

HSMS Curriculum Overview 2025-2026

Building Cognitive Architecture – Coherent and Connected – Knowledge and Skill Based

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
School Value	Pupils' are expected to live all six of the core values every day at Hugh Sexey Church of England Middle School. Each term however, there is a focus through collective worship as indicated below.					
	<i>Thankfulness</i>	<i>Justice</i>	<i>Endurance</i>	<i>Compassion</i>	<i>Koinonia</i>	<i>Trust</i>
Year 7 - Topic	<u>Natural Forms</u>			<u>One- Point Perspective</u>		
Key Concepts/Idea(s)	Looking, observing, noticing, and drawing is the foundation of all Artistic practice.			Looking, observing, noticing different visual aspects such as scale and proportion to give narrative to artwork.		
Sequence of Learning	Year 5 – Basic knowledge of colour and drawing from imagination. Year 6 – Starting to understand Texture and tone, working from secondary source images. Year 7 – Developing the ability to observe and apply knowledge of texture and tone with primary sources.			Year 5 – Basic knowledge of colour and drawing from imagination. Year 6 – Starting to understand Texture and tone, working from secondary source images. Year 7 – Understanding scale and symbolism in art, as well as applying skills/ knowledge from Term 1-3.		
Key Opportunities		Contact with artist Duncan Cameron?				
Key Vocabulary / Conventions.	Natural Forms Implied Texture / Actual Texture Observation Accuracy Tone Regular/ irregular forms Line weight			One- Point Perspective Vanishing point Scale Interior Accuracy Surrealism Symbolism		
Cross Curricular						
Substantive Knowledge (<i>Established Facts – Key Knowledge</i>)	<p>Why do artists favour primary source observation?</p> <p>How do artists communicate how they feel through their artwork?</p> <p>How backgrounds can be just as important- how do artists use the background to give/hide extra information that may not be seen straight away</p> <p>Why is anatomy so important in art history? What is the significance of anatomy for artists?</p> <p>Symbolism in art- Vanitas paintings, how skulls were used as a warning of death whereas fruit and shells were a symbol of wealth</p> <p>Looking at work of current Somerset artist Duncan Cameron – how do you know that he is observing a primary source?</p>			<p>How perspective alters scale and significance in a painting/drawing</p> <p>How artists simplify complex information/ scenes</p> <p>Perspective didn't exist at one point- paintings were flat at one point. The development and use of perspective starting with Renaissance art.</p> <p>'The Hunt in the Forest' Paolo Uccello 1470 – one of the first examples of perspective being used to draw the eye to the centre/ vanishing point</p> <p>How artists can use perspective to hide or deflect details that shouldn't be because the viewers eyes are drawn to the centre/ Vanishing point</p> <p>The interior rooms painted by Surrealist artist Rene Magritte – which items are enlarged in his 'rooms'? What are their symbolic properties? (Continuation of symbols from T1-T3)</p>		



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	<p>Compare Duncan Cameron to Mark Powell, similarities through surfaces (maps) and implied textures, allows opportunity to explore life and death aspect (contradictory as his work is not a primary source?)</p> <p>Henry Moore – elephant skulls, symbolic of strength Da Vinci- early example, more academic, looking inside skulls</p> <p>National Curriculum Links: Pupils should be taught about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.</p>			<p>Looking at the work of Felicia Chao – use of light/shadow with watercolours, composition and symbolism</p> <p>National Curriculum Links: Pupils should be taught about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.</p>		
<p>Disciplinary Knowledge (Methods of Working)</p>	<p>Selecting and combining the use of wet and dry media.</p> <p>Application of tempera paint</p> <p>Primary source observation of natural forms (skulls, shells)</p> <p>Using mark-making techniques to describe/ imply forms.</p> <p>Working with limited colour palettes (earth tones)</p> <p>Use of different surfaces – adding texture and subtle context</p> <p>Implied form and texture</p> <p>National Curriculum Links: Key stage 3 Pupils should be taught to develop their creativity and ideas, and increase proficiency in their execution. They should develop a critical understanding of artists, architects and designers, expressing reasoned judgements that can inform their own work. Pupils should be taught:</p> <ul style="list-style-type: none"> To use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas To use a range of techniques and media, including painting To increase their proficiency in the handling of different materials about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day. 			<p>One- point perspective drawing</p> <p>The use of tools to facilitate accuracy within drawing – rulers etc.</p> <p>Application and consistency of watercolour paint</p> <p>How to scale objects/ animals receding into the distance</p> <p>Combining a range of elements to make a composition.</p> <p>Adjusting tonal/ colour values to create depth and distance in a painting</p> <p>Using composition to create an illusion of three-dimensional space within a drawing or painting</p> <p>Manipulating scale to convey the significance and importance of a symbolic item</p> <p>National Curriculum Links: Key stage 3 Pupils should be taught to develop their creativity and ideas, and increase proficiency in their execution. They should develop a critical understanding of artists, architects and designers, expressing reasoned judgements that can inform their own work. Pupils should be taught:</p> <ul style="list-style-type: none"> To use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas To use a range of techniques and media, including painting To increase their proficiency in the handling of different materials about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day. 		
<p>Curriculum Newsletter</p>	<p><u>Year 7</u></p>	<p><u>Year 7</u></p>	<p><u>Year 7</u></p>	<p><u>Year 7</u></p>	<p><u>Year 7</u></p>	<p><u>Year 7</u></p>

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	We will be exploring a range of different materials and techniques in the theme of Natural Forms.	As part of our Natural Forms project we will be looking at the work of Somerset artist Duncan Cameron.	We will be planning and creating a personal response to the theme of Natural Forms using skills and knowledge from term 1 & 2.	We are going to learn how to draw using One- point perspective.	We are going to research the theme of Surrealism in Art. How have Artists used Perspective drawing and Surrealism in art History?	We are going to research the work of current artist Felicia Chiao and create a personal response using her work as inspiration.
	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
School Value	<i>Thankfulness</i>	<i>Justice</i>	<i>Endurance</i>	<i>Compassion</i>	<i>Koinonia</i>	<i>Trust</i>
Year 8 - Topic	<u>Portraits</u>			<u>Illustration</u>		
Key Concepts	Applying, Exploring, Enquiring, Developing skills through the theme of portraiture.			Applying, Exploring, Enquiring, Developing skills through the theme of illustration.		
Sequence of Learning	Year 5 – Basic knowledge of colour and drawing from imagination. Year 6 – Starting to understand Texture and tone, working from secondary source images. Year 7 – Developing the ability to observe and apply knowledge of texture and tone with primary sources. Year 8- Applying observational skills to the theme of Portraiture and then developing own creativity and ideas through the theme of transformation/ deconstructed portraits.			Year 5 – Basic knowledge of colour and drawing from imagination. Year 6 – Starting to understand Texture and tone, working from secondary source images. Year 7 – Developing the ability to observe and apply knowledge of texture and tone with primary sources. Year 8- Using an artist as a starting point to develop ideas and plan an effective composition with multiple layers to create a narrative.		
Key Opportunities						
Key Terms	Portraiture Accuracy Texture/ Tone Hyperrealism Deconstruction			Illustration Narrative Layers Composition		
Cross Curricular						
Substantive Knowledge (Established Facts – Key Knowledge)	Standard facial proportions, and how to refer to these whilst drawing a portrait/ individual facial features Understanding the importance of observation and accuracy in portraits How to break down an image to observe the different tones and textures. How these can then be recreated with a range of drawing techniques Drawing from a secondary source image - What are the benefits?			How to research and make informed decisions based on a theme. How to use the work of artists as inspiration. How to choose key details to show a narrative/ create a specific scene. How do artists show Narratives in their work? How can your choices in materials and techniques alter the outcome of your work? Alter the overall atmosphere of the work?		



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	<ul style="list-style-type: none"> - What are the challenges? - How does it compare to drawing from life? <p>What is hyper realism?</p> <p>Portraits through time- art movements and how art styles have changed over time</p> <p>Knowing when a drawing is complete</p> <p>How do different artists approach portraits? Compare and contrast the different art styles</p> <p>Chuck Close- large, hyper-realistic paintings. Usually self-portraits.</p> <p>Loui Jover- deconstructed portrait series. Well known figures, how has he used the background to compliment the person in the portrait? Symbolism?</p> <p>Frida Kahlo – self-portrait paintings, interesting backgrounds and use of symbolism.</p> <p>National Curriculum Links: Pupils should be taught about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.</p>	<p>How to plan a composition using layers/ multiple pages.</p> <ul style="list-style-type: none"> - How can you make sure that all layers are effective and can be seen? <p>Looking at the work of Isobelle Ouzman- Altered books.</p> <ul style="list-style-type: none"> - How has she used layers to add depth? - How has she used layers to create mood/atmosphere? - Analysing the work of the artist. - What is relevant information for an artist study? <p>National Curriculum Links: Pupils should be taught about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.</p>
<p>Disciplinary Knowledge (Methods of Working)</p>	<p>Applying accurate facial proportions to portrait drawings</p> <p>Use of grids and guidelines to structure portrait drawings</p> <p>Observation from a secondary source</p> <p>Use of pencil to apply accurate tone and texture</p> <p>Use of contrast to add depth to tone</p> <p>Adapting portraits to respond to the work of an artist (Loui Jover)</p> <p>Collage/ mixed media to ‘deconstruct’ portrait</p> <p>National Curriculum Links: Key stage 3 Pupils should be taught to develop their creativity and ideas, and increase proficiency in their execution. They should develop a critical understanding of artists, architects and designers, expressing reasoned judgements that can inform their own work. Pupils should be taught:</p>	<p>Analysing artist work using the formal elements.</p> <p>Identifying the materials and techniques used in a piece of art.</p> <p>How to plan a composition to show multiple layers.</p> <p>Combining a range of elements to make a layered composition.</p> <p>Create a personal response to artist Isobelle Ouzman.</p> <p>Application and consistency of tempura/ gouache paint.</p> <p>Using knowledge of the Formal Elements to create depth and atmosphere.</p> <p>Craft knife skills</p> <p>National Curriculum Links: Key stage 3 Pupils should be taught to develop their creativity and ideas, and increase proficiency in their execution. They should develop a critical understanding of artists, architects</p>



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Curriculum Newsletter	<p><u>Year 8</u></p> <p>We are going to apply our knowledge of drawing in the theme of Portraits.</p>	<p><u>Year 8</u></p> <p>We are going to apply our knowledge of tone and texture to create accurate Portraits of celebrities.</p>	<p><u>Year 8</u></p> <p>We are going to research the work of Loui Jover and his Deconstructed series. Then create a personal response using his work as inspiration.</p>	<p><u>Year 8</u></p> <p>We will be exploring the theme of Illustration and how artists have used their artwork to tell a story.</p>	<p><u>Year 8</u></p> <p>We will be looking at the work of Isobelle Ouzman and how she has used layers to create depth and atmosphere in her work.</p>	<p><u>Year 8</u></p> <p>We will be looking at the work of Isobelle Ouzman and how she has used layers to create depth and atmosphere in her work.</p>