

Hazelwood Schools



Art Curriculum Overview

Art at Hazelwood

Intent

At Hazelwood Schools, we value the importance of Art and its impact on children's personal and creative development. We know that Art skills, particularly drawing, play a huge part in the progress of all areas of learning and that children thrive when given opportunities to express themselves creatively. It is our intent that Art at Hazelwood inspires awe and wonder through enriching experiences and a purposeful curriculum. Learning is built through weaving, layering and revisiting experiences, enabling our children to leave primary education equipped with a broad knowledge of Art.

The aims of our Art curriculum are:

- To provide real, relevant, immersive and purposeful opportunities for children to develop their own ideas by exploring a variety of media, techniques and approaches
- To develop new technical skills in drawing, painting, printing, sculpture and collage by building on prior knowledge and experiences
- To provide opportunities for children to be inspired by a range of great artists, enabling them to build their knowledge of different art forms and movements
- To use the language of art to evaluate and communicate ideas
- To enable children to draw upon the work of, and the media, techniques and approaches used by, artists to create and evaluate their own work
- To explore and develop own ideas through the creative use of sketch books





Implementation

At Hazelwood our planning is guided by the “Access Art” schemes of work which supports the implementation of the National Curriculum for Art in an imaginative way based on universal principles of effective teaching and learning in Art. “Access Art” works to help raise levels of aspiration through inspiration. The Access Art Curriculum is about opening up what art is, giving pupils lots of different kinds of opportunities and experiences (media, techniques, approaches, artists), all underpinned by a creative use of drawing and sketchbooks.

Hazelwood’s Approach to Teaching and Learning

At Hazelwood you will see a range of real, relevant, immersive and purposeful learning opportunities within a nurturing, enabling environment, including the following approaches to teaching and learning:

- Children **exploring and answering big questions** which allow them to think deeply about their learning
- Children **hearing and using key vocabulary** in a range of contexts
- Children **speaking in full sentences** using the key vocabulary taught
- **Cold calling** - supporting all children in engaging in their learning and believing they can achieve
- **Adaptive teaching** - responding to the needs of all children
- **Retrieval practice** – allowing children to know more, remember more and do more
- **Positive relationships and quality interactions** that nurture our responsible citizens
- **Spaced and sequential learning** over time to help children learn more quickly and remember learning better.

In a typical Art lesson, you will see:

Real, Relevant, Immersive and purposeful learning opportunities within a nurturing and enabling environment.

- Art learning following a particular theme. Drawing and Sketchbooks, Surface and Colour and Working 3D
- A ‘big question’ directs the theme.
- Each lesson takes an art element from which to explore e.g. Printing, painting, collage etc.
- Key vocabulary is introduced, used and discussed.
- A practical element whereby the pupils can explore the new concept.
- Key concepts are discussed at the end of each lesson to evaluate and share their findings.
- Emphasis on a joyful teaching and learning experience which empowers pupils to become confident, creative decision makers.
- Our art curriculum does not contain pre-defined outcomes and the children have some ownership over their artwork
- Use of sketchbooks as a space for children to collect and develop own ideas and test out different art forms and methods.
- In the Early Years the children have the opportunity to play and explore a wide range of media and material through their enabling environments and child led learning.
- Good quality cross-curricular links are interwoven where possible, such as Science, Design Technology, Maths, Geography and History.



Impact

How do we assess?

We assess our children using a range of methods:

- Sketchbooks are monitored through one to one or small group conversations.
- Identify any personal challenges preventing meeting 'I can' statements.
- Identify any weaknesses common to many in class which might help identify areas that need to be focussed on again.
- Identify areas of particular strength which may benefit from being developed.
- Questioning and verbal discussions are a large part of our assessment.
- Pupils can share, reflect and discuss their ideas.

How do we know that children are at age-related expectation?

- Pupils can explain what they have created and why.
- Pupils are able to talk confidently about what they have learnt.
- Pupils can use the vocabulary associated with the theme.
- Pupils can discuss the artist or artistic movement related to the theme.

How do our children feel about Art?

- 'I Love it because you can draw and it makes your creativity better.'
- 'I like drawing, painting and sketching'.
- 'I enjoy art because it's calm and it relaxes me'.
- 'I like sketching and copying artists drawings.'
- 'I really like learning about typography because you can use different shapes and styles to create emotions.'
- 'I enjoy exploring and creating things.'
- 'Art lets your imagination go wild'.
- 'I like to be creative because there are no rules. You can be freer in art.'
- 'I try hard to learn new skills.'
- 'I enjoyed making pictures with natural objects that I found outside.'

	Autumn		Spring		Summer		
EYFS	Expressive Arts and Design – Educational programme (EYFS Statutory Framework 2021)						
	The development of children’s artistic and cultural awareness supports their imagination and creativity . It is important that children have regular opportunities to engage with the arts, enabling them to explore and play with a wide range of media and materials . The quality and variety of what children see, hear and participate in is crucial for developing their understanding, self-expression, vocabulary and ability to communicate through the arts. The frequency, repetition and depth of their experiences are fundamental to their progress in interpreting and appreciating what they hear, respond to and observe .						
	Nursery <i>These are planned adult led learning opportunities</i>	Painting/ Printing <i>Sensory explorations of colour mixing – hand printing, paint plating</i> Medium: Paint	Sculpture <i>Using salt dough to create a diva lamp</i> Medium: Salt dough Colour/ Pattern <i>Using powder paints and stencils to create Rangoli patterns</i>	Children have the opportunity to play and explore a wide range of media and material through their enabling environments and child led learning.	Collage Make simple picture using shapes of different materials	Drawing/ Painting <i>Explore shape and create own art inspired by Kandinsky’s circles</i> Medium: watercolour paints	Drawing <i>Draw/paint self portrait for Graduation</i> Inspiration: themselves looking in mirror Medium: Pencil
	Artists	Book: Colour monster Artwork: Blue poles 1952 by Jackson pollock Artist: Jackson Pollock	Experience: Diwali celebration Visitor: speaker talking about how they decorate their home for Diwali		Artwork: Eric Carle	Artwork: Kandinsky’s Circles	Experience: Learning how to draw a person Artist: Doodle boy
	Big questions	How does (colour) make you feel? Which should make you feel happy? What happens when you mix your hands together? What do you notice when....?	Who makes Diva lamps? How can you change the shape of the dough?		How can we make a picture using shapes? Where will you place it?	How can you draw a circle? What lines? What happens when?	How can you draw a face? What shapes do you need?
Vocabulary	paint, mix, paintbrush, up, down,colour names (red, blue, yellow, purple, green, orange) handprint, footprint, print, press, mark, flick, art, artist, explore, idea	Pinch, squash, squeeze, poke salt dough	Shape, cut, colour, stick, place, under, on to, next to		Shape (shape names) paint, painting, painter circular, round, curves, curved, explore, idea	Draw, lines, face, shape, pencil, pens, marks, happy, sad, (body parts)	



	Autumn	Spring	Summer
	Expressive Arts and Design – Educational programme (EYFS Statutory Framework 2021) The development of children’s artistic and cultural awareness supports their imagination and creativity . It is important that children have regular opportunities to engage with the arts, enabling them to explore and play with a wide range of media and materials . The quality and variety of what children see, hear and participate in is crucial for developing their understanding, self-expression, vocabulary and ability to communicate through the arts. The frequency, repetition and depth of their experiences are fundamental to their progress in interpreting and appreciating what they hear, respond to and observe .		
Reception <i>These are planned adult led learning opportunities</i>	Autumn 1: Exploring the Power of Creativity: <i>Making Art</i> <i>Create patterned paper with the “Marbling” resource.</i> Medium: Marbling inks	Spring 2: Understanding Identity and Exploring Relationships: <i>Feeling connected.</i> <i>Create family drawing for special person assembly</i> Medium: Pencils, Pens	Summer 1: Exploring the Natural World: Primal painting <i>Explore nature as a source of natural pigments. Plants are squashed and ground to produce texture and colour with which to make art.</i> Medium: Vegetables, spices, leaves, food sources
Artists	Experience: Exploration of different media and material Ebru Art – Ancient paper marbling popular in Turkey and central Asia	Visit from Local Artist: Laura Arnold - Modelling drawing a person	Artists: Andy Goldsworthy, Richard Long or Claudy Jongstra
Big questions	How do we make art? How does it make us feel?	How do you draw a person? What marks can you make with a pencil?	Can you paint with leaves and vegetables? Why do some leaves give more colour than others? What food products can you use to paint?
Vocabulary	Combine, Primary, Secondary Colour names, marbling, ink, floating, oil based, drop, experiment,	Accurate, features, details, characteristics, body parts, expression	lightly, apply pressure (Nursery plus black, white) <i>pattern, print</i> , paint imprint, natural, manmade, collect, sort, match, dye, pigment, improve



	Autumn	Spring	Summer
Year 1	Autumn 2: Drawing and Sketchbooks Spirals <i>Using drawing, collage and mark-making to explore spirals.</i> <i>Introducing sketchbooks</i> Themes: Pattern, Structure, Movement, Growth, The Human Body, Sound Medium: Graphite stick or soft B pencil, Handwriting Pen, Pastels & Chalk, Paper,	Spring 2: Surface & Colour: Print, Colour, Collage Simple Printmaking <i>Explore simple ways to make a print. Use line, shape, colour and texture to explore pattern, sequencing and symmetry.</i> Topic: Medium: Paper, Printing Ink, Plasticine, Printing Foam	Summer 2: Working in 3 dimensions Making Birds <i>Sculptural project beginning with making drawings from observation, exploring media, and transforming the drawings from 2d to 3d to make a bird.</i> Themes: Birds, Wildlife, Local habitat Medium: Paper (sugar and cartridge), Soft pencils, wax crayons, watercolours, pastels, graphite, scissors, glue sticks, cardboard or foam board, paper clips or wire.
Artists	Artist: Molly Haslund	Artist: Karen Leader	Artists: Various (inspired by birds) Ernst Haeckel, Hoang Tien Quyet, John James Audubon, Pejac
Big questions	<u>How can we use our whole bodies to make drawings?</u> What kinds of marks can we make with chalk and oil pastels? What is a sketchbook and what can we use it for? How can I apply mark making to observational drawing? How can I reflect on my artwork?	<u>How can we make prints using the things we find around us?</u> What is a print? can I make a 'rubbing'? How can I make a relief print? How can I reflect on my artwork?	<u>How can we transform materials into sculpture?</u> How can I be inspired by images of birds? How can I use mark making to draw a feather? What happens when I fold, tear and crumple paper? How can I use materials to make a sculpture of a bird? How can my individual outcome be part of a group installation?
Vocabulary	Spiral, Movement, Pressure, Motion, Line, Continuous Line, Small, Slow, Larger, Faster, Careful Hand, Wrist, Elbow, Shoulder, Graphite, Chalk, Pen Drawing Surface (Paper, Ground) Oil Pastel, Dark, Light, Blending, Mark Making Colour, Pattern, Sketchbook, Pages, Elastic Band, Measure, Size, Cover, "Spaces and Places" Observation, Careful Looking, Object, Drawing, (Water Soluble), Colour, Reflect, Discuss, Share, Think, Improve, Adapt, Opinion, Evaluate	Print, Press, Pressure, Paint Primary colours: Red, Yellow, Blue Shape, Line, Arrangement, Rubbing, Texture, Wax crayon, Pencil Crayon, Cut, Collage, Stick, Arrange Explore, Try, Test, Reflect, Artwork, Artist: Printmaker Relief print, Plasticine, Plate, Impression, Colour Mixing, Secondary Colours: Green, Orange, Purple Pattern, Sequence, Picture, Image, Reflect, Discuss, Share, Crit, Improve, Adapt, Opinion, Evaluate	Lines, Shapes, Mark Making, Texture, Soft pencil, Graphite, Handwriting Pen, Pastel, Oil Pastel, Coloured pencil, Observation, Close study, Blending, Texture, Explore, Discover, Transform, Fold, Tear, Crumple, Collage, Sculpture, Structure, Balance, Texture, Personality, Character, Reflect, Discuss, Share, Crit, I Improve, Adapt, Opinion, Evaluate

Hazelwood Schools - Art Curriculum Overview



	Autumn	Spring	Summer
Year 2	Autumn 1: Drawing and Sketchbooks <u>Explore & Draw</u> <i>Introducing the idea that artists can be collectors & explorers as they develop drawing and composition skills.</i> Disciplines: Drawing, Sketchbooks, Collage Themes: Natural Forms, Seasonal Changes, Patterns, Symmetry Medium: Graphite, Handwriting Pen, Watercolour / Brusho, Wax Resist	Spring 2: Surface & Colour: Paint, Texture, Colour <u>Expressive Painting</u> <i>Explore how painters sometimes use paint in an expressive and gestural way. Explore colour mixing and experimental mark making to create abstract still lifes.</i> Disciplines: Painting, Sketchbooks Medium: Acrylic Paint, Paper	Summer 2: Working in 3 dimensions <u>Stick Transformation Project</u> <i>Explore how you can transform a familiar object into new and fun forms.</i> Disciplines: Making, Drawing, Sketchbooks Medium: Twigs, Construction Materials, Paper, Wool, Drawing Materials
Artists	Artists: Alice Fox, Nicola White	Artists: Marela Zacarias, Charlie French, Vincent Van Gogh, Paul Cezanne Movement: Expressionism	Artists: Chris Kenny
Big questions	<u>How can we become open, curious, explorers of the world, and use what we find to inspire us to make art?</u> How are artists inspired by their environment? How can I be inspired by my environment? How can I record the items I have collected through drawing? How can I use a range of materials to explore mark making? How can I reflect on my drawings?	<u>How can I make an expressive painting based on a still life composition?</u> What might an expressive painting look like? How can I make an expressive painting? How do old masters use brushwork in expressive paintings?	<u>How can we transform an object and turn it into sculpture, using our imagination?</u> How can I be inventive with materials? How can I reimagine a familiar object? How can I reflect on the work created throughout the half term?
Vocabulary	Explore, Collect, ReSee, Imagine, Curious, Present, Re-present, arrange, composition, Photograph, Focus, Light, Shade, Observational Drawing, Close study, Draw slowly, Intention, Pressure, Line, Mark, Page, Sense of Touch, Wax resist, Graphite, Watercolour, Brush, Pencil, Mark making, Line, Tone, Shape, Reflect, Present, Share, Discuss, Feedback, Compare, Critique, Experience, Imagination, Represents, Preference	Gesture, Gestural, Mark making, Loose, Evocative, Emotion, Intention, Exploration, Reaction, Response, Personal, Imagination, Energy, Impression, Colour, Life, Shape, Form, Texture, Line, Primary Colours (Red, Yellow, Blue), Secondary Colours (Green, Purple, Orange), Tints, Hues, Medium, Surface, Texture, Impasto, Brush, Mark making Tools, Palette Knife, Home-Made Tools, Abstract, Explore, Invent, Discover, Reflect, Focus, Detail, Dissect, Imagine, Intention, Still Life, Line, Rhythm, Gesture, Mark, Composition, Positive shapes, Negative shapes, Balance, Present, Share, Reflect, Discuss, Feedback, Compare, Critique, Experience, Imagination, Represents, Preference	Design Through Making, Play, Explore, Experiment, Fasten, Construct, Respond, Think, Form, Personality, Character, Material, Object, Sculpture, Find, Imagine, Select, Discard, Edit, Transform, Create, Line, Shape, Form, Angle, Scale, Structure, Balance, Sculpture, Colour, materials, Texture, Test, Explore, Add, Present, Share, Reflect, Respond, Feedback, Photograph, Film, Document, Lighting, Focus, Angle, Composition, Record, Share, Reflect, Discuss, Feedback, Compare, Critique, Experience, Imagination, Represents, Preference

	Autumn	Spring	Summer
Year 3	Autumn 2: Drawing and Sketchbooks Gestural Drawing with Charcoal <i>Making loose, gestural drawings with charcoal, and exploring drama and performance.</i> Disciplines: Drawing, Sketchbooks Theme: Cave art, Movement, Human Body, Relationship of Body to Place Medium: charcoal, Paper, Body	Spring 2: Surface & Colour: Print, Colour, Collage Working with Shape and Colour <i>"Painting with Scissors": Collage and stencil in response to looking at artwork.</i> Disciplines: Printmaking (Stencil/Screen Print), Collage Medium: Paper, Printmaking Ink, Stencils & Crayons	Summer 2: Working in 3 dimensions Telling Stories Through Drawing & Making <i>Explore how artists are inspired by other art forms – in this case how we make sculpture inspired by literature and film.</i> Disciplines: Drawing, Sculpture, Sketchbooks Medium: Paper, Drawing Materials, Modelling & Construction Materials (Modroc, clay, plasticine etc).
Artists	Artists: Heather Hansen, Laura McKendry, Edgar Degas	Artist: Henri Matisse, Claire Willberg	Artists: Rosie Hurley, Inbal Leitner, Quentin Blake
Big questions	<u>How can we use gestural drawing with charcoal to make drawings full of energy and drama?</u> What is charcoal? What can I do with charcoal? How did cave people create art? How can I use charcoal to create gestural drawings? How can I reflect on my work?	<u>How can we make our own creative response to an original artwork, using line, shape and colour?</u> How can I respond to historical artwork? How can I use collage to explore the elements of a work of art? How can I use collage to explore colour, shape, and composition? How can I work into my collages to create definition and dimension? How can I reflect on my work?	<u>How can we create 3 dimensional characters inspired by characters in film and fiction?</u> How are artists inspired by other artforms? How can I use exaggeration as a tool to convey the intention of my drawing? How can I respond to literature/poetry in the form of sculpture? How can I reflect on my work?
Vocabulary	Charcoal, Gestural, Loose, Expressive, Wrist, Elbow, Shoulder, Body, Mark Making, Sweeping, Fast, Slow, Gentle, Energetic, Chiaroscuro, Tone, Tonal Values, Dark, Light, Midtone, Squint, Hands, Handprints, Tools, Positive & Negative Shapes, Silhouette, Drama, Lighting, Shadow, Atmosphere, Narrative, Body, Movement, Repetitive, Motion, Echo, Memory, Mark, Trace, Dance, Photograph, Film, Composition, Focus, Lighting, Present, Share, Reflect, Respond, Feedback, Clarify, Function, Infer, Draft, Interpret, Organise, Purpose, Redraft, Theme, Version,	"Show Me What You See", Response, Sketch, Note, Line, Shape, Capture, Share, Cut, Direct, Try, Explore, Test, Colour, Shape, Elements, Composition, Arrange, Negative, Positive, Shape, Photograph, Composition, Lighting, Focus, Present, hare, Reflect, Respond, Feedback, Clarify, Function, Infer, Draft, Interpret, Organise, Purpose, Redraft, Theme, Version,	Sketchbooks, Brainstorm, Explore, Experiment, Test, Try Out, Line, Shape, Wash, Layer, Pen, Watercolour, Exaggerate, Gesture, Sculpture, Armature, Structure, Cover, Modroc, Clay, Construct, Model, Character, Personality, Present, hare, Reflect, Respond, Feedback, Clarify, Function, Infer, Draft, Interpret, Organise, Purpose, Redraft, Theme, Version,



	Autumn	Spring	Summer
Artists	<p>Autumn 1: Drawing and Sketchbooks Storytelling Through Drawing</p> <p><i>Explore how artists create sequenced drawings to share and tell stories. Create accordion books or comic strips to retell poetry or prose through drawing</i></p> <p>Disciplines: Drawing, Sketchbooks Medium: Drawing Materials, Paper</p>	<p>Spring 1: Surface & Colour: Paint, Surface, Texture Exploring Still Life</p> <p><i>Explore artists working with the genre of still life, contemporary and more traditional. Create your own still life inspired artwork</i></p> <p>Disciplines: Painting, Drawing, Collage, Sketchbooks, Relief Medium: Acrylic or poster paint, pen, pencil, ink, clay</p>	<p>Summer 1: Working in 3 dimensions The Art of Display</p> <p><i>Explore how the way we display our work can affect the way it is seen.</i></p> <p>Disciplines: Sculpture, Creative Thinking Sketchbooks</p> <p>Medium: Clay, Paper, Drawing Materials, Various Modelling & Construction Materials</p>
Artists	Artists: Laura Carlin, Shaun Tan	Artists: Peter Claesz, Melchior d' Hondcoeter, Jan Davidsz, Jacob Vosmaer, Hilary Pecis, Nicole Dyer, Baas Meeuws, Hirasho Sato	Artists: Anthony Gormley, Yinka Shonibare, Thomas J Price, 4th Plinth
Big questions	<p><u>How can we create visual narratives inspired by poetry or prose?</u></p> <p>How do artists use a sequence of imagery to tell a story? How can I create an image that tells a story? How can I make a sequence of images that describe a narrative? How can I reflect on my work?</p>	<p><u>How can we use drawing, painting and collage skills to create still life images?</u></p> <p>What is still life? How does contemporary still life compare to traditional still life? How can I make my own still life artwork? How can I reflect on my work?</p>	<p><u>How do context and presentation help define the meaning of artwork?</u></p> <p>What is the purpose of a plinth? How can I distinguish between 'audience' and 'art'? How do context and presentation help define the meaning of artwork? How can I reflect on my work?</p>
Vocabulary	Illustration, Inspiration, Interpretation, Original Source, Respond, Response, Graphic Novel, Illustrator, Poetry, Prose, Stage, Arrange, Line, Quality of line, Line Weight, Mark Making, Medium, Graphite, Ink, Pen, Quill, Brush, Watercolour, Water-soluble, Composition, Sequencing, Visual Literacy, Narrative, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, Audience Characteristic, Convention Develops, Element, Impact, Principal Structure Unique, Technique, Complications	Still Life, Genre, Traditional, Contemporary, Objects, Arrangements, Composition, Viewfinder, Lighting, Background, Foreground, Light, Dark, Tone, Shadow, Colour, Hue, Tint, Elements, Pattern, Texture, Colour, Relationship, Mark Making, Appearance, 2D, 3D, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Difference sAudience Characteristic, Convention Develops, Element, Impact, Principal Structure Unique, Technique, Complications	Plinth, Context, Display, Presentation, Intention, Viewpoint, Status, Meaning, Artwork, Art Object, Figurative, Clay, 3d Sketches, Empathy, Position, Character, Collect, Re-See, Re-Imagine, Re-Present, Environment, Context, Gallery, Scale, Perspective, Meaning, Curating/Curator, Exhibition, Performance, Artist / Performer, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, Audience, Characteristic, Convention Develops, Element, Impact, Principal Structure Unique, Technique, Complications



	Autumn	Spring	Summer
Year 5	<p>Autumn 2: Drawing and Sketchbooks Typography & Maps</p> <p><i>Exploring how we can create typography through drawing and design, and use our skills to create personal and highly visual maps.</i></p> <p>Disciplines: Design: Typography, Drawing, Collage, Sketchbooks</p> <p>Themes: Identity, Environment, Habitat</p> <p>Medium: Pencil, Pen, Paper</p>	<p>Spring 2: Surface & Colour Print, Colour, Collage Making Monotypes</p> <p><i>Combine the monotype process with painting and collage to make visual poetry zines.</i></p> <p>Medium: Graphite stick or soft B pencil, Handwriting Pen, Pastels & Chalk, Paper, (Sketchbook Making Task: Paper, string, elastic bands, glue)</p>	<p>Summer 2: Working in 3 dimensions Set Design</p> <p><i>Explore creating a model set for theatre or animation inspired by poetry, prose, film or music.</i></p> <p>Disciplines: Set Design, Making, Drawing, Sketchbooks</p> <p>Medium: Paper, Card, Construction Media, Mixed Media, Paint, Drawing Materials</p>
Artists	Artists: Louise Fili, Grayson Perry, Paula Scher, Chris Kenny	Artists: Vanessa Gardiner, Shoreditch Sketcher, Kittie Jones	Artists: Rae Smith, Fausto Melotti, Tiny Inventions, Rose Hurley, Gabby Savage-Dickson
Big questions	<p><u>How can we use drawing and graphics skills to create typography? How can we use typography skills to create pictorial maps?</u></p> <p>What is 'typography'? How can I make my own typography using my interests? How can I make graphic powerful drawings? How can I create a visual map? How can I reflect on my work?</p>	<p><u>How can we use monotype to make a creative response to poetry or prose?</u></p> <p>What is a monotype print? How might I expand my mark making vocabulary? How might I combine print, paint and collage? How can I reflect on my work?</p>	<p><u>How do artists make sets to share ideas for stage or as the basis for animations?</u></p> <p>How can we create sets inspired by literature, poetry or prose? How do designers design sets for theatre? How do designers design sets for animation? How can I respond to a stimulus to build a model set? How can I reflect on my set?</p>
Vocabulary	Typography, Lettering, Graphics, Design, Communicate, Emotions, Purpose, Intention, Playful, Exploratory, Visual Impact, Pictorial Maps, Identity, Symbols, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, ComplexComponent, Exceptional Perspective (point of view) Simplification, Sparse, Processes, Procedure	Monotype, Artists Book, Installation, Poetry, Evoke, Response, Translate, Mood, Sense, Layer, Combine, MultiMedia, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, Complex Component, Exceptional Perspective (point of view) Simplification, Sparse, Processes, Procedure	Set Design, Theatre, Animation, Model, Maquette, Design Through Making, Imaginative, Response, Stimulus, Interpretation, Vision, Mood, Drama, Narrative, Lighting, Composition, Foreground, Background, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, Complex, Component, Exceptional Perspective (point of view) Simplification, Sparse, Processes, Procedure



	Autumn	Spring	Summer
Year 6	<p>Autumn 1: Drawing and Sketchbooks 2D Drawing to 3D Making <i>Explore how 2D drawings can be transformed to 3D objects. Work towards a sculptural outcome or a graphic design outcome.</i></p> <p>Disciplines: Drawing, Sculpture, Graphic Design, Collage, Sketchbooks Medium: Card, Paper, Drawing materials.</p>	<p>Spring 1: Surface & Colour: Collage, Drawing, Sketchbooks Exploring Identity <i>Discover how artists use layers and juxtaposition to create artwork which explores identity. Make your own layered portrait.</i></p> <p>Disciplines: Collage, Drawing, Sketchbooks Medium: Drawing Materials, Tablet (if digital), Paper</p>	<p>Summer 1: Working in 3 dimensions Shadow Puppets <i>Explore how traditional and contemporary artists use cutouts and shadow puppets</i></p> <p>Disciplines: Making, Drawing, Sketchbooks Medium: Paper, Construction Materials</p>
Artists	Artists: Lubaina Himid, Claire Harrup	Artists: Njideka Akunyili Crosby, Yinka Shonibare, Thandiwe Muriu, Mike Barrett	Artists: Lotte Reiniger, Matisse, Wayang Shadow Puppets, Phillipp Otto Runge, Pippa Dyrlaga, Thomas Witte
Big questions	<p>How can we transform 2d drawings into 3d objects? How do artists create 3D objects from 2D drawings & paintings? What key drawing techniques support seeing and drawing, and enable me to scale up my drawing? How can I transform a 2D drawing to a 3D object? How can I reflect on my 3D object?</p>	<p>How can we learn more about ourselves through making art? How do we bring our own experience to the art we make? In what ways do artists express their identity? How can I explore portraiture in a light-hearted and flexible way? What aspects of my identity can I express through a self-portrait? How can I reflect on my self-portrait?</p>	<p>How can we adapt traditional techniques of makers, and transfer them to create our own narratives? What is paper cutting? How can paper cutting be used and adapted to make shadow puppets? How can I use materials inventively to create a shadow puppet character? How can I respond to a narrative or story to create shadow puppets for a performance? How can I reflect on my shadow puppet and/or use it for a performance?</p>
Vocabulary	2D Drawing, 3D Object, Negative space, Grid method, Scaling up, Structure, Balance, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, Attribute, Authentic, Characterise, Concept, Controversy, Discern, Epitomise	Identity, Layer, Constructed, Portraiture, Layering, Digital Art, Physical, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, Attribute, Authentic, Characterise, Concept, Controversy, Discern, Epitomise	Paper cutting, Cut Outs, Shadow puppets, Performance, Narrative, Character, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, Attribute, Authentic, Characterise, Concept, Controversy, Discern, Epitomise