

# 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' (Access Art) statements.
- Identify any areas for development 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.
- Children can share, reflect and discuss their ideas (in every lesson but a real focus on lesson 6)
- LO/lesson questions are highlighted/ cross hatched to show those who have achieved the lesson objective.
- Summative assessment is recorded termly on Scholar Pack, identifying those working at ARE, as well as those below and above ARE.

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

- Children can explain what they have created and why.
- Children are able to talk confidently about what they have learnt.
- Children can use the vocabulary associated with the theme.
- Children can discuss the artist or artistic movement related to the theme.
- Children achieve the Access Art end of unit outcomes.

### 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 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
<b>EYFS</b>	<p align="center"><b>Expressive Arts and Design – Educational programme (EYFS Statutory Framework 2021)</b></p> <p>The development of children’s artistic and cultural awareness supports their <b>imagination and creativity</b>. It is important that children have regular opportunities to engage with the arts, enabling them to <b>explore and play with a wide range of media and materials</b>. The quality and variety of what children see, hear and participate in is crucial for developing their understanding, <b>self-expression, vocabulary and ability to communicate</b> through the arts. <b>The frequency, repetition and depth</b> of their experiences are fundamental to their progress in <b>interpreting and appreciating what they hear, respond to and observe</b>.</p>		
<p><b>Nursery</b></p> <p><i>These are planned adult led learning opportunities</i></p>	<p><b>Painting/ Printing</b> <i>Sensory explorations of colour mixing – hand printing, paint plating</i> <b>Medium:</b> Paint</p> <p><b>Sculpture (linked to Scarf)</b> <i>Fruit faces</i> <b>Medium:</b> Fruit</p>	<p><b>Sculpture</b> <i>Using salt dough to create a diva lamp</i> <b>Medium:</b> Salt dough</p> <p><b>Colour/ Pattern</b> <i>Using powder paints and stencils to create Rangoli patterns</i></p>	<p><b>Children have the opportunity to play and explore a wide range of media and material through their enabling environments and child led learning.</b></p>
<b>Artists</b>	<p><b>Book:</b> Colour monster <b>Artwork:</b> Blue poles (1952) <b>Artist:</b> Jackson Pollock</p> <p><b>Artwork:</b> Vertumnus (1591) <b>Artist:</b> Giuseppe Arcimboldo</p>	<p><b>Experience:</b> Diwali celebration <b>Visitor:</b> speaker talking about how they decorate their home for Diwali</p>	<p><b>Children have the opportunity to play and explore a wide range of media and material through their enabling environments and child led learning.</b></p>
<b>Big questions</b>	<p><b>How does (colour) make you feel?</b> Which should make you feel happy? What happens when you mix your hands together? What do you notice when...?</p>	<p><b>Who makes Diva lamps?</b> How can you change the shape of the dough?</p>	<p><b>Children have the opportunity to play and explore a wide range of media and material through their enabling environments and child led learning.</b></p>
<b>Vocabulary</b>	<p>paint, mix, paintbrush, up, down, colour names (red, blue, yellow, purple, green, orange) handprint, footprint, print, press, mark, flick, art, artist, explore, idea</p>	<p>Pinch, squash, squeeze, poke salt dough</p>	<p><b>Children have the opportunity to play and explore a wide range of media and material through their enabling environments and child led learning.</b></p>
			<p><b>Artwork:</b> Squares with Concentric Circles (1913) <b>Artist:</b> Wassily Kandinsky</p>
			<p><b>How can you draw a circle?</b> What lines? What happens when?</p>
			<p><b>How can you draw a face?</b> What shapes do you need?</p>
			<p><b>Artwork:</b> Squares with Concentric Circles (1913) <b>Artist:</b> Wassily Kandinsky</p>
			<p><b>Experience:</b> Learning how to draw a person <b>Artist:</b> Doodle boy (Joe Whale)</p>
			<p><b>How can you draw a face?</b> What shapes do you need?</p>
			<p>Shape (shape names) paint, painting, painter circular, round, curves, curved, explore, idea</p>
			<p>Draw, lines, face, shape, pencil, pens, marks, happy, sad, (body parts)</p>



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	<b>Expressive Arts and Design – Educational programme (EYFS Statutory Framework 2021)</b>		
	The development of children’s artistic and cultural awareness supports their <b>imagination and creativity</b> . It is important that children have regular opportunities to engage with the arts, enabling them to <b>explore and play with a wide range of media and materials</b> . The quality and variety of what children see, hear and participate in is crucial for developing their understanding, <b>self-expression, vocabulary and ability to communicate</b> through the arts. <b>The frequency, repetition and depth</b> of their experiences are fundamental to their progress in <b>interpreting and appreciating what they hear, respond to and observe</b> .		
<b>Reception</b>  <i>These are planned adult led learning opportunities</i>	<b>Autumn 1: Exploring the Power of Creativity: <i>Making Art</i></b>  Create patterned paper with the <a href="#">“Marbling”</a> resource.  <b>Medium:</b> Marbling inks	<b>Spring 2: Understanding Identity and Exploring Relationships: <i>Feeling connected.</i></b>  Create family drawing for special person assembly <b>Medium:</b> Pencils, Pens	<b>Summer 1: Exploring the Natural World: <a href="#">Primal painting</a></b>  Explore nature as a source of natural pigments. Plants are squashed and ground to produce texture and colour with which to make art. <b>Medium:</b> Vegetables, spices, leaves, food sources
<b>Artists</b>	<b>Experience:</b> Exploration of different media and material <b>Ebru Art</b> – Ancient paper marbling popular in Turkey and central Asia	<b>Visit from Local Artist:</b> Laura Arnold - Modelling drawing a person	<b>Artists:</b> Andy Goldsworthy, Richard Long or Claudy Jongstra
<b>Big questions</b>	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?
<b>Vocabulary</b>	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	<p><b>Autumn 2: Drawing and Sketchbooks</b>  <b>Spirals</b>  <i>Using drawing, collage and mark-making to explore spirals. Introducing sketchbooks</i>  <b>Themes:</b> Pattern, Structure, Movement, Growth, The Human Body, Sound  <b>Medium:</b> Graphite stick or soft B pencil, Handwriting Pen, Pastels &amp; Chalk, Paper,</p>	<p><b>Spring 2: Surface &amp; Colour: Print, Colour, Collage</b>  <b>Simple Printmaking</b>  <i>Explore simple ways to make a print. Use line, shape, colour and texture to explore pattern, sequencing and symmetry.</i>  <b>Medium:</b> Paper, Printing Ink, Plasticine, Printing Foam</p>	<p><b>Summer 2: Working in 3 dimensions</b>  <b>Making Birds</b>  <i>Sculptural project beginning with making drawings from observation, exploring media, and transforming the drawings from 2d to 3d to make a bird.</i>  <b>Themes:</b> Birds, Wildlife, Local habitat  <b>Medium:</b> Paper (sugar and cartridge), Soft pencils, wax crayons, watercolours, pastels, graphite, scissors, glue sticks, cardboard or foam board, paper clips or wire.</p>
Artists	<p><b>Artist:</b> Molly Haslund</p>	<p><b>Artist:</b> Karen Leader</p>	<p><b>Artists:</b> Various (inspired by birds) Ernst Haekel, Hoang Tien Quyet, John James Audubon, Pejac</p>
Big questions	<p><b><u>How can we use our whole bodies to make drawings?</u></b>                      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?</p>	<p><b><u>How can we make prints using the things we find around us?</u></b>                      What is a print? can I make a 'rubbing'? How can I make a relief print? How can I reflect on my artwork?</p>	<p><b><u>How can we transform materials into sculpture?</u></b>                      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?</p>
Vocabulary	<p>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</p>	<p>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</p>	<p>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</p>

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	Autumn	Spring	Summer
<b>Year 2</b>	<p><b>Autumn 1: Drawing and Sketchbooks</b> <u>Explore &amp; Draw</u></p> <p><i>Introducing the idea that artists can be collectors &amp; explorers as they develop drawing and composition skills.</i></p> <p><b>Disciplines:</b> Drawing, Sketchbooks, Collage <b>Themes:</b> Natural Forms, Seasonal Changes, Patterns, Symmetry <b>Medium:</b> Graphite, Handwriting Pen, Watercolour / Brusho, Wax Resist</p>	<p><b>Spring 2: Surface &amp; Colour: Paint, Texture, Colour</b> <u>Expressive Painting</u></p> <p><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></p> <p><b>Disciplines:</b> Painting, Sketchbooks <b>Medium:</b> Acrylic Paint, Paper</p>	<p><b>Summer 2: Working in 3 dimensions</b> <u>Stick Transformation Project</u></p> <p><i>Explore how you can transform a familiar object into new and fun forms.</i></p> <p><b>Disciplines:</b> Making, Drawing, Sketchbooks <b>Medium:</b> Twigs, Construction Materials, Paper, Wool, Drawing Materials</p>
<b>Artists</b>	<b>Artists:</b> Alice Fox, Nicola White	<b>Artists:</b> Marela Zacarias, Charlie French, Vincent Van Gogh, Paul Cezanne <b>Movement:</b> Expressionism	<b>Artists:</b> Chris Kenny
<b>Big questions</b>	<p><b><u>How can we become open, curious, explorers of the world, and use what we find to inspire us to make art?</u></b></p> <p>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?</p>	<p><b><u>How can I make an expressive painting based on a still life composition?</u></b></p> <p>What might an expressive painting look like? How can I make an expressive painting? How do old masters use brushwork in expressive paintings?</p>	<p><b><u>How can we transform an object and turn it into sculpture, using our imagination?</u></b></p> <p>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?</p>
<b>Vocabulary</b>	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	<p><b>Autumn 2: Drawing and Sketchbooks</b>  <b>Gestural Drawing with Charcoal</b>  <i>Making loose, gestural drawings with charcoal, and exploring drama and performance.</i></p> <p><b>Disciplines:</b> Drawing, Sketchbooks  <b>Theme:</b> Cave art, Movement, Human Body, Relationship of Body to Place  <b>Medium:</b> Charcoal, Paper, Body</p>	<p><b>Spring 2: Surface &amp; Colour: Print, Colour, Collage</b>  <b>Working with Shape and Colour</b>  <i>"Painting with Scissors": Collage and stencil in response to looking at artwork.</i></p> <p><b>Disciplines:</b> Printmaking (Stencil/Screen Print), Collage  <b>Medium:</b> Paper, Printmaking Ink, Stencils &amp; Crayons</p>	<p><b>Summer 2: Working in 3 dimensions</b>  <b>Telling Stories Through Drawing &amp; Making</b>  <i>Explore how artists are inspired by other art forms – in this case how we make sculpture inspired by literature and film.</i></p> <p><b>Disciplines:</b> Drawing, Sculpture, Sketchbooks  <b>Medium:</b> Paper, Drawing Materials, Modelling &amp; Construction Materials (Modroc, clay, plasticine etc).</p>
Artists	<p><b>Artists:</b> Heather Hansen, Laura McKendry, Edgar Degas</p>	<p><b>Artist:</b> Henri Matisse, Claire Willberg</p>	<p><b>Artists:</b> Rosie Hurley, Inbal Leitner, Quentin Blake</p>
Big questions	<p><b><u>How can we use gestural drawing with charcoal to make drawings full of energy and drama?</u></b></p> <p>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?</p>	<p><b><u>How can we make our own creative response to an original artwork, using line, shape and colour?</u></b></p> <p>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?</p>	<p><b><u>How can we create 3 dimensional characters inspired by characters in film and fiction?</u></b></p> <p>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?</p>
Vocabulary	<p>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 &amp; 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,</p>	<p>"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,</p>	<p>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,</p>

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<b>Year 4</b>	<p><b>Autumn 1: Drawing and Sketchbooks</b>  <b>Storytelling Through Drawing</b>  <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><b>Disciplines:</b> Drawing, Sketchbooks  <b>Medium:</b> Drawing Materials, Paper</p>	<p><b>Spring 1: Surface &amp; Colour: Paint, Surface, Texture</b>  <b>Exploring Still Life</b>  <i>Explore artists working with the genre of still life, contemporary and more traditional. Create your own still life inspired artwork</i></p> <p><b>Disciplines:</b> Painting, Drawing, Collage, Sketchbooks, Relief  <b>Medium:</b> Acrylic or poster paint, pen, pencil, ink, clay</p>	<p><b>Summer 1: Working in 3 dimensions</b>  <b>Festival Feasts</b>  <i>How might we use food and art to bring us together?</i></p> <p><b>Disciplines:</b> Sculpture, Painting, Drawing, Collage, Sketchbooks  <b>Medium:</b> Paper/Card, Drawing Materials, Modelling Materials (incl. Modroc)</p>
<b>Artists</b>	<b>Artists:</b> Laura Carlin, Shaun Tan	<b>Artists:</b> Peter Claesz, Melchior d’ Hondecoeter, Jan Davidsz, Jacob Vosmaer, Hilary Pecis, Nicole Dyer, Baas Meeuws, Hirasho Sato	<b>Artists:</b> Claes Oldenburg, Lucia Hierro, Rowan Briggs Smith, Nicole Dyer
<b>Big questions</b>	<p><b><u>How can we create visual narratives inspired by poetry or prose?</u></b></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><b><u>How can we use drawing, painting and collage skills to create still life images?</u></b></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><b><u>How can we use the skills we have learnt in drawing, painting, making and collage to create artwork which celebrates the food we eat?</u></b></p> <p>How are artists inspired by food? How can I make sculptures of food? How do materials respond on cotton? How can I reflect on my work?</p>
<b>Vocabulary</b>	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	Viewpoint, Relationship 2D 3D, Transform, Graphics, Design Through Making, Construct, Contribute, Artwork, Installation, Surface, Fabric, Texture, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, Photograph, Lighting, Focus, Composition,

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	Autumn	Spring	Summer
Year 5	<p><b>Autumn 2: Drawing and Sketchbooks</b> <b>Typography &amp; Maps</b></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><b>Disciplines:</b> Design: Typography, Drawing, Collage, Sketchbooks <b>Themes:</b> Identity, Environment, Habitat <b>Medium:</b> Pencil, Pen, Paper</p>	<p><b>Spring 2: Surface &amp; Colour: Fashion, Painting, Collage</b> <b>Fashion Design</b></p> <p><i>Explore contemporary fashion designers and create your own 2D or 3D fashion design working to a brief.</i></p> <p><b>Disciplines:</b> Fashion, Painting, Collage, Sketchbooks <b>Medium:</b> Paper, Acrylic Paint, Tape</p>	<p><b>Summer 2: Working in 3 dimensions</b> <b>Set Design</b></p> <p><i>Explore creating a model set for theatre or animation inspired by poetry, prose, film or music.</i></p> <p><b>Disciplines:</b> Set Design, Making, Drawing, Sketchbooks <b>Medium:</b> Paper, Card, Construction Media, Mixed Media, Paint, Drawing Materials</p>
Artists	<b>Artists:</b> Louise Fili, Grayson Perry, Paula Scher, Chris Kenny	<b>Artists:</b> Alice Fox, Rahul Mishra, Pyer Moss, Tatyana Antoun, Hormazd Narielwalla	<b>Artists:</b> Rae Smith, Fausto Melotti, Tiny Inventions, Rose Hurley, Gabby Savage-Dickson
Big questions	<p><b><u>How can we use drawing and graphics skills to create typography? How can we use typography skills to create pictorial maps?</u></b></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><b><u>How can we design fashion in response to a brief? How can we transform 2d to 3d. How can we use pattern and texture?</u></b></p> <p>How do designers bring their own identity to their designs? How can I design clothes that responds to a brief? How can I make my 2d designs 3d? How can I reflect on my fashion designs?</p>	<p><b><u>How do artists make sets to share ideas for stage or as the basis for animations?</u></b></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	Contemporary, Historical, Fashion Design, Designers, Design Brief, Colour, Texture, Shape, Form, Texture, Material, Body, Wearable, Fit for Purpose, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences,	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
<b>Year 6</b>	<p><b>Autumn 1: Drawing and Sketchbooks</b>  <b>2D Drawing to 3D Making</b>  <i>Explore how 2D drawings can be transformed to 3D objects. Work towards a sculptural outcome or a graphic design outcome.</i></p> <p><b>Disciplines:</b> Drawing, Sculpture, Graphic Design, Collage, Sketchbooks  <b>Medium:</b> Card, Paper, Drawing materials.</p>	<p><b>Spring 1: Surface &amp; Colour:</b> Collage, Drawing, Sketchbooks  <b>Exploring Identity</b>  <i>Discover how artists use layers and juxtaposition to create artwork which explores identity. Make your own layered portrait.</i></p> <p><b>Disciplines:</b> Collage, Drawing, Sketchbooks  <b>Medium:</b> Drawing Materials, Tablet (if digital), Paper</p>	<p><b>Summer 1: Working in 3 dimensions</b>  <b>Shadow Puppets</b>  <i>Explore how traditional and contemporary artists use cutouts and shadow puppets</i></p> <p><b>Disciplines:</b> Making, Drawing, Sketchbooks  <b>Medium:</b> Paper, Construction Materials</p>
<b>Artists</b>	<b>Artists:</b> Lubaina Himid, Claire Harrup	<b>Artists:</b> Njideka Akunyili Crosby, Yinka Shonibare, Thandiwe Muriu, Mike Barrett	<b>Artists:</b> Lotte Reiniger, Matisse, Wayang Shadow Puppets, Phillipp Otto Runge, Pippa Dyrлага, Thomas Witte
<b>Big questions</b>	<p><b>How can we transform 2d drawings into 3d objects?</b>                      How do artists create 3D objects from 2D drawings &amp; 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><b>How can we learn more about ourselves through making art?</b>  <b>How do we bring our own experience to the art we make?</b>                      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><b>How can we adapt traditional techniques of makers, and transfer them to create our own narratives?</b>                      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>
<b>Vocabulary</b>	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