Year 7 Art Curriculum Summary

Fragmented Faces - Portraiture in Clay, Print and Paint

What students will achieve:

Fragmented Faces - Portraiture in Clay
Understand how Cubism reinterprets the human form through abstraction and multiple perspectives.

Develop a series of design drawings that explore fragmentation or stylisation of the human head.

Apply sculptural techniques to construct a three-dimensional bust using appropriate materials and processes.

Create a final abstract Cubist bust that communicates personal expression and a clear understanding of Cubist aesthetics.

Fragmented Faces - Portraiture in Print
Produce a detailed drawing using controlled line work and mark-making suitable for printmaking.

Understand and apply the collagraph printmaking process, including plate preparation, inking, and printing.

Create a clean, well-composed collagraph print that demonstrates technical skill and thoughtful design.

Prior Learning Links:
Basic drawing and colour mixing skills from primary education.
Initial understanding of facial features and proportions.

Future Connections:
Year 8 Viewpoints: Builds on Cubist abstraction and composition.
Year 8 Hockney Landscapes: Develops colour theory and mark-making.
Year 9 Luke Dixon: Advances portraiture with pen and ink techniques.
Year 10 Organic Structures: Reinforces observational drawing and media experimentation.
Year 11 Identity Project: Revisits identity and visual language through refined media.

Fragmented Faces – Portraiture in Paint Demonstrate an understanding of Cubist principles through research and contextual analysis. Apply knowledge of facial proportions, line, tone, and colour theory in the development of a self-portrait. Experiment with a range of media to explore abstraction and expression. Produce a final abstracted self-portrait that reflects personal identity and a contextual understanding of Cubism.	

Year 8 Art Curriculum Summary

Viewpoints – Fragmented Still Life

What students will achieve:
Understand, identify and compare key characteristics of traditional, Cubist, and Pop Art still life.

Produce a series of pencil Still Life pieces, demonstrating accurate observational drawing skills, including ellipses, perspective, and proportion.

Demonstrate sound compositional strategies such as the rule of thirds, diagonals, and focal points.

Effective use of colour theory to create harmony, contrast, and visual impact.

Design and produce a still life artwork that combines research, technique, and personal outcome.

Prior Learning Links:
Year 7: Understanding of abstraction and composition from Cubist portraiture.
Familiarity with colour theory and basic painting techniques.

Future Learning:
Year 9 Jennifer Judd McGee: Builds on layering and mixed media composition.
Year 10 Organic Structures: Reinforces observational drawing and conceptual development.
Year 11 Identity: Deepens understanding of symbolism and personal response.

David Hockney - Painting the Local Landscape	
What students will achieve: Analyse Hockney's use of expressive colour and stylised form in landscapes, applying colour theory to convey mood and meaning. Develop accurate observational drawing and plan effective compositions using techniques like tonal shading, proportion, and the rule of thirds. Apply recognised acrylic and oil pastel techniques with control and intention, understanding that strong painting is built on solid drawing skills. Create a final landscape artwork, referencing Hockney, that combines drawing, composition, and media skills to express a personal and emotional connection to 'Local Landscape'.	**Prior Learning Links:** Year 7: Colour theory and stylisation from portraiture and painting. Basic landscape composition and media control. **Future Connections:** Year 9 Jennifer Judd McGee: Builds on layering and pattern. Year 10 Organic Structures: Reinforces media manipulation and natural forms. Year 11 Identity: Enhances personal meaning through media and composition.

Year 9 Art Curriculum Summary

Luke Dixon – Pen Portraits

What students will achieve:

Students can confidently describe the work and style of Luke Dixon, identifying key features such as line work, tone, and symbolism.

Students understand the role of iconography and symbolism in visual language.

Demonstrate control and creativity using pen and ink techniques, including hatching, cross-hatching, stippling, and line variation.
Use tracing and layering techniques effectively to refine their compositions.

Accurately draw facial features and proportions, applying prior knowledge to stylised outcomes.

Develop a composition that combines personal symbolism, portraiture, and graphic techniques.

Produce a final pen and ink portrait that reflects the influence of Luke Dixon's style, incorporates meaningful iconography and zentangle patterns, and demonstrates technical skill, tonal variation, and thoughtful composition.

Prior Learning Links:

Year 7: Colour theory and stylisation from portraiture and painting.
Basic landscape composition and media control.

Future Connections:

Year 9 Jennifer Judd McGee: Builds on layering and pattern.
Year 10 Organic Structures: Reinforces media manipulation and natural forms.
Year 11 Identity: Enhances personal meaning through media and composition.

Jennifer Judd McGee – Layering with Mixed Media

What students will achieve:

Prior Learning Links:
Year 8 Viewpoints: Experience with

Understand the term mixed media and identify how varied materials and techniques can be combined in a single artwork. Describe the work of Jennifer Judd McGee, including her use of pattern, nature-inspired motifs, and layering. Link this with historical and cultural knowledge of papercutting. Demonstrate proficiency in a range of media including: Monoprinting, Polyprinting, Papercutting, Collage and Observational drawing. Apply composition principles such as balance, repetition, and compartmentalisation. Produce a concertina book that demonstrates a personal and creative response to the theme of nature and pattern. Use key terms accurately in both written and verbal explanations.	collage and abstraction. Year 8 Hockney: Use of colour and stylisation. **Future Learning:** Year 10 Organic Structures: Reinforces media experimentation and layering. Year 11 Identity: Builds on personal symbolism and reflective practice.

Year 10 Art Curriculum Summary

Organic Structures: Pattern, Form & Texture

What students will achieve:	Prior Learning Links:
<u>Knowledge Endpoints</u> Know how artists Karl Blossfeldt, Peter Randall-Page, and Heather Knight use natural forms to explore structure, pattern, and abstraction. (AO1) Recognise that materials and processes are not neutral but contribute to the meaning and impact of an artwork. (AO2) Understand that recording from observation is a process of interpretation, not always replication, and that it can be achieved through a range of media including drawing, photography, and sculpture. (AO3) Know how to plan and compose a final piece using formal elements such as tone, texture, balance, and focal points to communicate a personal response. (AO4) **<u>Recording Endpoints</u>** Investigate and analyse the work of relevant artists and articulate how their ideas and techniques inform their own work. (AO1) Experiment with and refine a variety of media and processes, including printmaking, painting, and ceramics, to develop and improve outcomes. (AO2) Record visual information from primary sources using a range of techniques (tonal drawing, photography, white pencil, charcoal, pen and ink). (AO3) Plan, develop and present a final outcome that clearly communicates their intentions and demonstrates understanding of visual language. (AO4)	Year 8 and 9: Observational drawing, media experimentation, and composition. Experience with natural forms and mixed media. **Future Connections:** Year 11 Identity: Builds on media mastery and personal interpretation. Supports GCSE portfolio development and independent project work.

Conceptual Endpoints Appreciate that art is a process of investigation, not just production, and that ideas evolve through research, experimentation, and reflection. (AO1–AO4) Understand that visual language is constructed through intentional choices in media, composition, and technique. (AO2, AO4) Recognise that final outcomes are meaningful when they are based upon sustained investigation and personal interpretation. (AO4)	
Personal Project - Identity	
What students will achieve: A Fully Documented Creative Journey A portfolio (minimum 8 sheets + final piece) that shows progression from initial idea to final outcome. Includes mind maps, artist research, photoshoots, experiments, developments, and mock-ups. Critical and Contextual Understanding Written and visual annotations that explain how artists, materials, and ideas interconnect. Context sheets that show awareness of cultural, personal, and artistic influences. Technical and Visual Proficiency Evidence of skilful use of materials, techniques, and processes. High-quality observational drawing and photography from primary sources.	**Prior Learning Links:** Year 8 Viewpoints: Experience with collage and abstraction. Year 8 Hockney: Use of colour and stylisation. **Future Learning:** Year 10 Organic Structures: Reinforces media experimentation and layering. Year 11 Identity: Builds on personal symbolism and reflective practice.

<u>Creative Risk-Taking and Reflection</u> Demonstrates experimentation, risk-taking, and refinement. Includes reflective commentary on what worked, what didn't, and how ideas evolved. <u>A Coherent and Personal Final Piece</u> A completed artwork that clearly communicates a personal interpretation of the chosen identity theme. Demonstrates a synthesis of artist influences, media experimentation, and contextual understanding. <u>Presentation</u> A final outcome that is imaginative, well-composed, and thoughtfully presented. Shows a clear visual and conceptual link to the rest of the project.	

Year 11 Art Curriculum Summary

Personal Project – Identity (continued)

What students will achieve:

A Fully Documented Creative Journey
A portfolio (minimum 8 sheets + final piece) that shows progression from initial idea to final outcome.
Includes mind maps, artist research, photoshoots, experiments, developments, and mock-ups.

Critical and Contextual Understanding
Written and visual annotations that explain how artists, materials, and ideas interconnect.
Context sheets that show awareness of cultural, personal, and artistic influences.

Technical and Visual Proficiency
Evidence of skilful use of materials, techniques, and processes.
High-quality observational drawing and photography from primary sources.

Creative Risk-Taking and Reflection
Demonstrates experimentation, risk-taking, and refinement.
Includes reflective commentary on what worked, what didn't, and how ideas evolved.

A Coherent and Personal Final Piece
A completed artwork that clearly communicates a personal interpretation of the chosen identity theme.

Prior Learning Links:
Year 8 Viewpoints: Experience with collage and abstraction.
Year 8 Hockney: Use of colour and stylisation.

Future Learning:
Year 10 Organic Structures: Reinforces media experimentation and layering.
Year 11 Identity: Builds on personal symbolism and reflective practice.

Demonstrates a synthesis of artist influences, media experimentation, and contextual understanding. <u>Presentation</u> A final outcome that is imaginative, well-composed, and thoughtfully presented. Shows a clear visual and conceptual link to the rest of the project.	

GCSE Art and Design – Component 2: Externally Set Assignment

External Exam Preparatory Period and Invigilated Time

Structure:
Preparatory Period (from 2 Jan):
Students choose one starting point from seven provided.
Develop preparatory work in any format (e.g. sketchbooks, work sheets, digital).
Work must address all four assessment objectives, include drawing and annotation, and acknowledge sources.
No additional preparatory work allowed once supervised time begins.

Supervised Time: 10 hours
Two full day sessions, the first 2 hours must be consecutive.
Students realise their intentions utilising preparatory work (no amendments to preparatory work allowed once supervised time begins).
Work must be clearly identified and securely stored.
No internet access permitted (except approved software).

Assessment:
All work (preparatory + supervised) assessed as a whole, out of 96.
Outcomes may be single or multiple, in any format or scale.

Compliance:
Supervised sessions must follow JCQ regulations.

Year 12 Art Curriculum Summary

A-Level Foundation

The Year 12 Art and Design course is a creative and flexible foundation year that prepares students for A-Level success while encouraging personal artistic growth. Students join the course with different levels of experience, so the curriculum is designed to adapt to their needs. For example, if a group has limited experience in printmaking, a workshop in Lino Printing may be added to build skills and confidence.

The course follows the four AQA Assessment Objectives:

- AO1 - Investigating artists and ideas
- AO2 - Experimenting with materials and techniques
- AO3 - Recording observations and insights
- AO4 - Creating personal and meaningful outcomes

These objectives are explored through a range of projects and activities, rather than taught separately. Students begin with a foundation project that extends key concepts from Key Stage 4 like visual language, creative thinking, and contextual understanding. They explore themes such as narrative, place, or materials using sketchbooks, photography, and mixed media.

As the year progresses, students take more ownership of their work, developing personal projects that reflect their interests and strengths. This supports the AQA focus on independence and personal response.

Throughout the year, students take part in workshops, critiques, and one-to-one tutorials to support their progress. They also benefit from collaborative learning and gallery visits, which help build their understanding of art in wider cultural and historical contexts.

By March, students will have created a substantial portfolio that shows technical skill, creative thinking, and a clear sense of direction. This work forms the foundation for their Personal Investigation in Year 12/13.

Year 12 into 13 Art Curriculum Summary

Year 12/13 A-Level Art: Personal Investigation

The Personal Investigation is a major part of the A-Level Art & Design course, running from the end of Year 12 through to February in Year 13. It is a self-directed project that allows students to explore a theme or idea that is personally meaningful to them.

Students have full creative freedom to choose their subject, materials, and approach - whether that's painting, digital media, sculpture, or mixed media. The aim is to help each student develop their own artistic voice while building strong technical and conceptual skills.

The project includes two key elements:

- A practical portfolio of artwork
- A written study (1,000–3,000 words) that reflects on their creative journey, influences, and ideas

The written element is not a separate essay, but a thoughtful reflection that supports the practical work and helps students connect their ideas with wider artistic and cultural contexts.

Throughout the project, students are supported with regular one-to-one tutorials, peer feedback, and workshops tailored to their needs. These might focus on advanced techniques like digital editing, installation work, or painting methods.

The Personal Investigation is designed to meet the four AQA assessment objectives:

- AO1 - Researching artists and ideas
- AO2 - Experimenting and refining techniques
- AO3 - Recording observations and insights
- AO4 - Creating a personal and meaningful outcome

By the end of the project, students will have produced a cohesive and ambitious body of work that reflects their individual creativity and prepares them for further study or careers in the creative industries.

Year 13 Art Curriculum Summary

Year 13 A-Level Art & Design: Externally Set Assignment (ESA)

The final phase of Year 13 is the Externally Set Assignment (ESA), released by AQA on the 1st of February. Students select one starting point from a range of themes and develop preparatory work over several weeks. This culminates in a 15-hour supervised period, during which students produce a final outcome under exam conditions.

The ESA is assessed using the same four assessment objectives as the Personal Investigation and is an opportunity for students to demonstrate their ability to respond creatively and independently to a new brief. It encourages synthesis of skills developed throughout the course and often results in highly personal and ambitious outcomes.