

KNOWLEDGE OVERVIEW GRID			
	Subject: Art & Design		Year Group: 3
	Autumn	Spring	Summer
	Topic Drawing	Topic Sculpture	Topic Painting
	Artist Leonardo Da Vinci	Artist Barbara Hepworth	Artist John Constable
NC Objectives Covered (Taken directly from the National Curriculum)	Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. Pupils should be taught: - to create sketch books to record their observations and use them to review and revisit ideas - to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] - about great artists, architects and designers in history.		
Specific Skills (taken from the BPS skills progression document) Red= substantive knowledge Blue= disciplinary knowledge	DRAWING -Use a wide range of drawing implements, including chalk pastels and inks. - Create tone and texture and different forms and shapes. - Use different grades of pencils to shade, show tone and textures. -Explore and experiment with graded pencils to show tone and texture and annotate findings in sketchbooks. - Develop charcoal skills by using the edge to create tone, pressing hard to make dense marks and using your finger to smudge. - Use drawing materials that are appropriate for different weathers –such as a stormy sea or a calm sky. - Draw from first-hand observation and secondary sources, e.g., pictures and artists’ copies. - Explore hatching and cross-hatching to show tone and texture. - Identify areas of shadow and light and blend tones accurately to create soft gradients. - Draw on a range of different scales. - Use chalk/soft pastels, charcoal, and chalk to create effect, depth, etc.	SCULPTURE - Shape, form, model and construct malleable and rigid materials. - Join clay adequately. - Use a coiled method to create a clay sculpture. - Paper sculptures.	PAINTING - Experiment with different effects and textures, including blocking in colour, washes (in poster paint), etc. - Create textural effects using thickened paint, dotting, scratching and splashing. - Master painting techniques through the creation of shapes, texture and lines, using thick and thin brushes. - Know how to create a background using a wash (with poster paint) https://www.arttoart.net/acrylic-painting-wash-techniques#:~:text=Acrylic%20wash%20painting%20is%20a,like%20effects%20on%20a%20surface. - Know how to use a range of brushes to create different effects. - Know that detail and colour can be built using paint, but it must dry first. - Know that a variety of colours can be created from using a limited palette. - Explore creating hues using watercolour paints. - Create a colour wheel that displays tertiary colours. - Explore complementary colour combinations. - Create a final piece that uses complementary colours. PRINTING - Lift an impression or print from a textured or incised surface using a stamp or block and water-based printing ink and prepared surfaces (monoprint using ink rather than oil pastels)

Expectations of progression in drawing, sculpture and painting	To see overview of expectations and progression: Progression documents.docx	To see overview of expectations and progression: Progression documents.docx	To see overview of expectations and progression: Progression documents.docx
Previous Knowledge -What have children learnt previously that will support this next step? For all yeargroups, see: Progression of skills and knowledge Art.docx	DRAWING • Experiment with a variety of media; pencils, rubbers, crayons, oil pastels, felt tips, chalk and charcoal. • Add 2H to the range of pencils they use regularly. • Draw from own observations showing increasing accuracy. • Explore lines and blending using pencils, pastels, chalk and oil pastels. • Choose when to use dots or lines to show texture or patterns. • Study and analyse landscapes using artists' vocabulary (backgrounds, foregrounds) • Identify backgrounds and foregrounds in a landscape. • Study landscapes created by famous artists. • To use secondary source images to observe and draw a landscape. • To create objects in the foreground that appear larger than those in the background.	SCULPTURE • Join two pieces of clay by roughing both surfaces. • Make an object out of malleable material for a purpose, e.g., pot or tile. • Create a thumbprint from clay	PAINTING • Continue to use different brush sizes and types. • Know how to achieve tints by adding white. • Know how to achieve tones by adding grey. • Know how to achieve shades by adding black. • Know how to mix secondary colours and name them. • Know how to mix paint to achieve brown. • Explore wash, strokes, layers, blending and splash techniques. • Use paint to create patterns, repetition, detail and sharp lines. • Create a final piece that applies two different painting effects. PRINTING -Print with a range of hard and soft materials, e.g., corks, pens, barrels and sponges. • Press, roll, rub and stamp to create prints
Misconceptions -What are the common misconceptions in knowledge for this unit?			

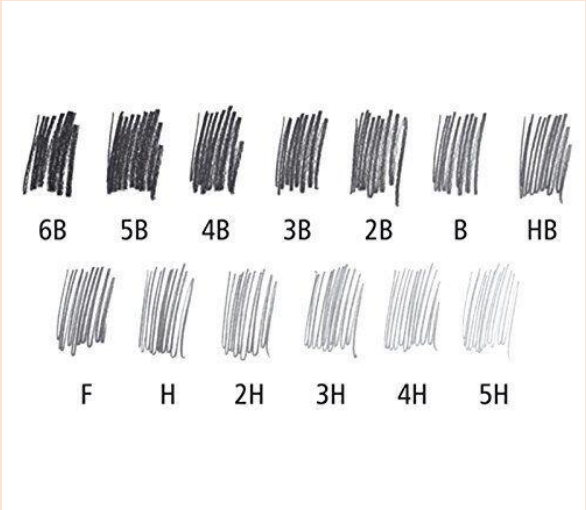
	Stage 1: Link it	Link to Prior Knowledge: In years 1 and 2, children have developed basic drawing skills such as line work, simple shapes, and observational drawing. They have used pencils, crayons, and pastels to explore mark-making and texture. This unit builds on those foundations by introducing more advanced techniques like shading, proportion, and using drawing to express ideas and emotions. Links to Personal Experience or Another Subject: Children will connect drawing to their personal experiences by sketching people, places, or events that are meaningful to them—such as drawing their family, pets, or favourite hobbies. Cross-curricular links can be made with Science (e.g., detailed observational drawings of plants or animals), Geography (e.g., sketching maps or landscapes), and English (e.g., illustrating scenes from a story they are writing). Introduce New Unit: This term, we’re starting an exciting unit focused on drawing. We’ll explore how artists use lines, shapes, tone, and texture to create detailed and expressive artwork. Children will learn how to observe carefully and draw what they see, as well as use their imagination to create original pieces. We’ll experiment with different materials like graphite, charcoal, and pastels. Throughout the unit, we’ll look at inspiring examples from Leonardo DaVinci and develop our own skills to produce a final drawing that shows thought, technique, and creativity.	Link to Prior Knowledge: In previous years, Children have explored shape and form through drawing and simple model-making using materials like clay and playdough. They have also developed fine motor skills through cutting, shaping, and assembling in craft-based projects. This unit builds on their understanding of three-dimensional forms and introduces more structured sculptural techniques and materials. Links to Personal Experience or Another Subject: Children will relate sculpture to personal experiences by creating pieces that reflect their interests, families, or environments—for example, sculpting a favourite animal or an object that represents their identity. Cross-curricular links can be made with History (e.g., exploring ancient sculptures or monuments), Science (e.g., discussing materials and their properties), and Maths (e.g., working with 3D shapes and symmetry in summer term). Introduce New Unit: Children will explore how artists such as Barbara Hepworth used shape, texture, and materials to create three-dimensional artworks. We will experiment with clay, cardboard, wire, and recycled materials to build sculptures that tell a story or represent an idea. Children will learn how to plan and construct a sculpture from start to finish. By the end of the unit, each child will present a completed sculpture that shows their creativity, skill, and understanding of 3D art.	Link to Prior Knowledge: Children have previously explored basic colour theory in Year 2, including primary and secondary colours, as well as simple mark-making techniques using crayons, pencils, and paint. They have experimented with mixing colours and creating texture using different tools. This unit builds on that foundation by introducing more refined painting techniques and an understanding of mood and intention in artwork. Links to Personal Experience or Another Subject: Children will connect painting to their personal experiences, such as emotions, memories, or places they’ve visited. For example, they might paint a landscape inspired by a holiday or a scene that makes them feel calm or excited. Introduce New Unit: This term, we are beginning a unit all about painting. We will explore how artists use colour, brushstrokes, and different tools to express emotions, tell stories, and represent the world around them. Children will learn how to plan a painting, mix colours for a purpose, and use layering techniques. They will also look at examples of famous paintings from John Constable and reflect on what makes them effective. By the end of the unit, each child will create a final piece that shows their understanding of how painting can be both creative and expressive.
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	Stage 2: Research Artist	Familiarise the children with that artist’s technique and style: Children will explore Leonardo da Vinci’s unique style, focusing on his detailed drawings, use of shading, and observational skills. They will practise drawing from real life, just like Leonardo did, paying attention to fine detail, proportion, and structure. Techniques such as cross-hatching and sketching with light pencil lines will be introduced and practised through activities inspired by his famous anatomical and mechanical drawings. Understand the artist’s life: Children will learn about Leonardo da Vinci as a true "Renaissance man"—an artist, scientist, inventor, and thinker. Through storytelling and discussion, they will discover key facts about his life, such as his Italian heritage, his curiosity about the world, and how he kept sketchbooks full of ideas and discoveries. A simple timeline or fact file activity can help children organise and remember important moments in his life. Have examples of the artist’s work in their books and have some form of evaluation of that artist’s work surrounding this: Children will have printed examples of Leonardo’s work in their sketchbooks, such as <i>Vitruvian Man</i>, <i>Mona Lisa</i>, and his anatomical sketches. They will be encouraged to respond to these works by writing short evaluations or reflections—e.g., “What do you notice?” “How does this make you feel?” “What techniques did Leonardo use?” These reflections help children develop their critical thinking and appreciation for classical art, while also deepening their understanding of his methods and legacy.	Familiarise the children with that artist’s technique and style: Children will explore Barbara Hepworth’s distinctive style of abstract sculpture, focusing on shape, form, and space. They will learn how she used smooth curves, holes, and negative space to create harmony and balance. Pupils will experiment with creating abstract shapes using clay, wire, and other malleable materials, echoing her focus on natural forms and textures. Discussion will include how her work often reflected the landscapes around her. Understand the artist’s life: Children will learn about Barbara Hepworth’s life through storytelling, including her early life in Yorkshire, her move to St Ives, and her role as a pioneering female sculptor in a male-dominated field. They will discover her inspirations from nature, her interest in modernism, and how she continued creating despite challenges in her personal life and during wartime. A class timeline or fact file can help reinforce key biographical information. Have examples of the artist’s work in their books and have some form of evaluation of that artist’s work surrounding this: Children will have visual examples of Hepworth’s sculptures in their sketchbooks, such as <i>Oval Form</i>, <i>Single Form</i>, and <i>Pierced Hemisphere</i>. They will respond with written evaluations, considering questions such as: “What materials do you think she used?” “How does this sculpture make you feel?” “What shapes and spaces can you see?” They will also sketch some of her works, reflecting on how she used simplicity and space to create powerful art. These evaluations will help pupils deepen their appreciation of abstract sculpture and develop vocabulary for discussing three-dimensional art.	Familiarise the children with the artists’ techniques and styles: Children will be introduced to the landscape styles of John Constable and by looking closely at how the artist used paint to capture the world around them. They will learn that Constable aimed to show nature realistically, using careful brushstrokes and natural colours to depict trees, rivers, fields, and clouds just as he saw them. Understand the artists’ lives: Children will learn about the lives of both artists and what inspired their work. They will discover that John Constable grew up in the countryside in Suffolk and was deeply influenced by the natural beauty of his surroundings, which he painted throughout his life. Have examples of the artists’ work in their books and have some form of evaluation of those works: In their sketchbooks, children will include printed images of some of Constable’s most well-known paintings, such as <i>The Hay Wain</i>. Alongside these, they will write short reflections and evaluations, considering what they notice in each piece, how it makes them feel, and how the artist used colour, light, and texture. They may express preferences and justify them, learning how to talk thoughtfully about art. These evaluations will help children develop both their visual analysis skills and their appreciation for how different artists can interpret the same subject—landscape—in very different ways.
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	Stage 3: Research the genre	Look at other art from this period of art history: As part of the unit, children will explore other examples of art from the Renaissance period, when Leonardo da Vinci was active. They will learn that the Renaissance was a time of great interest in science, the human body, nature, and new ideas, and that many artists, like Leonardo, were also inventors and thinkers. Pupils may look at the work of other Renaissance artists such as Michelangelo and Raphael to compare their focus on realism, careful observation, and anatomical detail. This will help them understand the importance of drawing during this time and how it was used not only for art, but also for discovery and design. Annotate pieces of artwork from this genre: Children will study and annotate some of Leonardo da Vinci’s most famous drawings, such as the Vitruvian Man, anatomical studies, and sketches of inventions. In their sketchbooks, they will label key features such as the use of proportion, shading, and line. They may write notes like “he drew from real life,” “the lines are very detailed,” or “this invention looks like a flying machine.” These annotations will support their ability to observe closely and understand how artists like Leonardo used drawing as a tool to explore both art and science. Discussion about what they like or dislike about the genre: In class discussions, children will be encouraged to reflect on their own responses to Renaissance drawings and Leonardo’s work. They will share what they find fascinating—perhaps the inventiveness of his machines or the accuracy of his human figures—as well as any aspects they find unusual or challenging. These conversations will help children recognise that art can be both creative and scientific, and that different styles and purposes can appeal to different people. Through sharing likes and dislikes, they will learn that responding to art is a personal experience and that there are many ways to appreciate artistic work from the past.	Look at other art from this period of art history: As part of the unit, children will explore other modernist art and sculpture from the 20th century, the period in which Barbara Hepworth worked. They will learn that during this time, many artists were moving away from realistic representations and experimenting with abstraction, new materials, and innovative forms. Alongside Hepworth, they may look at artists such as Henry Moore, who also created abstract sculptures inspired by the human body and nature. This will help pupils understand how Hepworth’s work was part of a wider artistic movement and how she helped shape the development of modern sculpture. Annotate pieces of artwork from this genre: Children will study and annotate images of Barbara Hepworth’s sculptures and other modern abstract works. In their sketchbooks, they will label key features such as curved forms, pierced holes, smooth textures, and the use of space and negative space. They may write comments like “this shape reminds me of a shell,” “the hole makes it look lighter,” or “it feels calm and balanced.” This annotation work will help them closely observe how artists communicate ideas and emotions through shape, space, and material. Discussion about what they like or dislike about the genre: Children will take part in class discussions about their personal responses to Hepworth’s work and modern sculpture in general. They will be encouraged to share what they find interesting or unusual, and what they enjoy or are unsure about. Some may be drawn to the simplicity and calmness of Hepworth’s forms, while others may find abstract art more difficult to interpret. These conversations will support children in developing confidence to express personal opinions, respect different viewpoints, and explore how art can make us feel different things—even when we don’t fully understand it.	Look at other art from this period of art history: As part of the unit, children will explore other examples of landscape painting from the Romantic period in the 18th and 19th centuries. They will look at how artists from this era used nature to convey emotion, power, and beauty. In addition to Constable and Turner, pupils may be introduced to works by artists such as Caspar David Friedrich or Thomas Gainsborough, to see how landscapes were a popular subject for expressing ideas about the natural world and human experience. This helps children place Constable and Turner in a wider historical and artistic context, understanding that their work was part of a larger movement. Annotate pieces of artwork from this genre: Children will be encouraged to annotate printed copies or sketches of artworks in their books. They will label features such as the use of light and shadow, brushstrokes, colour choices, and composition. Annotations might include comments like “the sky looks stormy,” “the trees are very detailed,” or “this painting feels peaceful.” This process supports the development of art vocabulary and encourages careful observation and analysis, helping children understand the techniques artists use to achieve certain effects. Discussion about what they like or dislike about the genre: Class discussions and individual reflections will allow children to express their opinions about Romantic landscape painting. They will be encouraged to explain what they enjoy or don’t enjoy about the style, such as the dramatic skies in Turner’s work or the peaceful countryside in Constable’s. These conversations help children develop confidence in speaking about art, recognising that it’s okay to have different tastes, and that art can be interpreted in many ways. They’ll also reflect on how these historical artworks make them feel, and whether they would like to create similar scenes in their own work.
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Stage 4:
Develop
specific
technique

- Reminder/retrieval of artist's technique:
- Fine detail
 - Pencil shading
 - Focus on different types of pencils (B-H)
- Modelling of technique:
- Looking at how we shade using different pencils and how soft/hard they are & fine/think
 - Pressure when drawing
 - Darker for areas for shadows and negative space for highlights
- Children have a go themselves:
- Children have a go at using the different level of pencils and explore how each number and letter corresponds to a different grading of the pencils

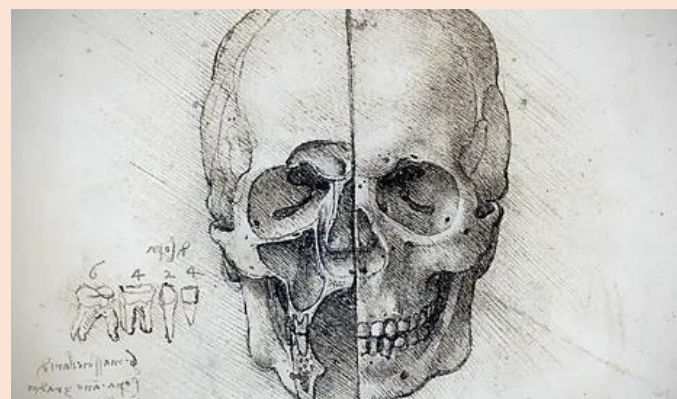
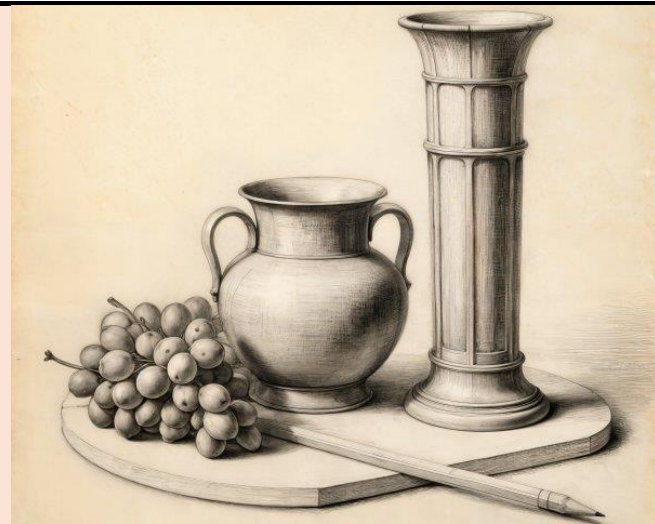


- Techniques to cover:
- Explore hatching and cross-hatching to show tone and texture.
 - Draw from first-hand observation and secondary sources, e.g., pictures and artists' copies.
 - Draw different forms and shapes and identify areas of shadow and light. Blend the tones accurately to create soft gradients e.g. in Leonardo Da Vinci's still life art.

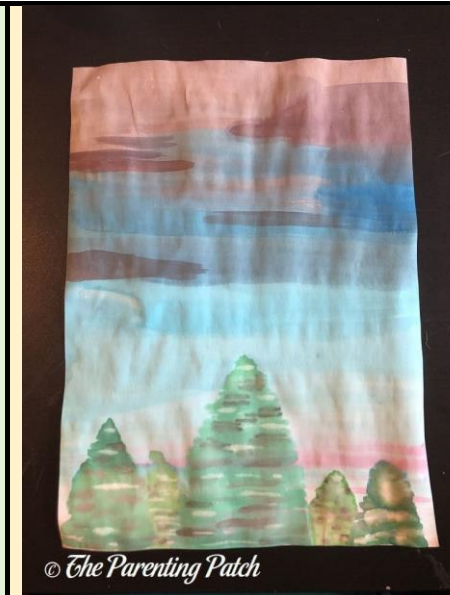
- Reminder/retrieval of artist's technique:
- Modelling of technique:
- Children have a go themselves:
- Techniques to cover:
- Introduce and practice key sculpting techniques, including coiling, scoring (scratching the surface of the clay to create texture), using slip (applying liquid clay to the scored surface to bond pieces of clay together.), and creating slabs (making constructions using flat slabs of clay cut to specific shapes and sizes, which are then joined together.).
 - Demonstrate how to properly join pieces of clay
 - Allow chn to experiment with different techniques.
 - Allow chn to draw ideas for techniques, details and their final piece in their sketchbooks.
 - Create a paper sculpture to draft final piece ideas.

- Reminder/retrieval of artist's technique:
- Bold brush strokes
 - Emotional painting portraying how to artist is feeling / feels about what they are seeing
 - Focusing on how Romanticism is about real life and not perfection
- Modelling of technique:
- Children to explore using water colour to create a landscape
 - Layering up the different colours to build depth / shading
 - Looking at how we place foreground, middle ground, and background
- Children have a go themselves:
- Create washes with water colour paint, including gradients.
 - Experiment with creating textures in washes e.g. dotting, scratching, splashing.
 - Practise blocking in colours.

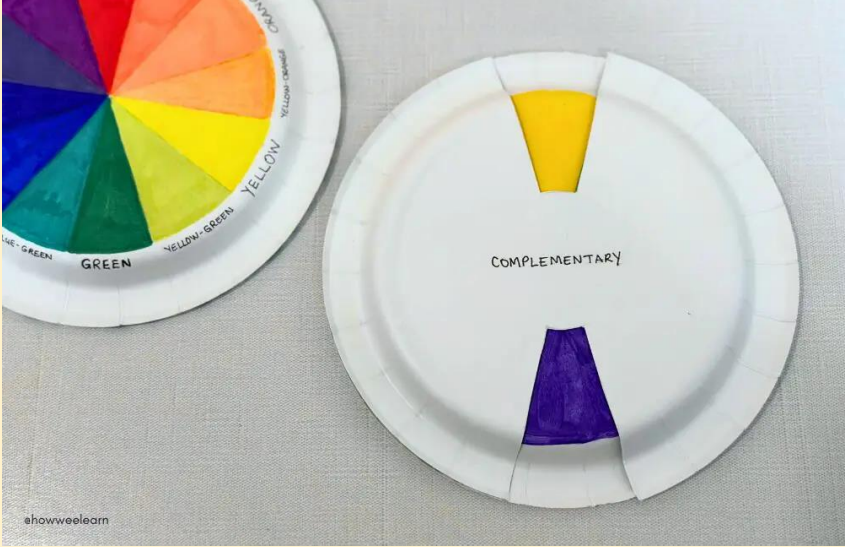




- Explore different grades of pencil, charcoal,
- Create tone and texture and different forms and shapes, patterns and colours.
- Identify areas of shadow and light and blend tones accurately to create soft gradients.



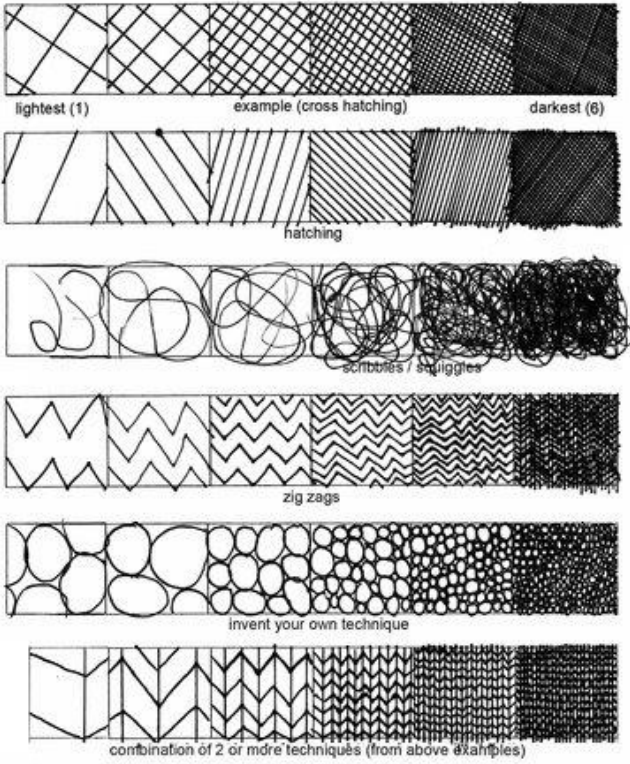
	Stage 5 and 6: Create a draft or plan Create a final piece	Drafting: • Trial – composition, check colour, size • Teacher modelling Final piece: • Need to see a copy in sketchbooks • Teacher may need to model embellishing details.	Drafting: • Trial – composition, check colour, size • Teacher modelling Final piece: • Need to see a copy in sketchbooks • Teacher may need to model embellishing details. Children sketch their sculpture ideas in their sketchbooks, planning the shapes, forms, and techniques they will use. They should consider how their piece will be inspired by Hepworth’s style while adding their own creative elements. Using their plans, Children begin constructing their clay sculptures. Guide them through the process, ensuring they apply the techniques practiced in the previous stage. Encourage creativity, problem-solving, and refinement as they work.	Drafting: • Trial – composition, check colour, size • Teacher modelling • Reflecting on the artist, specific techniques, and genre we have focused on & making sure we bring that into our final draft Final piece: • Taking inspiration from the draft • Photo to go in sketchbooks to help with the evaluation
	Stage 7: Evaluate	How did Leonardo Da Vinci inspire your final piece? What technique was effective in your final piece? What elements of Renaissance art did you include in your final piece? What would you improve if you were to do it again? Evaluation sheets - Year 3	Children reflect on their final sculptures, discussing what went well and what could be improved. Encourage them to use key vocabulary such as shape, form, texture, and technique. They can compare their work to their initial plan and document their reflections in their sketchbooks. How did Hepworth inspire your final piece? What technique was effective in your final piece? What elements of Modernist art did you include in your final piece? What would you improve if you were to do it again? Evaluation sheets - Year 3	How did Constable and the other artists inspire your final piece? What technique was effective in your final piece? What elements of Romantic art did you include in your final piece? What would you improve if you were to do it again? Evaluation sheets - Year 3

Curriculum End Points -What will children know and be able to do by the end of the unit? -What will the children produce to demonstrate this knowledge?	- Know different pencil grades and can select these for purpose. - Know how to use charcoal in different ways to create different effects. - Know how to use hatching and cross-hatching to show tone and textures in drawings.	- Can explain key vocabulary: coil, score, slip and slab. - Can recall steps to create their 3D clay sculpture.	- Can create a colour wheel independently. - Can identify and explain primary, secondary and tertiary colours. - Can identify and explain complementary colours. - Name key artists that use complementary colours.
Knowledge Sentences Developing a Curriculum for Art & Design Whole School p.8-31	- I know how to use hatching and cross-hatching to show tone and texture when using media that doesn't blend. - I know that H pencils are harder and lighter and B pencils are softer and darker. - I know how to blend charcoal using different materials, such as my finger or a cotton bud, to create different effects. - I can draw from first-hand observation and by using a secondary source image.	- I know how to score clay to create a rough surface to join two pieces of clay. - I know that slip is a mix of clay and water which can be used like glue to join two pieces of clay. - I know how to create slabs of clay which can be joined together to construct a sculpture.	- I know that primary colours cannot be made by mixing other colours. - I know that secondary colours are made by mixing two primary colours. - I know that tertiary colours are a mixture of primary and secondary colours. - I know that Romantic painters use complementary colours in their paintings.
Key Vocabulary Developing a Curriculum for Art & Design Whole School p.8-31	Hatching / Cross-hatching- techniques used by draftsmen, engravers, and other artists who use mediums that do not allow blending. Textures- one of the seven art elements that refer to a piece's visual "feel". Reflection- when light bounces off an object. Tone – The relative lightness or darkness of a colour. Shades- the darkening or colouring of an illustration or diagram with parallel lines or a block of colour. First-hand observation- is when you look at your surroundings and draw what you see. Secondary source images - material produced by others, e.g. artefacts, photographs, film, video or web-based material.	Shape Construct Sculpture Coiling Technique Experiment Press	Colour wheel- A colour wheel shows you how colours relate to each other and visually demonstrates the relationship between primary, secondary and tertiary colours. Primary colours- Primary colours are those which cannot be created by mixing other colours in a given colour space. Secondary colours- A secondary colour is made by mixing two primary colours. Tertiary colour- a colour made by mixing full saturation of one primary colour with half saturation of another primary colour and none of a third primary colour. Complementary colours- Two colours on opposite sides of the colour wheel. This combination provides a high contrast and high impact colour combination – together, these colours will appear brighter and more prominent. Blocking in - Blocking in is an art technique that involves using simple shapes of color to sketch out a painting.
Sketchbooks	Artist research pages:  Exploring the human body using tracing paper:	Design process:	Complementary colours:  Blocking in:



Creating background washes with poster paint:



		Varying tone using different mark making techniques when blending is not possible: value scales using line  lightest (1) example (cross hatching) darkest (6) hatching scribbles / squiggles zig zags invent your own technique combination of 2 or more techniques (from above examples)	    	
	Enrichment Activities (trips, residentials, speakers, SMSC)			
	Physical Resources	Pencils (full range), rubbers, crayons, oil pastels, felt tips, chalk/soft pastels, charcoal, paper.	Clay, clay tools, water pots, clay boards, paper	Poster paint, watercolour paint, printing ink, rollers, plastic sheets for rolling ink onto

