The Hart School – Faculty of Design
Yr 9 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 9 end points: By the end of Year 9 pupils can record accurately from observation in a wide range of wet and dry media; move from 2D to 3D through repoussé and card relief; analyse artists in writing (Séguy, Hirst, Collier, Picasso); use photography and digital manipulation; combine collage, stitch and drawing in a mixed media portrait with accurate proportion and tone; and develop a project from studies to a final outcome against AO1–AO4, ready for GCSE.

Yr 9 key dates (LTP): Summative end-of-unit assessments w/c 14.12.26 and 8.2.27 (Insects) and 24.5.27 (Mixed Media Portraits), followed by QLA and DIRT and linked to the CET assessment · Year 9 assessment week w/c 18.1.27 and 25.1.27 · AP2 window w/c 7.6.27 to 28.6.27, summative AP2 w/c 28.6.27 with KS4 baseline and options · AO1–AO4 readiness check w/c 5.7.27 · exhibition of Year 9 work 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.	**Insects: Observation and Media** L1 · Intro; labelled line anatomy study · w/c 7.9.26 L2 · Media exploration: tonal scales · w/c 14.9.26 L3 · Detailed insect study in biro · w/c 21.9.26 L4 · Ink and fineliner; artist and photographer reference · w/c 28.9.26 L5 · Watercolour study · w/c 5.10.26 L6 · Pencil crayon blending · w/c 12.10.26 L7 · Oil pastel sgraffito · w/c 19.10.26	**Insects: 2D to 3D and Surface Pattern** L8 · Repoussé: 2D to 3D illusion · w/c 2.11.26 L9 · Cardboard construction and layering · w/c 9.11.26 L10 · Cardboard: 2D/3D experimentation · w/c 16.11.26 L11 · Composition and presentation of studies · w/c 23.11.26 L12 · E. A. Séguy contextual study · w/c 30.11.26 L13 · Surface pattern in watercolour · w/c 7.12.26 **Review · DIRT and end-of-unit assessment · w/c 14.12.26**	**Insects: Photography, Digital and Abstraction** L14 · Photography of insects and natural forms · w/c 4.1.27 L15 · Digital manipulation: kaleidoscope · w/c 11.1.27 L16 · Damien Hirst kaleidoscope research · w/c 18.1.27 L17 · Develop the abstracted image · w/c 25.1.27 L18 · DIRT; consolidate studies · w/c 1.2.27 **Final · Presentation, end-of-unit review · w/c 8.2.27**	**Mixed Media Portraits: Collage and Stitch** L1 · Collage and stitch into portrait proportion · w/c 22.2.27 L2 · Develop the paper collage · w/c 1.3.27 L3 · Jennifer Collier: paper sculpture and stitch · w/c 8.3.27 L4 · Collier: stitch and embroidery · w/c 15.3.27 L5 · Tonal pencil study from own photo · w/c 22.3.27	**Mixed Media Portraits: Tone and Outcome** L6 · Tonal camera study: tone for 2D form · w/c 13.4.27 L7 · Mixed media collage techniques (Collier) · w/c 20.4.27 L8 · Composition and presentation · w/c 27.4.27 L9 · Composition, artist analysis, presentation · w/c 3.5.27 L10 · Create the portrait outcome · w/c 10.5.27 L11 · Apply tone to the portrait outcome · w/c 17.5.27 **L12 · Complete the portrait: tone, contrast, likeness · w/c 24.5.27**	**Cubism and GCSE Readiness** L13 · Facial features: shape, line, tone, likeness · w/c 7.6.27 L14 · Cubism: Picasso's Weeping Woman · w/c 14.6.27 L15 · Weeping Woman in blended pencil crayon · w/c 21.6.27 L16 · Cubist mixed media portrait from own work · w/c 28.6.27 L17 · Cubist portrait: coloured pencil applied · w/c 5.7.27 Contingency; exhibition of Year 9 work · w/c 12.7.27
Additional support links: Topic-specific pages from trusted sources (links checked September 2026)	**Smithsonian** What is an insect? (body parts) **Tate** Tone (art term) **National Portrait Gallery** Sgraffito (glossary)	**V&A** A guide to metalworking techniques (repoussé) **The Met** E. A. Séguy, Insectes (pochoir portfolio) **Tate** Relief (art term)	**Tate** Damien Hirst, Monument to the Living and the Dead (butterflies) **Tate** Photography (art term) **Tate** Abstract art (art term)	**Jennifer Collier** About the artist **Tate** Collage (art term) **Tate** Mixed media (art term)	**National Portrait Gallery** Portrait Explorers **Tate** Chiaroscuro (art term)	**Tate** Picasso, Weeping Woman (1937) **Tate** Cubism (art term) **OCR** GCSE Art and Design (9–1) J170-J176
Knowledge: The specific knowledge your child will learn in detail	An insect's body has three parts (head, thorax and abdomen), six jointed legs attached to the thorax, a pair of antennae and usually two pairs of wings; careful observation shows symmetry and segments. A tonal scale runs from the lightest to the darkest value a medium can make, and realistic tone creates the illusion of 3D form on a flat surface. Biro builds tone through layered hatching and cannot be erased, so it needs control. Wet media (ink, watercolour) and dry media (pencil, pencil crayon, oil pastel) behave differently. Watercolour is transparent and built from light to dark. Pencil crayon blends by layering with light pressure. Sgraffito means scratching through a top layer to reveal the colour beneath.	Repoussé shapes thin metal foil from the back so the design stands out in relief on the front. Relief is sculpture that projects from a flat background: low relief stays close to the surface, high relief projects further. Layering cardboard builds relief and depth. E. A. Séguy was a French designer who, in the 1920s, published portfolios of insects printed by pochoir, a stencil technique giving flat, vivid colour; his work shows scientific observation turned into decorative design. Surface pattern is a design that repeats across a surface, as in textiles and wallpaper. Presenting studies means selecting the strongest, arranging them in a clear layout and giving them a title.	Photographing natural forms needs a close viewpoint, sharp focus, good light and a considered composition. Digital manipulation changes an image with software; a kaleidoscope effect mirrors and rotates part of an image to make radial symmetry. Damien Hirst's butterfly 'kaleidoscope' paintings arrange real butterfly wings in symmetrical, stained-glass-like patterns, raising questions about beauty, life and death. Abstraction simplifies, repeats or rearranges a real subject so that shape, colour and pattern matter more than likeness. A final outcome combines the strongest media and ideas from the whole project.	Mixed media combines two or more materials, such as paper collage, stitch, pencil and paint, in one piece. Collage builds an image from cut or torn papers, using the colour and tone of each paper to model form. Jennifer Collier is a Staffordshire-based artist who stitches paper into 3D objects, reusing old books, maps and letters. Stitching into paper needs pre-pierced holes and gentle tension so it does not tear. A tonal study from your own photograph (a camera study) records light and shadow accurately and gives personal reference for later work.	Proportion guides a portrait: the eyes sit halfway down the head and each feature is measured against the others. Likeness depends on accurate placing of features and on tone, not on outline. Chiaroscuro is the strong contrast of light and dark that gives drama and form. A developed outcome combines the strongest ideas from studies (collage, stitch and tonal drawing) in a deliberate composition. Annotation explains technique, artist influence and next steps, the habit GCSE requires for AO1 and AO3.	Cubism, developed by Pablo Picasso and Georges Braque from about 1907, shows a subject from several viewpoints at once, broken into flat, geometric planes. Picasso painted Weeping Woman in 1937, the year of Guernica, his response to the bombing of a Basque town in the Spanish Civil War; its angular shapes and harsh colours express grief. Colour theory is revisited at GCSE level: complementary colours create tension, and blended pencil crayon builds rich, layered colour. Developing a piece from your own original studies, rather than copying, is the heart of GCSE Fine Art and its four assessment objectives, AO1 to AO4.
Key vocabulary: Subject terms your child should know, spell and use	*observation, anatomy, head, thorax, abdomen, antennae, symmetry, tonal scale, value, wet media, dry media, transparent, layering, blending, sgraffito*	*repoussé, relief, low relief, layering, construction, pochoir, stencil, surface pattern, repeat, contextual study, composition*	*natural forms, close-up, focus, composition, digital manipulation, kaleidoscope, radial symmetry, abstraction, contemporary art*	*mixed media, collage, torn edge, layering, paper sculpture, stitch, embroidery, pierce, tension, camera study, tonal value*	*proportion, likeness, contrast, chiaroscuro, composition, outcome, annotation, analysis, refine*	*Cubism, viewpoint, geometric plane, fragmentation, expression, Weeping Woman, blending, colour theory, AO1–AO4*
Practical Skills: The specific art skills and techniques your child will learn and practise	Observational line drawing from secondary sources; making tonal scales; biro, ink and fineliner tone; watercolour washes; layering and blending pencil crayon; oil pastel sgraffito; labelling and annotating studies	Embossing foil from the reverse; cutting, layering and constructing card relief; arranging and presenting studies; analysing an artist's work; designing a surface pattern in watercolour	Composing and focusing close-up photographs; manipulating an image digitally (kaleidoscope tool); researching and annotating an artist; developing an abstracted image; combining media in a final outcome	Cutting and tearing papers to build tone; combining collage with stitch; hand embroidery on paper; constructing simple paper sculpture; tonal pencil drawing from a photograph	Applying tone to create form; combining collage and drawing; planning a composition; analysing an artist in writing; completing a portrait to a quality finish	Drawing facial features with shape, line and tone; analysing a Cubist painting; blending pencil crayon; fragmenting and recombining a portrait in mixed media
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. L2: media handling and tonal scales. L3: tone value and use. L4: media understanding. L5: colour mixing exit ticket. L6: WWW/EBI live-marked. L7: technique knowledge check and positive self-assessment, exit ticket.	Live marking against the ladder, Bronze (identify) to Diamond (evaluate and justify), with verbal WWW/EBI; PP and SEND pupils checked first; misconceptions retaught. L8: technique knowledge check with peer show and tell. L9: surface-layering development. L10: media experimentation live-marked. L11: composition and presentation. L12: Séguy contextual analysis. L13: surface pattern against the ladder. Review: 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. L14: photographic composition and focus. L15: digital outcome against the ladder. Year 9 assessment week (w/c 18.1.27 and 25.1.27): abstracted drawing against the Hirst reference (L16) and development of the abstracted study (L17). L18: final outcome combining media checked. Final: summative end-of-unit assessment graded to the ladder, QLA; 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. L1: artist knowledge, collage technique and understanding checked. L2: knowledge check and self-assessment of the collage. L3: WWW/EBI self-assessment. L4: stitching and embroidery quality live-marked. L5: tonal value and understanding.	Live marking against the ladder, Bronze (identify) to Diamond (evaluate and justify), with verbal WWW/EBI; PP and SEND pupils checked first; misconceptions retaught. L6: tonal value. L7–8: WWW/EBI applied. L9: composition and understanding check. L10: portrait progress against the grading ladder. L11: DIRT gap-closure with green-pen tasks and self/peer review. L12: summative end-of-unit assessment graded to the ladder, QLA by cohort, PP and SEND first.	AP2 window w/c 7.6.27 to 28.6.27: completion against the criteria (PP first); Cubism understanding; portfolio presentation. Summative AP2 (w/c 28.6.27) recorded in the school data drop with QLA by criterion and cohort; KS4 baseline and options. AO1–AO4 readiness check (w/c 5.7.27); reports home 14.7.27.
Builds on / leads to: How this topic connects to prior and future learning	Builds on: Y7 tone and Y8 cross-hatching; KS3 science classification. Leads to: 2D to 3D (Autumn 2); GCSE media exploration and AO3 recording.	Builds on: Y8 paper sculpture and Y7 pattern. Leads to: photography and digital (Spring 1); Y10 3D card sculpture and artist case studies (AO1).	Builds on: Y8 photography and Year 9 insect studies. Leads to: mixed media portraits (Spring 2); GCSE 'My Photography' (AO3) and developments (AO2).	Builds on: Y7 and Y8 appliqué and stitch; Y7 portrait proportion. Leads to: the portrait outcome (Summer 1); GCSE mixed media and textiles (AO2).	Builds on: Spring 2 studies. Leads to: Cubism (Summer 2); GCSE portraiture and final pieces (AO4).	Builds on: every Year 9 unit and Y8 'In the Style of X'. Leads to: GCSE Fine Art (OCR J171), starting with pencil study and artist copy in Year 10.

Year 9 Assessment Week w/c 18.1.27 and 25.1.27

AP2 Assessment w/c 7.6.27 to 28.6.27

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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.