

**Our Curriculum Intent**

Our art curriculum develops **all students** into **curious artist designers**, who are **critical thinkers** and **confident communicators** through **visual, written and linguistic forms**. We provide our students with a wealth of **art making** and **art object experiences**; through both we learn about different times, different cultures, and differing views and beliefs. Through the study and appreciation of art, our students explore what it means to **be human** and to **be alive**.

**All students**

- We are ambitious for, and have high expectations of, all our pupils and know that every student can experience success in art through careful sequencing of the curriculum, establishing schemas of creative process and high-quality, research-informed teaching and learning.
- We believe that every student at Walthamstow Academy, regardless of prior or current attainment or skill, has the right to experience the full spectrum of art history across global cultures and develop their practical skills and the spoken, written and visual literacy to enable them to share and communicate their experiences.
- Our consistent use of explicit direct instruction and attention to application of artistic skills across all classes ensures all students make progress in art, including those with SEND, art is for everyone.

**Confidence**

- Through our curriculum delivery, will be able to confidently articulate how art and design both reflect and shape our history, contributing to the culture, creativity and wealth of our world.
- We recognise and promote that there is a wide range of success criteria available to evaluate and appreciate creative works, both in the wider world of art and in the art and design spaces at Walthamstow Academy. This helps students to understand value attributed to works.
- At Walthamstow academy students gain pride through recognising value in their own work.

**Reasoned judgements and analysis of image and language**

- Our curricular approach enables students to think critically and develop a more rigorous understanding of art and design.
- Through the development of strong reasoning and analytical skills, we want our students to appreciate the beauty, creativity and communicative power of the visual arts.

**Development of a wide range of proficient artistic skills**

- Our art and design curriculum engages, inspires and challenges pupils, equipping them with the applied knowledge and skills to experiment, invent and refine their own works of art, craft and design.
- Our art curriculum is designed to empower our students to work in future fields as diverse as architecture, interior design, fine art, medicine and marketing.

**The principles of our curriculum are:**

- Investigation of a diverse range of art history, including contemporary artists
- Construct personal responses to stimuli, include the work of artists and designers
- Experiment with a wide range of 2D, 3D and digital materials to create art objects
- Develop and refine creative skills
- Use a range of techniques to record and communicate observations as a basis for exploring ideas
- Purposeful evaluation of their own and others’ creative work

**Our Curriculum Progression Model**

When sequencing material, we aim to strike a thoughtful balance between introducing new ideas, materials, and processes, while emphasising links between art history and pupils’ need to spend time developing practical skills so that they are successful. For example, students are introduced to the basics of colour theory in Year 7, learning about the colour wheel, primary and secondary colours, and how to mix paints accurately. In Year 8, they build on this by exploring complementary and harmonious colour schemes in more complex compositions. By Year 9, students confidently apply their understanding of colour to convey mood, symbolism, and personal intent in more ambitious, independent work. Our curriculum is intelligently sequenced to allow students to apply prior learning, with new material introduced in small, manageable steps to deepen their appreciation, knowledge, and skills in art. We do more than teach students; we create artists and designers.

**KS3**

- In KS3 we ingrain our core principles. We prioritise developing students’ automaticity in art and establish these principles as learning habits.
- Much of Key Stage 3 focuses on developing students’ understanding of what art is and how artists go about making it, which will enable them to progress through our curriculum.
- Through the art history elements, we highlight the connections between the artists’ context, their time, culture and unique life experiences; how these relate and influence the art objects that they make, also the wider world impact these then have. This enables students to appreciate a love of art at KS3 and sets them up for deeper and broader art history exploration at KS4, KS5 and beyond.

**KS4**

- Our curriculum continues to be sequenced methodically at KS4; pupils build on the knowledge and skills developed at KS3 through developing their own responses from primary imagery, developing through experimentation and adapting to new stimuli as their work progresses.
- At KS4 more complex materials and creative processes are introduced. Students learn a broad range of techniques in year 10 before they select their preferred mediums in year 11.
- These projects develop students’ knowledge across different genres. Students then pick one of these projects to continue to develop into their full coursework project in year 11. This approach ensures greater understanding of the discipline they are pursuing before they specialise in one area, develops students’ independent working and evaluation, and provides constant opportunities for interleaving of content.

**KS5**

- In year 12 we intentionally break students out of an outcome-based model of working to focus on the development and refinement of imagery and ideas. We provide students with opportunities to uncover their own personal creative style, visual genre and material preferences. These elements establish students on their own individual creative journey providing all the pre-requisite knowledge for their year 13 course.

**Progression between Key Stages**

- The Year 7 curriculum builds on and develops the Key Stage 2 National Curriculum. Though we know our students come to us with a variety of different art experiences, we focus on closing gaps in prior knowledge and ensuring that students master key skills and concepts that will form the basis of their future study of art at Walthamstow Academy.
- Throughout our Key Stage 3 curriculum pupils knowledge of different skills is built upon each year, for example in Year 7 students look at tone and facial features this is then developed further in year 9 where students then advances to continuous line and contour drawing, improving precision and expressive detail.
- At Key Stage 4, in addition to a core body of content taught to all students, more highly attaining pupils begin to take on ownership of their art and design content and working habits and begin to develop their own artistic voice.
- In Years 12 and 13, art at WA builds on prior knowledge to explore the curriculum in greater depth, for example, a diversity of ways visual information can be obtained and recorded beyond drawing and photography.

**Progression beyond Walthamstow - University and Careers**

- The majority of our KS5 students’ progress into art/ design-based university courses and *careers*. *A small proportion do not, however these students leave our courses equipped with highly valued skills including problem solving, self-reflection, analytical thinking and high-quality research skills.*

Half Term	Curriculum Content	Assessment(s) <i>(assessment title, duration and approx date)</i>	Extra-Curricular Options <i>(Places to visit; wider reading; clubs to join)</i>
<b>Year 7 Curriculum Overview:</b> We close gaps in prior learning by establishing a foundation of students understanding, art history exposure and making experience. We establish the understanding that there is a range of criteria by which we can assess and quantify value in art.			
<b>Year 7 Autumn</b>	<p><b>Unit Title: Portraits:</b> Learning about tone and facial features helps students develop their skills in portraiture and realistic drawing. By understanding tone, students learn how to create depth and dimension through shading, highlights, and contrasts. This is essential for making facial features like eyes, noses, and mouths appear three-dimensional and lifelike. Students will study the proportions and structure of the face, exploring how subtle changes in tone can convey emotion, age, and expression. This practice not only improves observational drawing skills but also encourages students to appreciate the complexities of human features in art.</p> <ul style="list-style-type: none"><li>• <b>Tone</b></li><li>• <b>Drawing</b></li><li>• <b>Proportion</b></li><li>• <b>Photography</b></li><li>• <b>Drawing: grid method</b></li><li>• <b>Colour</b></li><li>• <b>Value</b></li><li>• <b>Space</b></li><li>• <b>Form</b></li><li>• <b>Texture</b></li><li>• <b>Line</b></li><li>• <b>Pattern</b></li><li>• <b>Composition</b></li><li>• <b>Scale</b></li><li>• <b>Shape</b></li><li>• <b>Viewpoint</b></li></ul>	<p>Students will be assessed on their ongoing work within their workbook.</p> <p>Practical outcome: Self portrait</p>	<p>Places to Visit:</p> <ul style="list-style-type: none"><li>• National Portrait Gallery (London)</li><li>• Victoria &amp; Albert Museum (London) – sculpture and portraiture galleries</li><li>• Local art galleries or museums (e.g. city museums with portrait collections)</li><li>• The Tate Britain – especially historical and modern British portraiture</li><li>• Outdoor sculpture trails or public portrait artworks in your local area</li></ul> <p>Wider Reading / Viewing:</p> <ul style="list-style-type: none"><li>• <i>Katie and the British Artists</i> by James Mayhew (for younger readers)</li><li>• <i>Who’s in the Picture?</i> by Susie Brooks</li><li>• <i>The Usborne Art Book About Portraits</i></li><li>• Online artist talks or videos on portraiture (e.g. Tate Kids, BBC Bitesize Art &amp; Design)</li><li>• Look at artists like Frida Kahlo, Vincent van Gogh, Kehinde Wiley, or Amy Sherald</li></ul> <p>Clubs to Join / Activities:</p> <ul style="list-style-type: none"><li>• School Art Club (portrait sketching, self-portraits, or mixed media faces)</li></ul>
<b>Year 7 Spring</b>	<p><b>Unit Title: Sea Creatures</b> – By exploring the theme sea creatures using mark-making and collage this offers students an exciting opportunity to develop both technical and creative skills. Through mark-making, students can experiment with a variety of tools and techniques to create textures that mimic the scales, shells, and fluid movements of marine life. This exploration is then enhanced by incorporating collage, where students use mixed media such as paper, fabric, and natural materials to build layered, dynamic compositions. By studying the unique forms and textures of sea creatures, students will deepen their understanding of shape, texture, and composition while developing their individual artistic voices.</p> <ul style="list-style-type: none"><li>• <b>Mark-making</b></li><li>• <b>Texture</b></li><li>• <b>Form</b></li><li>• <b>Collage</b></li><li>• <b>Composition</b></li><li>• <b>Mixed media</b></li><li>• <b>Observation</b></li><li>• <b>Creativity</b></li><li>• <b>Motor skills</b></li><li>• <b>Contrast</b></li></ul>	<p>Students will be assessed on their ongoing work within their workbook.</p> <p>Practical outcome: Sea Creature mix media collage</p>	<p>Places to Visit:</p> <ul style="list-style-type: none"><li>• Local aquariums (e.g. SEA LIFE Centres) to observe real marine life up close</li><li>• Natural history museums (e.g. Natural History Museum, London – marine biology exhibits)</li><li>• Beach trips or rockpooling sessions for sketching and collecting textures</li><li>• Art galleries with nature-inspired or abstract art (look for exhibits with texture or organic forms)</li></ul> <p>Wider Reading / Viewing:</p> <ul style="list-style-type: none"><li>• <i>Ocean: A Photicular Book</i> by Dan Kainen – engaging imagery of sea life</li><li>• <i>The Big Book of the Blue</i> by Yuval Zommer – fun facts and beautiful illustrations</li><li>• Documentaries like Blue Planet (BBC) for visual inspiration</li><li>• Look up artists like Peter Clarke, Eugène Séguy, Ernst Haeckel, or Heather Knight (texture ceramics)</li><li>• YouTube: Simple mark-making or mixed media tutorials for sea life themes</li></ul> <p>Clubs to Join / Activities:</p> <ul style="list-style-type: none"><li>• School Art Club: explore sea creature projects using found textures and recycled materials</li><li>• Create a collage sketchbook at home using scraps from packaging, magazines, or natural materials</li></ul>
<b>Year 7 Summer</b>	<p><b>Unit Title: Sculpture</b> - Exploring sculpture through the works of Yayoi Kusama and Henri Matisse introduces students to diverse approaches in form and expression. Kusama’s use of repetitive patterns, bold colours, and organic shapes encourages students to think about how sculpture can interact with space and viewer perception. In contrast, Matisse’s cut-out sculptures and simplified forms highlight the importance of shape and composition in three-dimensional work. By studying these artists, students will learn to experiment with materials, explore the relationship between shape, colour, and</p>	<p>Students will be assessed on their ongoing work within their workbook.</p> <p>Practical outcome: Sculpture inspired by artists</p>	<p>Places to Visit:</p> <ul style="list-style-type: none"><li>• Tate Modern or Tate Britain – contemporary and modern sculpture exhibits</li><li>• The Yorkshire Sculpture Park – outdoor, large-scale sculpture in a natural setting</li><li>• The Hepworth Wakefield – modern sculpture gallery with interactive exhibitions</li><li>• Local sculpture trails or public art installations</li><li>• School grounds or nearby parks – for observing how sculpture interacts with space</li></ul> <p>Wider Reading / Viewing:</p>

	<p>space, and develop their own unique sculptural language.</p> <ul style="list-style-type: none"> <li>• <b>Understanding form and space</b></li> <li>• <b>Experimenting with materials</b></li> <li>• <b>Exploring repetitive patterns and bold colours</b></li> <li>• <b>Creating organic and simplified shapes</b></li> <li>• <b>Developing spatial awareness in sculpture</b></li> <li>• <b>Enhancing composition skills in three-dimensional work</b></li> <li>• <b>Investigating the relationship between colour, shape, and space</b></li> <li>• <b>Building creativity and individual expression in sculpture</b></li> </ul>		<ul style="list-style-type: none"> <li>• <i>Yayoi Kusama: From Here to Infinity</i> by Sarah Suzuki – colourful, age-appropriate biography</li> <li>• <i>Henri Matisse: Drawing with Scissors</i> by Keesia Johnson</li> <li>• Online virtual gallery tours (e.g. Tate Kids or Google Arts &amp; Culture)</li> <li>• YouTube: Kusama’s Infinity Rooms or Matisse’s cut-out process</li> <li>• Explore sculpture tutorials using simple or recycled materials (card, clay, wire, paper)</li> </ul> <p>Clubs to Join / Activities:</p> <ul style="list-style-type: none"> <li>• School Art or Sculpture Club – experimenting with cardboard, papier-mâché, or clay</li> <li>• Home project: build a mini Kusama-inspired installation using pattern and paper shapes</li> </ul>
Term	Curriculum Content	Assessment(s) <i>(assessment title, duration and approx date)</i>	Extra-Curricular Options <i>(Places to visit; wider reading; clubs to join)</i>
Year 8 Curriculum Overview:			
Year 8 Autumn	<p><b>Unit Title: Vincent van Gogh – Mark making:</b> Studying Vincent van Gogh allows students to explore one of history's most influential artists. By analysing works like <i>Starry Night</i> and <i>Sunflowers</i>, students learn how van Gogh used vibrant colours and expressive brushwork to convey emotion. His impact on Post-Impressionism and themes of mental health and resilience offers valuable insights into art's power to reflect personal experiences. This study encourages creativity and critical thinking, inspiring students to consider how artists shape visual culture.</p> <ul style="list-style-type: none"> <li>• <b>Artistic analysis</b></li> <li>• <b>Use of colour and brushwork</b></li> <li>• <b>Understanding artistic movements</b></li> <li>• <b>Exploring emotional expression</b></li> <li>• <b>Reflecting on personal experiences</b></li> <li>• <b>Developing creativity</b></li> <li>• <b>Enhancing critical thinking</b></li> <li>• <b>Recognising the impact of artists on culture</b></li> <li>• <b>Drawing</b></li> <li>• <b>Mark making</b></li> <li>• <b>Painting</b></li> </ul>	<p>Students will be assessed on their ongoing work within their workbook.</p> <p>Practical outcome: Starry night painting</p>	<p>Places to Visit:</p> <ul style="list-style-type: none"> <li>• The Courtauld Gallery (London) – features Van Gogh's <i>Self-Portrait with Bandaged Ear</i></li> <li>• The National Gallery (London) – houses <i>Sunflowers</i> and other Post-Impressionist works</li> <li>• Van Gogh immersive exhibitions (check for local pop-up experiences)</li> <li>• Local galleries with Impressionist or Post-Impressionist collections</li> <li>• Public murals or community art projects inspired by expressive mark making</li> </ul> <p>Wider Reading / Viewing:</p> <ul style="list-style-type: none"> <li>• <i>Van Gogh and the Sunflowers</i> by Laurence Anholt</li> <li>• <i>Vincent's Starry Night and Other Stories</i> by Michael Bird – a story-based art history book</li> <li>• <i>The Yellow House: Van Gogh, Gauguin, and Nine Turbulent Weeks in Arles</i> by Martin Gayford (simplified summaries or excerpts for KS3)</li> <li>• Watch: <i>Loving Vincent</i> (animated film made with oil paintings – appropriate clips)</li> <li>• Explore Van Gogh’s letters online (Van Gogh Museum website)</li> </ul> <p>Clubs to Join / Activities:</p> <ul style="list-style-type: none"> <li>• School Art Club: recreate Van Gogh-inspired work using oil pastels, paint, or mixed media</li> <li>• Try outdoor mark-making in sketchbooks – focusing on natural textures and expressive lines</li> <li>• Create a personal sketchbook project responding to emotions through colour and line</li> </ul>
Year 8 Spring	<p><b>Unit Title: Cultural Patterns:</b> Students will be studying cultural patterns with a focus on Islamic, African, and Indian. This art offers students a deep appreciation for diverse artistic traditions. By exploring techniques such as lino printing, batik (a traditional Indonesian fabric-dyeing technique), and geometric drawing, students will learn to create intricate and meaningful designs inspired by these rich cultural heritages. They will also examine artists who have drawn inspiration from their own cultural backgrounds to inform their artwork, providing context and depth to their studies. This approach enhances technical skills in printmaking and fabric art, develops proficiency in creating detailed patterns, and deepens understanding of the symbolic and historical significance behind various designs. Students will gain skills in pattern composition, colour application, and cultural analysis, fostering a greater appreciation for global art forms and their unique contributions to the visual arts.</p> <ul style="list-style-type: none"> <li>• <b>Technical skills in lino printing</b></li> <li>• <b>Proficiency in batik techniques</b></li> <li>• <b>Geometric drawing</b></li> <li>• <b>Creation of intricate patterns</b></li> </ul>	<p>Students will be assessed on their ongoing work within their workbook.</p> <p>Practical outcomes: Lino print and Batik print</p>	<p>Places to Visit:</p> <ul style="list-style-type: none"> <li>• The V&amp;A Museum (London) – rich collections of Islamic textiles, Indian art, and African artefacts</li> <li>• The British Museum – galleries dedicated to world cultures, especially Islamic and African design</li> <li>• The Horniman Museum (London) – features African art and textiles</li> <li>• Local cultural festivals or exhibitions showcasing global arts and crafts</li> <li>• Textile or heritage museums that explore traditional fabric techniques and printmaking</li> </ul> <p>Wider Reading / Viewing:</p> <ul style="list-style-type: none"> <li>• <i>Patterned Planet</i> (children’s books on global art and design)</li> <li>• Explore Islamic geometry through books like <i>Islamic Patterns</i> by Keith Critchlow</li> <li>• Watch short videos on batik, block printing, or henna design (BBC Bitesize, YouTube)</li> <li>• Artist inspiration:</li> </ul> <p>Zarah Hussain – Islamic geometric digital art Yinka Shonibare – explores African identity using Dutch wax fabric Manish Arora – vibrant Indian-inspired fashion and patterns</p>

	<ul style="list-style-type: none"><li>• <b>Understanding of cultural symbolism</b></li><li>• <b>Pattern composition</b></li><li>• <b>Colour application</b></li><li>• <b>Cultural analysis</b></li><li>• <b>Appreciation of global art forms</b></li><li>• <b>Contextual study of artists inspired by their cultural heritage</b></li></ul>		Thandiwe Muriu – African-inspired pattern and photography Clubs to Join / Activities: <ul style="list-style-type: none"><li>• <b>Art or Textiles Club</b></li><li>• <b>Take part in school multicultural days or events with art displays</b></li><li>• <b>Try home activities: create tessellation patterns, symmetry drawings, or fabric stamping</b></li><li>• <b>Explore Henna art, Rangoli designs, or Kente cloth patterns as part of independent projects</b></li></ul>
<b>Year 8 Summer</b>	<p><b>Unit Title: Food:</b> The theme of food offers students a unique opportunity to explore both artistic and conceptual dimensions of sculpture. By working with materials such as mod rock and papier-mâché, and incorporating painting techniques, students will learn to translate the textures, forms, and colours of food into three-dimensional art. They will also engage in design skills to enhance their sculptural compositions. Students will study the work of artists like Claes Oldenburg, known for his large-scale, whimsical food sculptures, and Giuseppe Arcimboldo, who created imaginative portraits using fruits, vegetables, and other food items. Additionally, they will examine the work of Jae Yong Kim, whose hyper-realistic food sculptures challenge perceptions of everyday objects, and contemporary female artists like Meryl Smith, who creates playful and detailed food-based ceramics, and Heather W. Clarke, known for her exploration of food as a cultural and sensory experience in her sculptures. This exploration will enhance their skills in sculptural techniques, painting, design, material handling, and conceptual thinking, while fostering an appreciation for how food can be reimagined as art and reflecting on its cultural significance.</p> <ul style="list-style-type: none"><li>• <b>Sculptural techniques with mod rock and papier-mâché</b></li><li>• <b>Painting techniques for realistic and abstract effects</b></li><li>• <b>Design skills for effective sculptural composition</b></li><li>• <b>Textural and form translation in three-dimensional art</b></li><li>• <b>Material handling and manipulation</b></li><li>• <b>Conceptual thinking in art creation</b></li><li>• <b>Exploration of food as a thematic element</b></li><li>• <b>Understanding cultural and sensory experiences through sculpture</b></li><li>• <b>Appreciation of diverse artistic approaches and interpretations</b></li></ul>	<p>Students will be assessed on their ongoing work within their workbook.</p> <p>Practical outcomes: Food sculpture</p>	<p>Places to Visit:</p> <ul style="list-style-type: none"><li>• <b>Tate Modern</b> – features contemporary artists including pop art and conceptual sculpture</li><li>• <b>Museum of Food and Drink (MOFAD)</b> – virtual exhibits on food and culture (online access)</li><li>• <b>The Design Museum (London)</b> – exhibitions on everyday objects and design thinking</li><li>• <b>Local sculpture exhibitions</b> – especially those exploring playful or surreal themes</li><li>• <b>Visit local markets or bakeries</b> to sketch real-life food forms and colours</li></ul> <p>Wider Reading / Viewing:</p> <ul style="list-style-type: none"><li>• <b>Artist research:</b> Claes Oldenburg – Pop Art sculpture Giuseppe Arcimboldo – food-based portraiture Jae Yong Kim – decorative, donut-inspired ceramics Meryl Smith – detailed paper and food forms Heather W. Clarke – sensory and cultural food sculpture</li><li>• <b>YouTube or Tate Kids videos:</b> "Food in art", papier-mâché techniques, or pop art</li><li>• <b>“Modern Art Desserts”</b> by Caitlin Freeman – playful art-inspired baking</li><li>• <b>Watch episodes of “The Great Pottery Throw Down”</b> for creative ceramic challenges</li></ul> <p>Clubs to Join / Activities:</p> <ul style="list-style-type: none"><li>• <b>Sculpture or Ceramics Club</b> – explore food forms with clay, mod roc, or recycled materials</li><li>• <b>Try home activities</b> like sculpting salt dough fruits or papier-mâché cupcakes</li></ul>
Term	Curriculum Content	Assessment(s) <i>(assessment title, duration and approx date)</i>	Extra-Curricular Options <i>(Places to visit; wider reading; clubs to join)</i>
<b>Year 9 Curriculum Overview:</b> In year 9 we shift our delivery of lessons to give students insight into the KS4 curriculum style; students develop and extend imagery and ideas from primary imagery.			
<b>Year 9 Autumn</b>	<p><b>Unit Title: Bugs</b> In this art project, students will explore the theme of bugs, focusing on drawing and mark-making techniques. They will study the contrasting styles of Eugène Séguy, known for his detailed insect illustrations, and Bridget Riley, famous for her abstract, optical patterns. Students will experiment with printmaking techniques, including mono printing, and use collage to create layered and dynamic compositions. This project will help them develop their technical skills and creativity while exploring both realistic and abstract approaches to art.</p> <ul style="list-style-type: none"><li>• <b>Realistic Drawing: Students improve observation and detail skills through fine line work and shading in insect studies.</b></li><li>• <b>Abstract Exploration: They learn to use shapes, patterns, and contrasts to represent ideas in abstract forms inspired by Bridget Riley.</b></li><li>• <b>Mark-Making: Students experiment with techniques like stippling and hatching to create texture and movement.</b></li></ul>	<p>Students will be assessed on their ongoing work within their workbook.</p> <p>Practical outcomes: Mono Print</p>	<p>Places to Visit:</p> <ul style="list-style-type: none"><li>• <b>Natural History Museum (London)</b> – insect and bug collections for direct observation</li><li>• <b>Local botanical gardens or parks</b> – for sketching live insects and studying patterns</li><li>• <b>Contemporary art galleries</b> showcasing abstract or optical art (Bridget Riley)</li><li>• <b>Printmaking studios or workshops</b> nearby for hands-on experience</li></ul> <p>Wider Reading / Viewing:</p> <ul style="list-style-type: none"><li>• <b>Study Eugène Séguy’s</b> detailed insect plates and learn about entomology-inspired art</li><li>• <b>Research Bridget Riley’s</b> op art and watch documentaries or interviews</li><li>• <b>YouTube tutorials</b> on mono printing and collage techniques</li><li>• <b>Books like “Insects: Art and Design”</b> or <b>“Op Art: Optical Illusions”</b> for inspiration</li><li>• <b>Explore online collections</b> from the Victoria &amp; Albert Museum or Tate</li></ul> <p>Clubs to Join / Activities:</p>

	<ul style="list-style-type: none"><li>• <b>Printmaking:</b> They develop basic mono printing skills, layering compositions using ink and pressure.</li><li>• <b>Collage:</b> Students practise cutting and layering to create balanced compositions with different textures and colours.</li></ul>		<ul style="list-style-type: none"><li>• School Printmaking Club – experiment with mono printing and layered collage</li><li>• Create a personal bug sketchbook combining detailed and abstract studies</li><li>• Try home projects: insect collage with recycled materials or optical pattern drawings</li></ul>
Year 9 Spring	<p><b>Unit Title: Iconic People Portraits</b> In this art project, students will create portraits of iconic people, focusing on facial features and the structure of the face. They will explore techniques like continuous line drawing and contour drawing, inspired by artists such as Pablo Picasso, known for his fluid continuous line portraits, Egon Schiele, renowned for his expressive contour drawings, and Toyin Ojih Odutola, a Nigerian American artist celebrated for her intricate, textured portraits that explore identity. These exercises will help students improve their observational skills, understanding of proportion, and ability to depict expressive and accurate portraits through simplified and flowing lines.</p> <ul style="list-style-type: none"><li>• <b>Facial Structure Understanding:</b> Students will improve their knowledge of facial proportions and how to depict them accurately in portraits.</li><li>• <b>Continuous Line Technique:</b> They will develop the ability to create portraits using a single, unbroken line, enhancing flow and fluidity in their drawing.</li><li>• <b>Contour Drawing:</b> Students will practise capturing the outer edges and expressive details of faces, focusing on line variation and precision.</li><li>• <b>Observation Skills:</b> Through close study of facial features, students will enhance their ability to observe and replicate subtle details in their portraits.</li><li>• <b>Expressive Line Work:</b> They will learn to use simplified, flowing lines to convey emotion and character in their portraits.</li></ul>	<p>Students will be assessed on their ongoing work within their workbook.</p> <p>Practical outcomes: Iconic portrait painting</p>	<p>Places to Visit:</p> <ul style="list-style-type: none"><li>• National Portrait Gallery (London) – wide range of iconic portraits from history to contemporary</li><li>• Tate Modern – exhibitions featuring Picasso and modern portrait artists</li><li>• Local galleries with portrait or figurative art collections</li><li>• Museums with ethnographic collections to explore diverse cultural portraits</li></ul> <p>Wider Reading / Viewing:</p> <ul style="list-style-type: none"><li>• Books or articles about Picasso’s line drawings and Cubism</li><li>• Explore Egon Schiele’s expressive portraits through online galleries or books</li><li>• Research Toyin Ojih Odutola’s work via her website and interviews</li><li>• Watch YouTube tutorials on continuous line and contour drawing techniques</li><li>• Use art apps to practice digital continuous line portraits</li></ul> <p>Clubs to Join / Activities:</p> <ul style="list-style-type: none"><li>• Create a personal portfolio of continuous line and contour portraits</li><li>• Try home projects: self-portraits, family member portraits, or famous figures using line work</li></ul>
Year 9 Summer	<p><b>Unit Title: Typography</b> In this typography project, students will explore the art of lettering, beginning with the history of typography and its evolution. They will study calligrams, where text forms images, and investigate graffiti, focusing on artists like Ben Eine, known for his bold, colourful letterforms, and artist Barbara Kruger, famous for her impactful use of text in art to communicate powerful messages. Through these techniques, students will learn how letters and words can be used creatively to convey meaning, design, and emotion, while developing an understanding of visual communication and typography's cultural significance.</p> <ul style="list-style-type: none"><li>• <b>Historical Understanding:</b> Students will gain knowledge of the history and evolution of typography, learning about its development and impact on visual communication.</li><li>• <b>Calligrams:</b> They will learn to create visual images using text, exploring how letters and words can be arranged to form shapes and convey dual meanings.</li><li>• <b>Graffiti Art Techniques:</b> Students will study and apply graffiti styles, focusing on bold, colourful letterforms and understanding their role in urban art and culture.</li><li>• <b>Design and Communication:</b> They will develop skills in using typography to design impactful messages, learning how text can be creatively used to convey meaning and emotion.</li><li>• <b>Visual Communication:</b> Students will enhance their understanding of how typography functions in various contexts, improving their ability to communicate ideas effectively through text and design.</li></ul>	<p>Students will be assessed on their ongoing work within their workbook.</p> <p>Practical outcomes: A print of their own letter design</p>	<p>Places to Visit:</p> <ul style="list-style-type: none"><li>• Street art tours in cities with vibrant graffiti scenes (e.g., Shoreditch in London)</li><li>• Local museums or galleries with exhibitions on graphic design and text-based art</li><li>• Design and typography exhibitions at venues like the Design Museum (London)</li><li>• Libraries with graphic design collections or typography archives</li></ul> <p>Wider Reading / Viewing:</p> <ul style="list-style-type: none"><li>• Books like <i>“The History of Typography”</i> by Jens Müller</li><li>• Explore Barbara Kruger’s art and messages via online galleries or museum websites</li><li>• Research Ben Eine’s street art and typography styles through videos and articles</li><li>• YouTube tutorials on hand lettering, graffiti styles, and creating calligrams</li><li>• Graphic design websites or apps that allow students to experiment with text art</li></ul> <p>Clubs to Join / Activities:</p> <ul style="list-style-type: none"><li>• Participate in school poster competitions focusing on powerful messages using typography</li><li>• Home projects: practice hand lettering styles or create digital typography art</li></ul>
Term	Curriculum Content	Assessment(s)	Extra-Curricular Options (Places to visit; wider reading; clubs to join)

<i>(assessment title, duration and approx date)</i>			
<b>Year 10 Curriculum Overview:</b> All year 10 projects are designed to engrain our core principles, student experience across a wider range of materials, processes and techniques, and exposure to key subject genres.			
<b>Year 10 Art HT1+2</b>	<b>Unit Title: hands, faces and figures</b> Students will learn about/ develop skills of: <ul style="list-style-type: none"><li>Genre: portraits</li><li>Themes: identity</li><li>Printmaking: extending students skills, with the addition of lino and dry point etching</li><li>Drawing, artists hacks: facial and figure proportions</li><li>Literacy: written image analysis addressing the areas of context, form, process and mood</li></ul>	Students receive ongoing formative assessment through 1-1 tutorials and group critiques. Summative assessment is in December after a 2-hour period of independent working in exam conditions (PPE).	<b>Places to Visit:</b> <ul style="list-style-type: none"><li>Local galleries or museums showcasing contemporary portrait and landscape photography (e.g., Steve McCurry’s work)</li><li>Nature reserves or sculpture parks to observe and sketch natural forms (e.g., Andy Goldsworthy’s installations)</li><li>Art centres or exhibitions featuring cultural and social documentary art</li><li>Botanical gardens or arboretums for studying natural shapes and textures</li></ul> <b>Wider Reading / Viewing:</b> <ul style="list-style-type: none"><li>Books and articles on Ruth Allen, Kehinde Wiley, and Lynette Yiadom-Boakye’s portraiture</li><li>Documentaries on environmental art and land artists like Andy Goldsworthy and Patrick Dougherty</li><li>Explore El Anatsui’s work with recycled materials and its connection to place and culture</li><li>Online artist talks or interviews (YouTube, museum websites)</li><li>Tutorials on observational drawing and natural form sculpting techniques</li></ul> <b>Clubs to Join / Activities:</b> <ul style="list-style-type: none"><li>Join Photography Club to explore portrait and environmental photography</li><li>Participate in Outdoor Sketching Groups or nature journaling activities</li><li>Sculpture or ceramics clubs focusing on natural materials and forms</li><li>Community projects or workshops on social or environmental art themes</li><li>Personal projects combining portraiture and landscape or natural forms</li></ul>
<b>Year 10 Art HT3+4</b>	<b>Unit Title: natural forms</b> Students will learn about/ develop skills of: <ul style="list-style-type: none"><li>Genre: still life</li><li>Themes: ecology, nature</li><li>3d processes: ceramics, casting, modelling</li></ul>	Students receive ongoing formative assessment through 1-1 tutorials and group critiques. Summative assessment is in March after a 2-hour period of independent working in exam conditions (PPE).	
<b>Year 10 Art HT5+6</b>	<b>Unit Title: my surroundings</b> Students will learn about/ develop skills of: <ul style="list-style-type: none"><li>Genre: landscape, urban/ cityscape</li><li>Themes: environment</li><li>Drawing in perspective, including aerial perspective</li><li>Digital arts- photography, editing</li></ul>	Students receive ongoing formative assessment through 1-1 tutorials and group critiques. Summative assessment is in July after a 2-hour period of independent working in exam conditions (PPE).	
Term	Curriculum Content	Assessment(s) <i>(assessment title, duration and approx date)</i>	Extra-Curricular Options <i>(Places to visit; wider reading; clubs to join)</i>
<b>Year 11 Curriculum Overview:</b> Our curriculum continues to be sequenced methodically at KS4; pupils build on the knowledge and skills developed at KS3 through developing their own responses from primary imagery, developing through experimentation and adapting to new stimuli as their work progresses. At KS4 more complex materials and creative processes are introduced. Students learn a broad range of techniques in year 10 before they select their preferred mediums in year 11.			
<b>Year 11 Art HT1+2</b>	In the first two half terms of Year 11, students will continue to explore the overarching theme of <b>People and Places</b> but will now begin to develop their own <b>personal investigation</b> in response to this theme. This marks a transition from guided projects to more <b>independent, self-directed work</b> .  Each student will select a <b>personal focus</b> within the theme—this could be inspired by personal experiences, cultural identity, local environments, social issues, or imaginative narratives. Students will be expected to research and respond to a range of artists of their own choosing, making clear and thoughtful connections between the artist’s work and their own ideas.	Students receive ongoing formative assessment through 1-1 tutorials and group critiques. Summative assessment is in December after a 2-hour period of independent working in exam conditions (PPE).  This component contributes significantly to their <b>GCSE Component 1: Portfolio (60%)</b> , and forms the foundation for the externally set assignment in the spring term.	
<b>Year 11 Art HT3,4+5</b>	In the spring term, students will begin Component 2: the Externally Set Assignment, which accounts for 40% of their final GCSE grade. This component is set by the Edexcel exam board and includes a broad theme from which students will develop their own creative response.  At the start of January, students will receive the ESA paper, which contains a choice of starting points. From these, each student will select one and begin to develop a personal and meaningful response, building on the skills, techniques, and independence developed during Component 1. Throughout this project, students will:	Students will continue to receive <b>individual feedback</b> , regular check-ins, and structured guidance to ensure they meet the <b>assessment objectives</b> : <ol style="list-style-type: none"><li>AO1: Develop ideas through investigations</li><li>AO2: Refine work through experimentation</li><li>AO3: Record observations and ideas</li><li>AO4: Present a personal and meaningful final outcome</li></ol> The focus in this term is on ensuring students produce a <b>well-developed, coherent project</b> that reflects both creative ambition and technical skill.	Students will be given a gallery challenge in September of suggested smaller London galleries with free entry which we suggest they visit and expand their understanding of the art and design professional world. We hope to encourage students to establish visiting galleries as a regular habit not a termly event. This will support and extend their whole course of study.

	<ul style="list-style-type: none"> <li>Investigate and respond to artists, designers, and cultural sources relevant to their chosen starting point.</li> <li>Develop and refine their own ideas through sketchbook work, experimentation, and media exploration.</li> <li>Show clear evidence of critical thinking, creativity, and personal engagement.</li> <li>Work towards a final piece which will be completed under controlled conditions during the 10-hour exam in the summer term.</li> </ul>		
Term	Curriculum Content	Assessment(s) <i>(assessment title, duration and approx date)</i>	Extra-Curricular Options <i>(Places to visit; wider reading; clubs to join)</i>
<b>Year 12 Curriculum Overview:</b> In year 12 we intentionally break students out of an outcome based model of working to focus on the development and refinement of imagery and ideas. We provide students with opportunities to uncover their own personal creative style, visual genre and material preferences. These elements establish students on their own individual creative journey providing all the pre-requisite knowledge for their year 13 course.			
Year 12 HT1 + 2	<b>Theme: Man Made and Nature Made – Foundation Project</b> In the first two half terms of Year 12, students will explore the broad and contrasting theme of <b>Man Made and Nature Made</b> , which encourages investigation into the relationship between the natural world and the built environment. This foundation project is designed to introduce A Level expectations, build technical skill, and support students in developing a <b>personal and critical approach</b> to their work. Students will explore a wide range of ideas such as organic vs industrial forms, human impact on nature, architecture vs landscape, and the aesthetic qualities of both natural and artificial materials. Through sustained sketchbook work and practical experimentation, students will begin to find their own artistic voice. Throughout this project, students will: <ul style="list-style-type: none"> <li>Develop skills in <b>drawing, photography, mixed media, painting, sculpture, and printmaking</b>.</li> <li>Investigate and respond to a wide range of contextual sources, including both contemporary and historical artists.</li> <li>Experiment with contrasting materials and processes (e.g. natural dyes vs synthetic materials, found objects vs manufactured ones).</li> <li>Begin to <b>analyse and reflect</b> on their own ideas using specialist art vocabulary and critical thinking.</li> <li>Show development across the four assessment objectives: <b>develop, experiment, record, and present</b>.</li> </ul>	Students receive ongoing formative assessment through 1-1 tutorials and group critiques.	These will be identified and given to students individually by their teachers depending on the themes and content of their independent project.
Year 12 HT3+4	In the spring term, Year 12 students will take part in the prestigious <b>Royal Opera House Design Challenge</b> , a national competition that offers a real-world creative brief set by professionals in the theatre industry. This exciting opportunity allows students to apply their artistic skills in a <b>professional context</b> , responding to a live brief set by an opera or ballet director. Students will choose to specialise in either: <ul style="list-style-type: none"> <li><b>Set Design</b> – creating imaginative and practical designs for stage environments, or</li> <li><b>Costume Design</b> – designing character-specific costumes that reflect themes, character traits, and movement needs.</li> </ul> Throughout the challenge, students will: <ul style="list-style-type: none"> <li>Develop a <b>clear response to the director’s brief</b>, including mood boards, design sketches, and technical considerations.</li> <li>Conduct contextual research into the chosen production, including story, characters, time period, and performance space.</li> <li>Produce high-quality visual and written outcomes, including concept drawings, fabric swatches (costume), or stage model designs (set).</li> <li>Present their ideas through a <b>professional-standard portfolio</b>, which may include 3D</li> </ul>	Students receive ongoing formative assessment through 1-1 tutorials and group critiques.	These will be identified and given to students individually by their teachers depending on the themes and content of their independent project.

	<p>models, costume illustrations, or prototype elements.</p> <ul style="list-style-type: none"><li>Reflect on their creative decisions using <b>evaluative writing</b> and critical thinking.</li></ul>		
<b>Year 12</b> <b>HT5+6</b>	<p>In the final term of Year 12, students will begin to take greater ownership of their creative direction by choosing a <b>personal project title</b> based on a <b>previous A Level exam theme</b> (e.g. <i>Structures, Inside/Outside, Fragments, Human Presence</i>). This project will mark the beginning of their <b>Component 1: Personal Investigation</b>, which continues into Year 13 and makes up <b>60% of the final A Level grade</b>. Students will select a theme that resonates with their interests, identity, or artistic strengths, and begin to explore it through independent research, experimentation, and visual development. This is a crucial stage in establishing the <b>focus for their Personal Study</b>, which combines practical and written work.</p> <p>Throughout this term, students will:</p> <ul style="list-style-type: none"><li>Choose a personal project title from a past exam paper and write a clear initial statement of intent.</li><li>Develop a <b>sketchbook of ideas</b>, exploring artists, designers, and sources that connect to their theme.</li><li>Refine their ability to <b>analyse and respond</b> to contextual influences, both visually and through annotation.</li><li>Experiment with <b>materials, techniques, and processes</b> to generate meaningful visual outcomes.</li><li>Begin drafting ideas and research that will contribute to the <b>Personal Study essay</b> in Year 13.</li></ul> <p>This term encourages independent learning, personal expression, and deeper critical thinking. Teachers will guide students through <b>tutorial-style feedback</b>, helping them to shape their ideas into a coherent and ambitious project that they can confidently continue into the next academic year.</p>	Students receive ongoing formative assessment through 1-1 tutorials and group critiques. Students receive ongoing formative assessment through 1-1 tutorials and group critiques.	These will be identified and given to students individually by their teachers depending on the themes and content of their independent project.
Term Curriculum Content		Assessment(s) (assessment title, duration and approx date)	
<b>Component 1: Personal Investigation (60%)</b> <b>Component 2: Externally Set Assignment (40%)</b> Year 13 marks the final stage of the A Level Art & Design course. Students will build on the foundation laid in Year 12 to develop a refined, personal, and ambitious body of work that demonstrates their ability to think critically, experiment independently, and communicate visually.			
<b>Year 13</b> <b>HT1+2</b>	<b>Finalising Personal Investigation (Component 1 – Practical &amp; Personal Study)</b> <ul style="list-style-type: none"><li>Students will continue to develop and refine their Component 1 project, which began in the summer of Year 12.</li><li>They will work towards a final outcome (or series of outcomes), showing a clear connection to their research and creative journey.</li><li>Alongside practical work, students will complete a Personal Study essay (1000–3000 words), critically analysing the work of artists/designers and making clear links to their own development.</li><li>Teachers will support with structured feedback, writing guidance, and portfolio review.</li></ul>	Students receive ongoing formative assessment through 1-1 tutorials and group critiques.	These will be identified and given to students individually by their teachers depending on the themes and content of their independent project.
<b>Year 13</b> <b>HT 3+4</b>	<b>Component 2: Externally Set Assignment (ESA)</b> In January, students will receive the <b>Edexcel Externally Set Assignment paper</b> , with a range of starting points.  They will select one theme and begin developing a <b>new project</b> , showing personal engagement, contextual research, and creative experimentation. This work will culminate in a <b>10-hour practical exam</b> (usually in March or April), during which students produce a resolved final outcome. Emphasis will be placed on independence, idea refinement, and clear demonstration of the <b>four Assessment Objectives</b> .	Students receive ongoing formative assessment through 1-1 tutorials and group critiques.	These will be identified and given to students individually by their teachers depending on the themes and content of their independent project.



<b>Year 13 HT5</b>	<b>Final Assessment &amp; Exhibition</b> <ul style="list-style-type: none"><li>• <b>Final portfolios will be completed, assessed, and internally marked.</b></li><li>• <b>Work will be moderated by Edexcel.</b></li><li>• <b>The course ends with a final exhibition, celebrating students’ journeys, creativity, and achievements across both components.</b></li></ul>	Final examination	These will be identified and given to students individually by their teachers depending on the themes and content of their independent project.
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