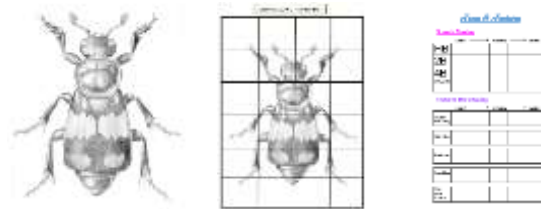


GRID DRAWING METHOD – understanding how to draw using the grid method and add a range of tones using a HB, 2b & 4B pencil.



Formative DNA marking: Drawing mini-beast grid drawing using accurate shape, proportion and tone.
Summative assessment: Drawing mini-beast grid drawing using accurate shape, proportion and tone.

Autumn 2
YR7 UNIT 1 - OUR WORLD – exploring colour and mark-making using paint and coloured pencil

Colour Theory – developing paint and/or coloured pencil techniques with an awareness of colour mixing, tonal value and gradient. Exploring shades and tints using paint. Creating accurate colour wheels and colour charts.



Artist link: Julian Opie self-portrait
 Students produce their own self-portrait in the style of Julian Opie. Using carbon paper, students trace over their self-portrait photo (A5) in the style of Julian Opie (simple facial features). Students then paint using acrylic paint and add black marker pen around their portrait.







Formative DNA marking: Self-Portrait in Julian Opie style.
Summative assessment: Self-Portrait in Julian Opie style.


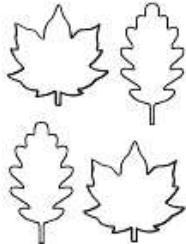
CIAG
 The Year 7 *Our World* project links to CIAG by introducing students to

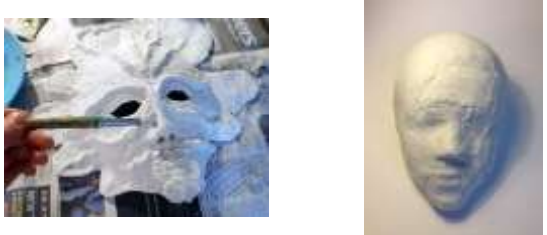
Techniques such as grid drawing and upside-down drawing develop accuracy, observation, and problem-

The project also builds confidence, creativity, and technical skills that underpin

	<p>foundational drawing and visual literacy skills used across creative industries.</p>	<p>solving, which are essential in careers like illustration, animation, architecture, engineering, and design. Learning about the colour wheel supports understanding of colour theory, a key skill in graphic design, fashion, interior design, and marketing. The Julian Opie–inspired self-portrait introduces students to contemporary art and digital-style aesthetics, linking to careers in digital art, character design, advertising, and media.</p>	<p>future GCSE study and a wide range of career pathways.</p>	
<p>Spring 1</p>	<p>YR7 UNIT 2 - BUG HOTEL – exploring Matisse’s ‘Cut Outs’ of BUG HOTEL using collage techniques and application of colour theory.</p> 	<p>‘BUG HOTEL’ title page (Artists Henri Matisse & Julia McKenzie) ARTIST RESEARCH SKILLS (BOOK ICT ROOM) – Research page on the paper Cut Outs of artist <i>Henri Matisse</i>. How the artist works, his art style focusing on collage and cut-out techniques.</p>  <p>COLLAGE PRACTICE: Developing an awareness of how colour and mark-making can convey emotion in an image. Application of colour theory and mark-making to a BUG HOTEL design with an awareness of how to suggest particular emotions within <i>collage</i>: layering, contrasting colours, colour</p>	<p><u>HOMEWORK PROJECT 2</u> FORMATIVE DNA MARKING FEEDBACK STICKER (end of term)</p> <p>Formative DNA marking: BUG HOTEL COLLAGE PRACTICE - MATISSE Cut-outs.</p>	<p><i>Diversity - Disability and aging: an artist (Matisse) overcoming disability at the end of their long life to create great Art.</i></p> <p><i>Mental Health – cognitive load and analysis of feelings and emotions.</i></p>

		<p>their choice. Evaluating whether they have realised their intentions.</p> 	<p>collage Cut-Out in the style of Henri Matisse with a Mono-Print creature/bug.</p>	
<p>CIAG</p>	<p>The <i>Bug Hotel</i> project links to CIAG by developing skills in collage, mono-printing, and study of artists like Matisse, which are widely used in creative careers.</p>	<p>Students practise visual composition, layering, and experimentation with materials—skills relevant to careers in fine art, textile design, graphic design, illustration, set and stage design, and advertising.</p>	<p>The project also encourages creative problem-solving, independent decision-making, and reflection on artistic choices, building transferable skills that support GCSE progression and future career pathways in the arts and creative industries.</p>	
<p>Summer 1</p>	<p>THE GREEN MAN 3D Mod Roc MASK Project Mod Roc mask modelling and drawing</p>	<p>TITLE PAGE – THE GREEN MAN. GREEN MAN DRAWING - Developing 2D drawing skills RESEARCH SKILLS (BOOK ICT ROOM) – research page on the Green Man Medieval Folklore. Exploring the many carved Green Man examples found in Churches and historical buildings and drawing from them to create their own imaginative 3D design idea. ICT lesson to research a variety of different shaped leaves (oak leaf, maple leaf, etc.) in different sizes. Application of raised areas using Modroc and other materials</p>	<p>HOMework PROJECT 3 FORMATIVE DNA MARKING FEEDBACK STICKER (end of term)</p> 	<p>Community – Loddon ST Trinity's Church and Norwich Cathedral Green Man</p>

		<p>(cardboard, paper, card, wool, fabric, etc.)</p> <p>3D CONSTRUCTION: Developing an awareness of 3D construction using a plastic/cardboard mask template. Students construct their mask using 4 sheets of Mod Roc and leave to dry, then remove from template when dry.</p>	<p>Formative DNA marking: Mod Roc mask base, focusing on the shape and smooth finish.</p>	
<p>Summer 2</p>	<p>THE GREEN MAN 3D Mod Roc MASK Project Mod Roc mask modelling and drawing</p>	<p>DESIGN IDEA: Developing a design idea for their Final Mask idea. Thinking about the construction of the 3D shape and layering of leaves to decorate mask.</p> <p>Written evaluation about how they are developing their design idea and how it could be improved.</p> <p>DECORATING GREEN MAN MASK: developing painting skills using poster paints. Explore a range of paint techniques such as colour mixing, opaque colour mixing (using white) and layering, blending and graduated tones. Using a selection of leaf templates in a variety of sizes, then painting background paper ready for cutting out leaf shapes. Adding stippled effects on leaves using oil pastels.</p>	<p>Formative DNA marking: Written evaluation of progress in making Mod Roc mask (LITERACY).</p> <p>Summative assessment: FINAL GREEN MAN MASK – with decorations</p>	 









CIAG	The <i>Green Man</i> project links to CIAG by developing practical and creative skills through making a Mod Roc mask and decorating it with painted leaves and oil pastel stippling.	Students practise 3D construction, surface design, and mixed-media techniques, which are relevant to careers in sculpture, theatre and stage design, set design, costume design, fine art, and installation art.	The project also builds problem-solving, planning, and attention to detail, as well as creative expression, all of which are transferable skills valued in GCSE study and a wide range of creative careers.	
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Hobart High School Key Stage 3 Curriculum Map – Year 8



Department: Art

	Unit, Topic or Summary of work covered	Knowledge & Skills Developed	Assessment One self/peer assessment per half term	Personal Development
<p>Autumn 1</p> 	<p>YR8 UNIT 1 - Day of the Dead 3D CLAY SKULL – focusing on South American Culture</p>  	<p>Cultural context and research skills in relation to South American Folk Art and Day of the Dead Masks. SKULL DRAWING: Students learn how to draw a skull in the right proportions with pencil tone shading. RESEARCH: Research presentation page about the Day of the Dead (annotation & images)</p> <p>DESIGN IDEA: Drawing skull in the style of THE DAY OF THE DEAD by adding patterns and decorations using colour pencils and watercolours.</p>	<p><u>HOMWORK PROJECT 1</u> FORMATIVE DNA MARKING FEEDBACK SHEET (end of term)</p> <p>Formative DNA marking: SKULL DESIGN DRAWING</p> <p>Summative assessment: SKULL DESIGN IDEA (draw outline of skull in right proportions and add DOTD decorations) & written evaluation</p>	<p><i>Diversity – South American Folk Art Culture, Festival Art and Religious Festivals</i></p>
<p>Autumn 2</p> 	<p>YR8 UNIT 1 - Day of the Dead 3D CLAY SKULL – focusing on South American Culture</p>	<p>MAKE 3D CLAY SKULL: 3D clay skull construction techniques using air dry clay.</p>	<p>Formative DNA marking: 3D clay skull construction using air dry clay.</p>	<p><i>Diversity - South American Folk Art Culture, Festival Art and Religious Festivals</i></p>

		<p>Paint clay skull using acrylic paint (background only). Decorate clay skull in the style of the DOTD using Posca pens, acrylic paint, beads, buttons, feathers, etc. Evaluate your own work.</p>	<p>Summative assessment: FINAL SKULL WITH EMBELLISHMENTS & DECORATIONS. Written evaluation.</p>	
<p>CIAG</p>	<p>The Day of the Dead clay skull project links to CIAG by developing 3D design and decorative skills used in creative careers.</p>	<p>Students learn clay modelling, surface decoration, and colour application—skills relevant to sculpture, ceramics, product design, set and prop design, and artisan crafts. pathways in the creative industries.</p>	<p>The project also encourages creativity, attention to detail, planning, and problem-solving, all of which are transferable skills that support GCSE study and future</p>	
<p>Spring 1</p>	<p>YR8 UNIT 2 - ARCHITECTURE Drawing Holy Trinity Church LODDON Project: exploring architecture and drawing techniques with reference to local architecture and the drawings of artist Stephen Wiltshire.</p>	<p>Drawing architecture using perspective. Exploring textural mark-making to describe architectural detail – Holy Trinity Church, Loddon.</p> <p>Artist research on artist Stephen Wiltshire’s drawings. Using secondary research to create drawings and watercolours in response to Wiltshire’s work.</p> <p>TITLE: CHURCHES</p>	<p><u>HOMWORK PROJECT 2</u> FORMATIVE DNA MARKING FEEDBACK SHEET</p> <p>Formative DNA marking: Line Drawing of Loddon Church Tower from secondary sources, using a range of mark-making.</p>	<p><i>Community Diversity: An artist overcoming autism and celebrating his ethnic minority background</i></p>

HOLY TRINITY CHURCH DRAWING:



Summative assessment:
Front view Holy Trinity Church.

Spring 2

YR8 UNIT 2 - ARCHITECTURE Drawing Holy Trinity Church LODDON

Project: adding colour and ink wash to pen drawings, designing a final outcome using a primary source photo.






ARTIST TRANSCRIPTION: Transcribing a colour drawing by artist Stephen Wiltshire.









FINAL OUTCOME HOLY TRINITY CHURCH LODDON (local area) drawing from a variety of perspectives (two-point perspective) using black fine liner pen and watercolours.

Formative DNA Marking:
Final Outcome - Holy Trinity Church, Loddon.
Summative Assessment:
Final Outcome - Holy Trinity Church, Loddon.

Community – local buildings and heritage:
LODDON HOLY TRINITY CHURCH





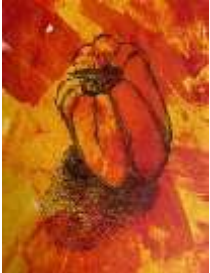
<p>CIAG</p>	<p>The <i>Architecture</i> project links to CIAG by developing skills in observational drawing, perspective, and textural mark-making, which are essential in creative careers such as architecture, illustration, interior design, urban design, and graphic design.</p>	<p>Studying Stephen Wiltshire and producing pen drawings of Holy Trinity Church teaches precision, spatial awareness, and attention to detail, while adding a watercolour pop develops an understanding of colour and visual impact.</p>	<p>The project also builds transferable skills such as planning, problem-solving, and creative decision-making, supporting GCSE study and future pathways in the arts and design industries.</p>	
<p>Summer 1</p>	<p>YR8 UNIT 3 - MAKE DO & MEND Textile Artist Victoria Villasana World War I theme</p> 	<p>RESEARCH Textile artist VICTORIA VILLASANA skills (BOOK ICT LESSON). Transcriptions of artist images using a pattern and simple stitching.</p>  <p>STITCH SAMPLER – practicing a variety of stitches on paper. Straight stitch (patterns, words), Running stitch, Back stitch, Fly stitch, Couching stitch, French knot).</p>	<p><u>HOMEWORK PROJECT 3</u> FORMATIVE DNA MARKING FEEDBACK SHEET</p> <p>Formative DNA marking: STITCH SAMPLER</p> 	<p><i>Link to History Lesson – World War I</i></p> <p><i>Mental Health – cognitive load and analysis of feelings and emotions.</i></p>



		<p>FINAL OUTCOME: Combining bright colours, patterns, stitches and stitched writing students plan their design on a B&W WWI photograph. Students then add stitched pattern in the style of the artist Victoria Villasana. Students are encouraged to tell an 'emotional' story relating to their experience from their history lesson and choice of photo using stitched marks.</p> <div data-bbox="741 507 1310 767">  </div>	<p>Formative DNA marking: FINAL STITCHED WW1 PHOTO</p> <div data-bbox="1357 300 1928 549">  </div>	
<p>Summer 2</p>	<p>YR8 UNIT 3 - MAKE DO & MEND Textile Artist Victoria Villasana World War I theme</p> <div data-bbox="306 1179 654 1431">  </div>	<p>CONTINUE FINAL OUTCOME: Students are encouraged to tell an 'emotional' story relating to their experience from their history lesson and choice of photo using stitched pattern, stitched word, choice of colour combinations and variety of stitches.</p> <p>EVALUATE WORK: Students write a written evaluation of their work and comment on how they could further develop their ideas to progress.</p> <div data-bbox="1144 1225 1491 1469">  </div>	<p>Summative assessment: FINAL STITCHED OUTCOME – WW1 PHOTO</p> <div data-bbox="1384 970 1742 1212">  </div>	<p><i>Link to History Lesson – World War I</i></p> <p><i>Mental Health – cognitive load and analysis of feelings and emotions.</i></p> <div data-bbox="1845 1072 2092 1450">  </div>

<p>CIAG</p>	<p>The <i>Make Do and Mend</i> project links to CIAG by developing skills in emotional stitching, pattern, and colour, building fine hand coordination, precision, and attention to detail.</p>	<p>Working from WW1 photographs and studying artist Villasana, students translate emotion into stitched designs. These skills are relevant to careers requiring dexterity and careful hand-eye coordination, including surgery, nursing, veterinary care, physiotherapy, as well as traditional creative careers such as tailoring, dressmaking, fashion design, textile design, and costume making.</p>	<p>The project also fosters creativity, patience, and problem-solving, all of which are transferable skills that support GCSE study and future career pathways.</p>	
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Hobart High School Key Stage 3 Curriculum Map – Year 9

Department: Art

	Unit, Topic or Summary of work covered	Knowledge & Skill Developed	Assessment One self/peer assessment per half term	Personal Development
Autumn 1	<p>YR9 UNIT 1 - INDEPENDENT STUDY - 'TEXTURES' (PEPPER WORKSHOPS)</p> 	<p>1. INTRODUCTION TO INDEPENDENT STUDY & WORKSHOPS 2. PEPPER WORKSHOPS</p> <ul style="list-style-type: none"> - Drawing - Pen/Biro on scratched acrylic paint background - Stitch - Paint - Collage    	<p><u>HOMEWORK</u> FOLDED BOOKLET HOMWORK PROJECT - FORMATIVE DNA MARKING FEEDBACK STICKER (end of term)</p>	
Autumn 2		<p>Independent Unit Students bring in their photographs from homework and select three techniques explored during the workshop to develop further in class. Homework and classwork are integrated to form an independent study, where students make informed choices about media and artist references. Students reflect on their progress by annotating their work</p>		

		and describing processes, in line with GCSE expectations.		
CIAG	The Pepper Workshop and Independent Study in Year 9 support CIAG by developing transferable skills valued across creative and non-creative careers.	Students practise independent decision-making, problem-solving, time management, and self-reflection, all of which are essential workplace skills. By selecting techniques, media, and artist references, students gain insight into creative career pathways such as art and design, photography, illustration, fashion, architecture, and the wider creative industries.	The GCSE-style working methods also help students understand expectations at Key Stage 4, supporting informed choices about GCSE options and future career routes.	
Spring 1	<p>YR9 UNIT 2 - SEEN BUT NOT HEARD, PORTRAIT & SOCIAL INJUSTICE – with a focus on the Homeless.</p> 	<p>'SEEN BUT NOT HEARD, PORTRAIT & SOCIAL INJUSTICE': This project explores homelessness through portraiture, inspired by Barbara Kruger's bold graphic style and Lee Jeffries' emotive photography.</p> 	<p><u>HOMWORK PROJECT 1</u> CONCERTINA BOOKLET HOMWORK PROJECT - FORMATIVE DNA MARKING FEEDBACK STICKER (end of term)</p> <p>Formative DNA marking: PENCIL DRAWING Summative assessment: PENCIL DRAWING</p>	<p><i>Different stories, different paths: Students can explore how homelessness affects people from all kinds of social backgrounds — young people, families, migrants, veterans — challenging stereotypes.</i></p> <p><i>Art as expression: Creating artwork around this theme allows students to reflect on how emotions and lived experience can be expressed visually.</i></p>
Spring 2	<p>YR9 UNIT 2 - SEEN BUT NOT HEARD, PORTRAIT & SOCIAL INJUSTICE – with a focus on the Homeless.</p>	<ul style="list-style-type: none"> • Create a portrait that explores contrast, identity, or experience (using graphite stick or carbon paper) • Build texture using layered, crumpled tissue paper, then draw 		<p><i>Values education: Encourages empathy, respect, and critical thinking about society and their role within it.</i></p>



A roof for the roofless



and work back into the surface with expressive mark-making

- **Develop a dry-point print** based on your portrait, focusing on line, tone, and texture
- **Create a Final Outcome** that communicates meaning or a message linked to the theme
- **Add a bold, thoughtful caption** that communicates meaning or a message linked to the theme
- **Present and evaluate your work**, explaining your ideas, materials, processes, and outcomes

Art is not solely about technical skill; it is a means for students to communicate ideas, thoughts, and intentions.



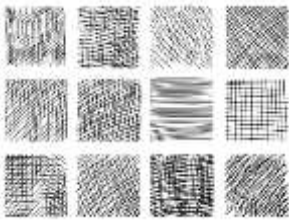



This project provides students with opportunities to express their personal viewpoints and values through creative work.






Developing an individual artistic voice at this stage supports confidence and progression into GCSE and further study.

The project is presented in a concertina booklet, a format commonly used at GCSE. This supports thoughtful layout, sequencing, and creative presentation. Homework will also be completed in concertina form and attached, building

Formative DNA marking:
FINAL OUTCOME
Summative assessment:
FINAL OUTCOME

Resilience and creativity: Making art on difficult themes helps students to handle sensitive issues thoughtfully, developing maturity and resilience.

		<p>one extended and coherent body of work.</p>		
<p>CIAG</p>	<p>The 'Seen, But Not Heard, Portrait & Social Injustice' project, centred on portraiture and social injustice, links to careers by showing students how art can be used to communicate powerful messages and influence change.</p>	<p>Students explore how creative skills are used in careers such as fine art, photography, graphic design, illustration, advertising, journalism, social campaigning, and community arts. The project also highlights pathways into roles connected to social care, charity work, youth work, and activism, where visual communication is used to raise awareness and give a voice to underrepresented groups.</p>	<p>Through this work, students develop empathy, critical thinking, and communication skills that are valued across a wide range of professions.</p>	
<p>Summer 1</p>	<p>YR9 UNIT 3 - SWEETS & TREATS mixed media project – drawing and painting food and packaging</p>  	<p>MARK-MAKING HATCHING/CROSS-HATCHING drawing technique focusing on sweets packaging.</p>   <p>Tonal and mark-making drawing techniques focusing on sweets and treats.</p> <p>POP ARTIST TRANSCRIPTION: A re-interpretation of a Pop Art artwork, showing how the student has analysed the artist's style.</p>	<p><u>HOMEWORK PROJECT 2</u> FORMATIVE DNA MARKING FEEDBACK SHEET (end of term)</p> 	<p><i>Pop Art as a critique of consumerism</i></p> 

		<p>The student demonstrates an understanding of bold colour, simplified forms, flatness, and strong outlines, typical of Pop Art.</p> <p>The transcription shows awareness of popular culture imagery (advertising, consumer goods, celebrities, comic strips).</p> <p>It highlights the graphic quality of Pop Art — clean, impactful, and visually striking.</p>	<p>Formative DNA marking: Artist Transcription</p> <p>Summative assessment: Artist Transcription</p>	
<p>Summer 2</p> 	<p>YR9 UNIT 3 - SWEETS & TREATS mixed media project – drawing and painting food and packaging</p> 	<p>FINAL OUTCOME: Mixed media Final Outcome in Pop Art style using drawing/painting/collage techniques. Artist Research Skills and transcriptions – artist focus: Wayne Thiebaud (painting), Andy Warhol (printing) & Roy Lichtenstein (painting).</p> <p>CONTINUE FINAL OUTCOME Developing a final piece using drawing/painting/collage in the style of one of the 3 artists. Use of images around the theme to support with ideas.</p>	<p>Formative DNA marking: FINAL OUTCOME: SWEETS & TREATS.</p>  <p>Summative assessment: FINAL OUTCOME: SWEETS & TREATS.</p>	<p><i>Diversity – an older artist having success as a famous painter (Wayne Thiebaud aged 101)</i></p> 
<p>CIAG</p>	<p>The <i>Sweets and Treats</i> project links to CIAG by introducing students to creative careers where visual appeal,</p>	<p>Students explore skills used in careers such as graphic design, packaging design, advertising, illustration, product design, food styling, and marketing. By developing ideas, experimenting with materials, and refining outcomes,</p>	<p>The project also builds transferable skills such as creativity, problem-solving, and presentation, which are</p>	

	branding, and design are essential.	students gain insight into how designers respond to client briefs and consumer needs.	valued across a wide range of career pathways.	
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