



South Gosforth First School
Art & Design – Year 3 Long Term Plan



Purpose of Study

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

Aims

In line with the National Curriculum, the South Gosforth Art and Design Curriculum aims to ensure that all pupils:

- Produce creative work, exploring their ideas and recording their experiences
- Become proficient in drawing, painting, sculpture and other art, craft and design techniques
- Evaluate and analyse creative works using the language of art, craft and design
- Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

Autumn 1	Prehistoric Painting			
Character Children will learn about the accomplishments of people living in the Stone Age. Culture Children will learn that prehistoric paintings, represent early	Prior Learning Children have experimented with primary and secondary colours, colour mixing, and creating textures using different tools. They have explored collage techniques and have experimented with materials. They have also evaluated their artistic choices.			
	Key Learning Intentions			
	Practical Knowledge Making skills Use simple shapes to build initial sketches. Create a large-scale copy of a small sketch. Use charcoal to recreate the style of cave artists.	Theoretical Knowledge Knowledge of artists Recognise the processes involved in creating prehistoric art. Explain approximately how many years ago prehistoric art was produced.	Disciplinary Knowledge Evaluating and analysing Discuss the differences between prehistoric and modern paint. Make choices about equipment or paint to recreate features of	Key Vocabulary prehistoric tone charcoal composition negative image pigment



forms of creativity and art. Creativity Children will recreate features of prehistoric art in their own artwork. Challenge Children will apply their knowledge of colour mixing, using natural pigments to recreate prehistoric art.	Demonstrate good understanding of colour mixing with natural pigments. Successfully make positive and negative handprints in a range of colours. Apply their knowledge of colour mixing to make natural colours.	Discuss the differences between prehistoric and modern paint.	prehistoric art, experimenting with colours and textures.	positive image proportion scaled up sketch smudging texture
	Milestones and Suggested tasks to elicit and assess learning			
	To apply an understanding of prehistoric man-made art.	Exploring prehistoric art Show the pupils the images from the Presentation: Prehistoric art. Discuss them as a class or in small groups. Encourage the children to highlight details that interest them by naming the animals depicted and describing the patterns, colours and textures in the images. Explain that they are paintings from 17,000 years ago, that they are huge paintings on the walls of caves. Explain that caves are dark, so the artists would have needed oil lamps made from stone and animal fat. For the people of this time, wild animals were a primary source of food and were very important. Show pupils the Presentation: Line drawings of native British animals. Model how to pick out the key geometric shapes from the photographs and line drawings to map out the animal's relative size and shape. Children draw a picture of their favourite animal in their sketchbooks, trying to replicate the prehistoric style. They should lightly map out their sketch first to get the proportions right, then go over the main outline in a darker pencil line. Then they should add colour appropriate to prehistory.		
	To understand and use scale to enlarge drawings in a different medium.	Charcoal Animals Begin by sharing ideas about what they have learned about prehistoric art so far. As a class, look at image in the Presentation: Prehistoric art, explaining that many of these were drawn with charcoal. Tell the children that we make charcoal in the same way today, by baking and firing pieces of willow branches in a kiln. Explain that the children will be scaling up their sketches from Lesson 1, which means everything in their drawings will get proportionally larger. Demonstrate how to scale up their sketchbook drawings by identifying the basic shapes within them. Demonstrate how to create a rock background for their charcoal drawings. Once the background is prepared, children draw their favourite British animals from their sketchbooks onto the paper using charcoal. They can fill the area using charcoal, chalk or pastel sticks or by rubbing paper stumps in crushed charcoal powder.		
	To explore how natural products produce pigments to make different colours.	Prehistoric Palette Recap the colours used in prehistoric art and discuss why colours were so limited. Take the children outside to look at different colours found in nature, or show a collection of natural objects. Ask them to find things they could draw or paint with (e.g. green leaves, mud, twigs, grass, petals from flowers and fruit). Children should experiment with the natural objects, using them to make marks on white paper and discuss		



		in groups which ones work well and which ones don't. Ask the children to think about why this is, e.g. it's too dry, the pigments aren't strong enough, etc. Show the Pupil video: Prehistoric palette. Children should make their own paint using natural products and experiment with this new paint in their sketchbooks, making a mark with it, then writing next to it how they made the paint. They could try painting some simple shapes, patterns and symbols. Creating a cave wall- The children make a textured 'cave wall' ready to paint on in the next lesson.
	To select and apply a range of painting techniques.	Painting on a cave wall Explain to the children that they will create a cave-style painting of an animal using natural-coloured paints on a textured surface. Demonstrate how to make different shades and tints by adding a tiny amount of another colour or water. Children start by lightly sketching out their animal's key shapes, remembering to keep everything in proportion. Then begin mixing the colours they need. Remind the children about their work creating colours found in nature in Lesson 3 and encourage them to revisit their sketchbooks to see the colours they created. Ask pupils to paint neatly and evenly, filling in all the gaps. They should try to apply some of the painting techniques from the Stone Age, such as simple bold black outlines, patterns and dots. Encourage the children to experiment with creating different textures by using different parts of the brush and different techniques to vary the effects. Advise them to use a small brush for finer details.
	To apply painting skills when creating a collaborative artwork.	Hands on a wall painting Look at 'The drawings of the Chauvet cave' to show the children the painted hands and how they were made. Explain that they will be creating a version of this piece as a class. Explain that scientists have found that many of these hands belonged to women and some to children. Demonstrate how negative and positive hand images were created: Negative – where the artist paints around the hand. Positive – where the hand is dipped in paint and applied to the background. Children work in small groups to recreate the hand print paintings, including positive and negative prints.



Spring 1	Egyptian Art			
Character Children will develop resilience and independence by evaluating their work, responding to peer feedback, and refining their designs. Culture Children will explore the visual language and symbolism of Ancient Egyptian art, gaining insight into how art reflects the beliefs, values, and daily life of a historical civilisation. Creativity Children will design and create personal and imaginative scrolls.	Prior Learning			
	Children have explored and created maps through various art forms, including drawing, working in relief, printmaking, and designing stained glass. They have developed skills in sorting, designing, and evaluating art and discussing their creations as a class.			
	Key Learning Intentions			
	Practical Knowledge Making skills Consider the suitability of a surface for drawing. Record colours, patterns and shapes through observational drawing. Choose and use tools and materials confidently. Begin to experiment with drawing techniques. Create a selection of sketches that show idea exploration. Produce a final design with a clear purpose. Follow instructions with minimal support. Produce a complete painted or drawn piece from a design idea. Use colours and materials appropriately, showing an understanding of effective composition.	Theoretical Knowledge Knowledge of artists Recognise and discuss the importance of Ancient Egyptian art. Have a clear idea of the subject of their zine, including a range of images and information.	Disciplinary Knowledge Evaluating and analysing Discuss and evaluate the process and outcome of their work.	Key Vocabulary ancient audience civilisation composition convey design Egyptian imagery inform layout material painting papyrus pattern process scale scroll sculpture technique zine
	Milestones and Suggested tasks to elicit and assess learning			
To investigate the style, pattern and characteristics of Ancient Egyptian art.	Exploring Ancient Egyptian art Discuss the significance and style of Egyptian artwork. Encourage the children to observe patterns, colours, and shapes. Guide them in creating textured surfaces in their sketchbooks inspired by papyrus, using materials like paint, tea stains, or layered papers. Once dry, have children examine Egyptian patterns and practice drawing			



Challenge

Children will be challenged to follow multi-step processes such as making papyrus-style paper and translating their designs onto new surfaces.

	them, first in the air or collaboratively on large paper, then individually in their sketchbooks. Encourage thoughtful choices about composition and scale, and support experimentation with different media. Wrap up by sharing and discussing their work, linking patterns to personal meaning and reinforcing the cultural importance of Egyptian art.
To apply design skills inspired by the style of an ancient civilisation.	Designing scrolls Explore Ancient Egyptian art through discussion and observation, using presentation slides and group activities to help children identify key features such as patterns, symbols, and storytelling elements. Introduce the concept of papyrus scrolls and their historical purpose, then guide pupils in planning their own scroll design. Encourage them to express ideas through sketching, experimenting with colours, patterns, and composition inspired by Ancient Egyptian style. Use modelling or a pupil video to demonstrate the design process, and provide access to varied materials for creative exploration. Pupils record their ideas in sketchbooks, showing purpose, visual experimentation, and final design. Conclude with a reflective discussion where children share and interpret each other's designs.
To apply understanding of ancient techniques to construct a new material.	Making paper Revisit key ideas from the previous lesson on Ancient Egyptian scrolls, then introduce the historical process of making papyrus using a presentation and optional video. Explain that children will recreate a modern version of papyrus by layering strips of brown paper soaked in watered-down PVA glue. Demonstrate the technique or use the pupil video to guide them through tearing, soaking, layering vertically and horizontally, and leaving the paper to dry. Encourage pupils to reflect on the process, record steps in their sketchbooks, and consider how their designs might be adapted for future lessons. Conclude with a class discussion to evaluate the experience and compare ancient and modern methods.
To apply drawing and painting skills in the style of an ancient civilisation.	Scroll making Begin by reviewing the process of making papyrus and the children's previous designs. Encourage peer feedback using guided questions to help pupils refine their ideas. Demonstrate or show a video modelling how to transfer their design onto the handmade paper, focusing on scale, layout, and material choice. Children then sketch lightly, add detail, and paint or colour their scrolls using a range of materials, with optional enhancements like metallic papers or fine liners. Once dry, guide them in assembling their scrolls using cardboard tubes or string. Conclude with a class evaluation and discussion on how ancient techniques could inspire modern applications.
To apply an understanding of Egyptian art to develop a contemporary response.	Making zines Introduce the concept of a zine through a presentation and discussion, explaining that children will create their own mini-book to share something they've learned about Ancient Egyptian art. Model or show a video demonstrating how to fold and construct a zine from a single sheet of paper, encouraging creativity with materials like handmade or pre-painted paper. Once constructed, children fill their zines with images, text, and information on a chosen theme. Wrap up by displaying the zines like a mini library and allow time for children's to browse and reflect on each other's work



Summer 1	Developing Drawing Skills			
Character Children will work collaboratively in creative tasks, reflecting on their work, and sharing their artistic decisions with peers. Culture Children will explore the work of diverse artists such as Yellena James and Dale Chihuly, learning how different cultural contexts and materials influence artistic expression and how art can be used in public spaces, products, and storytelling. Creativity Children will develop their creativity by using	Prior Learning Children have experimented with ways to enhance their drawing skills. They have practised their mark-making techniques, observational skills, and imagination in art. They have used drawing to story tell.			
	Key Learning Intentions			
	Practical Knowledge Making skills Shade with a reasonable degree of accuracy and skill following the four shading rules. Use mark making to show texture and details. Use simple shapes to sketch the basis of their drawing before using lines and marks to add detail and texture. Apply shading skills to show areas of light and dark (tone). Apply line, shape and tone with digital tools. Save and present digital artwork. Use materials to create a design inspired by The Sun.	Theoretical Knowledge Knowledge of artists Use their observation skills to describe specific shapes, textures or patterns in objects. Explore how artists like Edgar Degas use tone to make drawings appear three-dimensional. Know that illustrators such as Katie Daisy, Sara Boccaccini Meadows, and Yellena James use digital tools to create artwork.	Disciplinary Knowledge Evaluating and analysing Use their observation skills to describe specific shapes, textures or patterns in objects. They explore how artists like Edgar Degas use tone to make drawings appear three-dimensional. Explore how artists such as Katie Daisy, Sara Boccaccini Meadows, and Dianne Sutherland use mark making, texture, and tone to create realistic and expressive artwork.	Key Vocabulary blend even tones observation organic
	Milestones and Suggested tasks to elicit and assess learning			
	To recognise how artists use shape in drawing.	See like an artist Begin by showing the pupil video to introduce the concept of observing shapes in everyday objects. Engage the class in a shape hunt activity, encouraging them to identify and sketch geometric and organic shapes around the room. Use the presentation slides to guide a discussion on how artists use simple shapes to build drawings, and model how sketching with light pressure helps refine ideas. Provide sketchbooks and a variety of pencils, then invite pupils to sketch plants or leaves, focusing first on shapes before adding details. Wrap up by having pupils share their work using sentence starters to reflect on their process and learning.		
	To develop shading skills and use them to blend tones.	Shading Begin by recapping the previous lesson on drawing shapes and introduce the concept of shading to show light and dark areas. Use the “Four rules of shading” presentation or pupil video to demonstrate proper pencil grip and		



their drawing techniques to transform everyday objects into imaginative and detailed drawings. Challenge Children will learn how to refine their drawing skills to improve the quality and realism of their artwork.		pressure control. Guide pupils through the shading skills activity, encouraging them to blend tones smoothly from light to dark. Then, model shading a shape using even tones and provide pupils with sketching pencils and tonal picture templates to practise creating tonal drawings. Wrap up by discussing Edgar Degas' artwork, prompting pupils to reflect on how tone creates depth and mood in art.
	To use careful observation for adding detail to drawings.	Take a closer look Review the four shading rules and introduce the concept of observation in art. Use the pupil video and presentation to help children understand the difference between looking and observing. Start with a fun "observation relay" activity where pupils take turns adding details to a group drawing of a simple object. Then, show examples of artists who use mark making and tone to add texture and depth, and discuss their techniques. Provide pupils with seeds or bulbs to examine closely, encouraging them to explore texture and detail. Finally, guide them in creating a detailed observational drawing using simple shapes, shading, and mark making, and have them annotate their work to reflect on their techniques.
	To use line, shape and tone in an imaginative drawing.	Imagination in bloom Read a creative plant-themed poem to spark the childrens' imagination, then guide them through a group activity where they invent descriptive features of a fantastical plant. Use a large visual to model drawing techniques such as using varied lines, shapes, and shading to show texture and tone. Next, revisit childrens' seed or bulb drawings from the previous lesson and introduce the artist Yellena James to inspire imaginative compositions. Provide a limited selection of drawing materials and encourage pupils to sketch their imagined plant growth using organic shapes and expressive marks. Throughout the drawing process, prompt creativity with occasional instructions like "add wavy lines" or "press harder." Finish by displaying and discussing the artwork, celebrating creative choices and techniques.
	To explore digital media techniques to develop drawings.	Paper to pixels Review key concepts from the unit and introduce digital art through examples from illustrators like Yellena James and Katie Daisy. Discuss how digital art is used in real-world contexts and explore its styles and purposes. Guide children in accessing the Sketchpad website and completing warm-up tasks to practise using digital tools. Then, support them in recreating their imaginative plant drawings from Lesson 4 using a variety of digital techniques, encouraging experimentation with line, shape, tone, and texture. Conclude by helping pupils export or print their work, share and evaluate their designs, and reflect on how their digital artwork could be used professionally.
	To understand how art can be made in different ways.	Every picture tells a story Begin by introducing Dale Chihuly and his glass sculpture The Sun, using images and a short video to spark discussion about colour, shape, and texture. Explain how glass can be shaped by blowing air into it, and how Chihuly's work is inspired by nature. Provide modelling materials like coloured wool or dough and guide pupils to create a close-up artwork inspired by The Sun, focusing on organic forms and vibrant colours. Children then photograph their creations using tablets, experimenting with composition and optionally editing their images to



enhance glass-like effects. Conclude with a gallery walk where children share their design choices and imagine where a full-size version of their sculpture could be displayed.

Summer 2	Abstract Shape and Space			
Character Children will learn that sculptures can be visual, yet interactive and playful too. Culture Children will learn art and sculptures can be made from scrap metal and found objects in the environment. Creativity Children will create large-scale, abstract sculptures that include interesting shapes in the positive and negative space.	Prior Learning Children have developed their practical skills in working with clay and applying artistic techniques. They can shape and mould clay and have explored ways to decorate clay.			
	Key Learning Intentions			
	Practical Knowledge Making skills Try out different ways to make card shapes three dimensional, e.g. folding and curving the card or joining the flat shapes together. Make a structure that holds its 3D shape. Combine shapes together to make an interesting free-standing sculpture. Try out more than one way to create joins between shapes. Show that they have learned how to shape materials in more than one way (e.g. by folding and rolling). Choose appropriate methods for joining elements in their sculptures. Work cooperatively in pairs to add detail to their artwork. Show that they have thought about how to improve their sculptures and made choices about what to add.	Theoretical Knowledge Knowledge of artists Explain in simple terms the difference between 2D and 3D art. Identify familiar 2D shapes in photographs. Identify shapes in the negative space between objects. Draw a cardboard model from different angles, focusing on shapes in the positive and negative space to achieve an abstract effect. They know that Robert Morris created an interactive installation and sculpture. They know that Anthony Caro made abstract sculptures using metal and found objects. They know that Ruth Asawa is an American sculptor who creates abstract wire structures.	Disciplinary Knowledge Evaluating and analysing Plan an abstract sculpture based on play equipment. Draw a cardboard model from different angles, focusing on shapes in the positive and negative space to achieve an abstract effect. Show that they have thought about how to improve their sculptures and made choices about what to add. Choose appropriate methods for joining elements in their sculptures. They can talk about the similarities of Robert Morris' Bodymotionspacethings and Anthony Caro's Child's Tower Room. They can make choices about the shapes and joining techniques that they wish to include in their own work.	Key Vocabulary Abstract Found objects Negative space Positive space Sculptor Sculpture Structure Three-dimensional



Challenge Children will learn how to join and attach three-dimensional shapes together.	Show that they have learned how to shape materials in more than one way (e.g. by folding and rolling).			
	Milestones and Suggested tasks to elicit and assess learning			
	To join 2D shapes to make 3D structures.	Structural Shape Begin by sharing ideas about what sculptures are, where they have seen or visited sculptures and when they have made sculptures at school. Explore Bodymotionspacethings by Robert Morris. Ask questions about whether it is art or play? What features does it have? Explain that during this unit, they will use playgrounds to inspire their sculptures. Explain that they will investigate how to join 2D card shapes to make a 3D structure. Explore folding and rolling the cardboard to give it structure and using the slot technique to join shapes together without glue or tape. Children should create a 3D model that supports itself.		
	To join materials in different ways when working in 3D.	Constructing in 3D Begin by recapping: - ways to make shapes three-dimensional (answers may include folding, rolling, curving, bending). - ways to join materials (answers may include cutting slots, making tabs). - materials that can be used to join shapes (answers may include glue, string or tape). Introduce the British sculptor Anthony Caro and talk about his metal work and how he helped to design the London Millennium footbridge. Explain that Caro joined the metal shapes by welding (heating metal so it starts to melt and forms a join as it cools). Compare Caro's Child's Tower Room to Robert Morris' Bodymotionspacethings and explain that they both look like you could climb on them, almost like play equipment. Explore different ways of joining tricky shapes using card, paper and newspaper. They work in pairs, exploring how to create larger shapes in the card and newspaper and combining these to make abstract forms. They can try: Folding the card into shapes, rolling the card to create forms and balancing and hanging shapes from the main structure.		
	To develop ideas for 3D artwork.	Seeing Space Recap what they remember about joining techniques.		



		Remind the children of the work of Anthony Caro and talk about his abstract work, 'Emma Books'. Explain to the children that they will do some drawings, ready to make big, abstract sculptures like Anthony Caro did. Think and talk about positive and negative space. Use coloured pencils to outline the positive and negative spaces in pictures of playground equipment. Children then work in sketchbooks to design their model sculptures and practise making things abstract by looking for positive and negative spaces.
	To apply knowledge of sculpture when working in 3D.	Abstract Sculpture Begin by recapping positive and negative space. Listen to statements about Anthony Caro's Early One Morning sculpture and encourage the children to say whether they agree or disagree, according to their opinions of the artwork. Watch the pupil video, Large Scale Sculptures and ask them to look at their plans and consider what techniques they need to include and which resources they need to construct their sculptures. They collect their materials and begin constructing their sculptures.
	To evaluate and improve an artwork.	Surface decoration Begin by asking the children how they would describe Anthony Caro's sculptures. Display the wire sculpture 'Double Cone Form with Central Sphere', 1953, by Ruth Asawa on Google Arts and Culture. Explain that Ruth Asawa, an American artist of Japanese descent, made this sculpture. Ask the children to compare it to what they know about Anthony Caro's sculptures and ask if anything is the same or different. Next, show the children the link: 'Asawa in her studio' by Paul Hassel, 1956'. Ask the children to decide whether they agree with the statements about her artwork. Explore how colour changes the effect of a sculpture. Children add texture or colour to their sculptures to unite the different shapes, as Caro did. At the end of the session, the children discuss how they could improve their sculptures.