

Year 3 Art

Three connected units • explicit formal-element progression • ambitious final outcomes

Autumn

Prehistoric Artists

Spring

**Romero Britto: Rainforest
Colour & Pattern**

Summer

Textiles: Pattern from Nature

Year 3 progression is designed so each final piece demonstrates both technical learning and individual artistic choice.

Year 3 — Prehistoric Artists

Autumn • Drawing, painting & collaborative installation

Creative enquiry

What can prehistoric art teach us about drawing, materials and human stories?

Formal elements

- Primary: Line • Texture
- Secondary: Shape • Colour • Tone

Artist / visual source

- Prehistoric makers (artist identity often unknown)
- Archaeological cave sites; contemporary archaeologists/illustrators

Final showcase outcome

Individual charcoal animal study plus collaborative cave-wall installation using natural pigments and hand stencils.

What pupils should know

- Prehistoric images were made for reasons we cannot know with certainty; evidence can suggest but not prove purpose.
- Natural pigments can be made from earth/plant/mineral-like materials and binders.
- Scale, proportion and confident contour line help animal forms look convincing.

Year 3 — Prehistoric Artists: Progression

Prior learning • Why this? Why now? • Future learning • Disciplinary skills

Prior learning retrieved

KS1 line control, shape, tone, paint mixing and actual texture; using sketchbooks to practise techniques.

Why this? Why now?

Staff identify this as a successful, relevant project. At the start of KS2 it introduces sketchbooks as working spaces and connects drawing, charcoal, natural colour and collaborative installation in one coherent enquiry.

What this prepares pupils for

Y4 expressive charcoal and relief; Y5 atmosphere/texture; Y6 combining media and using art to communicate meaning.

Knowledge & skills to practise

- Draw animals from observation/reference using proportion.
- Use charcoal with pressure, smudging and erasing to create line/texture/tone.
- Mix/use safe natural-colour sources and contribute responsibly to a collaborative surface.

Year 3 — Prehistoric Artists: Inclusion & Wider Curriculum

Vocabulary • resources • SEND • SMSC • careers • sustainability

Key vocabulary

prehistoric • cave art • pigment • charcoal • proportion • contour • texture • stencil • evidence • interpretation • collaborative

Key resources

Animal images; charcoal; chalk; earth/spice pigments; safe binders; brown kraft paper; spray bottles/sponge; sketchbooks; protective table covers.

Careers

Archaeological illustrator • conservator • museum curator • artist • heritage educator

Suggested SEND adaptations

- Use simplified animal silhouettes and proportional guides.
- Provide charcoal holders/gloves for pupils who dislike direct texture contact.
- Offer pre-mixed natural colours for pupils who need reduced sensory demands.
- Provide a clear individual role within collaborative work: stencil, pigment, line or texture.

SMSC

Cultural: value very early human creativity without claiming one definite meaning. Spiritual: consider why humans make images. Social: build a shared installation. Moral: distinguish evidence from speculation.

Climate / sustainability

Natural pigments create an authentic discussion about materials from the Earth; gather only abundant/fallen materials and avoid damaging habitats.

Year 3 — Prehistoric Artists: Lessons 1–3

Skill building • explicit teaching • sketchbook practice

1

What can we know?

To investigate prehistoric images and distinguish observation from interpretation.

Resources: cave-art images; enquiry cards

2

Proportion in animals

To break an animal into simple shapes and draw its proportions accurately.

Resources: animal references; pencils; sketchbooks

3

Charcoal animals

To use charcoal pressure, smudging and erasing to create line, texture and tone.

Resources: charcoal; erasers; paper

Year 3 — Prehistoric Artists: Lessons 4–6

Apply • create • refine • showcase

4

A prehistoric palette

To test safe natural pigments and record colour/texture results.

Resources: spices/earth pigments; binders; palettes

5

Paint the cave animal

To combine drawing and natural-colour painting in an individual prehistoric-inspired image.

Resources: paper; charcoal; natural paints

6

Hands on the cave wall

To create a collaborative cave-wall installation using stencils, texture and considered placement.

Resources: kraft paper; pigment; stencils; display space

Year 3 — Romero Britto: Rainforest Colour & Pattern

Spring • Mixed media / artist study

Creative enquiry

How can bold colour and pattern celebrate living things?

Formal elements

- Primary: Pattern • Colour
- Secondary: Line • Shape • Composition

Artist / visual source

- Romero Britto
- Brazilian visual culture; comparison with Beatriz Milhazes

Final showcase outcome

Bold mixed-media portrait of a South American/rainforest animal using outlined shapes and individually designed patterns.

What pupils should know

- Britto uses simplified shapes, strong outlines, bright colours and varied patterns.
- Pattern can fill a shape without destroying the overall form if sections remain clear.
- Artists can celebrate place and living things while still making individual design decisions.

Year 3 — Romero Britto: Rainforest Colour & Pattern: Progression

Prior learning • Why this? Why now? • Future learning • Disciplinary skills

Prior learning retrieved

Y2 pattern, colour tone and texture;
Y3 Unit 1 shape/proportion and
sketchbook development.

Why this? Why now?

This retains a staff-successful
geography connection while
strengthening the art sequence.
Pupils first secure a recognisable
animal drawing, then manipulate
colour and pattern rather than
jumping straight to decoration.

What this prepares pupils for

Y4 pattern/symmetry and print; Y5
colour for mood/design; Y6 art
communicating messages.

Knowledge & skills to practise

- Simplify a complex animal into connected shapes.
- Create a library of repeated/alternating patterns.
- Combine marker, paint/collage and strong line to build a coherent mixed-media composition.

Year 3 — Romero Britto: Rainforest Colour & Pattern: Inclusion & Wider Curriculum

Vocabulary • resources • SEND • SMSC • careers • sustainability

Key vocabulary

pattern • motif • outline • bold • contrast • complementary • section • mixed media • composition • Brazilian • contemporary

Key resources

Rainforest animal references; black markers; paint/paint pens; coloured papers; collage scraps; glue; sketchbooks; artist reproductions.

Careers

Illustrator • graphic designer • mural artist • surface-pattern designer • creative director

Suggested SEND adaptations

- Provide animal silhouettes/shape breakdowns without prescribing interior patterns.
- Offer pattern banks and pre-drawn grids for rehearsal.
- Use high-contrast materials and thicker black pens.
- Allow collage instead of detailed colouring for pupils with fine-motor fatigue.

SMSC

Cultural: encounter a contemporary Brazilian artist and locate Brazil/South America accurately. Social: celebrate difference in individual pattern choices. Moral: avoid reducing a country to stereotypes.

Climate / sustainability

Use endangered/rainforest animals as subject matter and discuss how art can celebrate biodiversity without turning the lesson into geography; use recycled collage paper.

Year 3 — Romero Britto: Rainforest Colour & Pattern: Lessons 1–3

Skill building • explicit teaching • sketchbook practice

1

Meet Romero Britto

To identify Britto's use of outline, shape, colour and pattern.

Resources: artist images; visual-analysis prompts

2

Draw the animal

To simplify a chosen rainforest animal into accurate connected shapes.

Resources: animal references; pencils

3

Pattern library

To design a varied set of repeat patterns for different sections.

Resources: sketchbooks; pattern cards

Year 3 — Romero Britto: Rainforest Colour & Pattern: Lessons 4–6

Apply • create • refine • showcase

4

Colour with contrast

To test bold colour combinations and select a purposeful palette.

Resources: paint/markers; colour wheels

5

Build the final artwork

To combine outline, colour and pattern in a balanced animal composition.

Resources: final paper; mixed media

6

Refine and curate

To improve pattern/colour balance and prepare the work for a class “Rainforest Gallery”.

Resources: mounting paper; labels; critique prompts

Year 3 — Textiles: Pattern from Nature

Summer • Textiles / weaving

Creative enquiry

How can thread, colour and structure turn ideas into textile art?

Formal elements

- Primary: Pattern • Texture
- Secondary: Colour • Structure / composition

Artist / visual source

- Artist encounter: Sheila Hicks
- Global weaving traditions; contemporary fibre artists

Final showcase outcome

Small woven textile panel inspired by rainforest/natural colour and texture, mounted as an individual or collaborative hanging.

What pupils should know

- Weaving interlaces warp and weft at right angles or through variations.
- Different fibres, thicknesses and materials create different actual textures.
- Textile artists make decisions about colour, rhythm, density and negative space.

Year 3 — Textiles: Pattern from Nature: Progression

Prior learning • Why this? Why now? • Future learning • Disciplinary skills

Prior learning retrieved

KS1 paper weaving concepts/hand control; Y3 Britto pattern and colour; sketchbook mood-board selection.

Why this? Why now?

This provides the planned textile entitlement in a single coherent progression rather than duplicating weaving across years. Pupils move from paper structure to yarn/material choice and sustained making.

What this prepares pupils for

Y4 mixed media; Y5 applying textile/design techniques; Y6 independent technique selection and potential secondary textiles/art.

Knowledge & skills to practise

- Set up a simple card loom and maintain warp tension.
- Weave over/under consistently and change material/colour intentionally.
- Add selected knots, wrapped sections or natural/recycled inclusions to create texture.

Year 3 — Textiles: Pattern from Nature: Inclusion & Wider Curriculum

Vocabulary • resources • SEND • SMSC • careers • sustainability

Key vocabulary

warp • weft • loom • fibre • textile • tension • over-under • weave • yarn • texture • density • tassel

Key resources

Card looms; strong warp thread; assorted yarns/fabric strips/ribbon; blunt tapestry needles; scissors; recycled fibres; sketchbooks.

Careers

Textile artist • weaver • fashion/textile designer • costume maker • interior designer

Suggested SEND adaptations

- Use larger looms, thicker yarn and pre-threaded blunt needles.
- Mark alternate warp threads with colour dots to support over/under sequencing.
- Offer a loom-holding jig or adult/peer support for tension while pupil controls weaving.
- Schedule short repeated sessions to reduce fatigue and preserve success.

SMSC

Cultural: recognise weaving as a global art/craft practice and avoid copying culturally significant motifs without context. Social: patience, turn-taking and sustained collaborative making. Spiritual: sensory appreciation of colour and texture.

Climate / sustainability

Prioritise donated/recycled yarn and fabric offcuts; discuss textile waste and how artists can reuse materials creatively.

Year 3 — Textiles: Pattern from Nature: Lessons 1–3

Skill building • explicit teaching • sketchbook practice

1

Textile mood board

To select colours, textures and natural images that will guide a textile design.

Resources: magazines/photos; fabrics; sketchbooks

2

How weaving works

To identify warp/weft and practise paper/card-strip weaving accurately.

Resources: paper looms; strips

3

Set up a loom

To prepare a card loom and maintain suitable warp tension.

Resources: card looms; warp thread

Year 3 — Textiles: Pattern from Nature: Lessons 4–6

Apply • create • refine • showcase

4

Weave with colour

To weave consistently and change colour/material intentionally.

Resources: yarn; needles; looms

5

Build texture

To add varied fibres and simple textural techniques to develop the design.

Resources: fabric strips; ribbons; recycled fibres

6

Finish and display

To secure the weaving, add a considered finish and evaluate the textile against the original mood board.

Resources: mounts/dowels; labels