

Y4 Art: 3D and Collage – Block D

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

Lesson 1	Lesson 2	Lesson 3
Exploration of techniques	Explicit teaching of techniques and exploration of materials	Applying knowledge, skills and techniques



At the end of this block, pupils will ...	
Know:	Be able to:
An illusion can suggest movement	Assemble pieces of paper to create the illusion of movement
Proportion will make a figure seem realistic	Create figures that are in proportion and out of proportion

In this block, pupils will explore proportion and scale by creating images of the human form. They will also use shape and colour to create the illusion of movement.

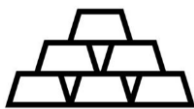
CUSP Art Long term sequence	Block A	Block B	Block C	Block D	Block E	Block F
Year 1	Drawing	Painting	Printmaking	Textiles	3D	Collage
Year 2	Drawing	Painting	Printmaking	Textiles & Collage	3D	
Year 3	Drawing & Painting	Printmaking	Textiles & Collage	3D		
Year 4	Drawing	Painting	Printmaking & Textiles	3D & Collage		
Year 5	Drawing & Painting	Printmaking	Textiles & Collage	3D		
Year 6	Drawing	Painting & Collage	Printmaking & Textiles	3D		

Point of reference:

Y4 3D and Collage – Block D

Pupils will be able to:

- use knowledge of primary colours to create secondary colours
- use techniques of manipulating wire and fabric to construct 3D sculptures



Prior Learning

- make accurate observations of anatomical structures and details
- understand the terms 2D and 3D
- paint evenly onto a textured and three-dimensional surface

CUSP Connections:

No CUSP connections

Art History:

Alberto Giacometti (1901 – 1966)

Albert Giacometti was a Swiss sculptor, painter, draftsman and printmaker. Beginning in 1922, he lived and worked mainly in Paris but regularly visited his hometown of Borgonovo to see his family and work on his art. Giacometti was one of the most important sculptors of the 20th century and his work was particularly influenced by artistic styles such as Cubism and Surrealism. Around 1935, he gave up on his Surrealist influences in order to pursue a more deepened analysis of figurative compositions. After World War II, Giacometti created his most famous sculptures: his extremely tall and slender figurines, for which he is most well known.

Links to Literature:

Art and Max by David Wiesner

Meet the Artist: Alberto Giacometti by Nick White

Materials:

Lesson 1: selection of magazines, black and white paper, sheets of paper in primary and secondary colours, scissors, glue, manikins or images of manikins, pencils

Lesson 2: wire cutters, pliers, 16mm gauge wire, tissue paper (white, black, primary and secondary colours), PVA glue, brushes, plasticine

Lesson 3: wire cutters, wire, pliers, tin foil, black acrylic paint, metallic paint, brushes, scraps of cloth, pieces of wood, heavy duty stapler

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:

Y4 3D and Collage – Block D

Core Knowledge	Explanation
elongated	When something is elongated, this means it is longer and thinner than it would normally be.
motion	Motion is the act or process of moving. It also refers to a particular action or movement.
figure	A figure is the shape of the human body.

Technical Vocabulary	Definition
form	the shape of somebody or something
proportion	the relationship in size between one thing and another
découpage	a way of decorating something using shapes, pictures etc. cut from paper

Link to video: https://vimeo.com/578674297/48756bd31d
<ul style="list-style-type: none">• Explanation and demonstration of taught content• Lesson by lesson guidance• Exemplification of techniques and outcomes





Point of delivery:

Y4 3D and Collage – Block D

Revisiting prior learning 	Taught content 	Point of practice 	Point of reflection 
<p>1. Use knowledge of primary colours to create secondary colours</p> <p>Use lines and colours to express feeling</p> <p>Make accurate observations of anatomical structures and details</p>	<p>Use complementary colours to create the illusion of movement</p> <p>Show an understanding of the basic proportions of the human figure</p> <p>Arrange simple body part shapes to depict movement</p>	<p>Introduce the Knowledge Note and key vocabulary for this block.</p> <p>Remind pupils about primary and secondary colours. Show pupils the colour wheel, explaining that opposing colours are known as complementary colours. When these colours are placed adjacent to each other, the disharmony that exists results in a visually jarring effect, creating an illusion of movement. The same effect can be achieved by placing black and white next to each other.</p> <p>Demonstrate how to create a multi-layered frame around a picture of a moving figure cut from a magazine. Stick the figure to coloured paper and cut around it to leave a narrow edge of the coloured paper showing. Pupils repeat this process, using complementary colours or black and white and alternating the colours each time.</p> <p>Next, use an artist's manikin or an illustration to show the proportions of the human form. Demonstrate how to draw each body part using the manikin as a guide. The parts are then cut out and can be arranged into a variety of positions. Pupils could work in pairs, taking it in turns to pose whilst their partner positions the body parts. Provide opportunities for pupils to experiment by creating different positions and using a range of colours of paper.</p> <p>Use questioning to elicit pupils' understanding of the proportions of the human form and to evaluate the images depicting movement they have created.</p>	<p>Can alternate complementary colours to achieve visual effects in an image</p> <p>Can draw basic body parts in proportion</p> <p>Can use a range of configurations to represent a moving figure</p>
<p>2. Use techniques of manipulating wire and fabric to construct 3D sculptures</p> <p>Understand the terms 2D and 3D</p> <p>Use complementary colours to create the illusion of movement</p>	<p>Use the technique of découpage</p> <p>Use form and colour to create the illusion of movement</p> <p>Apply sculpting skills to construct a 3D wire form</p>	<p>Remind pupils of the definitions of the terms 2D and 3D that were introduced in Y4 Block A. Also refer them to the work they completed in Year 3 on creating collage compositions.</p> <p>Introduce découpage and demonstrate how to create interesting colourful effects on 3D forms, using the techniques of applying and layering torn paper images, patterns and colours to cover the surface of an object. This can be an on-going activity that pupils can come back to.</p> <p>Next, explain that pupils will apply their wire sculpting skills (Y3 Block D) and knowledge of complementary colours to create a 3D form that gives the illusion of movement.</p> <p>Demonstrate how to bend a looped piece of wire to create an interesting form and attach a 'skin' of white tissue paper. Pupils then add strips of black paper to the tissue surface which, when placed reasonably close together, create the illusion of movement. Pupils could experiment with other complementary colour combinations. Once dry, the wire structure can be bent to accentuate the 3D nature of the form.</p> <p>Refer to the question prompts below to assess pupils' understanding.</p>	<p>Can select images, patterns and colours to create interesting effects on 3D forms</p> <p>Can select and use complementary colours effectively to create a sense of movement</p> <p>Can cut and position strips of paper in a way that suggests movement</p> <p>Can apply skills of manipulating wire and paper to create a 3D form</p>

Point of delivery:

Y4 3D and Collage – Block D

Revisiting prior learning 	Taught content 	Point of practice 	Point of reflection 
<p>3. Apply paint evenly to a textured and three-dimensional surface</p> <p>Use techniques of manipulating wire and fabric to construct 3D sculptures</p> <p>Understand the proportions of the human figure</p>	<p>Respond to the work of an artist</p> <p>Use wire and foil to sculpt a figure, inspired by the work of Giacometti</p> <p>Evaluate artwork, giving reasons for responses</p>	<p>Introduce the work of the artist, Alberto Giacometti. Study his sculptures of figures and question pupils about what they notice about their proportions. Establish that the figures are not a realistic representation of the proportions of the human form and that the torso and limbs have been elongated. Discuss the effect of this elongation and the possible reasons why the artist decided to present the form in this way.</p> <p>Compare Giacometti's figures with the figures pupils created in Lesson 1.</p> <p>For a warm up activity, pupils draw stick figures in response to verbs, such as dancing, skipping, thinking etc. Allow pupils ten seconds for each drawing.</p> <p>Next, demonstrate how to construct an elongated human form using wire. Cover the wire frame with tin foil, manipulate the figure to create a particular position and then secure it to a wooden block.</p> <p>Once positioned, paint the figure with black acrylic paint, leave to dry and coat with metallic paint. As in Year 3, use a cloth to remove some areas of the metallic paint to create a bronzed effect.</p> <p>Use questioning to ascertain pupils' understanding of the process and to evaluate the outcomes.</p> <p>Pupils then complete Vocabulary Tasks 1 and 2.</p>	<p>Can use relevant vocabulary to describe and state preference about the work of Giacometti</p> <p>Can use tools effectively to manipulate and sculpt wire into desired forms and positions</p> <p>Can articulate their feelings about their work and how effective they have been in depicting a specific action</p>

Questions for assessment



Which complementary colours produce the most effective illusion of movement?

What would happen if you used wider borders of colour around your figure?

Why is it important to use correct proportions when you are drawing figures?

What happens if you don't use correct proportions?

What happens if you use thick strips of coloured paper on your 3D wire form?

How do Giacometti's figures compare with those you created in Lesson 1?

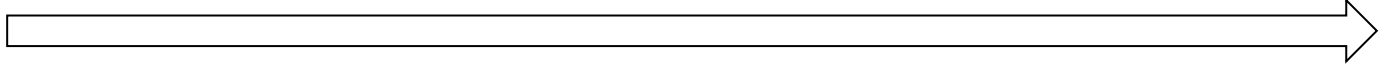
How is your 3D figure similar to those made by Giacometti?

How did you depict a particular movement or action in your sculpture?

What would you improve or do differently next time?

Oracy and Vocabulary: Y4 3D and Collage – Block D

Task 1: Order the words according to their speed.



charge rush amble wander stroll roam dart sprint jog trot

Exploration: 

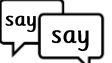


When does a trot become a sprint?

How do you position arms, legs and torso to show a figure is moving very quickly?


How do you create the most effective illusion of movement using colours and lines?





Task 2: Complete the tasks in the table below.


Tick the activity you enjoyed the most.	Lesson 1: Make complementary coloured outlines for a figure, to give the illusion of movement.	
	Lesson 2: Make a 3D form from wire and tissue and use strips of complementary colours to create a sense of movement.	
	Lesson 3: Make an elongated human form from wire and foil.	
Tell a partner which activity you chose and explain the reasons for your choice. 		
Give a partner a step-by-step explanation of the processes you had to go through to complete the activity you enjoyed the most. 		
<p>On a scale of 1-10, how would you rate your success in using techniques to represent figures and movement?</p> <p>1  10</p> <p>very unsuccessful very successful</p>		

Vocabulary: Y4 3D and Collage – Block D

OWN-it	Analyse 
Underline the part of this word that means <i>without</i> .	
motionless	
Underline the part of this word that means <i>not</i> .	
disproportioned	
Underline the root word.	
dimensional	

KNOW-it	Definition 
Tick true or false.	
Complementary colours are next to each other on the colour wheel.	
<div style="display: flex; justify-content: space-around;"> <div style="border: 1px solid black; padding: 5px;">true</div> <div style="border: 1px solid black; padding: 5px;">false</div> </div>	
Tick the most accurate definition of <i>proportion</i> .	
<input type="checkbox"/> the size of an object <input type="checkbox"/> objects that are similar in size and scale <input type="checkbox"/> the size of objects in relation to each other	
Write a definition of the word <i>découpage</i> .	

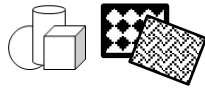
LINK-it	Connect 
Write a word that means the opposite of <i>elongate</i> .	
Write two different meanings of the word <i>figure</i> .	
1. _____	
2. _____	
Write one synonym and one antonym of the word <i>elongated</i> .	
antonym	
synonym	

USE-it	Use in context 
Tick the box if the word <i>figure</i> has been used correctly in this sentence.	
The problem was so difficult, I just could not figure it out.	
<input type="checkbox"/>	
Write a sentence including these words: <i>elongated forms proportions</i>	
Use the word <i>form</i> in a sentence.	

Knowledge Note:

Y4 3D and Collage – Block D

Year 4: 3D and Collage



Core content:

Explore proportion and scale by creating images of the human form.

Use shape and colour to create the illusion of movement.

Technical vocabulary:

Proportion – the relationship in size between one thing and another.



Figure – the shape of the human body.



Form – the shape of somebody or something.



Découpage – a way of decorating something using shapes, pictures etc. cut from paper.



Elongated – when something is elongated, this means it is longer and thinner than it would normally be.



Motion – the act or process of moving.

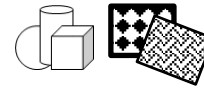


Connections:

Alberto Giacometti
(1901 – 1966)
Swiss sculptor, painter,
draftsman and printmaker



Year 4: 3D and Collage



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Exemplification: Y4 3D and Collage – Block D

Look at the colour wheel and review primary and secondary colours

Identify the colours that sit opposite each other on the colour wheel (red / green, yellow / purple, blue / orange)

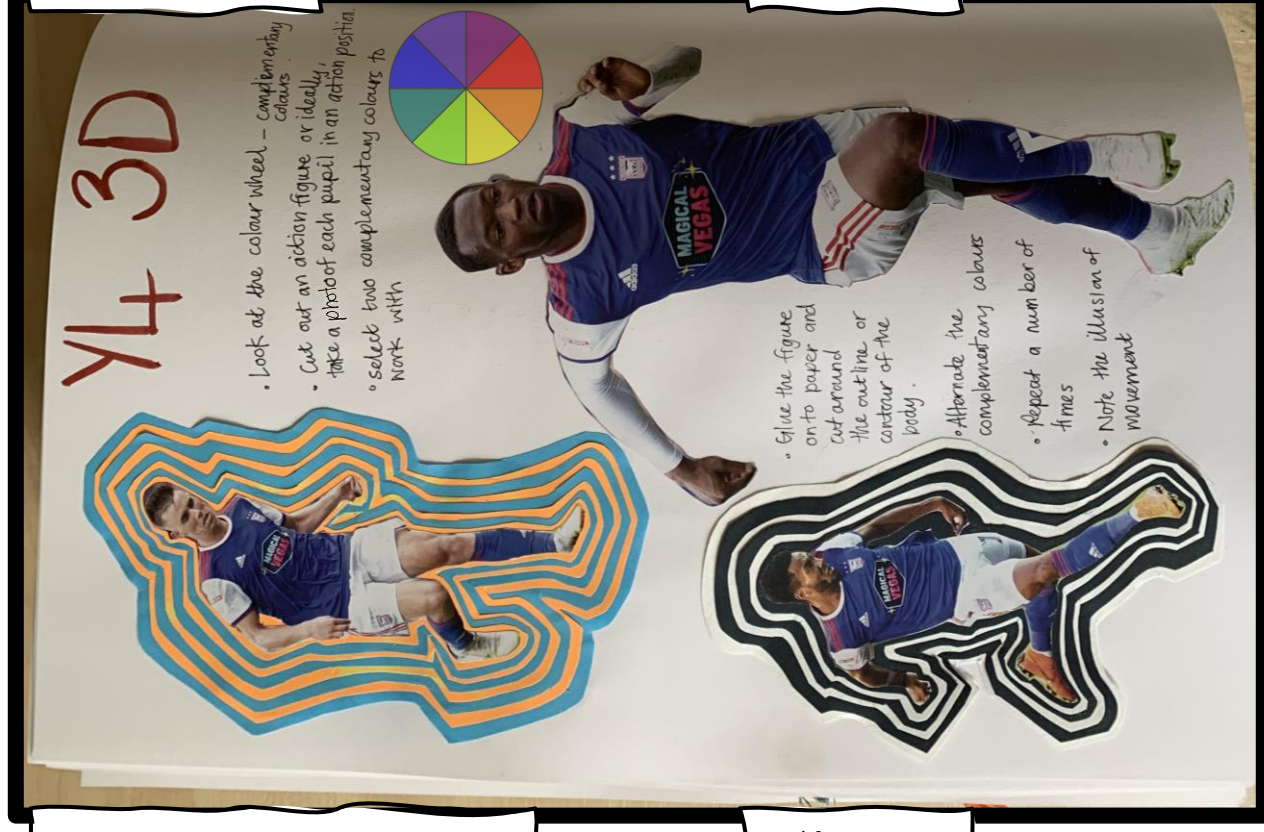
These are known as the complementary colours

Pupils then select a pair of complementary colours they will use to frame a picture

Take photos of pupils in action positions or select images of moving figures from magazines or books
Carefully cut around the contour of the body

Attach the image to a piece of paper (using complementary colours)
Cut around the figure leaving a narrow margin of the coloured paper
Repeat this process alternating complementary colours each time

The placement of the complementary colours next to each other and the use of line creates an optical illusion of movement as the eyes try to focus on the colours



Exemplification: Y4 3D and Collage – Block D



Exemplification: Y4 3D and Collage – Block D

First look at découpage

Select small images or colours from magazines and attach them to a three-dimensional form



Decoupage
• Select a form onto which scraps from magazines are stuck.
• Use PVA to cover as a sealant & varnish.

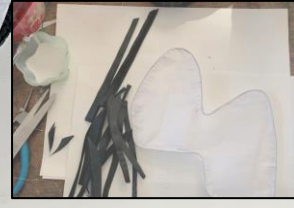
Use glue or watered-down PVA to paint under and over each piece of paper as it is added

This will be an ongoing activity and could be a large item that all the pupils could work on together over time

Apply one final coat of PVA or a varnish when finished



- create a 3D form using wire
- Cover with a tissue paper skin
- Use white and black to create visual impact.
- Bend the wire to increase a sense of movement.



Use wire and tissue paper to create 3D art

Bend the wire to create an interesting shape

Cover with a tissue paper skin

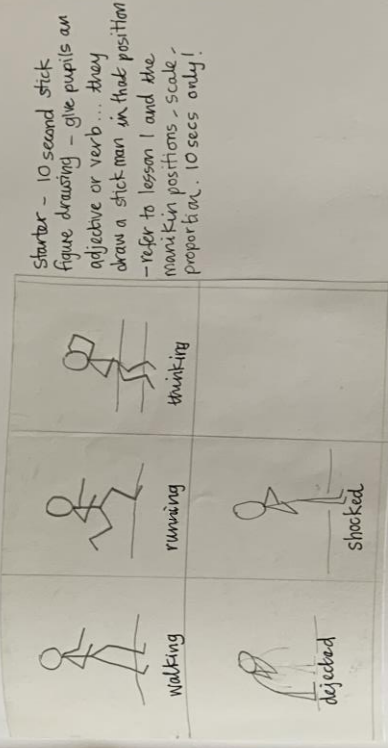
Cut thin strips of tissue in a complementary colour (refer to the complementary colours from Lesson 1 or use black and white)

Stick the finished form into a lump of modelling clay

Bend the wire to add greater dimension to the object and view it from different vantage points

Exemplification: Y4 3D and Collage – Block D

Look at the work of
Alberto Giacometti in particular his
elongated and disproportionate
sculptures of the human form



Look at the work of Alberto Giacometti - In particular his elongated and exaggerated human forms.

- Create a wire model in the style of Giacometti.
- Cover with tin foil
- Paint with black acrylic paint
- Bob and rub off acrylic metallic paint



Do a ten-second starter activity
Give the pupils a verb or adjective
and allow them ten seconds to
draw a stick figure to represent it
Repeat a number of times
Pupils should draw on their
experience from Lesson 1 working
with the manikin figures

Use wire to create an elongated figure of a person

Cover the wire figure with tin foil

Attach the figure to a wooden plinth using staples

Position the figure making sure it is balanced by bending it further so that it can stand unaided

Paint with black acrylic paint

Allow the black paint to dry and then apply a coat of metallic acrylic paint

Use a cloth to remove some of the metallic paint to create a bronzed appearance

If wire isn't available then the tin foil could be used by itself although the figure will need to be small so that it will be able to stand independently

Pipe cleaners could also be used