The Hart School – Faculty of Design
Yr 7 Art and Design Curriculum Overview

Curriculum intent: Art and Design at The Hart School teaches every pupil to look carefully, draw with confidence and make work that means something to them. The curriculum delivers the Key Stage 3 National Curriculum for art and design: recording observations in sketchbooks and other media; using a range of techniques and media, including painting; increasing proficiency in handling different materials; analysing and evaluating their own and others' work; and learning about the history of art, craft, design and architecture, from ancient times to the present day.

Pupils have one lesson a week, taught in units of five to eight lessons. Every unit returns to the formal elements (line, shape, form, tone, colour, pattern and texture) at greater depth. Year 7 secures perspective, tone, colour theory, printmaking and textiles. Year 8 widens media and artists across cultures and movements, from Indigenous Australian art and Pop Art to figure sculpture. Year 9 works like a GCSE candidate, taking projects from observation through artist study to a final outcome. Every lesson opens with retrieval, and all work is judged against one ladder from Bronze (identify) to Diamond (evaluate and justify).

The artists we study show that art is made by everyone: women artists, Black artists, disabled artists, artists from many cultures and makers from our own region. Techniques are demonstrated step by step and scaffolded for pupils with SEND, with visual prompts, templates and adapted tools. Pupil Premium and SEND work is live-marked and analysed first, and every summative assessment is followed by skill-level analysis (QLA) and DIRT.

Yr 7 end points: By the end of Year 7 pupils can name and use the formal elements; draw in one-point, two-point and aerial perspective; build 3 to 5 tones and a range of marks; mix primary, secondary and tertiary colours, tints and shades, and explain complementary and harmonious colour; scale up with a grid; cut and print a lino repeat safely; draw a face in proportion; design with pattern from different cultures; and make a stitched appliqué textile, evaluating their work with key vocabulary.

Yr 7 key dates (LTP): Summative end-of-unit assessments w/c 19.10.26 (Structure), 14.12.26 (Colour), 8.2.27 (Mechanical Forms), 22.3.27 (Pattern Portraits) and 24.5.27 (Day of the Dead), each followed by QLA and DIRT and linked to the CET assessment · AP1 data capture w/c 22.3.27 from the Pattern Portraits summative, data drop deadline 23.3.27 · Year 7 reports home 14.4.27 · AP2 window w/c 7.6.27 to 28.6.27 · skills bridge into Year 8 w/c 5.7.27 · faculty exhibition of Year 7 textiles and summative AP2 recorded 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: Unit lesson (L) numbers and the week each is taught. Bold = summative assessment.	**Structure: Perspective and the Formal Elements** L1 · 1-point perspective 3D lettering · w/c 7.9.26 L2 · 1- and 2-point perspective architecture · w/c 14.9.26 L3 · Building study in 3–5 tones · w/c 21.9.26 L4 · Aerial perspective study with ombré · w/c 28.9.26 L5 · Continuous line pen study (Ruth Allen) · w/c 5.10.26 L6 · Composition and presentation on A3 · w/c 12.10.26 **L7 · Present, self-assess, end-of-unit review · w/c 19.10.26**	**Colour: Theory, Meaning and Harmony** L1 · Colour wheel: primary to secondary · w/c 2.11.26 L2 · Colour wheel: tertiary colours · w/c 9.11.26 L3 · Complementary blending (Tiffany Budd template) · w/c 16.11.26 L4 · Colour title: tints and shades · w/c 23.11.26 L5 · Meaning of colour: Wadsworth Jarrell · w/c 30.11.26 L6 · Harmonious colour piece with fineliner detail · w/c 7.12.26 **L7 · Composition, presentation, end-of-unit review · w/c 14.12.26**	**Mechanical Forms: Montage, Grid and Lino Print** L1 · Montage of machine imagery · w/c 4.1.27 L2 · Grid method: scale up with 3 tones · w/c 11.1.27 L3 · Mark-making: hatching, cross-hatching, stippling · w/c 18.1.27 L4 · Layout and title in negative space · w/c 25.1.27 L5–6 · Lino: trace, transfer, safe cutting · w/c 1.2.27 **L7 · Ink and print a half-drop repeat · w/c 8.2.27**	**Pattern Portraits: Proportion and Culture** L1 · Proportion of the face; portrait photos at angles · w/c 22.2.27 L2 · Self-portrait in tone · w/c 1.3.27 L3 · High-contrast tone · w/c 8.3.27 L4–5 · Pattern in the style of Iain Macarthur · w/c 15.3.27 **L6 · Composition, presentation, end-of-unit review · w/c 22.3.27**	**Day of the Dead: Design and Textiles** L1 · Sugar-skull design rooted in Mexican culture · w/c 13.4.27 L2 · Refine design: blended colour and pattern · w/c 20.4.27 L3 · Templates, pinning and appliqué intro · w/c 27.4.27 L4 · Appliqué with a range of stitches · w/c 3.5.27 L5 · Decorative embroidery stitches · w/c 10.5.27 L6 · Blanket stitch, stuff and photograph · w/c 17.5.27 **L7 · Presentation, evaluation, end-of-unit review · w/c 24.5.27**	**Completion, Portfolio Review and Exhibition** Finish the Day of the Dead textile outcome · w/c 7.6.27 DIRT: act on feedback to refine · w/c 14.6.27 Final presentation; photograph outcomes · w/c 21.6.27 Portfolio review: self/peer, cultural reflection · w/c 28.6.27 Enrichment: formal elements bridge into Year 8 · w/c 5.7.27 Contingency; faculty exhibition of textiles · w/c 12.7.27
Additional support links: Topic-specific pages from trusted sources (links checked September 2026)	**Tate** Perspective (art term) **Tate** Tone (art term) **Ruth Allen Studio** Continuous line drawing artist	**Tate** Complementary colours (art term) **Cleveland Museum of Art** Wadsworth and Jae Jarrell and AfriCOBRA	**Tate** Montage (art term) **Tate** Linocut (art term)	**National Portrait Gallery** Portrait Explorers **Upfest** Iain Macarthur, artist and illustrator	**Bristol Museums** La Catrina and Día de los Muertos **British Museum** Day of the Dead skeleton boat, Mexico	**Discover! Creative Careers** Careers in the creative industries
Knowledge: The specific knowledge your child will learn in detail	The formal elements are the building blocks of art: line, shape, form, tone, colour, pattern and texture. Linear perspective makes a flat drawing look 3D: the horizon line sits at eye level, the vanishing point is where parallel lines appear to meet, and orthogonal (construction) lines run to it. One-point perspective uses one vanishing point; two-point uses two, for a building seen from its corner. Tone is lightness and darkness: 3 to 5 tones, light to dark, turn a flat shape into a form. Aerial (atmospheric) perspective makes distant things paler and less detailed, so the foreground is darkest and the background lightest. Continuous line drawing, as used by Ruth Allen, never lifts the pen from the page. Presentation matters: neat cutting, mounting and a balanced A3 layout.	Primary colours (red, yellow, blue) cannot be mixed from other colours. Two primaries mixed make a secondary (orange, green, purple); a primary mixed with the secondary beside it makes a tertiary, such as blue-green. Complementary colours sit opposite each other on the colour wheel (red and green, blue and orange, yellow and purple) and make each other look brighter side by side. Adding white makes a tint and adding black makes a shade, so a colour can be graduated from dark to light. Harmonious (analogous) colours sit next to each other on the wheel and look calm together. Colour carries meaning: Wadsworth Jarrell, a founder of the AfriCOBRA collective in Chicago, used bold, bright colour, pattern and lettering to celebrate Black identity and community.	A montage selects, cuts and arranges images into a new, balanced composition, using overlap to link them. The grid method scales an image up accurately: a grid is drawn over the source and a larger matching grid on the paper, then the image is copied one square at a time. Mark-making builds tone and texture: hatching (parallel lines), cross-hatching (crossing layers) and stippling (dots) look darker as the marks get closer. Positive space is the subject; negative space is the space around it. Linocut is a relief print: the design is traced and transferred in reverse, the areas that stay white are cut away, and the raised surface is inked with a roller and printed. Always cut away from your body, with your other hand behind the blade and the lino on a bench hook. A half-drop repeat moves each print down by half its height to make a pattern.	Facial proportion follows simple rules: the eyes sit halfway down the head; the face is about five eyes wide, with one eye's width between the eyes; the bottom of the nose is halfway between the eyes and the chin; the mouth sits about a third of the way from the nose to the chin; the ears sit between the eye line and the base of the nose. Photographs taken from different angles give reference for drawing. High contrast, with strong darks beside light highlights, gives a portrait drama and form. Iain Macarthur is a British illustrator who fills portraits with intricate pattern. Patterns carry cultural meaning: Mehndi (henna) designs from South Asia and pattern traditions from African and Indigenous Australian art are studied respectfully and credited, not copied without understanding.	**AP1 Data Capture** w/c 22.3.27 · deadline 23.3.27	Día de Muertos (Day of the Dead) is celebrated in Mexico on 1 and 2 November to remember and honour family members who have died. It is a joyful festival of altars (ofrendas), marigolds and decorated sugar skulls (calaveras); La Catrina, the elegant skeleton lady, began in prints by José Guadalupe Posada. Design uses colour, shape and symmetrical pattern to carry meaning. In textiles a template is a card shape to draw around, and pins hold fabric in place before stitching. Appliqué attaches fabric shapes to a background with stitches. Running stitch, backstitch and decorative embroidery stitches add detail; blanket stitch joins and finishes edges. A textile piece is stuffed through a gap left in the seam, which is then closed.	Reviewing a portfolio means judging a year's progress against the ladder: which formal elements are secure and which need more practice. DIRT (dedicated improvement and reflection time) uses feedback to improve a piece. Photographing outcomes records 3D and textile work for standardisation. Reflection covers attainment (the quality of the work), effort and the cultural learning in each unit: what pupils learned about the people and traditions behind the art. The Year 7 textiles are shown in the faculty exhibition.	**AP2 Assessment** w/c 7.6.27 to 28.6.27
Key vocabulary: Subject terms your child should know, spell and use	*formal elements, line, shape, form, tone, perspective, horizon line, vanishing point, orthogonal, aerial perspective, ombré, continuous line, composition*	*primary, secondary, tertiary, complementary, harmonious (analogous), tint, shade, colour wheel, palette, blending, meaning*	*montage, composition, overlap, grid method, scale, hatching, cross-hatching, stippling, positive and negative space, linocut, relief print, V-cutter, bench hook, roller, half-drop repeat*	*proportion, guidelines, symmetry, features, self-portrait, contrast, highlight, pattern, motif, Mehndi, fineliner, culture*	*Día de Muertos, ofrenda, calavera, La Catrina, symmetry, template, appliqué, running stitch, backstitch, blanket stitch, embroidery, felt*	*portfolio, DIRT, evaluate, annotate, attainment, effort, reflection, exhibition*
Practical Skills: The specific art skills and techniques your child will learn and practise	Drawing in one- and two-point perspective with a ruler and construction lines; applying 3 to 5 tones through pencil pressure; blending a smooth gradation; continuous line pen control; cutting, mounting and laying out an A3 sheet	Mixing secondary and tertiary colours accurately in watercolour and poster paint; controlling brush and water; blending complementary colours smoothly; graduating tints and shades dark to light; adding fineliner detail; presenting studies on A3	Cutting and arranging a montage; scaling up with a grid; 3-tone blending; hatching, cross-hatching and stippling; tracing and transferring a design; safe cutting with a V-cutter and bench hook; inking evenly and registering a repeat print	Measuring and placing features with guidelines; taking reference photos from different angles; drawing light outlines then building 2 to 3 clear tones; creating high contrast; designing controlled pattern in fineliner	Designing a symmetrical sugar skull with blended colour and placed pattern; making and using templates; pinning and cutting felt neatly; threading a needle and finishing off; even, secure appliqué and decorative stitches; blanket-stitch construction and stuffing	Completing an outcome to a quality finish; acting on feedback; mounting and photographing work; writing a WWW/EBI evaluation with key vocabulary; reflecting on cultural learning
How it is assessed: Formative checks and summative assessments	Live marking against the ladder, Bronze (identify) to Diamond (evaluate and justify), with verbal WWW/EBI; PP and SEND pupils checked first; misconceptions retaught. Exit tickets: label the perspective diagram (L1); why is tone used? (L3); the formal elements (L4). L5: peer 'show and tell' on line control. L7: summative end-of-unit assessment graded to the Year 7 ladder, QLA by cohort, PP and SEND scripts first; DIRT follows.	Live marking against the ladder, Bronze (identify) to Diamond (evaluate and justify), with verbal WWW/EBI; PP and SEND pupils checked first; misconceptions retaught. Exit tickets: complementary colours (L2) and tint and shade (L4). L3: skilful mixing and tonal blending against the ladder. L5: harmonious palette and its meaning explained. L6: blending and detail live-marked. L7: summative end-of-unit assessment graded to the ladder, QLA by cohort; DIRT follows.	Live marking against the ladder, Bronze (identify) to Diamond (evaluate and justify), with verbal WWW/EBI; PP and SEND pupils checked first; misconceptions retaught. Exit tickets: why use a grid? (L2); mark-making on mini whiteboards (L3); trace and transfer, lino and half-drop (L5–6). L4: layout and framing live-marked, WWW/EBI in purple pen. Safe, skilful cutting checked against the ladder once H&S rules are taught. L7: summative end-of-unit assessment graded to the ladder, two safety rules recalled, QLA by cohort; DIRT follows.	Live marking against the ladder, Bronze (identify) to Diamond (evaluate and justify), with verbal WWW/EBI; PP and SEND pupils checked first; misconceptions retaught. L2: proportion accuracy and 2 to 3 clear tones checked. L3: high-contrast tone against the ladder with an exit ticket. L4–5: creative, controlled pattern in Macarthur's style live-marked. L6: summative end-of-unit assessment graded to the ladder, QLA, DIRT. AP1 data capture: this grade is recorded as the Year 7 AP1 (data drop deadline 23.3.27); no separate test is sat.	Live marking against the ladder, Bronze (identify) to Diamond (evaluate and justify), with verbal WWW/EBI; PP and SEND pupils checked first; misconceptions retaught. Year 7 reports home 14.4.27. L2: colour and pattern choices justified in self/peer review. L3: exit ticket, what is a template? L4: even, secure stitching against the ladder, carousel WWW/EBI. L5–6: stitch quality and finish checked. L7: summative end-of-unit assessment graded to the ladder, QLA, DIRT.	AP2 window w/c 7.6.27 to 28.6.27: completion against the criteria (PP first); DIRT gap-closure with green-pen tasks; presentation quality; self/peer reflection on attainment and effort. Skills audit into Year 8 (w/c 5.7.27). Summative AP2 recorded in the school data drop with QLA by criterion and cohort; reports home 14.7.27.
Builds on / leads to: How this topic connects to prior and future learning	Builds on: KS2 drawing and sketchbooks. Leads to: grid method and mark-making (Spring 1); Y8 still life tone; Y9 tonal insect studies; GCSE AO3 recording.	Builds on: Structure tone and presentation. Leads to: Day of the Dead colour (Summer 1); Y8 Earth colours and Pop Art; Y9 watercolour surface pattern; GCSE AO2 media control.	Builds on: Structure tone and composition. Leads to: pattern (Spring 2); Y8 wax resist and pattern; Y10 printmaking (monoprint, collagraph, drypoint).	Builds on: tone (Autumn 1) and mark-making (Spring 1). Leads to: Day of the Dead pattern (Summer 1); Y8 figure proportion; Y9 mixed media portraits; KS4 portraiture.	Builds on: colour meaning (Autumn 2) and pattern (Spring 2); KS2 sewing. Leads to: Y8 Indigenous appliqué textile; Y9 paper and stitch with Jennifer Collier; GCSE mixed media.	Builds on: every Year 7 unit. Leads to: Year 8 formal elements recap and Indigenous Art (Autumn 1).

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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

The Hart School – Faculty of Design
Art and Design: National Curriculum Coverage and Exam Courses

National Curriculum coverage: every Key Stage 3 statement

Area	Key Stage 3 National Curriculum statement	Year 7	Year 8	Year 9
Record	to use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas	Structure; Pattern Portraits	Indigenous Art still life; Human Figure	Insects; Mixed Media Portraits
Media	to use a range of techniques and media, including painting	Colour (watercolour, poster paint); lino; textiles	Pencil crayon, resist, pointillist painting, photography, clay	Watercolour, ink, oil pastel, repoussé, digital, collage and stitch
Materials	to increase their proficiency in the handling of different materials	Lino cutting; appliqué and stitch	Appliqué with stitch; paper and clay sculpture	Card relief; paper and stitch; blended pencil crayon
Evaluate	to analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work	WWW/EBI in every unit; portfolio review	'In the Style of X' analysis; evaluations	Séguy and Hirst studies; annotation against AO1–AO4
History	about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day	Architecture through perspective; Día de Muertos; AfriCOBRA	Indigenous Australian art; Pointillism; Pop Art; Matisse; Moore	Séguy (1920s); Cubism; contemporary art (Hirst, Collier)

Statements quoted from the National Curriculum in England: art and design programmes of study (DfE).

Exam courses at a glance

Course	Components	Externally set task	Assessment objectives
GCSE Fine Art, OCR J171 (Years 10 and 11)	Component 01 Portfolio: 60%, 120 marks. Component 02 Externally Set Task: 40%, 80 marks. Both marked in school and moderated by OCR.	ESA paper available from 2 January; up to 10 hours of supervised time.	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. Each 25%.
A Level Fine Art, AQA 7202 (Years 12 and 13)	Component 1 Personal Investigation: 60%, 96 marks, including 1,000 to 3,000 words of continuous prose. Component 2 Externally Set Assignment: 40%, 96 marks. Both marked in school and moderated by AQA.	ESA paper issued from 1 February; preparatory period then 15 hours of supervised time, the first 3 hours consecutive.	AO1 develop ideas through sustained and focused investigations informed by contextual and other sources · AO2 explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas · AO3 record ideas, observations and insights relevant to intentions, reflecting critically on work and progress · AO4 present a personal and meaningful response that realises intentions.

From the OCR GCSE Art and Design (J170–J176) and AQA A-level Art and Design (7201–7206) specifications.