The Hart School – Faculty of Design
Yr 8 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 8 end points: By the end of Year 8 pupils can explain and respectfully respond to Indigenous Australian art; compose a still life with tone and colour; use wax resist, appliqué and stitch; identify and use the key features of Lichtenstein, Hundertwasser, Matisse, Seurat and Hattie Stewart; take and edit portrait photographs; draw the figure in proportion with tone; and make abstract figure sculpture in paper and clay, evaluating against the Year 8 ladder.

Yr 8 key dates (LTP): Summative end-of-unit assessments w/c 14.12.26 (Indigenous Art) and 22.3.27 (In the Style of X), followed by QLA and DIRT and linked to the CET assessment · AP1 data capture w/c 14.12.26 from the Indigenous Art summative, data drop deadline 17.12.26 · AP2 window w/c 7.6.27 to 28.6.27, summative AP2 w/c 28.6.27 with pupil voice and options guidance · skills bridge into GCSE w/c 5.7.27 · faculty exhibition of Year 8 sculpture 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.	**Indigenous Art: Observation and Pattern** L1 · Indigenous animal line drawing: symbols and dots · w/c 7.9.26 L2 · Animal study in Earth colours · w/c 14.9.26 L3 · Line drawing with pattern and tone · w/c 21.9.26 L4 · Still life: composition and outline · w/c 28.9.26 L5 · Still life: biro cross-hatching and colour · w/c 5.10.26 L6 · DIRT: refine studies (key art terms) · w/c 12.10.26 L7 · Presentation and decorative title · w/c 19.10.26	**Indigenous Art: Resist and Appliqué Textile** L8 · Final composition: still life with pattern · w/c 2.11.26 L9 · Wax resist composition · w/c 9.11.26 L10 · Wax and ink resist; appliqué intro · w/c 16.11.26 L11 · Textile outcome in appliqué · w/c 23.11.26 L12 · Stitched detail · w/c 30.11.26 L13 · DIRT and refine the final piece · w/c 7.12.26 **Final · Present outcome, evaluate, end-of-unit review · w/c 14.12.26**		**In the Style of X: Pop Art to Matisse** L1 · Parody and Pop Art: Lichtenstein's Ben-Day dots · w/c 4.1.27 L2 · Hundertwasser: organic forms ('The') · w/c 11.1.27 L3 · Matisse paper cut-out collage ('Style') · w/c 18.1.27 L4 · Seurat pointillism painting ('Of X') · w/c 25.1.27 L5 · DIRT: complete artist studies · w/c 1.2.27 L6 · Hattie Stewart doodle-bomb title · w/c 8.2.27	**Doodle-Bomb Photography (Hattie Stewart)** L7 · Hattie Stewart copies; paired DSLR portraits · w/c 22.2.27 L8 · Refine photos; overlay doodle pattern · w/c 1.3.27 L9 · Doodle-bomb photography final piece · w/c 8.3.27 L10 · Develop pattern and colour choices · w/c 15.3.27 **L11 · Complete, evaluate, end-of-unit review · w/c 22.3.27**	**Human Figure: Proportion, Tone and Moore** L1 · Proportionally accurate figure (mannequin) · w/c 13.4.27 L2 · 8-heads proportion; high-contrast figure and title · w/c 20.4.27 L3 · Seated figure from structural shapes · w/c 27.4.27 L4 · Seated figure: gradual tonal detail · w/c 3.5.27 L5 · Henry Moore: abstract paper sculpture · w/c 10.5.27 L6 · Paper sculpture with Moore's rounded forms · w/c 17.5.27 L7 · Abstract figure drawing with tone · w/c 24.5.27	**Figure Sculpture in Clay and the KS4 Bridge** L8 · Clay sculpture: joining, refining, even thickness · w/c 7.6.27 L9 · DIRT; present figure studies on A3 · w/c 14.6.27 Complete and refine 3D sculpture and drawings · w/c 21.6.27 Evaluation; self/peer; KS3 to KS4 bridge and options taster · w/c 28.6.27 Enrichment: formal elements into GCSE · w/c 5.7.27 Contingency; faculty exhibition of sculpture · w/c 12.7.27	
Additional support links: Topic-specific pages from trusted sources (links checked September 2026)	**National Museum of Australia** Papunya collection (Western Desert painting) **Tate** Still life (art term)	**Tate** Mixed media (art term) **National Museum of Australia** Papunya collection (Western Desert painting)		**Tate** Roy Lichtenstein, Whaam! (1963) **Hundertwasser Foundation** Friedensreich Hundertwasser **Tate Kids** Who is Henri Matisse? (paper cut-outs) **National Gallery** Seurat, Bathers at Asnières (1884)	**Hattie Stewart** About the artist **Tate** Photography (art term) **Tate** Pop art (art term)	**Keith Haring Foundation** Keith Haring biography **Tate** Henry Moore, Grey Tube Shelter (1940) **Tate** Abstract art (art term)	**Tate** Sculpture (art term) **OCR** GCSE Art and Design (9–1) J170–J176	
Knowledge: The specific knowledge your child will learn in detail	Indigenous Australian peoples have made art in Australia for tens of thousands of years, one of the oldest continuous art traditions in the world. Western Desert painting, which grew from the Papunya Tula artists in 1971, uses dots, lines and symbols (for example concentric circles for a meeting place or waterhole, and U-shapes for people) to tell stories of Country. Some symbols and stories are sacred and belong to particular communities, so pupils learn from them respectfully and create their own symbols rather than copying sacred designs. Earth colours (ochres, browns, reds, black and white) come from natural pigments. A still life is an arrangement of objects; a strong composition uses overlap, varied scale and a clear focal point. Biro cross-hatching builds tone in layers.	A final composition combines ideas from earlier studies, here still-life objects with Indigenous-inspired pattern, using overlap, scale and repetition. Wax resist works because wax repels water: wax crayon or candle lines stay visible when a water-based ink or paint wash is brushed over them. Appliqué builds a textile image from cut fabric shapes stitched onto a background, extending the Year 7 technique with more complex shapes and layers. Stitched detail (running stitch, backstitch, French knots or seed stitch for dots) adds line and texture that echo dot painting. An evaluation explains what was successful, what could improve and how the source culture influenced the work.	**AP1 Data Capture** w/c 14.12.26 · deadline 17.12.26	Working in the style of an artist means identifying the features that make their work recognisable, then using them in your own piece: a parody or pastiche, not a copy. Roy Lichtenstein, a Pop Art artist, borrowed the look of comic strips and printed adverts: Ben-Day dots (evenly spaced printed dots), thick black outlines and flat primary colour. Friedensreich Hundertwasser avoided straight lines, using organic, irregular shapes, spirals and bright colour. Henri Matisse made his late cut-outs by 'drawing with scissors' in painted paper, working this way while using a wheelchair after major surgery. Georges Seurat developed pointillism: small dots of pure colour placed side by side that the eye mixes from a distance. Hattie Stewart, a contemporary British illustrator, 'doodle-bombs' magazine covers and photos with playful fineliner characters.	A DSLR camera lets the photographer control focus and framing. Portraits taken from different angles (eye level, high, low and three-quarter view) change the mood of an image. Composition in photography uses the rule of thirds, a clear focal point and an uncluttered background. Doodle-bombing layers hand-drawn pattern and characters over a photograph so that the drawing interacts with the image. Pattern and colour choices should be deliberate: contrasting colours stand out and harmonious colours sit calmly. A final piece combines the strongest ideas from studies, and an evaluation explains the choices made and links them to the artist.	An adult figure is about eight heads tall: the halfway point is at the hips and the elbows line up with the waist. Artists begin with structural shapes (ovals, cylinders and a line for the spine) before adding outline and tone. Keith Haring drew simple, energetic outlined figures to share messages about inclusion, community and health, often in public places such as the New York subway. Henry Moore, a British sculptor, simplified the human figure into rounded, abstract forms with holes and hollows; during the Second World War he drew Londoners sheltering from air raids in Underground stations. Abstract art simplifies or changes real forms rather than copying them exactly. Sculpture is three-dimensional art that can be seen from all sides.	Clay is joined by scoring both surfaces and adding slip (clay mixed with water) so the pieces bond. An even thickness stops the work cracking or breaking as it dries, and smooth joins make it strong. Modelling tools refine surfaces and add texture, and finished work is photographed to keep a record. GCSE Art and Design is assessed through four objectives: develop ideas through artists (AO1), experiment with media (AO2), record observations and insights (AO3) and present a personal response (AO4). The options taster shows how Year 8 skills lead into GCSE Fine Art.	**AP2 Assessment** w/c 7.6.27 to 28.6.27
Key vocabulary: Subject terms your child should know, spell and use	*Indigenous Australian, Country, symbol, dot painting, ochre, Earth colours, still life, composition, overlap, focal point, cross-hatching*	*composition, repetition, scale, wax resist, wash, appliqué, layering, French knot, seed stitch, evaluation*		*parody, pastiche, Pop Art, Ben-Day dots, organic, irregular, cut-out, collage, pointillism, optical mixing, doodle-bomb, characteristics*	*DSLR, focus, framing, angle, rule of thirds, focal point, overlay, doodle-bomb, contrast, harmony, final piece, evaluation*	*proportion, 8-heads rule, mannequin, structural shapes, gesture, contrast, abstract, form, sculpture, three-dimensional, shelter drawings*	*clay, score, slip, join, even thickness, refine, texture, evaluate, assessment objective, portfolio*	
Practical Skills: The specific art skills and techniques your child will learn and practise	Line drawing from secondary sources; controlled dots and symbols; layering Earth colours in pencil crayon; composing and outlining a still life; biro cross-hatching; decorative lettering	Planning a final composition from studies; wax and ink resist; cutting and layering fabric shapes; even, secure hand stitching; adding stitched detail; evaluating a final piece		Analysing an artist's key features; drawing Ben-Day dots and bold outlines; designing with organic line; cutting and arranging paper shapes; controlled pointillist dotting; fineliner doodle design; title lettering in an artist's style	Safe, paired use of a DSLR camera; composing portraits from different angles; selecting and refining photographs; overlaying fineliner pattern and colour; completing a final piece; writing an evaluation	Measuring figure proportion in heads; building a figure from structural shapes; high-contrast and gradual tone; abstracting a figure; cutting, folding and joining paper to make a 3D form	Scoring and slipping joins; keeping an even thickness; refining form with tools; presenting studies neatly on A3; self and peer evaluation	
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: three facts about Indigenous Australian art, outline and pattern (L1); Earth colours (L2–3); composition (L4). L5: tone, cross-hatching and colour against the ladder. L6: DIRT gap-closure with green-pen tasks and self/peer review. L7: presentation and title live-marked.	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: composition (overlap, scale, repeat) with an exit ticket on scale. L9: wax-resist outcome against the ladder. L10: exit ticket on wax and ink resist. L11–12: appliqué and stitched detail live-marked, PP first. L13: DIRT. Final: summative end-of-unit assessment graded to the ladder, QLA. AP1 data capture: this grade is recorded as the Year 8 AP1 (data drop deadline 17.12.26); 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. L2: Hundertwasser's key features captured, WWW/EBI. Exit tickets: collage (L3), pointillism (L4), Hattie Stewart (L6). L5: DIRT against the criteria with green-pen tasks and self/peer review.	Live marking against the ladder, Bronze (identify) to Diamond (evaluate and justify), with verbal WWW/EBI; PP and SEND pupils checked first; misconceptions retaught. L7: composition of portrait photos checked. L8: creative overlay and photo quality live-marked, WWW and DIRT. L9: final-piece composition against the ladder. L10: pattern and colour development. L11: summative end-of-unit assessment graded to the ladder, QLA by cohort, PP and SEND 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. L2: high-contrast tone and proportion, exit ticket. L3: structural-shape accuracy against the ladder. L4: gradual tone and proportion live-marked. L5: abstract paper sculpture against Moore, exit ticket (abstract). L6: Moore-style mark-making checked. L7: tonal value on the abstract figure live-marked.	AP2 window w/c 7.6.27 to 28.6.27: refined clay outcome against the checklist (photograph kept); DIRT gap-closure; completion and refinement, PP first. Summative AP2 (w/c 28.6.27) recorded in the school data drop with QLA by criterion and cohort, pupil voice on KS3 and options guidance evidence. Skills audit into GCSE (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, colour and pattern. Leads to: resist and appliqué (Autumn 2); Y9 surface pattern; GCSE AO1 contextual understanding.	Builds on: Y7 Day of the Dead appliqué. Leads to: Y9 paper and stitch with Jennifer Collier; GCSE textiles and mixed media (AO2).		Builds on: Y7 colour theory and pattern. Leads to: doodle-bomb photography (Spring 2); Y9 artist analysis (Séguy, Hirst, Collier); GCSE artist copies (AO1).	Builds on: Y7 portrait proportion and reference photos. Leads to: Y9 insect photography and digital manipulation; GCSE 'My Photography' recording (AO3).	Builds on: Y7 face proportion and tone. Leads to: clay sculpture (Summer 2); Y9 portrait proportion; Y10 3D card sculpture.	Builds on: Moore and paper sculpture (Summer 1). Leads to: Y9 cardboard construction and relief; GCSE 3D work and AO1–AO4.	

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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.