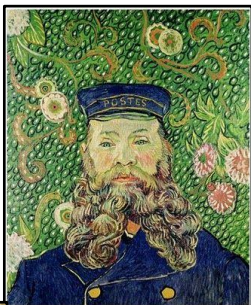# Year 3 Art:
Drawing and Painting – Block A

- This is a one-week block.
- The block is set in the context of the CUSP History unit 'Stone Age'.
- The outline and structure of the block is as follows:

Lesson 1	Lesson 2	Lesson 3
Invent marks and repeat for effect	Combine drawing and resist Mix colours and combine shapes and marks	Respond imaginatively to a story or poem about an invented creature

| At the end of this block, pupils will …	
Know:	**Be able to:**
There are lines and patterns in natural objects A range of effects can be made with paint	Identify lines and patterns in nature (rocks and fossils) Use a range of specific painting techniques

The Postman
by Vincent Van Gogh

In this block, pupils will continue to experiment by using a range of materials, including paint, to create different marks. They will also mix colours. Pupils will be taught how to use a variety of painting techniques, including tonking and sgraffito. They will explore how to combine techniques to create texture and shape.

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 Drawing and Painting – Block A
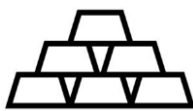
Pupils will be able to:
- explore mark making using a range of tools and media
- use different brushstrokes to make a variety of marks

Prior Learning

- combine the visual and tactile quality of paint
- talk about their work and that of others using appropriate vocabulary

CUSP Connections:

CUSP History - Stone Age (cave art of Palaeolithic and Neolithic periods)
CUSP Science - Rocks

Art History:

Vincent Van Gogh (1853 – 1890)
Van Gogh's unique style of drawing and painting was created by using short lines, marks and swirls. He often squeezed paint out of tubes directly onto the canvas. Due to the way the marks were made, there is emotion, passion and energy in his artwork. Van Gogh struggled with mental illness and sadly died aged only 37. His famous painting *The Sunflowers* was created to welcome his friend and fellow artist, Paul Gauguin, when he came to stay with him. *The Postman* is from a series of portraits that Van Gogh painted of Joseph Roulin who was the postmaster at the station in Arles.
Vincent Van Gogh was a prolific artist who, during his short life, completed work that included not only portraits and self-portraits, but also landscapes, city scenes, still life and interior scenes such as *The Bedroom at Arles*.

Cave art: the earliest known drawings date from prehistoric times. People in prehistoric times drew on rocks using earth and plant dyes. They sometimes used the holes found in rocks for eyes or a crack for a limb.

Links to Literature:

Pebble in My Pocket by Meredith Hooper – observe the layers and use of line
Greta and The Giants by Zoë Tucker – look at the use of line, colour and texture
Math Curse by Scieszka and Smith
The Hippocrump by James Reeves or *The Quangle Wangle's Hat* by Edward Lear

Materials:

Sketchbooks, A3 paper paint, PVA glue, wax crayons, oil pastels, pencils, markers and charcoal, flour or ready-mixed paint, paper towel, cloth or bubble wrap
A copy of *The Hippocrump* or *The Quangle Wangle's Hat*

Working Artistically

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

Point of explanation:
Y3 Drawing and Painting – Block A

Core Knowledge	Explanation
hue	Hue refers to a particular shade of a colour, e.g. his face took on a subtle greenish hue.
repetition	Repetition of marks and brushstrokes can create different visual effects such as the illusion of texture on a flat surface.
resist	A method of applying paint over another medium such as wax crayon is called resist. Paint will not stick to the wax crayon and this allows previous marks made to remain visible through the paint.

Technical Vocabulary	Definition
tonking	a method of taking paint off (or blotting) a surface to reveal other marks
sgraffito	a method involving scratching through the surface layer of paint to reveal the layer beneath
impasto	a painting technique in which the paint is applied so thickly that it stands out from the surface, creating texture

Teacher guidance video: https://vimeo.com/559420601/700a1608cf

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

Point of delivery:
Y3 Drawing and Painting – Block A

Revisiting prior learning ↩	Taught content ☁	Point of practice 🖥	Point of reflection 🗣
1. Use marks to represent mood and movement Explore thick and thin lines Combine techniques for drawing and painting Create pattens through observation	Use graphic marks to depict the line and contour of a shape Use white to change the tint of a colour	Introduce the Knowledge Note and key vocabulary. Look at examples of the earliest drawings that man created (cave art). Next, study the lines in cross-sections of rocks and look at the shapes and patterns in fossils (particularly ammonites). Create a swirl and use it to frame and group different marks and media. Repeat groups of marks. Take a line for a walk and use the areas created to group marks that are the same. Encourage pupils to make six new marks on different types of paper. Attach these to their sketchbooks as a point of reference. Teach pupils how to add varying amounts of white to a base colour to create tints. Ask pupils to create a large, snail-like swirl on their paper (A3 cut into a square). Use this shape to display a gradual change of tint, from darkest to lightest. Use questioning to support pupils' understanding of how they created tints.	Can use graphic marks to explore the line and contour of a shape Can create tints of a colour by adding white
2. Use knowledge of primary colours to create secondary colours Use white to change the tint of a colour Explore the dynamics of unmixed paint	Understand how paint is mixed and applied to create effect	Look at the work of Van Gogh and notice the thick paint and use of short brushstrokes. Identify different marks made by this artist before trying to recreate them and then invent new marks. The thickness of paint typically used by Van Gogh is called impasto. This can be made using a mixture of flour (or PVA glue) and ready-mixed paint, or ready-mixed paint and powder paint. Introduce tonking and show how blotting painted areas with a scrunched-up paper towel reveals a new mark. Model the technique of sgraffito. Demonstrate how scratching through the surface layer reveals a different layer. Look at *Math Curse* by Scieszka and Smith. Pupils look at photographs of fossils or handle real ones to observe the markings. Use mixed media to create swirls inspired by ammonites. A resist effect can be made by combining drawing materials such as watery paint over wax or oil crayons. These new techniques will be used in the final lesson. Pupils complete Vocabulary Task 1.	Can use a range of painting techniques Can control tools and improve techniques including: • using impasto paint • tonking • combining drawing and painting to create sgraffito marks

Point of delivery:
Y3 Drawing and Painting – Block A

Revisiting prior learning ↰	Taught content ☁	Point of practice 🖳	Point of reflection 👤
3. Explore shape, pattern and colour using a range of media Use imagination to produce a painted picture	Use technical vocabulary to describe marks Reflect on how marks have been made	Listen and respond to a poem or story about an imaginary creature - *The Quangle Wangle's Hat* by Edward Lear or *The Hippocrump* by James Reeves. Imagine this mysterious beast is standing, framed by a doorway, and all you can see is its face. On A3 or A2 paper (landscape), combining all previously learned skills and techniques, use paint and drawing marks to create a portrait of an imaginary creature. Use a wide range of marks and techniques, including tonking and sgraffito. Model how to record comments about work completed in sketchbooks, referring to the Knowledge Note for key vocabulary. Pupils complete Vocabulary Task 2. Use questioning to support pupils' understanding of the processes used and techniques being developed.	Can identify different marks and talk about them using technical vocabulary Can reflect on their work verbally and record annotations in sketchbooks

Questions for assessment ❓

What happens if you use the mark making tools in a different way?

What did you do to create a different tint?

What happens if you use different media in the same piece?

What would you do differently next time?

What do you like / dislike about your artwork?

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

Explain to someone else how to change the tint of a colour.

What did you find challenging / easy?

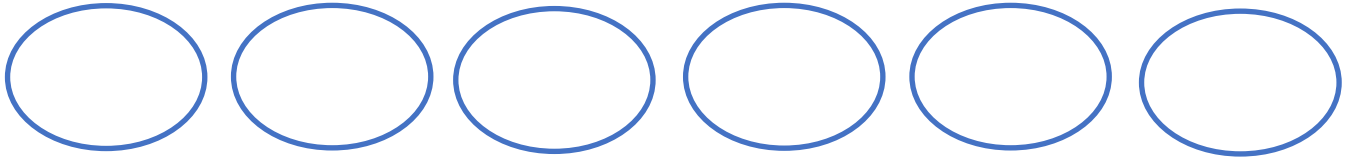**How** would you change or improve your work?

Why do you feel that way?

Oracy and Vocabulary:
Y3 Drawing and Painting – Block A

Task 1: Rearrange these words according to their strength of meaning.

Which has the strongest meaning? Write the words in the bubbles.

weak	thick	thin
solid	chunky	watery

Exploration:

Explain what happens when you add a wash of colour to wax crayon.

Is it more difficult to apply a thick layer of paint or a thin layer?

Describe textures and patterns you can create by scratching into thick paint.

Task 2:

Did you enjoy experimenting with different painting techniques such as tonking and sgraffito?
Use the sentence prompts below to help you explain how you felt about using these techniques.

say say

Before I started my work, I felt …	bored	excited	nervous
While I was working, I felt …	frustrated	happy	worried
I feel *happy satisfied unhappy disappointed* with the effects I achieved using tonking and sgraffito.			
If I did my work again, I would …			

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Vocabulary: Y3 Drawing and Painting – Block A

OWN-it — Analyse 🔍

Tick the part of the word *photograph* that means to draw.

- ❏ photo
- ❏ graph

Underline the part of this word that makes it an adverb.

densely

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

repetition

KNOW-it — Definition ⬇

Tick one. The word *sgraffito* means:

- ❏ scratching a surface to reveal another layer.
- ❏ drawing or writing on a public wall or building.

True or false?

Tonking is a technique used to add layers of paint to a picture.

- ☐ True
- ☐ False

Write a short sentence.
Explain what *impasto* is.

_____

_____

LINK-it — Connect ∝

Circle the word that means the same as *apply.*

add   remove

Write a word meaning the opposite of *dense.*

_____

Circle yes or no.
Do these two words have the same meaning?

tint   tone

yes   no

USE-it — Use in context 📶

Complete the sentence.

Secondary colours are made by _____

_____ .

Write a word in the gap that will complete this sentence correctly.

You can change the _____ of a colour by adding white.

Which sentence is using the word *hue* correctly?

- ❏ My picture has a yellow *hue.*
- ❏ I did not know *hue* was at the door.

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Knowledge Note:
Y3 Drawing and Painting – Block A

Year 3: Drawing and Painting

Core content:

Experiment with and create marks using a range of materials, including paint.

Learn new painting techniques to create texture and shape.

Technical vocabulary:

Impasto – applying paint so thickly that it stands out from the surface, creating texture.

Hue – a shade of a colour.

Sgraffito – scratching through a layer to reveal another.

Tonking – taking paint off (or blotting) a surface to reveal other marks.

Resist – a method of applying paint over another medium such as wax, allowing previous marks made to remain visible through the paint.

Primary Colours – red, blue and yellow.

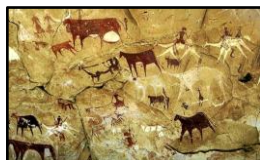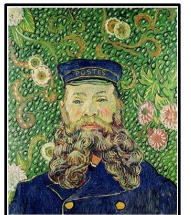**Secondary colours** – colours made by mixing two primary colours.
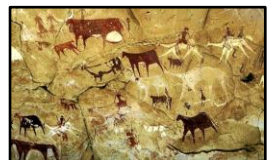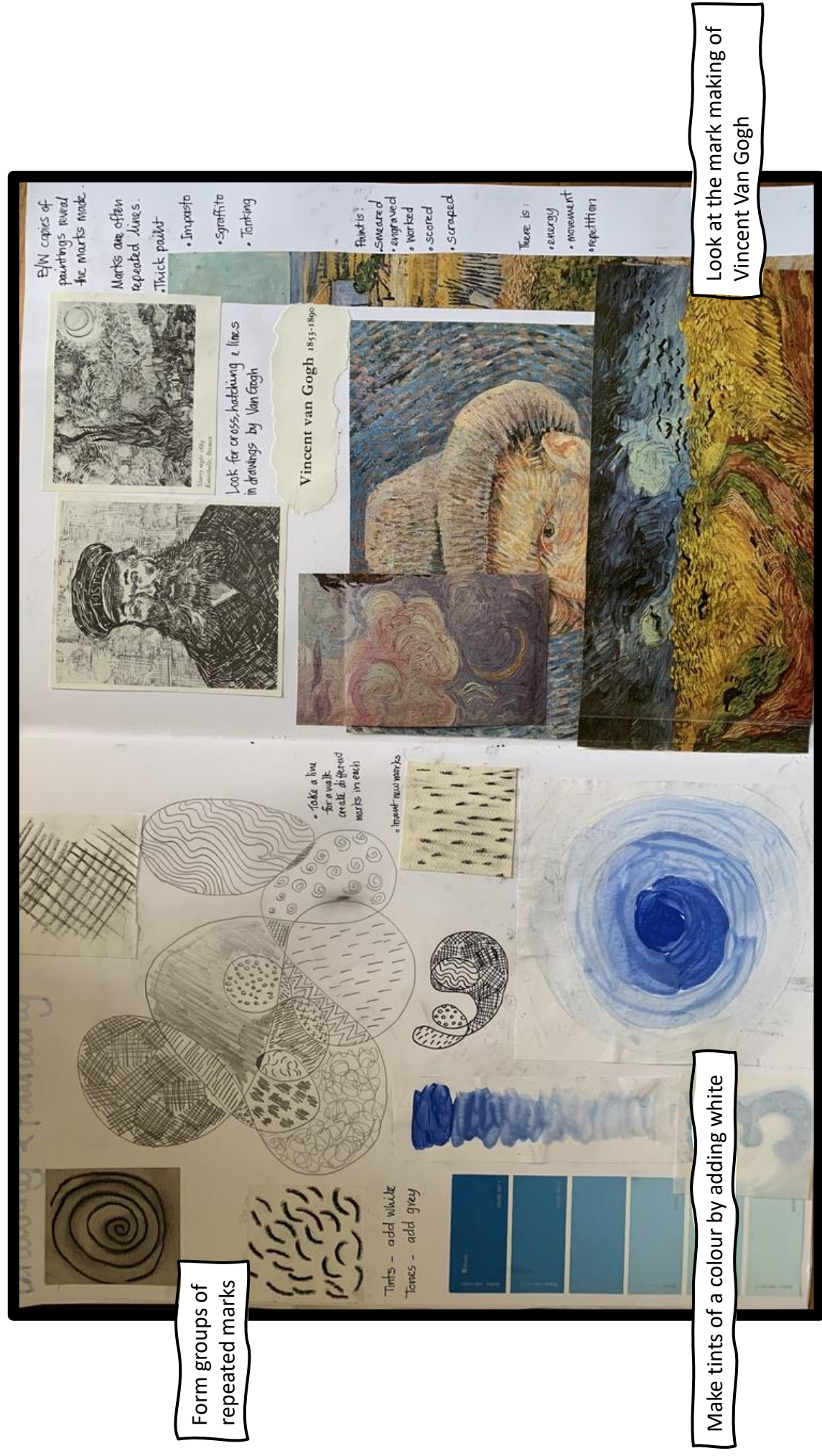
Connections:

Vincent Van Gogh (1853 – 1890)
Dutch painter

Cave art
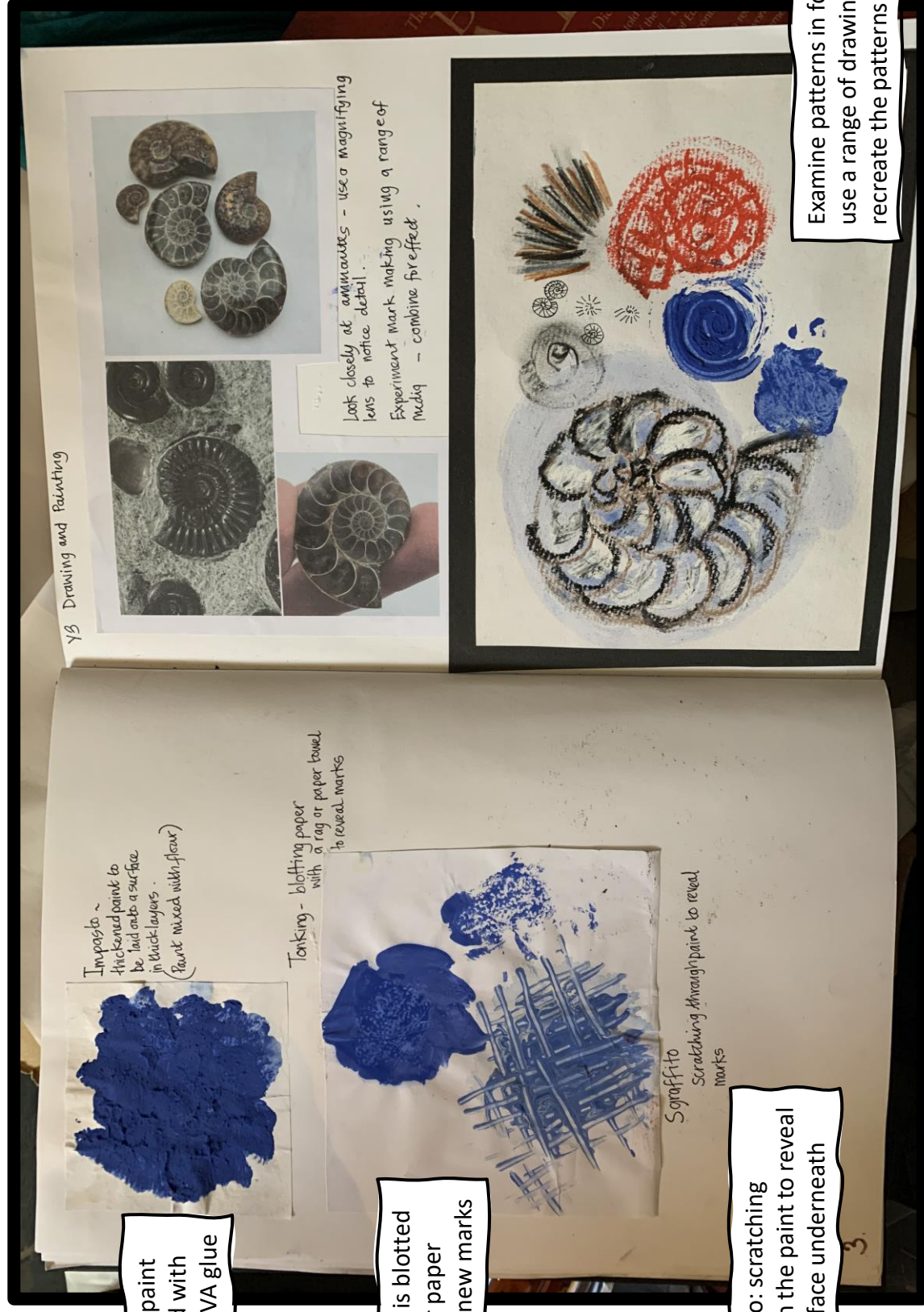The earliest known drawings date from prehistoric times

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Exemplification: Y3 Drawing and Painting – Block A

Look at the mark making of Vincent Van Gogh

Form groups of repeated marks

Make tints of a colour by adding white

Exemplification:
Y3 Drawing and Painting – Block A

Examine patterns in fossils and use a range of drawing media to recreate the patterns observed

Impasto: paint thickened with flour or PVA glue

Tonking: paint is blotted with a cloth or paper towel to form new marks

Sgraffito: scratching through the paint to reveal the surface underneath

Exemplification:
Y3 Drawing and Painting – Block A
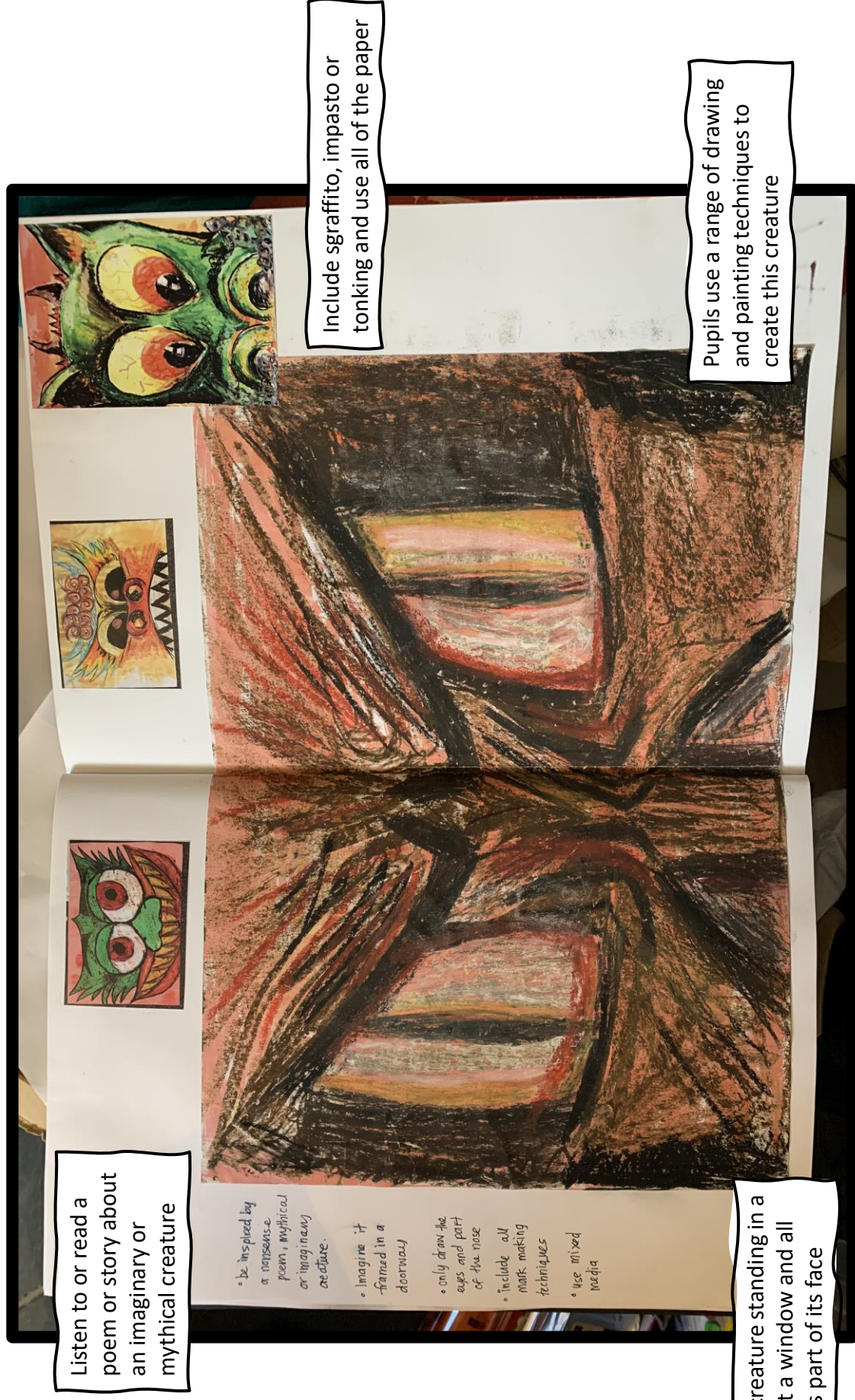
Listen to or read a poem or story about an imaginary or mythical creature

Include sgraffito, impasto or tonking and use all of the paper

Pupils use a range of drawing and painting techniques to create this creature

Imagine the creature standing in a doorway or at a window and all you can see is part of its face

- be inspired by a nonsense poem, mythical or imaginary creature
- Imagine it framed in a doorway
- only draw the eyes and part of the nose
- include all mark making techniques
- use mixed media

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