Year 3 Art:
3D – Block D

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

Lesson 1	Lesson 2	Lesson 3
Specific teaching of techniques and artform Exploring materials		Specific teaching of sculptural techniques

Maman
by Louise Bourgeois (1999)

At the end of this block, pupils will …	
Know:	**Be able to:**
Relief work is a sculptural technique where parts of a sculpture remain attached to a surface Sculptures can be any size and created with a wide range of materials When displayed, they are called an installation	Produce relief work, placing objects into gesso Make an insect installation using wire to create structure and form

In this block, pupils will combine form and texture to build relief images and then create 3D insects, taking inspiration from Louise Bourgeois.

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	
Year 3	Drawing & Painting	Printmaking	Textiles & Collage	3D		
Year 4	Drawing	Painting	Printmaking & Textiles	3D & Collage		
Year 5	Drawing & Painting	Printmaking	Textiles & Collage	3D		
Year 6	Drawing	Painting & Collage	Printmaking & Textiles	3D		

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Point of reference:
Y3 3D – Block D

Pupils will be able to:
- select and combine materials to create interesting textural and visual effects
- explore and explain the textural, visual and tactile qualities of artwork
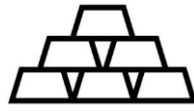
Prior Learning

- explore methods of manipulating fabric and yarns by poking, pulling, threading and weaving

CUSP Connections:
No CUSP connections

Art History:
Louise Bourgeois (1911 – 2010) Louise Bourgeois was a French-American artist best known for her large-scale sculptures and installations. She explored many themes throughout her long career and her work has much in common with expressionism and surrealism. One of her most famous works is *Maman*, a monumental steel spider, so large that it can only be installed out of doors, or inside a building of industrial scale. Supported on eight slender, knobbly legs, its body is suspended high above the ground, allowing the viewer to walk around and underneath it. *Maman* is the largest of a series of steel spider sculptures that Bourgeois created in the second half of the 1990s, picking up a motif that she first depicted in a small ink and charcoal drawing in 1947.

Links to Literature:
Cloth Lullaby – The Woven Life of Louise Bourgeois by Amy Novesky

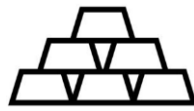| Materials: |
|---|
| Lessons 1 and 2: plaster of Paris, plastic containers, black and white paint, PVA glue, palette knives or spoons for mixing, squares or rectangles of wood or polystyrene, seed heads, dried leaves, pasta shapes, seed pods, buttons, beads, paintbrushes, metallic paint, small pieces of cloth
Lesson 3: scraps of fabric, wire (different thicknesses), wire cutters, beads, feathers, pliers, tissue paper |

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 reference:
Y3 3D – Block D

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Point of explanation:
Y3 3D – Block D

Core Knowledge	Explanation
pliers	Pliers are a small two-handled tool for holding or pulling small objects such as nails or for cutting wire.
pargeting	Pargeting is where patterns are stamped or scratched into the surface of the wet plaster on buildings and is particularly associated with Suffolk and Essex.
gauge	Gauge refers to the thickness of something, especially metal or wire.

Technical Vocabulary	Definition
gesso (jesso)	a mixture of plaster and glue used in painting, sculpture and as a base for decorating wood
relief	a method of raising shapes above a flat surface so that they stand out from it
installation	a collection of connected artworks that may take up an entire room or gallery, designed so that viewers can walk amongst the art

Link to video: https://vimeo.com/578672094/96f90e4a5e

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

Point of delivery:
Y3 3D – Block D

Revisiting prior learning ↩	Taught content ☁	Point of practice ⬒	Point of reflection 👤👁
1. Select and combine materials to create interesting textural and visual effects Explore and explain the textural, visual and tactile qualities of artwork	Use plaster and natural and man made objects to create relief artwork Create texture and pattern by positioning objects systematically or randomly Discuss the effects created by scoring into a plaster surface	Introduce the Knowledge Note and key vocabulary for this block. Explain what relief means and share examples. Refer to previous lessons where pupils have used collage materials to create textured surfaces and where they have explored the tactile and the visual qualities of their work (Year 2 Block D). Demonstrate how to make gesso by mixing plaster of Paris with a combination of paint and PVA glue. Show how this mixture can be used to create a relief surface by spreading it onto a piece of wood or polystyrene and inserting a range of natural and / or man made objects into it. Encourage pupils to think carefully about their selection of objects so that a range of textures, forms and heights can be achieved. Pupils can decide whether they position objects in an ordered way to create regular patterns or whether they position objects randomly. Look at the art of pargeting, which is a decorative form of plastering found on the outside of buildings. Pupils create their own sample of pargeting by creating another base of gesso and building up a textured surface by scoring marks and patterns into the surface with a palette knife or similar tool. Leave both pieces to dry overnight in readiness for Lesson 2.	Can make considered choices about objects used and their positioning Can create interesting textural effects on a plaster surface Can use language relating to pattern and texture to describe the effects they have created
2. Use plaster and natural and man made objects to create relief artwork Use controlled brushstrokes to apply paint evenly to a flat surface	Apply paint evenly to a textured and three-dimensional surface Use the technique of removing areas of a second coat of paint to reveal the first layer Summarise a process	Recap on the processes the pupils have completed so far in creating their relief artwork. Demonstrate how to use thick black paint to cover the three-dimensional surface, taking care to look at the work from all angles to ensure the surface of every raised object is painted. Allow to dry or use a hair dryer to hasten this process. Once dry, apply a layer of metallic paint to the pre-painted surface. Use a small cloth to remove some areas of paint to achieve an antique effect. Provide opportunities for pupils to take photos at each stage, providing them with a record of the entire process which can be kept in their sketchbooks. Use questioning to elicit pupils' understanding of the process and their views about the effects they have achieved. Pupils complete Vocabulary Task 1.	Can use a paintbrush effectively to apply an even coat of paint to a three-dimensional surface Can effectively remove sections of a layer of paint to achieve the desired effect Can give a step-by-step explanation of a process, sequencing key information in the correct order

Point of delivery:
Y3 3D – Block D

Revisiting prior learning ↺	Taught content ⬇	Point of practice 🖥	Point of reflection 🗣
3. Explore methods of manipulating fabric and yarns by poking, pulling, threading and weaving Combine materials to create colourful and textural effects	Respond to the work of an artist Use techniques of manipulating wire and fabric to construct 3D sculptures Make accurate observations of anatomical structures and details Evaluate application of techniques	Introduce the work of Louise Bourgeois, providing some background to her life and work and focusing on her grand sculptures of spiders. Refer also to the text *Cloth Lullaby* by Amy Novesky. Prompt pupils to describe the work and how it makes them feel. Explain that they will be creating their own larger than life 3D insect sculptures as a response. Firstly, provide pupils with a range of illustrations, scientific drawings and photographs of a variety of species of insect. Discuss the anatomical structure (head, abdomen, thorax) and the shapes of their legs and wings. Pupils make observational sketches as reference material. They can design their own insect but must ensure that their design is anatomically correct. Refer pupils to work they have completed in Year 1, manipulating threads and fabric to create textured surfaces. Explain that they will build on these skills by forming wire and fabric to create their 3D sculptures. Demonstrate how the main body parts can be constructed by binding pieces of fabric with wire. Explain that pupils will have access to wire of different thicknesses (gauges) and that they will need to make careful choices about what thickness they will need for particular parts of the insect. Demonstrate how to use wire cutters safely and how to use pliers to make bending pieces of wire easier. Once all body parts have been constructed, pupils then assemble the insect, using more wire to bind and wrap around each piece to secure it in place. Pupils may wish to add beads for eyes or antennae. As a class, pupils then discuss and make decisions about how best to display their insects as an installation. Pupils evaluate the effectiveness of the techniques they have used and give their views about the sculpture they have created. Finally, pupils complete Vocabulary Task 2.	Can describe the work of other artists using artistic and technical vocabulary Can select appropriate materials and apply taught techniques to construct and join 3D shapes Can make anatomically correct sketches of insects and represent these in 3D Can articulate their thoughts and feelings about their own work and their use of techniques

Questions for assessment ❓

What happens if you group objects closely together?

How can you create a regular pattern rather than a random design?

Why is it important to work quickly?

What happens if you only wipe a small amount of metallic paint off the surface?

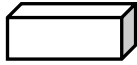**Why** is it important to use thicker wire for the legs of the insect?

What techniques have you used to assemble and attach the body parts of the insect?

Which part of your work are you particularly proud of?

Which parts of the insect were most tricky to construct?

Oracy and Vocabulary:
Y3 3D – Block D

Task 1:
Match the art material to its consistency.

wet plaster
wet clay
PVA glue
fabric dye

paste-like
watery
gloopy
pliable

Exploration:

- What happens if you push very small objects into the plaster?
- What happens if the mixture is too stiff?
- Which tools are best for making marks in the plaster?
- How can you change the consistency of the mixture?

Task 2:

Tick the words that best describe how you feel about your 3D sculpture.

Explain to a partner why you feel this way.

Explain to a partner ...

1. Why you chose the insect you did.
2. How you created the shapes for the body parts.
3. Which parts of your work you are most pleased with.
4. Which parts you would do differently next time.

Use these sentence starters to help you with your explanation.

I decided to ...
I chose ... because ...
I particularly like ...
My favourite part is ... because ...
If I had another opportunity, I would ...

proud
disappointed
excited
worried
bored
glum
gleeful
frustrated
uncertain
embarrassed
annoyed

Vocabulary: Y3 3D – Block D

OWN-it — Analyse

Underline the part of the word you need to remove to change this noun to a verb.

installation

Write the present tense form of this verb.

sculpted

Underline the part of this word that means to do again.

replastered

KNOW-it — Definition

Write the word that matches this definition.

a type of plaster decoration

Complete this sentence.

Pliers are used for _____

_____

Tick the correct definition of *relief*.

❑ objects standing out from a surface

❑ objects pressed into plaster

LINK-it — Connect

Write two words that begin with the root *sculpt.*

Write two synonyms of the word *raised.*

Tick the word that does not mean the same as *construct.*

dismantle	
build	
form	

USE-it — Use in context

Use the word *installation* in a sentence.

_____

_____

Tick the sentence if the word *gauge* has been used correctly.

Today, we went on a journey on a narrow-*gauge* railway.

Write a sentence using the words *gesso, mixed* and *paste.*

_____

Knowledge Note:
Y3 3D – Block D

Year 3: 3D

Core content:

Combine form and texture to build relief images.

Create 3D insects, taking inspiration from Louise Bourgeois.

Technical vocabulary:

Pliers – a small two-handled tool for holding or pulling small objects such as nails or for cutting wire.

Pargeting – where patterns are stamped or scratched into the surface of the wet plaster on buildings.

Gauge – the thickness of something, especially metal or wire.

Gesso (jesso) – a mixture of plaster and glue used in painting, sculpture and as a base for decorating wood.

Installation – a collection of connected artworks that may take up an entire room or gallery.

Relief – raising shapes above a flat surface so that they stand out from it.
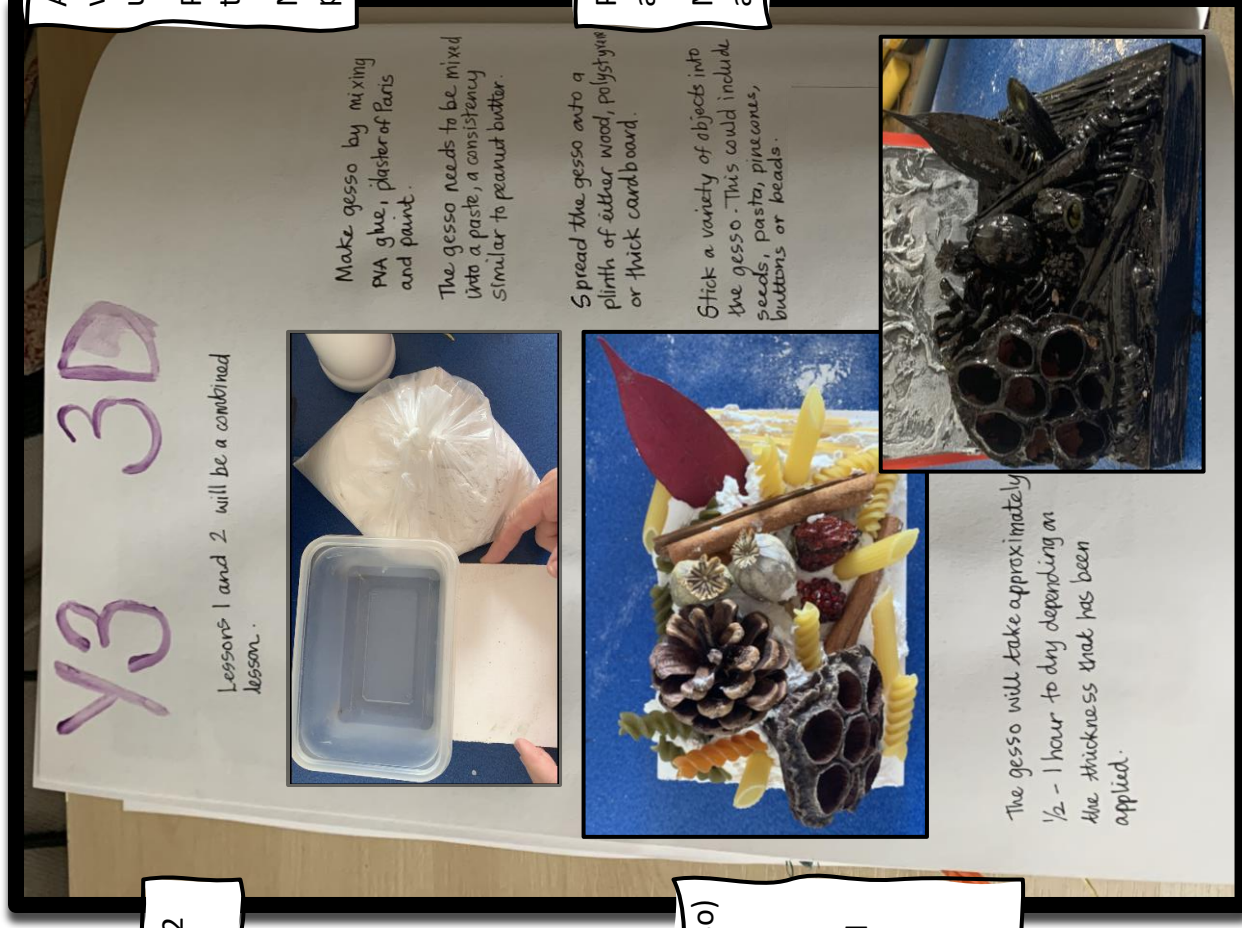
Connections:

Louise Bourgeois
(1911 – 2010)
French-American artist

Exemplification: Y3 3D – Block D

The activities for Lessons 1 and 2 will be combined for this unit

First pupils will make gesso (jesso)

A paste is made using plaster of Paris, PVA glue and paint

The consistency should look and feel like peanut butter

Pupils will need to work fast as the gesso dries quickly

Apply the paste to a plinth (made of wood, polystyrene or thick cardboard) using a palette knife or similar tool

Place objects into the gesso and allow time for it to set

Next cover it in black poster or acrylic paint

Pasta, dried natural objects, buttons and beads could be used

Make sure that the things are raised above the surface of the board

Handwritten notes (in image)

Y3 3D

Lessons 1 and 2 will be a combined lesson.

Make gesso by mixing PVA glue, plaster of Paris and paint.

The gesso needs to be mixed into a paste, a consistency similar to peanut butter.

Spread the gesso onto a plinth of either wood, polystyrene or thick cardboard.

Stick a variety of objects into the gesso. This could include seeds, pasta, pinecones, buttons or beads.

The gesso will take approximately ½ - 1 hour to dry depending on the thickness that has been applied.

Exemplification: Y3 3D – Block D

Display the sculptures in an area where they can be viewed from different angles

Encourage pupils to talk about the process as well as take and use photos to show the step-by-step process

Add metallic paint to the black surface using a paintbrush

While the paint is still wet wipe with a small rag and remove some of the metallic paint to give a bronzed effect

Look at the history and ancient craft work of pargeting

A relief pattern or image is left on the sides of buildings

While the sculpture is drying use up the remaining gesso by creating a piece of pargeting

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Exemplification:
Y3 3D – Block D
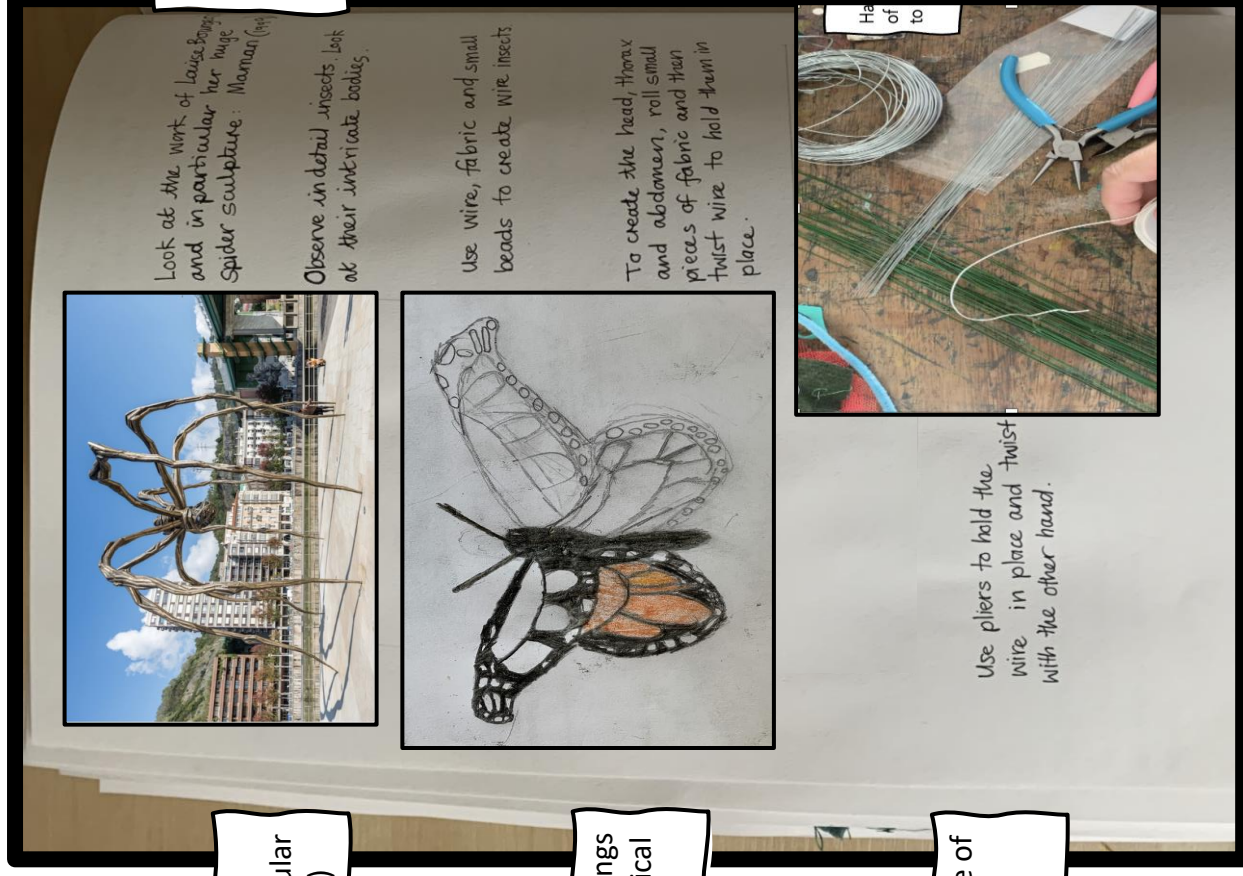
Demonstrate how to use wire clippers and pliers

Pupils could use pipe cleaners if wire is not available

Look at the work of Louise Bourgeois and in particular her sculpture of Maman (1999)

Encourage observational drawings of insects – noting the anatomical features and details

Have a selection of pliable wire of different gauges for pupils to select from and use

Exemplification:
Y3 3D – Block D

Bend and twist the wire to form the wings ensuring that they are symmetrical

Pupils could add tissue paper to the wings to give a translucent effect

Make a class installation of the amazing insects that have been created

These could be displayed on logs, plants or branches

They could also have their own photoshoot taken outside

Make all the body parts before assembling the insect

Roll small pieces of fabric and then bind them with wire to create the head, thorax and abdomen

Join the body parts by twisting the wire around and through other pieces of wire

Use feathers and beads to add interest and make each insect unique

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