>Artists evaluate what they have produced.</p> <p>Artists will analyse their work and think about whether or not it achieves what they wanted it to achieve.</p>

PRIOR LEARNING LINKS

YEAR 2 PAINTING: Children created Indigenous paintings using the Pintupi style of mark-making.

YEAR 3

Unit of Learning: PAINTING
Theme: SPLASH AND SPLATTER

FUTURE LEARNING LINKS

YEAR 4 PAINTING: Children will paint geometric abstract images using a mixture of warm or cool colours.



How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Jackson Pollock used dripping, pouring and splattering to apply paint. Automatic was used by the Surrealists and then used again by the Abstract Expressionists.		Jackson Pollock used the application of paint to express emotion and feeling.		Jackson Pollock was inspired by Surrealism.	Jackson Pollock was part of the abstract expressionism movement.	Jackson Pollock's work was groundbreaking for the time and influenced lots of future painters.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
			Art is sometimes valued because of the process and not because of the final, visual outcome.	Some pieces of art can be controversial and provoke discussion.	

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Jackson Pollock	Can I create graduated tone using a standard HB drawing pencil?	Can I create the illusion of tone using cross-hatching with fineliner?	Can I mix my own secondary colours to splash, splatter and drip onto a page?	Can I use fineliners to draw back into my drip painting?	Can I create translucent washes with paint?	Can I produce an automatic drawing using the wax resist technique?
Practical Knowledge		<p>Varying the pressure when using a pencil will change the tonal value of the mark made on the page</p> <p>Graduated tone is produced by varying the pressure on the pencil when the pencil is in motion.</p>	<p>Cross hatching is produced when lines travelling in different directions are overlapped.</p> <p>Cross Hatching is a way of producing the illusion of tone.</p>	<p>The secondary colours are orange, purple and green.</p> <p>Ready mixed paint can be thinned by adding water.</p> <p>Paint can be applied in different ways.</p> <p>When mixing colours, the darker colour should be added to the lighter colour; gradually and in small amounts.</p>	<p>Fine liner can be used to add detail to dry paint.</p> <p>Fine liner marks cannot be erased like pencil.</p>	<p>Ready mixed paint becomes translucent.</p> <p>Broad, flat brushes are used to makes paint washes.</p> <p>Washes are made with broad, horizontal brushstrokes.</p>	<p>Paint can become translucent if underapplied.</p> <p>Clear wax can be used to repel and resist paint.</p> <p>Automatic drawing is where you don't consciously think about what you're drawing.</p>
Vocabulary	groundbreaking express	graduated tone HB pencil	cross-hatching illusion	gradually splatter	erased detail	broad horizontal	automatic resist
Theoretical Knowledge	<p>Jackson Pollock was part of the abstract expressionism movement.</p> <p>Jackson Pollock used dripping, pouring and splattering to apply paint.</p> <p>Jackson Pollock used the application of paint to express emotion and feeling.</p> <p>Jackson Pollock was inspired by Surrealism.</p> <p>Jackson Pollock's work was groundbreaking for the time and influenced lots of future painters.</p> <p>Automatic Drawing was used by the Surrealists and then used again by the Abstract Expressionists.</p>						
Disciplinary Knowledge	<p>Art is sometimes valued because of the process and not because of the final, visual outcome.</p> <p>Pollock's final paintings didn't always appear conventionally eye-catching. The viewers were more interested in the process that led to his final outcomes.</p> <p>Some pieces of art can be controversial and provoke discussion.</p> <p>Many people didn't believe Pollock's paintings were real art because they thought that art should follow more traditional conventions and be pleasing to look at.</p>						

PRIOR LEARNING LINKS

YEAR 2 SCULPTURE: Children created a pinch pot bowl and explored how to use found natural materials to create texture.

YEAR 3

Unit of Learning: SCULPTURE

Theme: ANCIENT EGYPT

FUTURE LEARNING LINKS

YEAR 4 SCULPTURE: Children will make make pinch pots and coil pots inspired by Ancient Peruvian pottery.

Artist Study

Ancient Egyptian Art

Can I draw Ancient Egyptian hieroglyphics?

Can I create a clay tile and use different clay tools to experiment with mark-making?

Can I create a clay tile adorned with relief hieroglyphics?

Can I paint my clay tiles using the dry brushing technique?

How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Ancient Egyptians used stone carving, mural painting on walls and painting on papyrus to create artwork.	Egyptians painted, wrote and carved hieroglyphics.		Ancient Egyptian Art usually depicted religious and symbolic imagery featuring gods, goddesses and pharaohs.			The Ancient Egyptian artwork that has been discovered provides historians a valuable insight into their culture and religious beliefs.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
		Artists make art using materials, techniques and processes which are affordable and readily available to them.			Art can be a means of providing great insight into a civilisation.

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Ancient Egyptian Art	Can I draw Ancient Egyptian hieroglyphics?	Can I create a clay tile and use different clay tools to experiment with mark-making?	Can I create a clay tile adorned with relief hieroglyphics?	Can I paint my clay files using the dry brushing technique?
Practical Knowledge		<p>Secondary sources can be drawn accurately by imagining an outer edge around objects.</p> <p>Lines can be altered and moved using a rubber.</p> <p>Guidelines can be drawn lightly in order to map out the proposed size and shape of a drawing.</p>	<p>Clay rolling sticks are used to roll clay to the desired thickness.</p> <p>A square, card template is used to cut around to get the desired shape for the clay tile.</p> <p>Clay tools, and other sharp implements, can be used to create different lines and marks in clay.</p>	<p>Printed templates can be scored through in order to make outlines in clay.</p> <p>Clay pieces are joined by scoring both surfaces and coating them with slip.</p> <p>Clay surfaces can be smoothed with a damp sponge.</p>	<p>Clay can be painted.</p> <p>Dry brushing is a technique where a darker colour is painted on and left to dry first before then applying a lighter colour over the top without the use of water to thin paint.</p> <p>The dry brushing technique allows the darker colour to settle and remain uncovered in the crevices of the clay.</p>
Vocabulary	culture pharaohs	hieroglyphs guidelines	clay tools tile	adorned damp	dry-brushing crevice
Theoretical Knowledge	<p>Ancient Egyptian Art usually depicted religious and symbolic imagery featuring gods, goddesses and pharaohs.</p> <p>Ancient Egyptians used stone carving, mural painting on walls and painting on papyrus to create artwork.</p> <p>Egyptians painted, wrote and carved hieroglyphics.</p> <p>The Ancient Egyptian artwork that has been discovered provides historians a valuable insight into their culture and religious beliefs.</p>				
Disciplinary Knowledge	<p>Artists make art using materials, techniques and processes which are affordable and readily available to them.</p> <p style="color: red;">The ancient Egyptians carved into stone and used natural dyes and pigments to paint with.</p> <p>Art can be a means of providing great insight into a civilisation.</p> <p style="color: red;">Ancient Egyptian art allowed historians to learn about the daily lives, religious practices and artistic advancements of the Ancient Egyptian People</p>				

PRIOR LEARNING LINKS

YEAR 2 PRINTMAKING: Children created relief prints and monoprints inspired by Bridget Riley and the Op Art movement.

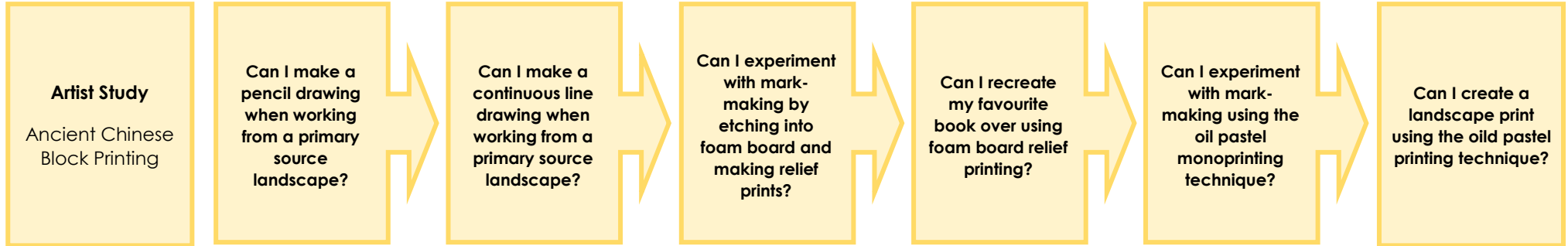
YEAR 3

Unit of Learning: PRINTMAKING

Theme: A REVOLUTION

FUTURE LEARNING LINKS

YEAR 4 PRINTMAKING: Children will create foam board relief prints and monoprints inspired by nature.



How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
The technique involved carving images onto wooden blocks, inking them and then pressing them onto paper and silk.		It was used to mass-produce texts and images to a wider audience.	It had a profound impact on education, religion, administration and the dissemination of culture	Chinese block printing was the beginning of the development of all printmaking techniques; including monoprinting.		Chinese block printing was the first known use of block printing.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
The term Art isn't clear and fixed. People have different interpretations of what it means.				Art can have major impacts on wider society.	

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study	Can I make a pencil drawing when working from a primary source landscape?	Can I make a continuous line drawing when working from a primary source landscape?	Can I experiment with mark-making by etching into foam board and making relief prints?	Can I recreate my favourite book over using foam board relief printing?	Can I experiment with mark-making using the oil pastel monoprinting technique?	Can I create a landscape print using the oil pastel printing technique?
Practical Knowledge		<p>3D objects can be represented in 2 dimensions</p> <p>Outlines can be imagine around the outer edge of objects in order to begin to transcribe 3D objects in 2-dimensions</p> <p>Lines should be constantly reassessed and compared to the subject/object when drawing; paying close attention to distance between object and proportions of objects in comparison to each other.</p>	<p>Continuous line drawing allows strengthens and develops hand eye coordination.</p> <p>When producing a continuous line drawing, the artist should aim to capture as much information as possible; filling the whole page.</p> <p>When drawing, 80% of the time should be spent observing the subject/object and only 20% making marks.</p>	<p>A sharp drawing tool is used to etch lines into the foam printing board.</p> <p>When using text, it must be written backwards as the final print will be a reverse of the printing block.</p> <p>Images are made from lines and shapes.</p> <p>Graduated tone cannot be achieved with this technique.</p>	<p>Printing onto different papers can add to the effectiveness of the print.</p> <p>Ink must first be rolled onto a flat pallet first to enable the artist to get an even coating on the inking roller.</p> <p>The ink must be rolled onto the printing block in a consistent manner to achieve a smooth and consistent result.</p>	<p>Oil pastels can be used as a medium for monoprinting.</p> <p>The back of the printing sheet must be fully coated with oil pastels.</p> <p>Applying pressure to the printing image, in any area, will cause the oil pastel to print onto the paper.</p>	<p>Secondary source photographs can be used to print from.</p> <p>The placement of the colours on the back of the source image has an impact on the final print.</p> <p>It is imperative that the source image remains in the same position throughout the process.</p>
Vocabulary	block printing mass-produce	landscape primary source	continuous coordination	etching foam board	recreate consistent	oil pastels coated	secondary source photographs
Theoretical Knowledge	<p>Chinese block printing was the first known use of block printing.</p> <p>The technique involved carving images onto wooden blocks, inking them and then pressing them onto paper and silk.</p> <p>It was used to mass-produce texts and images to a wider audience.</p> <p>It had a profound impact on education, religion, administration and the dissemination of culture</p> <p>Chinese block printing was the beginning of the development of all printmaking techniques; including monoprinting.</p>						
Disciplinary Knowledge	<p>Art can have major impacts on wider society.</p> <p style="color: red;">Chinese block printing transformed the way information and art were distributed.</p> <p>The term Art isn't clear and fixed. People have different interpretations of what it means.</p> <p style="color: red;">The primary purpose of Chinese block printing was functional however it required great craftsmanship and some of the illustrations produced were stunning.</p>						

PRIOR LEARNING LINKS

YEAR 2 CREATIVE RESPONSE: Children created artwork that was inspired by literature.

YEAR 3

Unit of Learning: CREATIVE RESPONSE
Theme: CAN ARTWORK SHOW AND EVOKE EMOTIONS AND FEELINGS?

FUTURE LEARNING LINKS

YEAR 4 CREATIVE RESPONSE: Children will produce a piece of work that explores beliefs or spirituality.



How we understand the work of history's greatest artists.

DISCUSSION POINTS

How does the artists work relate to the theme?

What do you like/dislike about the artists work?

What can we learn from the artist which may help us when working from our theme?

How is my final outcome the same/different to the artist's work?

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
	Can making art help people with their feelings and emotions?		Can you always tell how an artist is feeling by looking at their work?		

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study TBC	Can I collect and record primary and secondary source images?	Can I collect and record primary and secondary source images?	Can I develop my ideas in response to the theme?	Can I develop my ideas in response to the theme?	Can I produce a final outcome?	Can I evaluate my final outcome?
Practical Knowledge		<p>Both primary and secondary source images are credible ways of sourcing imagery for use in an artist's work.</p> <p>Very rarely does an artist make something up on the page without referring to some kind of source images.</p>	<p>Sketchbooks are used to record primary and secondary source research.</p> <p>An artist should think about the source imagery that they require to work from.</p> <p>Short annotations in sketchbooks, accompanying the source imagery, can help the artist remember why they made their choices and how they intend to use the imagery in their artwork.</p>	<p>Ideas are planned out using rough sketches in a sketchbook.</p> <p>Detailed drawings can help artists clarify their ideas and intentions.</p> <p>Exploring how other artists have responded to the same theme in different ways can help in the development process.</p>	<p>When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece.</p> <p>Making small annotations can help artists keep track of their ideas and their intentions.</p> <p>Ideas can be discarded or altered at any point during the planning process.</p>	<p>The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use.</p> <p>The artist should take their time with their artwork and aim to produce something of quality.</p> <p>Artists can work collaboratively or independently.</p>	<p>Artists evaluate what they have produced.</p> <p>Artists will analyse their work and think about whether or not it achieves what they wanted it to achieve.</p>
Vocabulary							
Theoretical Questions	<p>How does the artists work relate to the theme?</p> <p>What do you like/dislike about the artists work?</p> <p>What can we learn from the artist which may help us when working from our theme?</p> <p>How is my final outcome the same/different to the artist's work?</p>						
Disciplinary Questions	<p>Can making art help people with their feelings and emotions?</p> <p>Can you always tell how an artist is feeling by looking at their work?</p>						