The Hart School – Faculty of Design
Yr 10 GCSE Fine Art (OCR J171) Curriculum Overview

Curriculum intent: GCSE Art and Design: Fine Art (OCR J171) develops pupils into independent artists who investigate, experiment, record and present a personal response. Component 01, the Portfolio, is 60% (120 marks). Component 02, the Externally Set Task, is 40% (80 marks): OCR releases the paper from 2 January and pupils have up to 10 hours of supervised time to realise their response. Both components are marked in school and moderated by OCR.

Four assessment objectives, each worth 25%, shape every lesson. AO1: develop ideas through investigations, demonstrating critical understanding of sources. AO2: refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes. AO3: record ideas, observations and insights relevant to intentions as work progresses. AO4: present a personal and meaningful response that realises intentions and demonstrates understanding of visual language. Year 10 builds a media foundation, then a themed portfolio led by three artists; Year 11 completes the portfolio and the externally set task.

Progress is tracked live against AO1–AO4 with visual grade descriptors, and pupils review their current grade and next step every lesson. Each PPE and portfolio review is followed by QLA by AO and cohort, with PP and SEND work reviewed first. Access arrangements are confirmed before supervised time, and JCQ regulations apply to all assessed work.

Yr 10 end points: By the end of Year 10 pupils can use pencil, coloured pencil, watercolour, pastel, acrylic, printmaking and card sculpture with control; analyse artists in case studies; build a themed portfolio from their own photography with developments inspired by three artists; combine two artists at scale; and judge their portfolio against OCR AO1–AO4.

Yr 10 key dates (LTP): Baseline recorded w/c 7.9.26 · Year 10 assessment week w/c 4.1.27 and 11.1.27 · Year 10 reports home 2.2.27 · summative portfolio review against AO1–AO4 w/c 10.5.27 · summative AP2 recorded w/c 17.5.27 and 24.5.27, AP2 window w/c 7.6.27 to 28.6.27 · Year 10 moderation against OCR standards w/c 21.6.27 · portfolio moderation and targets into Year 11 w/c 5.7.27 · summer bridging task issued w/c 12.7.27 · reports home 14.7.27

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Core Course Topic: Lesson (L) numbers and the week each is taught. Bold = summative assessment.	**Media Foundation: Pencil, Coloured Pencil, Watercolour** L1 · Intro to GCSE; baseline; pencil study, photography, artist copy (Mariya Rovenko) · w/c 7.9.26 L2 · Pencil: outline, tonal contrast, depth; own photos (AO3) · w/c 14.9.26 L3 · Coloured pencil; artist copy (Sarah Graham / Kathe Hildebrandt) · w/c 21.9.26 L4 · Coloured pencil: mixing, blending, layering · w/c 28.9.26 L5 · Watercolour: wet-on-wet, wet-on-dry, washes · w/c 5.10.26 L6 · Watercolour: layering and blending · w/c 12.10.26 L7 · Watercolour refine, analysis, review · w/c 19.10.26	**Pastel, Acrylic and Printmaking** L8 · Soft/oil pastel A2 study; artist copy · w/c 2.11.26 L9 · Pastel: monochrome and analogous colour · w/c 9.11.26 L10 · Pastel refine; present with artist reference · w/c 16.11.26 L11 · Acrylic: stippling, drybrush, layering; artist copy · w/c 23.11.26 L12 · Acrylic: colour mixing, tints and tones · w/c 30.11.26 L13 · Print 1: monoprint, collagraph or reduction · w/c 7.12.26 L14 · Print 2: drypoint or poly-block, multi-colour · w/c 14.12.26	**Print, 3D Card and Choosing a Theme** L15 · Printmaking refine; printmaker artist copy · w/c 4.1.27 L16 · 3D card sculpture: structure, low relief · w/c 11.1.27 L17 · 3D card: stages of making · w/c 18.1.27 L18 · 3D card refine and present · w/c 25.1.27 L19 · Mood board; choose theme; select 3 artists · w/c 1.2.27 L20 · Artist case-study slides; 'My Photography' (AO3) · w/c 8.2.27	**Portfolio Developments: Artists 1 and 2** L21 · Development: Artist 1 (own photo, similar media) · w/c 22.2.27 L22 · Development 1 refine; A6/A5 artist copy · w/c 1.3.27 L23 · Development: Artist 2 (own photo) · w/c 8.3.27 L24 · Development 2 refine and analyse · w/c 15.3.27 L25 · Artist 2 development to a high standard · w/c 22.3.27	**Combining Artists and Artist 3** L26 · Begin combining two artists (large scale) · w/c 13.4.27 L27 · Large scale: combine styles and media · w/c 20.4.27 L28 · Refine; present with references and photos · w/c 27.4.27 L29 · Artist 3 research and development · w/c 3.5.27 **L30 · Development 3: own photo, similar media · w/c 10.5.27** **L31 · Refine Development 3; analyse against AOs · w/c 17.5.27** **L32 · Portfolio review against AO1–AO4; identify gaps · w/c 24.5.27**	**Design Ideas, Moderation and Bridging** L33 · Development toward design ideas · w/c 7.6.27 L34 · Design ideas; test piece · w/c 14.6.27 L35 · Refine; combine successful elements · w/c 21.6.27 L36 · Coursework consolidation against AO1–AO4 · w/c 28.6.27 L37 · Portfolio moderation; targets into Year 11 · w/c 5.7.27 L38 · Summer bridging task; contingency · w/c 12.7.27
Additional support links: Topic-specific pages from trusted sources (links checked September 2026)	**OCR** GCSE Art and Design (9–1) J170–J176 **Sarah Graham** Artist website **Tate** Watercolour (art term)	**Tate** Pastel (art term) **Tate** Acrylic paint (art term) **Tate** Monoprint (art term) **Tate** Drypoint (art term)	**Oak National Academy** Making a collagraph print **Tate** Relief (art term) **Tate** Sculpture (art term)	**OCR** GCSE Art and Design (9–1) J170–J176 **Tate** Mixed media (art term)	**OCR** GCSE Art and Design (9–1) J170–J176 **Tate** Collage (art term)	**OCR** GCSE Art and Design (9–1) J170–J176
Knowledge: The specific knowledge your child will learn in detail	An artist copy studies how an artist works (their mark-making, colour and composition) so the technique can be used in your own work (AO1). Accurate observational drawing starts with a light outline, then builds tonal contrast and depth. Your own photographs are personal source material and evidence of recording (AO3). Coloured pencil is built in light layers; heavy pressure (burnishing) blends and seals them. Watercolour is transparent: wet-on-wet gives soft, spreading colour, wet-on-dry gives crisp edges, and washes are built from light to dark. Annotation explains what was tried, why, and how it links to the artist.	Soft pastel is powdery and blends with fingers or tools; oil pastel is waxy, bold and good for texture. A monochrome palette uses tints and shades of one colour; an analogous palette uses neighbouring colours. Acrylic is fast-drying and opaque; stippling (dabbing), drybrush (a little paint on a dry brush) and layering build texture. Printmaking: a monoprint makes one unique print; a collagraph prints from a textured, collaged plate; a reduction print cuts and prints the same block in stages for several colours; drypoint scratches lines into a plate that hold the ink; poly-block (polystyrene) designs are pressed in with a pencil. Registration lines up each colour layer.	Card sculpture is built by scoring, folding, slotting and layering: low relief projects slightly from a base, while free-standing forms need a strong internal structure. Photographing the stages of making evidences AO2 refinement. A theme gives the portfolio a personal line of enquiry, and a mood board gathers images, colours, textures and words to explore it. The three chosen artists should connect to the theme and offer different techniques. An artist case study analyses content (what it shows), form (formal elements and media), process (how it was made) and mood (its effect), and ends with your own opinion and how you will use it.	A development applies an artist's style, media or process to your own photograph, so the work becomes personal (AO1 and AO3). Small A6 or A5 artist copies test a technique quickly before it is used at scale. Refinement (AO2) means deliberate improvement: a better media choice, stronger tone or colour, a clearer composition, with annotation explaining why. Analysis compares your development with the artist's work: what worked, what did not, and what you will try next.	Combining two artists means selecting a specific quality from each (for example one artist's colour and another's mark-making) and joining them in one larger piece, which shows independence and AO2 refinement. Working at scale needs planning: a light grid or outline, then building layers. Presentation links each development to its artist references and photographs so a moderator can follow the journey. A portfolio review checks the evidence for each AO and identifies gaps to close.	Design ideas explore possible final-piece compositions, usually as several small A6 sketches that each combine successful elements from the developments. A test piece trials media and scale before the final piece. Internal moderation compares the work with OCR standards so marks are consistent across the department. The summer bridging task keeps the line of enquiry moving.
Key vocabulary: Subject terms your child should know, spell and use	*AO1–AO4, artist copy, source, outline, tonal contrast, depth, layering, burnishing, wet-on-wet, wet-on-dry, wash, annotation*	*soft pastel, oil pastel, monochrome, analogous, acrylic, opaque, stippling, drybrush, monoprint, collagraph, reduction print, drypoint, poly-block, registration*	*structure, low relief, score, slot, stages of making, theme, line of enquiry, mood board, case study, content, form, process, mood*	*development, refinement, own photo reference, artist copy, experimentation, annotation, analysis, intentions*	*combine, synthesis, scale, presentation, journey, portfolio, evidence, gap analysis, moderation*	*design idea, test piece, final piece, consolidation, internal moderation, standardisation, bridging task*
Portfolio & Exam Skills: Techniques and AO skills your child will develop	Observational pencil drawing with a full tonal range; taking composed reference photographs; coloured-pencil layering and blending; watercolour washes and layering; written analysis of an artist's technique	Large-scale pastel study with high-contrast tone and texture; mixing acrylic tints and tones; stippling, drybrush and layering; making and printing plates in at least two processes; registering multi-colour prints	Refining prints; constructing card sculpture; photographing stages of making; building a mood board; selecting and analysing three artists; planning and taking a personal photoshoot	Working from own photographs; matching an artist's media and mark-making; refining to a high standard; writing annotation that explains choices	Planning and working at large scale; combining two artists' approaches; presenting a development journey; researching Artist 3; self-assessing a portfolio against AO1–AO4	Generating and evaluating design ideas; producing a test piece; consolidating a portfolio; setting personal targets
How it is assessed: Formative checks and summative assessments	Baseline recorded (L1). Every lesson: live tracking against OCR AO1–AO4 with visual grade descriptors; pupils self- and peer-review their current grade and next step; WWW/EBI and green-pen DIRT; PP prioritised.	Every lesson: live tracking against OCR AO1–AO4 with visual grade descriptors; pupils self- and peer-review their current grade and next step; WWW/EBI and green-pen DIRT; PP prioritised.	Year 10 assessment week (w/c 4.1.27 and 11.1.27) tracked against AO1–AO4. L19: theme rationale and artist choices checked (AO1). Every lesson: live tracking against OCR AO1–AO4 with visual grade descriptors; pupils self- and peer-review their current grade and next step; WWW/EBI and green-pen DIRT; PP prioritised. Reports home 2.2.27.	Every lesson: live tracking against OCR AO1–AO4 with visual grade descriptors; pupils self- and peer-review their current grade and next step; WWW/EBI and green-pen DIRT; PP prioritised.	Every lesson: live tracking against OCR AO1–AO4 with visual grade descriptors; pupils self- and peer-review their current grade and next step; WWW/EBI and green-pen DIRT; PP prioritised. Summative portfolio review against AO1–AO4 with QLA and DIRT (w/c 10.5.27). Summative AP2 recorded in the school data drop (w/c 17.5.27 and 24.5.27): skill-level analysis by criterion and cohort, PP and SEND first, next-step targets set.	AP2 window w/c 7.6.27 to 28.6.27: summative AP2 recorded in the school data drop with skill-level analysis by criterion and cohort. Year 10 moderation against OCR standards with QLA and targets into Year 11 (w/c 21.6.27). Bridging-task brief and expectations set (w/c 28.6.27). Portfolio moderation (w/c 5.7.27) evidences AO1–AO4. Reports home 14.7.27.
Builds on / leads to: How this topic connects to prior and future learning	Builds on: KS3 tone, colour theory and artist studies. Leads to: pastel, acrylic and print (Autumn 2); portfolio developments and AO2 media choices.	Builds on: Y7 lino and KS3 colour. Leads to: printmaker artist copy (Spring 1); combining media in developments (AO2).	Builds on: Y9 cardboard construction and artist analysis. Leads to: artist developments (Spring 2); Y11 ESA mood board and case studies.	Builds on: case studies and 'My Photography' (Spring 1). Leads to: combining artists (Summer 1); Y11 Developments 3 and 4.	Builds on: Developments 1 and 2. Leads to: design ideas (Summer 2); Y11 Development 4 (two artists combined) and the final piece.	Builds on: Summer 1 developments. Leads to: Y11 Development 3 in the style of Artist 3 (September) and the final piece.

Year 10 Assessment Week w/c 4.1.27 and 11.1.27

AP2 Assessment w/c 7.6.27 to 28.6.27

The Hart School – Faculty of Design
Art and Design: Curriculum Map, Year 7 to Year 13

Each strand is taught in every year and revisited at greater depth, so pupils build on what they already know. KS3 units return to the formal elements with harder media and more demanding artists each year, and Year 9 follows the GCSE journey (observe, study artists, develop, present) so that pupils start Year 10 ready for AO1–AO4.

Strand	Year 7	Year 8	Year 9	GCSE Fine Art (Years 10 and 11)	A Level Fine Art (Years 12 and 13)
Drawing and observation (AO3)	Perspective: one-point, two-point and aerial; continuous line; grid method; facial proportion	Animal and still-life observation; figure proportion (8 heads) from structural shapes	Insect anatomy from sources; camera studies from own photos; portrait likeness	Pencil study from own photos; 'My Photography'; recording throughout the portfolio and ESA	Graded pencil and biro workshop; test shoots; critical recording and reflection
Tone and the formal elements	3 to 5 tones; hatching, cross-hatching, stippling; positive and negative space	Biro cross-hatching; high-contrast and gradual tone on the figure	Tonal scales in wet and dry media; chiaroscuro in portraits	Full tonal range and depth; high-contrast pastel at A2	Gradation across pencil grades H to 9B; tone used for meaning
Colour and painting	Colour wheel; tints and shades; complementary and harmonious colour; colour meaning (Jarrell)	Earth colours; Ben-Day dots; pointillism (Seurat); deliberate colour in photo overlays	Watercolour, pencil crayon blending and oil pastel; Cubist colour	Coloured pencil, watercolour, pastel and acrylic; monochrome and analogous palettes	Watercolour, ink, acrylic glazing and impasto
Printmaking and resist	Lino relief print; registered half-drop repeat	Wax and ink resist	Pochoir (Séguy); repoussé; surface pattern	Monoprint, collagraph, reduction, drypoint and poly-block	Monoprint, collagraph, reduction and multi-block lino
Textiles, collage and mixed media	Montage; templates, appliqué, embroidery and blanket-stitch construction	Appliqué with stitched detail; paper cut-outs (Matisse)	Collage and stitch on paper (Jennifer Collier); Cubist mixed media	Mixed media developments combining two artists	Mixed-media grounds and surfaces linked to the theme
3D and sculpture	Stuffed textile construction	Paper sculpture and clay figure (Henry Moore)	Repoussé and cardboard relief	3D card sculpture; 3D developments and final pieces	3D outcomes where the investigation needs them
Photography and digital	Reference photos of faces from different angles; photographing outcomes	Paired DSLR portraits; doodle-bomb overlay	Natural-forms photography; kaleidoscope manipulation	'My Photography' as personal source material	Test shoots for every development
Artists, cultures and art history (AO1)	Ruth Allen, Wadsworth Jarrell (AfriCOBRA), Iain Macarthur; Mehndi, African and Indigenous Australian pattern; Día de Muertos	Indigenous Australian art; Lichtenstein and Pop Art, Hundertwasser, Matisse, Seurat, Hattie Stewart, Keith Haring, Henry Moore	E. A. Séguy, Damien Hirst, Jennifer Collier, Picasso and Cubism	Three artists for the portfolio and three for the ESA; content, form, process and mood case studies	Comparative contextual analysis; 1,000 to 3,000-word written study
Composition, presentation and evaluation (AO4)	A3 layout and mounting; WWW/EBI with key vocabulary; portfolio review	Final compositions from studies; written evaluations	Final outcomes from studies; annotation against AO1–AO4	Design ideas, test piece and final piece; 10-hour supervised ESA	Statement of intent; final outcome; 15-hour supervised ESA