



KS3 Art & Design Curriculum Map 2026-2027

Six half-termly units across one academic year

Six half-termly units, written backwards from what Year 8 states it assumes on entry. Year 7 establishes the formal elements, the colour wheel, first paint and print handling, informal clay, and the habit of keeping the working-out.

Year 7

Term	Unit	Big question	Outcome
1a	The Formal Elements: Line, Shape and Tone	How do you draw something so that someone else can tell what it is?	An A3 observational drawing of a still life group, using line, shape and a three-step tonal range.
1b	Colour and Texture	Can you make a picture that someone can almost feel?	An A3 mixed-media study of a textured natural object, using a colour scheme chosen for a reason.
2a	Pattern, Symmetry and Printing	Why does a repeated shape stop looking like a shape and start looking like a pattern?	A printed repeat pattern made with found objects and hand-cut stamps, from a designed motif.
2b	Telling Stories: Art Before Writing	How did people tell stories before anyone could write them down?	A narrative sequence of three images telling one story, using an earth pigment palette.
3a	Clay: Natural Forms	What can you make with your hands that you could never draw?	A modelled clay natural form with a worked surface, made by pinching and modelling from one piece.
3b	Artists and Me	What can I take from an artist and make my own?	A personal response to one artist chosen from a departmental shortlist, with the research and experiments kept.

Year 8

Term	Unit	Big question	Outcome
1a	Colour and paint	Why does the same colour look different depending on what sits next to it?	An A3 painted study of a still life or landscape source, mixed from a limited palette.
1b	The Human Figure and Face	What has to be right before a drawing of a person starts to look like a person?	An A3 half-length figure or portrait study, constructed on guidelines and finished in tone.
2a	Pattern Across Cultures: Ancient to Modern	Who does a pattern belong to, and what changes when it travels?	A designed repeat pattern developed from a researched historical source, with the source properly named.
2b	Relief Printmaking	What does a process give you that drawing by hand cannot?	A hand-printed edition of three consistent prints from a cut block, developed from the Unit 2a motif.
3a	Clay and the Vessel	Why has almost every civilisation made pots, and why do they all look different?	A hand-built vessel with a designed surface, referenced to a named historical ceramic tradition.
3b	Artist Study and Personal Response	If I choose the artist and the outcome myself, can I still work like an artist?	A personal response to a self-chosen artist, presented with the research, experiments and rejected options.

Year 9

Term	Unit	Big question	Outcome
1a	Structures & Still Life	How can I use tone and structure to make something ordinary look extraordinary?	A final A3 tonal still life composition of a personal object arrangement, developed through sketchbook experimentation and one artist response study.
1b	Portraiture & Identity	How can I show who someone is, not just what they look like?	A final expressive mixed-media self-portrait, developed through grid, mirror-study and symbolic-collage experimentation.
2a	Surrealism & the Subconscious	Where do ideas come from, and how can I generate images I couldn't have planned?	A final surreal composition in paint or mixed media, developed through automatic drawing, exquisite corpse and scale-distortion experimentation.
2b	Pop Art & Printmaking	How can repetition and process change the meaning of an everyday object?	A final printed edition (3–4 prints) of a personal-object design, developed through cutting practice and colour/registration trials.
3a	3D & Sculpture: Natural Forms	How does material choice change what a form can say?	A final 3D piece in clay, plaster or mixed natural materials, developed through a wire maquette and photographic documentation of an outdoor response.
3b	GCSE Taster — Personal Response	If I designed my own art project, what would I make — and is this something I want to keep doing?	A mini project folder (mind map/mood-board, one artist research page, one final personal response piece) applying the whole year's skills independently, used as an Options-evening exemplar.

Year 10

Term	Unit	Big question	Outcome
1a	Presentation & The 4 Assessment Objectives	What makes a successful GCSE Art & Design Student?	Mind map, mood board, grounded experiments and artist responses
1b	Developing Ideas	How can I use the work of others to help develop my own art?	Woodblock printing, embroidery samples, sublimation print design, using key vocabulary to evaluate artwork.
2a	Experimentation	How can experimenting help me make informed decisions about which materials and techniques work best for my intentions?	Experimental drawing, photography, clay tiles and a mandala design.
2b	Experimentation	How can I demonstrate independence and creativity in my GCSE work?	Image transfer, abstract collages, Mock exam planning and outcome
3a	Planning	Art is rarely about producing a piece immediately. Why do artists often research, sketch, test ideas and make revisions before creating a final work?	Detailed planning pages with 2 design ideas, annotation practise techniques and processes, final piece that links to sketchbook work
3b	Introduction and recording	What have I recorded, and how does it help explain my ideas and development?	Mind map, mood board and a range of recording Cardiff trip pages

Year 11

Term	Unit	Big question	Outcome
1a	Developing ideas & Experimentation	Where have your ideas come from and how have artists, designers or other sources inspired you? Try out different materials, techniques and processes. Show that you've tested ideas and improved them	Artist responses, paper manipulation, fine painting, wax resist Mock exam planning and outcome
1b	Experimentation & Planning	How does my final piece connect to my journey and show my personal ideas?	Collagraph print, Planning pages Outcome
2a	ESA Sheet 1- Mind Map & Mood Board Can I take a theme set by AQA and use all my art skills to create my own personal response? ESA Sheet 2- Artist responses	What artists, cultures or sources have inspired my response to the theme? What drawings, photographs and observations have helped me develop my ideas?	Presentation Mind map Mood board Artist responses Observational studies- drawing Annotations
2b	ESA Sheet 3- Observational Studies ESA Sheet 4- Experimentation ESA Sheet 5- Planning	What techniques and materials have I tested, and which worked best?	Observational studies Annotations Photography Experiments with materials, techniques and processes Design ideas Time plan Composition ideas Practise techniques, processes and skills Colour scheme
3a	ESA Sheet 5- Planning	How does my final piece show my own interpretation of the theme and connect to all my preparation work?	Final Outcome