



## Art, Craft and Design Curriculum Map

### **Intent**

The curriculum has been designed to empower students with virtues that enable them to excel academically and spiritually inspiring them to serve humanity selflessly (Nishkam), with an abundance of love, compassion and forgiveness. The curriculum aims to support students to learn about peace, forgiveness, love and faith in the Divine through their academic subjects, faith practice and personal development.

Our curriculum is constructed around our vision to ensure we remain:

**Faith-inspired:** learning from the wisdom of religion

*Our students explore the divine context of humanity and wonder of all creation. They not only learn about, but also learn from, the wisdom of religions and in so doing explore the infinite human potential to do good unconditionally. We support students to develop aspects of their own religious, spiritual or human identities. They learn about serenity through prayer and humility in service and in so doing, they deepen their own respective faith, and respect the common purpose of all religious traditions, as well as respecting the beliefs of those with no faith tradition. They explore the unique divinity of the individual, and our common humanity.*

**Virtues-led:** nurturing compassionate, responsible human beings

*We believe that the fostering of human virtues forms the foundation of all goodness. Our curricula are carefully enriched to allow experiences where our students, teachers and parents alike learn to grow through a conscious focus on virtues. Our virtues-led education approach helps to provide guidance to enable students to understand their choices in order to help lead better lives. Our students become self-reflective and flourish; they are able to build strong, meaningful relationships and understand their responsibilities to the global family and all creation, founded in faith. Students learn to experience faith through lived out through righteous living in thought, action and deed.*

**Aspiring for Excellence:** in all that we do.

*Our students and staff alike aim to become the best human beings they can possibly be, in all aspects of spiritual, social, intellectual and physical life. We foster a school culture which inspires optimism and confidence, hope and determination for all to achieve their best possible. This is accomplished through a rich and challenging curriculum, along with excellent teaching to nurture awe and wonder. Students gain a breadth and depth of knowledge and a love of learning to achieve their full potential.*

The curriculum at Nishkam School West London has been carefully crafted to be broad, balanced and stimulating, giving every Nishkam student the opportunity to be knowledgeable, multi-skilled, highly literate, highly numerate, creative, expressive, compassionate and

confident people. Knowledge-rich, skills based and Faith-inspired, the Curriculum at Nishkam School West London is delivered through three **Golden Threads** that are unique to our ethos and virtues:

1	Love and forgiveness vs. Enmity and Hate
2	Peace and Collaboration vs. Conflict and War
3	Trust in God

Every composite of our curriculum is constructed of components that have each of these threads at their core. These elements can be clearly identified in our subject-based curriculum maps and Schemes of Learning documents.

The Nishkam vision for Art, Craft and Design is centred around providing opportunities for every child to express their individuality and creativity. Our young artists take ownership of their own life experiences by visualising their beliefs, identity, thoughts and emotions. Students will meet artists, craftspeople and designers, visit galleries and art spaces and experience all areas of the creative industries.

From EYFS through to KS4 the curriculum is designed to develop:

- Skills and proficiency in the use of a wide range of materials
- Teaching students how to strengthen their ability to think creatively
- Develop their self-esteem, confidence and self-awareness
- Strengthen their thinking and analytical skills, which are transferable to all subject areas
- Understanding the life experiences and the impact that artists, craftspeople and designers have had on society and throughout human history
- Incorporating the Nishkam Virtues into their everyday personal development and art practice.

The Nishkam curriculum for Art, Craft and Design will prepare students for a quickly developing and increasingly global and visually complex world.

**The ideal art, craft & design student is:**

- Passionate about creating and experiencing all forms of art & design
- Regularly visits galleries and takes an active interest in the work of historical and contemporary artists
- Independently learns and develops new skills, techniques and how to use different materials
- Keeps a sketchbook full of ideas, notes, sketches, drawings and paintings
- Learns from mistakes and sees the process of failure, accidents and imperfections as a necessary journey towards competency and creativity.
- Is open to new ideas and concepts and is flexible enough to view the world through other people's eyes.

The curriculum is necessarily aspirational, focused on excellence and on securing in all learners a love of learning through the acquisition of knowledge, the study and practice of faith, and an understanding of the world around them. One aspect of the curriculum is the school ethos of the golden threads. Students will learn via collaboration, peace, forgiveness, and love through each unit of work.

### **Implementation:**

In the Primary Phase the schemes of learning are guided by the Kapow Scheme of Work for Art & Design. The curriculum is built around essential knowledge, understanding and key skills. These are broken into year group expectations and show clear continuity and progress.

The Kapow Art & Design scheme of work is designed with five strands that run throughout:

- Making things - Formal elements (line, shape, tone, texture, pattern, colour)
- Knowledge of artists
- Evaluating and Analysing
- Generating Ideas
- Using Sketchbooks

These strands are revisited in every unit and students can learn and practise skills discretely. The knowledge and skills from these units are then applied throughout the other units in the scheme. Key skills are revisited again and again with increasing complexity in a spiral curriculum model. This allows students to retrieve and build on their previous learning.

In the Primary phase, we block the delivery of subject content for Art & Design/Design Technology/History/Geography so that we can limit the risk of what is known as cognitive overload - the process where an individual's working memory is overloaded and unable to process new information effectively due to the amount of information it is being required to process. Block teaching allows for all subjects to be taught in equal equity and have quality focused time. It allows us to ensure that no single subject or subjects are given reduced attention and that no subjects are missed from the curriculum. We ensure that there is full coverage of the knowledge and skills required in each block for Art & Design/Design Technology/History/Geography across each year group, as per the Kapow scheme.

It also allows for staff to focus on quality implementation, as the intent of each block is pre-determined. Staff spend time ensuring there is effective building of sequential knowledge, with shorter time periods between adding new knowledge to existing knowledge. We also provide meaningful opportunities to revisit, recap and assess following a teaching sequence. We believe block teaching also allows for staff to address any misconceptions quickly and within a block. We recognise that cognitive overload could be a key barrier to preventing the full learning of subject content for our pupils if we expect them to continuously process content from 14 different subjects every single week. We are aware that if we can limit the amount of new information from different subjects that the pupils must hold in their short-term memory then this will have obvious benefits. This approach is grounded in careful research and neuroscience.

Our curriculum in the Secondary Phase provides students with an enriched experience in which to work with the broadest range of materials and contexts. Working with different materials, processes, tools and technologies sparks pupils' curiosity, provides intrinsic motivation, pride in their work and their developing skills. Engaging with different design contexts and materials creates highly engaged and motivated learners as they become able to explore the wider world and their place within it. Providing stretch and challenge encourages students to strive for their best, developing increased confidence with each creative obstacle they overcome. We aim to provide an environment in which students are happy to take risks, ask themselves questions about their creative journey and respond positively to both staff and their peers. Students learn problem solving skills by experimenting, making mistakes, evaluating and making plans for future success. This skill is transferrable across all subjects and areas of their life. By being given the opportunity to experiment and try a variety of disciplines and materials, it is our goal that students will find their strength and talent within the fields of art, craft and design and will develop confidence and self-awareness.

## **Curriculum Overview**

<b>Rec</b>	<p><b>Early Learning Goal: Physical Development</b></p> <ul style="list-style-type: none"> <li>•Progress towards a more fluent style of moving, with developing control and grace.</li> <li>•Students develop their small motor skills so that they can use a range of tools competently, safely and confidently.</li> <li>•Use their core muscle strength to achieve a good posture when sitting at a table or sitting on the floor.</li> </ul> <p><b>Fine Motor Skills</b></p> <ul style="list-style-type: none"> <li>•Use a range of small tools, including scissors, paintbrushes and cutlery.</li> <li>•Hold a pencil effectively in preparation for fluent writing – using the tripod grip in almost all cases.</li> <li>•Begin to show accuracy and care when drawing.</li> </ul> <p><b>Early Learning Goal: Expressive Arts &amp; Design</b></p> <ul style="list-style-type: none"> <li>•Explore, use and refine a variety of artistic effects to express their ideas and feelings.</li> <li>•Return to and build on their previous learning, refining ideas and developing their ability to represent them.</li> <li>•Create collaboratively, sharing ideas, resources and skills.</li> </ul> <p><b>Creating with Materials</b></p> <ul style="list-style-type: none"> <li>•Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.</li> <li>•Share their creations, explaining the process they have used.</li> </ul>					
<b>Year</b>	<b>Half Term 1</b>	<b>Half Term 2</b>	<b>Half Term 3</b>	<b>Half Term 4</b>	<b>Half Term 5</b>	<b>Half Term 6</b>
<b>1</b>	<b>Drawing:</b> Make your mark		<b>Sculpture and 3D:</b> Paper play		<b>Craft and design:</b> Woven wonders	
<b>2</b>	<b>Craft and design:</b> Map it out		<b>Painting and mixed media:</b> Life in colour		<b>Sculpture and 3D:</b> Clay houses	

3	<b>Drawing:</b> Growing artists		<b>Craft and design:</b> Ancient Egyptian scrolls		<b>Sculpture and 3D:</b> Abstract shape and space	
4	<b>Drawing:</b> Power Prints		<b>Sculpture and 3D:</b> Mega materials		<b>Craft and design:</b> Fabric of nature	
5	<b>Painting and mixed media:</b> Portraits		<b>Drawing:</b> I need space		<b>Sculpture and 3D:</b> Interactive installation	
6	<b>Craft and design:</b> Photo opportunity		<b>Drawing:</b> Make my voice heard		<b>Sculpture and 3D:</b> Making memories	

Year	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
7	<b>YR7 BASELINE ASSESSMENT</b> <b>FORMAL ELEMENT'S INTRODUCTION</b>  <b>POP ART PROJECT/COLOUR</b> Project which teaches students about the Pop Art Movement. Students research artists and colour theory. They will complete Venn diagrams comparing artists, Keith Haring copy, and a KAT1 assessment in the Pop art style. <b>Brief:</b> Create word art in the Pop art style. <b>Black Curriculum:</b> Study the work of artist Jean-Michel Basquiat <b>Cultural Capital:</b> Impact of the Pop Art movement on art, popular culture, and media.  <b>LINE</b>		<b>INDIGENOUS ART: DRAGONS</b> Understand what the word indigenous means and who indigenous people are. They will study history, culture and Faith and how dragons have been incorporated into art and craft across the world and their place in art history and culture.  <b>Brief:</b> Create a dragon eye made	<b>PERSPECTIVE</b> Introduction to perspective. Looking at practical uses and technical understanding of vanishing points, the history of perspective and our understanding of drawing buildings etc.. Covering 1-point and 2-point perspective.  <b>Brief:</b> Draw a fantasy 1-point perspective	<b>BEEES</b> A mixed media project exploring the importance of insect and bees in the natural environment. Students will use mono printing, painting, collage, drawing and wire sculpture.  Brief: use all experiments to make a mixed media collage	<b>LANDSCAPE PHOTOGRAPHY</b>  Landscape Photography including forced perspective. Learn how to use different settings on a camera, how to present for print and how to share images.  <b>Brief:</b> Create a photoshoot using all skills gained in this project

	<p>Students are introduced to the formal element line. Students will look at mark making, negative and positive spaces, and Notan design theory.</p> <p><b>Brief:</b> Create a Notan inspired cut out drawing.</p> <p><b>Cultural Capital:</b> Art from Japan, spiritual concepts of balance &amp; harmony.</p>	<p>using tone and oil pastels</p> <p><b>Cultural Capital:</b> China Native American Art, First Nations, Aztecs, Aboriginals etc..</p>	<p>scene of inside a room.</p> <p><b>Cultural Capital</b> Exposing students to essential visual literacy skills, such as perspective drawing, which are foundational in art, design, architecture, and engineering.</p>	<p>inside a 3d hexagon.</p> <p><b>Artists:</b> Jan Karpíšek, Cornelia Hesse-Honegger, Maria Sibylla Merian, Sarah Simblet</p>	<p><b>Artists:</b> Ansel Adams, Galen Rowell, Eliot Porter, Michael Kenna, Sebastião Salgado, Cath Simard, Arin Babnik</p>
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Year	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
8	<p><b>PINCH POT MONSTERS</b></p> <p>Short clay project learning clay basics and hand building techniques. Props and fantasy from films</p> <p><b>Brief:</b> Build a fantasy pinch pot monster</p> <p><b>Cultural Capital:</b> Students study the work of Ai Wei, mass production, Maria Martinez, Augusta Savage,</p> <p><b>EMBROIDERY PROJECT</b></p> <p>Develop an understanding of</p>	<p><b>PINCH POT MONSTERS</b></p> <p>Complete painting after firing.</p> <p><b>STONE</b></p> <p>Short project teaching students how to develop their tonal drawing and shading skills. Students will explore how different artists use tone in their artwork and learn how to use these techniques themselves.</p> <p><b>Brief:</b></p>	<p><b>IDENTITY (SIKH ART)</b></p> <p>A project which teaches students how to mix colours to paint self-portraits including graphical elements that visualise and explore their own personal and cultural Experiences.</p> <p><b>Brief:</b> Create a self-portrait which reflects the student's personality and experiences using imagery and text.</p> <p><b>Black Curriculum:</b> Amy Sherald,</p>	<p><b>PORTRAITURE (PHOTOGRAPHY)</b></p> <p><b>Brief:</b> Take series of self-portraits and photojournalist images of others.</p> <p><b>Artists:</b> Margaret Burke White, Irving Penn, Dorothea Lange, Richard Avedon, Steve McCurry, Annie Leibovitz, Campbell Addy, Dana Scruggs</p> <p><b>Cultural Capital:</b> In portrait photography, cultural capital</p>	<p><b>CUBISM</b></p> <p>This unit explores a key and influential movement which has influenced much of 20<sup>th</sup> Century European Art. Students develop knowledge and understand the relevance of still life studies and its impact on an artist's development. Their KAT assessment looks at the Weeping Woman, Guernica and impact of war</p>	<p><b>PERSPECTIVE</b></p> <p>Develop an understanding of architecture as art. Students will focus on 3-point, 4-point and 5-point perspective drawing</p> <p><b>Brief:</b> Draw a final piece fantasy 3/4/5-point perspective scene of a street or spaceship scene</p> <p><b>Cultural Capital:</b> By exploring architectural and imaginative spaces inspired by global</p>

	<p>embroidery as an art form and some different embroidery artists. Students will learn embroidery techniques.</p> <p><b>Brief:</b> Think of what the most important thing in your life is, create a design and embroider it onto fabric.</p> <p><b>Artists:</b> Helen Wilde, Vera Shimunia, Giselle Quinto, Humayrah Bint Altaf, Adam Pritchett, Trisha Thompson Adams, Sarah K. Benning, Danielle Clough</p> <p><b>Cultural Capital:</b> Textiles, embroidery artists and women's art/craft (their place in history, how and why its overlooked and its importance)</p>	<p><b>Artists:</b> Graham Bradshaw, Leonardo da Vinci, Monica Lee, Raj Singh Tattal, Käthe Kollwitz, Adonna Khare</p> <p><b>Cultural Capital:</b> Students explore light, shadow, and form through diverse artists like Adonna Khare and Sooraj Sudevan, connecting visual expression with global storytelling and identity.</p>	<p>Kehinde Wiley, Elizabeth Catlett</p> <p><b>Cultural Capital:</b> This process encourages appreciation of diverse backgrounds, promotes self-awareness, and fosters empathy. It also links students to global artistic traditions, enriching their understanding of how art express's identity and culture.</p> <p><b>Artists:</b> Jatinder Durhailay, Amrita Sher-Gil, Singh Twins, Inkuisitive</p>	<p>becomes both the lens and the subject - a way of seeing and a story being told.</p>	<p><b>Brief:</b> Create a mixed media collage of a still life of musical instruments, bottles, etc.</p> <p><b>Cultural Capital:</b> Impact of the Cubism on world art</p> <p><b>Artists:</b> Pablo Picasso, George Braque Sonia Delauney</p>	<p>landmarks and futuristic design, learners expand both their technical ability and their cultural awareness—building visual confidence and broadening their creative horizons.</p>
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Year	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
9	<b>NATURE (LEAVES)</b>  Painting/colour skills project using colouring pencils, watercolour paints and acrylic paints. A virtual visit to Kew Gardens and the V&A. Students explore Islamic Patterns, the link with unity of God and Nature <b>Brief:</b> Paint a leaf using different mediums <b>Artists:</b> Pierre-Joseph Redouté, Margaret Me, Lorenzo Durán, Florent Stoskopf, Rupy C. Tut	<b>ISSUE BASED GRAPHICS</b>  A project which allows students to experiment with a variety of techniques, develop skills and competency when using different materials. Students explore a wide range of current issues in their work including black lives matter, supporting the NHS, global economy/recession, use of food banks etc... (Use Hope to Nope exhibition books and images)  <b>Brief:</b> Create a poster which explores a current social issue (outcome) and why it should be created. Students then plan, design and create the final piece. This links to the fourth plinth competition and the debate about statues and the role they play in our society. <b>Artists:</b> Shepard Fairey, Barbara Kruger etc <b>Black Curriculum:</b> Artists and the impact of BLM movement <b>Cultural Capital:</b> Experiences of people around the world.		<b>CUBISM CATCH UP</b> (theory lessons only 25-26 only)  <b>SURREALISM/ PHOTOMONTAGE</b> Exploring the surreal / fantasy and its place in art. Researching why and how artists created artwork and what it says about the artist and society. Experiment with collage, drawing and oil pastel.  <b>Brief:</b> Create a Surreal oil pastel eye drawing  <b>Artists:</b> Rene Magritte, Salvador Dali, Remedios Varo, Eugenia Loli, Hannah Hoch, Sarah Eisenlohr, Ayham Jabr		<b>PHOTOGRAPHY</b>  Stop Motion Animation Project  Explore the world or stop motion animation using paper, plasticine and iPads to create and animate a story.  <b>Artists:</b> Aardman Studios, Nick Park etc



Year	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
10	<p><b><u>GCSE Art, Craft &amp; Design: Component 1 (Portfolio)</u></b>  <b>Unit 1: Close Up</b> (30 weeks = 3 terms)</p> <p>A sustained project developed in response to a subject, theme, task or brief evidencing the journey from initial engagement with an idea(s) to the realisation of intentions. This will give students the opportunity to demonstrate, through an extended creative response, their ability to draw together different areas of knowledge, skills and/or understanding from across their course of study.</p> <p><b><u>Skills/techniques built into the SOL</u></b></p> <ul style="list-style-type: none"> <li>• Drawing (tracing, observational drawing, ink, pen, iPad, charcoal etc.)</li> <li>• Annotation and analysis</li> <li>• Painting (watercolours, acrylic, oil, iPad etc.)</li> </ul> <p><b>What's Assessed?</b>  A portfolio that in total shows explicit coverage of the four assessment objectives. It must include a sustained project evidencing the journey from initial engagement to the realisation of intentions and a selection of further work undertaken during the student's course of study.</p> <p>How it's assessed</p> <ul style="list-style-type: none"> <li>• No time limit</li> <li>• 96 marks</li> <li>• 60% of GCSE</li> </ul> <p>Non-exam assessment (NEA) set and marked by the school/college and moderated by AQA during a visit. Moderation will normally take place in June of the second year.</p> <p>Assessment objectives (AOs) are set by Ofqual and are the same across all GCSE Art and Design specifications and all exam boards. The exams and non-exam assessment will measure how students have achieved the following assessment objectives:</p> <ul style="list-style-type: none"> <li>• AO1: Develop ideas through investigations, demonstrating critical understanding of sources.</li> <li>• AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</li> <li>• AO3: Record ideas, observations and insights relevant to intentions as work progresses.</li> <li>• AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.</li> </ul>					

Year	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
10	<b>GCSE Photography: Skills unit</b> (6-8 weeks) Exploring all skills related to the camera, transferring images, processing and editing images.  Images produced will be used in Component 1 projects.	<b>GCSE Photography: Component 1 (Portfolio)</b> <b>Unit 1: Portraiture</b> (25 weeks = 2 ½ terms)  A sustained project developed in response to a subject, theme, task or brief evidencing the journey from initial engagement with an idea(s) to the realisation of intentions. This will give students the opportunity to demonstrate, through an extended creative response, their ability to draw together different areas of knowledge, skills and/or understanding from across their course of study.				
	<b>What's Assessed?</b> A portfolio that in total shows explicit coverage of the four assessment objectives. It must include a sustained project evidencing the journey from initial engagement to the realisation of intentions and a selection of further work undertaken during the student's course of study.  How it's assessed <ul style="list-style-type: none"><li>• No time limit</li><li>• 96 marks</li><li>• 60% of GCSE</li></ul> Non-exam assessment (NEA) set and marked by the school/college and moderated by AQA during a visit. Moderation will normally take place in June of the second year.  Assessment objectives (AOs) are set by Ofqual and are the same across all GCSE Art and Design specifications and all exam boards. The exams and non-exam assessment will measure how students have achieved the following assessment objectives: <ul style="list-style-type: none"><li>• AO1: Develop ideas through investigations, demonstrating critical understanding of sources.</li><li>• AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</li><li>• AO3: Record ideas, observations and insights relevant to intentions as work progresses.</li><li>• AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.</li></ul>					

Year	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
11	<b><u>GCSE Art, Craft &amp; Design: Component 1 (Portfolio)</u></b> <b>Unit 2: Me, Myself and I</b> (16 weeks = 1 term) Students complete a selection of further work resulting from activities such as trials and experiments; skills-based workshops; mini and/or foundation projects; responses to gallery, museum or site visits and independent study.  Students explore the theme of Me, Myself and I. This will be a primarily Graphic project exploring typography, print making and digital work. Pupils will produce a range of small experiments and final responses.		<b><u>Art, Craft &amp; Design and Photography Component 2: Externally set assignment</u></b>  The externally set assignment provides students with the opportunity to demonstrate, through an extended creative response, their ability to draw together different areas of knowledge, skills and/or understanding in response to their selected starting point.  The extended creative response must explicitly evidence students' ability to draw together different areas of knowledge, skill and/or understanding from initial engagement with their selected starting point through to their realisation of intentions in the 10 hours of supervised time. <b>What's assessed</b> Students respond to their chosen starting point from an externally set assignment paper relating to their subject title, evidencing coverage of all four assessment objectives.  <b>How it's assessed</b> <ul style="list-style-type: none"><li>• Preparatory period followed by 10 hours of supervised time</li><li>• 96 marks</li><li>• 40% of GCSE</li></ul> Non-exam assessment (NEA) set by AQA; marked by the school/college and moderated by AQA during a visit. Moderation will normally take place in June of the second year.		N/A	
	<b><u>GCSE Photography: Component 1</u></b> <b>Unit 2: Experimental Photography</b> (16 weeks = 1 term)  TBC  <b>What's Assessed?</b> A portfolio that in total shows explicit coverage of the four assessment objectives. It must include a sustained project evidencing the journey from initial engagement to the realisation of intentions and a selection of further work undertaken during the student's course of study.  How it's assessed					

	<ul style="list-style-type: none"> <li>• No time limit</li> <li>• 96 marks</li> <li>• 60% of GCSE</li> </ul> <p><b><u>GCSE Photography: Component 1 (Portfolio)</u></b></p> <p><b>Unit 2: Experimental Photographic processes</b> (16 weeks = 1 term)</p> <p>Students complete a selection of further work resulting from activities such as trials and experiments; skills-based workshops; mini and/or foundation projects; responses to gallery, museum or site visits and independent study.</p> <p>Pupils will produce a range of small experiments and final responses.</p> <p><b>What's Assessed?</b></p> <p>A portfolio that in total shows explicit coverage of the four assessment objectives. It must include a sustained project evidencing the journey from initial engagement to the realisation of intentions and a selection of further work undertaken during the student's course of study.</p> <p>How it's assessed</p> <ul style="list-style-type: none"> <li>• No time limit</li> <li>• 96 marks</li> <li>• 60% of GCSE</li> </ul>	<p>The exams and non-exam assessment will measure how students have achieved the following assessment objectives:</p> <ul style="list-style-type: none"> <li>• AO1: Develop ideas through investigations, demonstrating critical understanding of sources.</li> <li>• AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</li> <li>• AO3: Record ideas, observations and insights relevant to intentions as work progresses.</li> <li>• AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.</li> </ul> <p>The final piece is made over 2 days (10 hours) exam conditions.</p> <p>Exhibition and moderation preparation</p>	
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**Design Technology:**

Points from the Design Technology Curriculum (KS3) that are covered in are art indicated above using the code below.

	<b>Design-</b>
D1	Research and exploration, such as the study of different cultures, to identify and understand user needs
D2	Identify and solve their own design problems and understand how to reformulate problems given to them
D3	Develop specifications to inform the design of innovative, functional, appealing products that respond to needs in a variety of situations
D4	Use a variety of approaches [for example, biomimicry and user-centred design], to generate creative ideas and avoid stereotypical responses
D5	Develop and communicate design ideas using annotated sketches, detailed plans, 3-D and mathematical modelling, oral and digital presentations and computer-based tools
	<b>Make-</b>
M1	Select from and use specialist tools, techniques, processes, equipment and machinery precisely, including computer-aided manufacture
M2	Select from and use a wider, more complex range of materials, components and ingredients, taking into account their properties
	<b>Evaluate-</b>
E1	Analyse the work of past and present professionals and others to develop and broaden their understanding
E2	Investigate new and emerging technologies
E3	Test, evaluate and refine their ideas and products against a specification, taking into account the views of intended users and other interested groups
E4	Understand developments in design and technology, its impact on individuals, society and the environment, and the responsibilities of designers, engineers and technologists
	<b>Technical knowledge-</b>
T1	Understand and use the properties of materials and the performance of structural elements to achieve functioning solutions
T2	Understand how more advanced mechanical systems used in their products enable changes in movement and force
T3	Understand how more advanced electrical and electronic systems can be powered and used in their products [for example, circuits with heat, light, sound and movement as inputs and outputs]
T4	Apply computing and use electronics to embed intelligence in products that respond to inputs [for example, sensors], and control outputs [for example, actuators], using programmable components [for example, microcontrollers].
	<b>Cooking and nutrition-</b>
C1	Understand and apply the principles of nutrition and health

C2	Cook a repertoire of predominantly savoury dishes so that they are able to feed themselves and others a healthy and varied diet	
C3	Become competent in a range of cooking techniques [for example, selecting and preparing ingredients; using utensils and electrical equipment; applying heat in different ways; using awareness of taste, texture and smell to decide how to season dishes and combine ingredients; adapting and using their own recipes]	
C4	Understand the source, seasonality and characteristics of a broad range of ingredients.	

### **Enrichment Opportunities:**

Our curriculum extends beyond the National Curriculum and includes a wide range of enriching experiences and opportunities both within and beyond the school day. Students are provided with a rounded, culturally rich education through activities that enhance their learning.

Students can develop their potential to the maximum in a learning environment that is both challenging and enjoyable. They get involved in several cross-curricular activities across the year. Art club gives pupil additional time to focus on the subject, leading to skills development which can be translated back to the classroom. It also gives them the freedom to try new things. Creative homework projects encourage self-expression and builds students' confidence. Art enrichment days provide valuable space where students can continue to develop their own individual programme of work. Art displays held around school give students the opportunity to reflect upon their work.

Students will have the opportunity to attend trips to museums and galleries linked to the projects they are completing as signposted above. The planned trips for this academic year include:

- **Year 7: Tate Modern**

This visit will support the learning which takes place in year 7 and help prepare for future learning in Year 8 and 9.

- **Year 8: V&A**

This visit is linked to the self-portrait/identity project which examines the concept of identity and impact of Sikh artists and craftspeople. Pupils will also look at embroidery and fashion and visit other areas of the museum which cover faith and belief.

- **Year 10 & Year 11: Tate Britain**

This trip forms evidence of a gallery visit for the unit 'Close Up'. All work produced from this visit fulfils AQA criteria for 'other work' and will help pupils to develop their own personal themes further.

- **Year 10 & 11: THE CREATIVE CAREER SHOWCASE at London Excel**

Expo of UK universities that offer undergraduate courses in the creative industries. An opportunity for students to explore the undergraduate courses and careers which are available in the creative industries. This will take place every 2 years.

- **Year 10 : National Portrait Gallery**

This trip forms evidence of a gallery visit for unit the unit 'Me, myself and I'. All work produced from this visit fulfils AQA criteria for 'other work' and will help pupils to develop their own personal themes further.

Visiting artists will also give students the opportunity to develop a dialogue with practitioners and reflect on their own artist practise. Art clubs at KS3 and KS4 will provide extra study time and further opportunities to experiment with different materials and resources outside of lessons. Displaying student work and having regular exhibitions of artwork will allow students to celebrate their achievements in a whole school capacity. Students studying GCSE Art in Year 11 will have an opportunity to visit the Tate Modern in the Autumn 2 term.

Our Sixth Form students can continue the development of their artistic knowledge and skills through the Sixth Form enrichment programme. Students can select Art as an enrichment option, giving them 2 hours a week to participate in artistic projects.

**Year 6 to 7 Transition:**

Over the course of the academic year there is regular discussion between the Curriculum Leads. There are opportunities for cross-phase leaders to spend time in classrooms and observe art lessons across each phase. Secondary Phase Art teachers have previously taught in the Primary Phase and are familiar with the Kapow scheme of work. Students have opportunities to share art projects with each other and the Primary Phase visit the secondary art room to look at displays and meet the specialist teacher. This provides the opportunity for collaboration on content studied across the Key Stages and the skills that are developed. This ensures that at Key Stage 3 we can build on and develop the foundations laid at Key Stage 2.

The Key Stage 3 curriculum is designed with progression in mind with the Virtues and Golden Threads at its heart. At the beginning of year 7 all students complete a baseline assessment which ensures that subject specific data can be used to assess their progress across KS3-4. Students are also asked to complete an MS FORMS questionnaire to collect information on what types of projects, materials, skills and knowledge they have experienced in primary school because not all students transitioning into the Secondary Phase are from the Primary Phase. Collecting this information helps build a picture of their experiences so that tasks, projects and skills in KS3 can be better differentiated and adapted. The Key Stage 3 curriculum is designed to build upon skills that that already exist whilst closing gaps for students who may not have these skills.

**Impact:**

Evidence of work will show a range of strands explored, links across the curriculum and work pitched to support and challenge a range of abilities and starting points. Formative assessment is an integral part of our approach to Teaching and Learning.

In the Primary phase, teachers use assessment for learning within lessons to provide live feedback to allow pupils to deepen their understanding and identify gaps in knowledge and skills. Knowledge reviews are planned for spaced retrieval and allow for misconceptions to be addressed and further embed pupils understanding of key knowledge, skills and vocabulary. The progression of skills and knowledge allows teachers to assess the impact over the course of a unit, year and across phases. The scheme of learning is used to identify prior links and future learning which informs teacher assessment and allows building blocks of learning to further develop schemas within topics and across subjects.

Summative assessments are used alongside knowledge organisers to assess the impact of learning at the end of a unit. This in turn informs future teaching adaptations, based on misconceptions and gaps in knowledge and skills. Enquiry questions are used to assess the impact of the teaching of knowledge, skills and vocabulary by allowing pupils to apply their understanding through reflections and critical thinking.

In the Secondary Phase, we use weekly cumulative formative diagnostic assessments (in class or for homework) to ensure that students are consistently retrieving their knowledge of different components. The purpose of this is to ensure all knowledge is retained (and any gaps are identified and addressed promptly) and to inform teachers' planning. Using this style of assessment, we will make use of the advantages of spaced practice as well as allowing students to be able to apply their knowledge to a wide variety of contexts.

Students will also sit a summative assessment every full term. This assessment will be cumulative and will assess not only what the students have learned over the previous term, but also their understanding of all relevant material previously taught. Staff are supported to mark these accurately and post-assessment moderation also takes place to ensure the validity of the data. All data is analysed centrally (not by teachers) and each Curriculum Leader is given a report outlining the areas of strength and weakness. Curriculum Leaders use this information to inform future planning, support with additional interventions and set changes.

Most projects will produce final outcomes or final pieces. Sketchbook work and loose paperwork will allow students to build a body of work and skills which cover all formal elements and ultimately prepare them for the rigour of GCSE and beyond.

All GCSE coursework and exam work will be moderated by colleagues from Nishkam High School Birmingham and colleagues from local schools within Hounslow to ensure accuracy of marking. Exemplar materials provided by the Exam board will also be cross-referenced against the work of students at NSWL and ensure accuracy of marking.