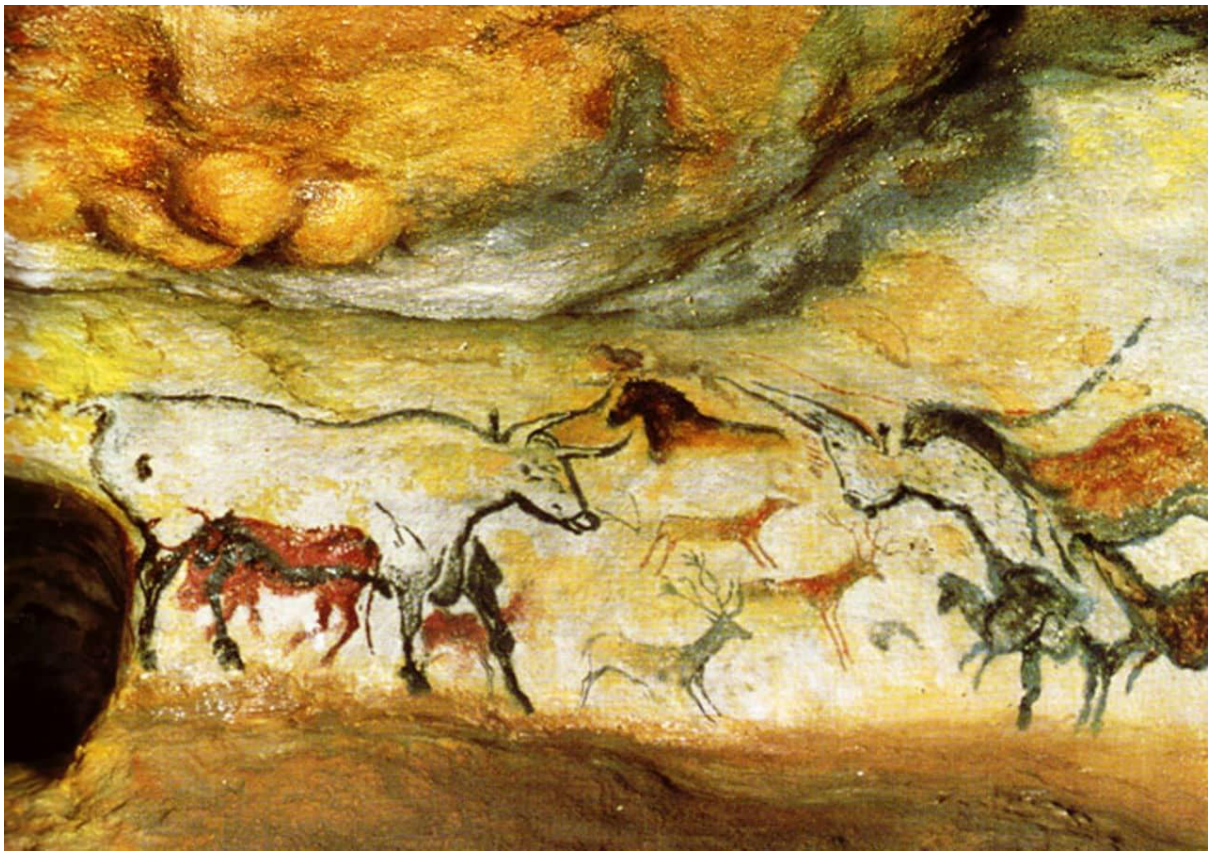
Year 3- Art and Design Key artists linked to History Topic.

Autumn: Ancient Stone Age (British):

Lascaux Cave Painting: Communication through the Stone Age.

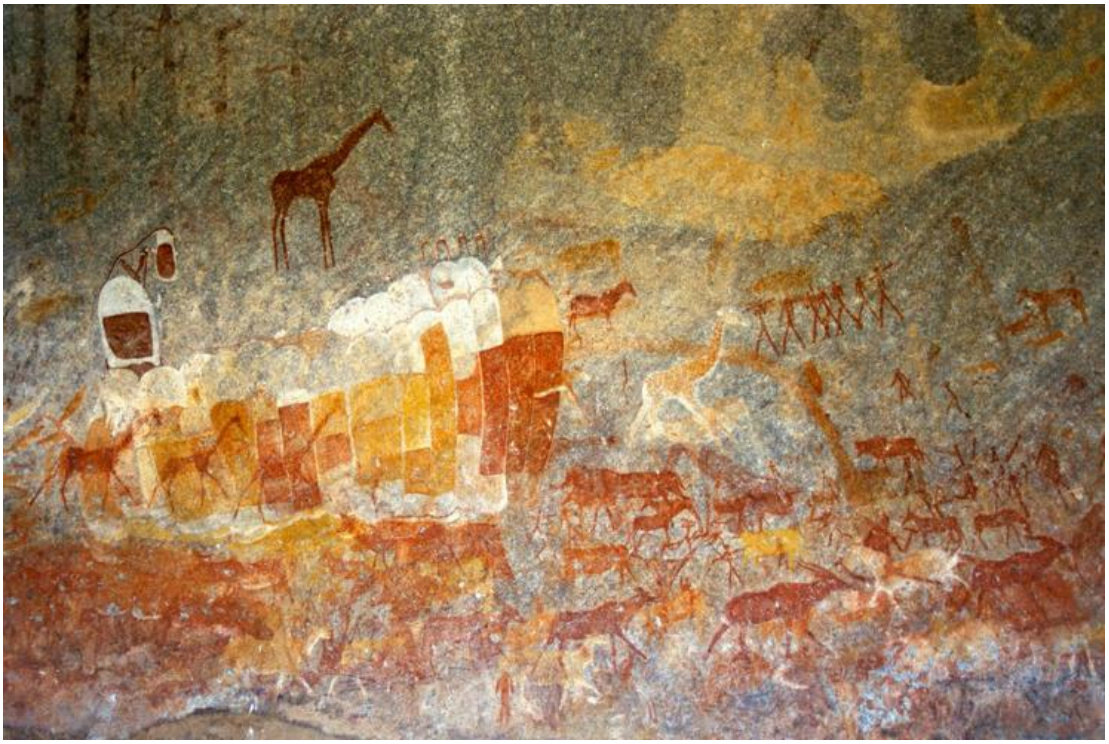


Around the time Lascaux cave was decorated (c. 17,000 – c. 15,000 BCE), anatomically modern humans had been well at home in Europe for a good while already, since at least 40,000 BCE. Following the archaeological record, they seem to have been abundantly present in the region between south eastern France and the Cantabrian Mountains in the north of Spain, which includes Lascaux. The cave itself shows only temporary occupation, probably linked to activities related to creating the art. However, it is possible that the first couple of metres of the entrance vestibule of the cave – the space the daylight could still reach - might have been inhabited.

Intent: Throughout Key Stage 1 the children will recall to use of line and colour to communicate a sense of a local identity (Lowry) and a worldwide identity (Andy Warhol) as well as using art as a way of communicating feelings of emotion and movement (Baroque era- Visscher and Rubens).

However, in the Stone Age, **early humans used cave painting as a way of helping them through their struggle for survival.** The children will discuss these **early marks as a way of a 'first' communication.** They will recognise that the artists in the Stone Age didn't have the tools and resources like the previous era that they studied- they had to use what they could find and make as tools to paint and draw. They had to create their own paints using natural resources and dyes. A discussion around if you were in the Stone Age what would your first message say? How would you communicate it i.e through drawing, symbols or your own idea of communication? Record your ideas and thoughts within your sketchbook.

Year 3- Art and Design Key artists linked to History Topic.



Key Concepts: **Line,** Communication, evidence

NC: To improve mastery of art and design techniques when drawing and painting.

M: To use a number of brushes using thick and then brushes to produce lines and patterns.

To use different harnesses of pencils to show line, tone and texture. Using shading to shade light and shadow.

EC: The ability to use visual language skilfully and convincingly to express emotions, interpret observations.

The ability to select and use materials, processes and techniques skilfully and inventively to realise intentions and capitalise on the unexpected.

Impact: By the end of this unit of work, the children will have an awareness of one of the earliest communication through art. They will understand how the cave painters created dyes and handcrafted tools to mark make with. The children will have chance to expand their verbal language surrounding the art that they will observe within this time period as well produce artwork in the style of this movement.



Year 3- Art and Design Key artists linked to History Topic.





Year 3- Art and Design Key artists linked to History Topic.

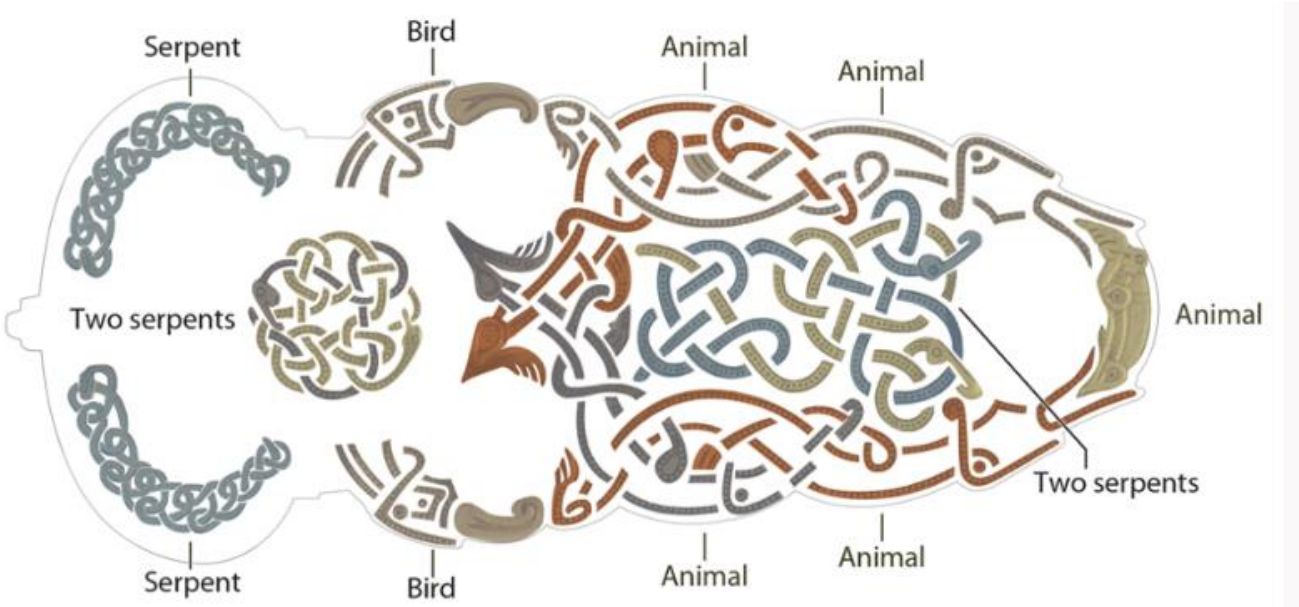
Spring Term: Anglo Saxons and the Scots. AD 410 onwards-

Metalwork: meanings through art.

https://blog.britishmuseum.org/decoding-anglo-saxon-art/

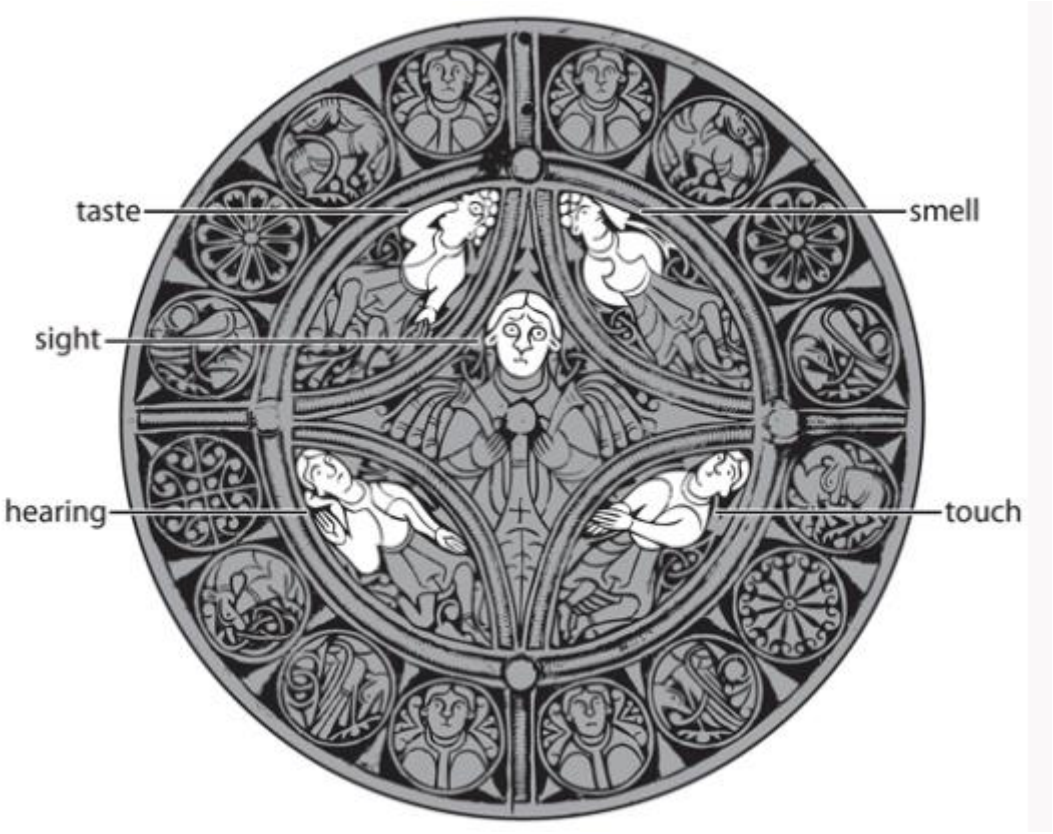
The intricate designs of Anglo-Saxon brooches, buckles, and other pieces of decorative metalwork are not just pretty decoration, they have multi-layered symbolic meanings and tell stories. Anglo-Saxons, who had a love of riddles and puzzles of all kinds, would have been able to 'read' the stories embedded in the decoration. But for us it is trickier as we are not fluent in the language of Anglo-Saxon art. Anglo-Saxon art went through many changes between the 5th and 11th centuries, but puzzles and storytelling remained central. The early art style of the Anglo-Saxon period is known as Style I and was popular in the late 5th and 6th centuries. It is characterised by what seems to be a dizzying jumble of animal limbs and face masks.





Year 3- Art and Design Key artists linked to History Topic.





Year 3- Art and Design Key artists linked to History Topic.

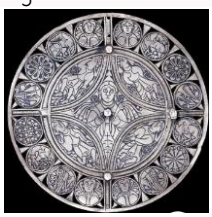
Anglo-Saxon decorated metalwork buckle.

The great gold buckle from **Sutton Hoo** is decorated in this style. From the thicket of interlace that fills the buckle's surface 13 different animals emerge. These animals are easier to spot: the ring-and-dot eyes, the birds' hooked beaks, and the four-toed feet of the animals are good starting points. At the tip of the buckle, two animals grip a small dog-like creature in their jaws and on the circular plate, two snakes intertwine and bite their own bodies. Such designs reveal the importance of the natural world, and it is likely that different animals were thought to hold different properties and characteristics that could be transferred to the objects they decorated. The fearsome snakes, with their shape-shifting qualities, demand respect and confer authority, and were suitable symbols for a buckle that adorned a high-status man, or even an Anglo-Saxon king.



The Fuller Broach

Again, through a careful unpicking of its complex imagery we can understand its visual messages. At the centre is a man with staring eyes holding two plants. Around him are four other men striking poses: one, with his hands behind his back, sniffs a leaf; another rubs his two hands together; the third holds his hand up to his ear; and the final one has his whole hand inserted into his mouth. Together these strange poses form the earliest personification of the five senses: **Sight, Smell, Touch, Hearing, and Taste**. Surrounding these central motifs are roundels depicting animals, humans, and plants that perhaps represent **God's creation.**



Intent: Within Key Stage 1, the children will recall previous learning of the way artists and crafters have created their own identity within their own art movement in time. From the iconic 'Pop Art' of Andy Warhol, submersed with celebrity culture, to the local ceramicist Clarice Cliff who thought about functionality of earthenware as well as 'breaking the rules' with colour in her 'Art Deco' designs of her 'Bizarre ware'. Within Year 3, the children are studying the Anglo Saxons and the Scots of AD 410 onwards. Similar to Year 1's study of the regal and precious Wedgewood designs, the Anglo Saxons thought of themselves as masters of the art and design in which they used intricate and meaningful designs onto metalwork. Within Year 3 the children will have chance to identify the different parts of the intricate Anglo Saxon designs and explore their mythology meaning behind them. These intricate designs were designed and created for the regal figures of this time and thought to be worn by a Anglo Saxon King. Their designs are full of imagination and mystery and designed for much more than their functional element as a shield or broach. The children will have chance to design like an Anglo Saxon for a King. They will explore a range of animal, mythology designs and give reason why they have chosen their design.

Year 3- Art and Design Key artists linked to History Topic.

NC: To improve mastery of art and design techniques when drawing my Anglo Saxon design.

M: *Use different harnesses of pencils to show line, tone and texture.

*Use shading to shade light and shadow.

EC: • The ability to think and act like creative practitioners by using their knowledge and understanding to inform, inspire and interpret ideas, observations and feelings.

Summer Term- The Architecture of London. The significant style of Charles Barry.

Year 3- Art and Design Key artists linked to History Topic.