

Curriculum Overview - Thomas Hall 2025/2026

Art and Design

Week Beg.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
	HT								X-mas							HT					Easter					HT														
Year 7	Intro to Sources and Interpretations		Colour Theory					Starry Night					Book Illustration					3D Techniques (Paper Mache/Clay)					Observational Drawing					Enrichment week												
			This topic introduces students to colour theory—the study of how colours interact, mix, and influence visual perception. Using the colour wheel as a foundation, students explore primary, secondary, and tertiary colours, as well as concepts like complementary, analogous, warm, and cool colours. Understanding colour theory supports intentional and effective choices in art and design, forming a key part of the formal elements of art.					Introduction to Vincent van Gogh. Brief introduction to the artist, including his background, influences, and significance in the art world. Explanation of Starry Night as one of his most iconic works, painted in 1889 during his time in a mental asylum. Discussion of the emotional and personal context of the painting, highlighting van Gogh's struggles with mental health and how it may have influenced the work. Exploration of the symbolism in the painting, such as the swirling sky, the cypress tree, and the village below. Artistic Techniques: Demonstration or exploration of some of van Gogh's techniques, such as the use of short, thick brushstrokes and layering of paint.					The plan focuses on building drawing, painting, and imaginative skills while encouraging personal interpretation and storytelling. Looking at the work of famous children's book illustrators, like Maurice Sendak (where the wild things are) Wayne Anderson (the Tin Forrester, Rats Magic) and Mattheo Dineen. In this unit, students explore the world of children's book illustration, focusing on how artists use visual storytelling to support narratives, engage young audiences, and express emotion and character. Key learning areas include: Storyboarding and Composition: Exploring how to plan illustrations that align with text and flow from page to page. Media and Techniques: Experimenting with different materials such as watercolours, ink, collage, and digital tools to develop a personal style. Creating a Final Piece: Producing an illustrated page or short book sequence with text, demonstrating an understanding of layout, colour, and audience appeal. By the end of the unit, students gain skills in visual communication, creative design, and narrative art, all while developing their own unique illustrative voice.					In this topic, students are introduced to the fundamentals of paper mache, learning how to build 3D forms using paper strips and paste over a mold or armature. They explore techniques for shaping, adding texture, and finishing their sculptures with paint. The focus is on developing creativity, patience, and an understanding of sculptural structure through hands-on practice.					This topic introduces students to the fundamentals of observational drawing, focusing on accurately recording real-life objects through careful attention to detail, shape, proportion, and shading. Using pencil and paper, students practise drawing everyday items such as fruit or plants to strengthen their ability to see and represent what is in front of them. The unit supports the development of core drawing skills while encouraging patience, focus, and visual awareness.																	
Year 8	Observational Drawing/Fashion								Hockney Landscapes					Sarah Graham/ Sweets					Abstract Corals Yellena James					Clay Corals: Clay work/ sculpture																
	In this art unit, students learn how to draw trainers (sneakers) by observing their shape, details, and textures. The unit focuses on using basic drawing techniques such as sketching outlines, adding shading, and capturing perspective. Students practice looking closely at the different parts of a trainer—such as the sole, laces, and stitching—to create realistic and detailed drawings.								David Hockney's landscapes are vibrant, expressive, and deeply rooted in his fascination with space, color, and perception. Best known for his depictions of the Yorkshire countryside and scenes from California, Hockney often uses bold, exaggerated colors and dynamic compositions that challenge traditional landscape conventions. His work blends natural observation with personal interpretation, frequently experimenting with perspective by combining multiple viewpoints in a single image. In pieces like <i>The Bigger Picture</i> series, Hockney captures the changing seasons and rhythms of rural life, while also reflecting his interest in digital media and the possibilities of modern technology in art. His landscapes are not just visual records of place but emotional and sensory experiences that invite the viewer to see the world anew.					This topic explores the work of contemporary British artist Sarah Graham, known for her vibrant, hyper-realistic paintings of sweets, toys, and nostalgic objects. Students examine her use of bold colours, fine detail, and playful compositions inspired by childhood and pop culture. Through this study, learners gain insight into modern realist art and are encouraged to create their own artworks that celebrate everyday objects with energy and precision.					In this topic, students explore underwater ecosystems through the abstract and vibrant style of artist Yellena James. Using her flowing lines, bold colours, and layered patterns as inspiration, students blend observation with imagination to create stylised coral and marine life drawings. The focus is on developing line work, colour blending, and texture techniques to produce expressive and harmonious underwater scenes.					In this lesson, students explored marine life by sculpting coral forms out of clay. The objective was to understand the textures, shapes, and structures found in coral reefs. Students learned basic hand-building techniques such as pinching, coiling, and scoring/slipping to join pieces of clay. They experimented with tools to create realistic textures and patterns that mimic natural coral. The project encouraged creativity, fine motor skills, and environmental awareness, highlighting the beauty and fragility of ocean ecosystems. Once completed, the clay pieces were left to dry and prepared for firing or painting.																
Year 9	Portraits: Facial Features								Portrait Drawing					Frida Kahlo					David Hockney Portraits																					
	To understand the fundamentals of portrait drawing, including proportions, facial features, shading, and expression. Key Concepts Covered: Basic Proportions of the Face: The head is typically an oval shape. Eyes are positioned halfway down the head. The space between the eyes is about the width of one eye. The bottom of the nose is about halfway between the eyes and the chin. The mouth is about one-third of the way between the nose and chin. Facial Features: Eyes, nose, lips, and ears were studied in detail. Emphasis on observing shapes, curves, and angles. Students practiced drawing each feature before assembling them in a full portrait.								To understand the fundamentals of portrait drawing, including proportions, facial features, shading, and expression. Key Concepts Covered: Basic Proportions of the Face: The head is typically an oval shape. Eyes are positioned halfway down the head. The space between the eyes is about the width of one eye. The bottom of the nose is about halfway between the eyes and the chin. The mouth is about one-third of the way between the nose and chin. Facial Features: Eyes, nose, lips, and ears were studied in detail. Emphasis on observing shapes, curves, and angles. Students practiced drawing each feature before assembling them in a full portrait.					Portrait painting techniques in the style of Frida Kahlo (1907–1954) was a Mexican artist known for her powerful self-portraits and deeply personal, symbolic paintings. Her work blends elements of Mexican culture, surrealism, and realism. Despite suffering lifelong pain due to a bus accident and health issues, Kahlo used art to express her emotions, identity, and political beliefs. She often portrayed themes like suffering, identity, gender, and nature. Kahlo's unique style and bold personality made her a feminist icon and one of the most influential artists of the 20th century.					Hockney's portraits reflect a deep interest in capturing personality and relationships rather than perfect realism. One of his most famous series, "Portraits," includes works like Mr and Mrs Clark and Percy and My Parents, where figures are placed in carefully composed domestic settings. He often used acrylic paint for its bright, fast-drying qualities and sometimes worked from photographs to aid composition. Hockney's style mixes traditional portrait techniques with modern elements, making his work both accessible and emotionally engaging. His portraits emphasize the sitter's presence, posture, and gaze, encouraging viewers to consider the story behind the image. Key Points: Focus on personal connections. Bright, flat colors and strong outlines. Combines observation with emotion. Often painted from life or photographs. Emphasis on storytelling through composition and gesture.					GCSE Art and Design encourages students to explore their creativity through various artistic techniques and media. Students develop skills in drawing, painting, sculpture, photography, and digital art while learning how to research and respond to artists and themes. A typical lesson includes: Exploring Artists: Analyzing the work of key artists to inspire personal ideas. Developing Ideas: Creating mood boards, sketches, and annotations in a sketchbook. Experimenting with Techniques: Using different materials like charcoal, acrylics, collage, or clay.																
YEAR 10	Component 1										Component 1										Component 1										PPEs									
	Foundations of Visual Language and Recording										Exploration, Materials, and Artist Connections										Developing Personal Intentions and Sustained Outcomes																			
	Students are introduced to the fundamental skills, knowledge, and working practices required for GCSE Art and Design. Teaching focuses on developing confident use of formal elements such as line, tone, colour, texture, shape, and form through a range of media including drawing, painting, and mixed media. Students learn how to record accurately from direct observation and from secondary sources, using sketchbooks purposefully to document experiments, ideas, and reflections. Artist research is introduced, with an emphasis on understanding how artists use materials and visual language rather than biography. Regular annotation supports the development of subject-specific vocabulary and visual analysis skills. By the end of the term, students begin to demonstrate independence in making creative choices and organising their portfolio work meaningfully.										During the spring term, students build on their foundational skills by exploring a broader range of materials and techniques linked to a sustained theme or project. Teaching focuses on experimentation and refinement, encouraging students to take risks and respond creatively to both successes and failures. Artist research becomes more analytical, with students making explicit visual connections between their own work and that of relevant artists, designers, or cultures. There is a strong emphasis on developing ideas through iterative processes and improving work through reflection and teacher feedback. Sketchbooks are used increasingly as working documents, evidencing clear progression. By the end of the term, students are expected to show a developing personal response to the chosen theme, supported by thoughtful experimentation.										In the summer term, students move towards greater independence as they develop more personal and meaningful responses within their coursework project. Lessons prioritise the refinement of techniques, composition, and conceptual depth. Students begin to plan and start a sustained outcome, informed by their earlier experimentation and research. Teaching time is balanced between skill consolidation and extended practical work, ensuring students understand how to meet all four AQA assessment objectives holistically. Regular one-to-one feedback supports progress and helps students identify next steps. By the end of Year 1, students will have a substantial body of coursework demonstrating recording, exploration, development, and emerging outcomes.																			
YEAR 11	Component 1										PPEs					Component 2					PPEs					Component 2					GCSE Exams					GCSE Exams				
	Completion and Refinement of Coursework Portfolio										Continued					Externally Set Assignment: Investigation and Development					Resolution and Timed Examination																			
	The first half of the autumn term in Year 2 is dedicated to completing and refining the Component 1 portfolio. Students finalise sustained outcomes and ensure their sketchbooks clearly evidence all assessment objectives. Teaching focuses on improving quality rather than quantity, with careful attention given to presentation, annotation, and visual coherence. Students are supported in selecting, refining, and resolving final pieces that clearly reflect their intentions and personal responses. Regular assessment checkpoints ensure that all students are on track to meet the demands of the specification. By January, the coursework portfolio is complete and ready for internal assessment, representing a sustained and coherent journey through the creative process.															From January, students begin Component 2 following the release of the AQA externally set paper. Teaching initially focuses on careful selection and interpretation of a chosen starting point, ensuring students fully understand the expectations of the exam component. Students undertake focused research, recording observations, experimenting with materials, and developing ideas in response to their chosen theme. Lessons are structured to mirror coursework expectations while maintaining clear exam boundaries. Time is carefully planned to allow for meaningful exploration and refinement without rushing. Teacher guidance supports students in maintaining a clear line of enquiry and purposeful development leading towards a final outcome.					In the final term, students refine ideas and plan a final outcome informed by their preparation work. Teaching emphasises decision-making, composition planning, and confidence in materials, ensuring students are fully prepared for the practical examination. The timed exam (typically 10 hours) allows students to realise a final outcome under controlled conditions, demonstrating independence and technical competence. Following the exam, students review their work and ensure all preparatory studies are complete and clearly presented. The course concludes with portfolio checks and preparation for moderation, ensuring students feel secure in what they have produced and how it meets the assessment objectives.																			