



Key Stage 5 Art and Design Curriculum Maps

Intent of Art and Design Curriculum at Littleover Community School

At Key Stage 5, students advance their technical, conceptual and analytical abilities by developing a *sustained enquiry* - an involved and engaging creative journey that requires intellectual curiosity, rigorous skill development and a mature creative voice. They explore complex, personally constructed themes, drawing on a wide range of genres including still life, architecture, portraiture, the figure and abstraction, to examine how meaning can be constructed, disrupted and reinterpreted through visual language. Students refine advanced technical skills across drawing, mixed media, printmaking, photography, digital manipulation and painting, selecting and integrating processes with deliberate intent to strengthen the conceptual integrity of their work. Through in-depth research and critical analysis, they cultivate a sophisticated understanding of historical, contemporary and contextual influences, enabling them to justify decisions, evaluate interpretations and articulate their creative rationale with clarity and insight. As reflective practitioners, students embrace experimentation, risk-taking and problem-solving to refine ideas and resolve highly personalised outcomes that demonstrate mastery, independence and a confident understanding of visual communication.

	AUTUMN															SPRING												SUMMER															
	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				
	TASK 1					TASK 2					TASK 3					TASK 4			TASK 5		TASK 6			TASK 7			TASK 8																
YEAR 1 2	Topic – Task One					Topic – Task Two					Topic – Task Three					Topic – Task Four			Topic – Task five			Topic – Task six			Topic – Task seven			Topic – Task eight															
	Natural forms workshops					Architecture and Abstraction					Portraiture, distortion, and Lino-printing					Landscape, mixed media, and Drawing Strips			Introduction to proposal, concept, and artists for minor student investigation			Art Criticism and Feldman’s model – Analysing artwork			Experimentation and investigation of concept through image development			Development of final outcome and reflection															
	Assessment –					Assessment –					Assessment –					Assessment –			Assessment –			Assessment –			Assessment –			Assessment –															
	S – texture, mark-making, thumbnail format, layering, mixed media, ink washes, grounds (Drawing specialism).					S – collage specialism/ abstraction / distortion / fragmentation / intaglio press / relief / intaglio / serigraphy / master surface / Collagraph specialism					S – relief printing specialism / gouging / reduction block method / edition / artist proof / trial proof / portraiture (features and proportions).					S - landscape and recording journey (theoretical) / mixed media specialism (practical)			S - P - To know how to construct a mind map exploring the theme of transition and identify a theme which will be explored conceptually and			S – terminology related to elements and principles of design. P - To know why we critically evaluate artwork. To know the importance of deferring judgement and to use the process			S – Know relevant specialist terminology relating to media and different ways of working. P - To know how to investigate the subject matter and theme through photography,			S - P - Know how to minimise issues through experimentation and designing prior to the															
	P –Investigate natural forms using range of techniques that link with artists and ‘transition’ intent.					P – Creatively use a range of collage materials and variables to construct the qualities of the architectural features. To generate image which is removed from the primary source and relying on										P – To know how to plan and prepare a																											

Style of line: continuous line / weighted line / random line / non dominant hand / expressive line / crosshatching. Use of layering, grounds, and stencil. Drawing and photographic investigations into natural forms and concept of decay and time / investigations into surface and texture using cropping and framing / organisation of pictorial space when experimenting and investigating / manipulation of positive and negative space / weight of line, mark-making, and detail to create focal point. Objects as metaphor. Sk – observational drawing skills using a diverse range of media and linear techniques/ designing skills when investigating concepts and subject matter.	constructed image / accurately record the placement, subject matter (text and image) and textures of the collage through either pen or pencil. To use source material and techniques to generate abstracted compositions / how the elements and principles of design are applied to abstracted compositions. To know the different types of printing / collagraphs merge intaglio and relief printing techniques. / Techniques associated with creating a plate (master surface) and how this impacts printing. To know how artists employ techniques to construct image. To demonstrate an understanding of the conceptual links between surface, subject matter and painting techniques used by Koshlyakov. Developing an architectural image onto the irregular cardboard surface (disrupted surface) and manipulate painting techniques used by the artist. Sk – Abstraction techniques and manipulation of elements and principles of design / plate development (master surface)/ Collagraph printing / problem	P – Using the genre of portraiture, convey conceptual ideas through distortion / Using montage, investigate distortion of portrait photographs that addresses the theme of transition (change of emotion / age) / To use experimentation into collage to develop observational studies in graphite. To explore how artists exploit printmaking processes and techniques to develop image / To know that colours possess tonal values and can be used in a non-representational manner to create depth / To know how to manipulate warm and cool	group of pages ready to develop image in your sketchbook. To know how to incorporate layers / grounds when developing landscapes within your sketchbook. To know how to use varied drawing techniques to generate expressive and creative image, such as working at speed and fragmentation. To know how to create drawing implements to create line and varied responses and mark making. Sk - Landscape drawing techniques.	visually. To know how to identify a personal, creative, and tangible concept through thorough investigation of artists and conceptual ideas. To understand how insightful and considered research informs the investigation. To know how to identify clear pathways for experimentation and development. To understand the relationship between concept, artists and research when developing a proposal. Sk – Research and investigative skills	addressed in Feldman's Model. To know the elements and principles of design and how to apply these within the stages of Description and Formal Analysis. To understand the deliberate way in which these have been manipulated to convey meaning. Within Interpretation, to know that artists are influenced by the context in which they live (artists / historical / cultural / philosophical). To know how to research an artist and to understand the context in which they developed their work. To know how to use a variety of secondary sources when researching the context and intent, and address how art critics interpret the work. To know how to identify links with	having an awareness of: Initial planning prior to photographing, including subject matter / organisation / lighting with clear links with intent. Exploiting the subject matter and maximising success later when using imagery, including viewpoints, close-ups, framing. Using the camera effectively to capture image. Arranging subject matter and using the pictorial space. Using photographs and montage, creatively explore compositions that merge subject matter and intent. Using photographs and montage, know how to creatively merge subject matter and intent. To know how to investigate intent through image manipulation, exploring splicing / fragmentation /	development of your final outcome. Know how to push risk-taking when developing your final outcome(s). Know how to actively problem solve and reflect as the image progresses through the stages of development. When developing your outcome, know how to actively record the process of development within your sketchbook and identify ways in which this can be developed further. To know how to evaluate your work against
---	---	--	---	---	--	---	---

		solving. Painting and compositional skills	colours when developing form and structure within a portrait or composition. To know the process of creating a relief print through gouging out and conveying form, inking up and transferring image. To know how to exploit line and mark-making when gouging to create gradations and develop form and structure. To know how to use the reduction block method to generate image in colour. To investigate how printmakers use various relief printing processes (lino-print and woodblock) to develop image. To investigate how depth (form) is created using line and colour. To investigate how			artists who have influenced them. Sk – Research skills / Research writing (Analytical and Research skills (including interpretation and judgement) /	ripping and cutting / crumpled / folded etc. To know that investigations need to consider the elements and principles of design when constructing compositions, particularly rule of thirds, rhythm, emphasis, and contrast. To know how to document development and investigations through print-screens / annotation. To investigate subject matter through drawing variables. To generate a body of investigations using primary photographs and a range of drawing techniques. When experimenting, apply techniques and media to conceptually reinforce the purpose / intent of the study. To know how to effectively consider layout of imagery, such as cropping /	your original intentions. Sk – Technical skills when using media and image.
--	--	---	--	--	--	--	---	---

			unity is created through repeated use of line and colour. To know that image can be created through one colour / reduction block printing and multiple plate printing. To know how to use Photoshop and Illustrator to manipulate image and colour to heighten depth and emotion. To know how to record processes, investigate techniques used by relief printing artists, design and investigate colour and subject matter. To know how to forecast problems, actively record process and reflect and problem solve when developing their reduction block lino-print. To investigate experimental				framing and multiple layering of image. To know how to use a range of media, prepared surfaces, and demonstrate control when recording the shape, form, and texture of the subject matter. To know how to identify stages for development through experimentation to realise intentions. To know how to explore subject matter using a range of media and grounds and merging imagery. To know how to explore subject matter using artist's painting / construction techniques. To know how to manipulate subject matter and pictorial space, addressing unity and contrasts through placement / layering / colour schemes. To know how to explore layout and refine compositional ideas, incorporate imagery / concepts explored in previous investigati	
--	--	--	---	--	--	--	--	--

			paper techniques to develop image and produce a cropped section of a face - Use magazine colour palettes to build detail - Use of painted paper to cutout and construct image. Sk – Distortion skills using techniques / designing skills / Photoshop and Illustrator skills / Gouging skills / Relief printing skills / Problem solving skills / Collage skills				ons and refining ideas. To know how to effectively annotate justifying decision-making and using terminology. Sk – Creativity / problem solving / risk-taking / use of media and imagery / organisational skills.	
--	--	--	--	--	--	--	---	--

	AUTUMN															SPRING												SUMMER																										
	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															
																					Task 1				Task 2				Task 3				Task 4																					
Task 5					Task 6					Task 7					Task 8				Task 9			Task 10																																

YEAR 12 / 13 MAJOR INVESTIGATION	Task One – Proposal and Direction Assessment – (AO1) S – Know conceptual issues relating to selected theme / ‘problem’. Historical and contemporary awareness of artists and techniques addressing theme. P – Know how to identify process of investigation into theme / problem / artists. Sk – Research skills / organisational skills / interpersonal skills when critiquing concepts to class.	Task Two – Artist Photographs Assessment – (AO1) S – terminology related to elements and principles of design / historical and contemporary styles and genres. P - To know why we critically evaluate artwork. To know the importance of deferring judgement and to use the process addressed in Feldman’s Model. To know the elements and principles of design and how to apply these within the stages of Description and Formal Analysis. To understand the deliberate way in which these have	Task Three – Observational Drawing and Large Mixed Media Study Assessment – (AO2 / AO3) S – Know different approaches to recording images, such as observation, imagination / ideas, feeling and media can be conveyed and interpreted in mixed media images. P - know how to manipulate a range of media to generate large scale composition / / know how to manipulate the pictorial space, composition, rhythm, scale and structure	Task Four – Artist Two Assessment – (AO1) S – terminology related to elements and principles of design. P - To know why we critically evaluate artwork. To know the importance of deferring judgement and to use the process addressed in Feldman’s Model. To know the elements and principles of design and how to apply these within the stages of Description and Formal Analysis. To	Task Five – Drawing Experimentation Assessment – S – Know different approaches to recording images, such as observation, analysis, expression and imagination. P - Know how to manipulate the pictorial space, composition, rhythm, scale and structure relating to subject matter. To know how to extend investigation through greater primary source photographs to conceptually reinforce purpose and intent. Sk - Creativity / problem solving / risk-taking / use of media and	Task Six – Lino-printing Investigation Assessment – S - relief printing specialism and process of development (reduction block method / multiple plates) / gouging / edition / artist proof / trial proof / designing and composition terminology. P -. To explore how artists exploit printmaking processes and techniques to develop image / To know how to manipulate colour / relief printing process / reduction block method	Task Seven – Dissertation Development Assessment – S – Subject specific terminology relating to concept / historical and contemporary artists / contexts / specialist terminology. P – How to construct an outline which plans your dissertation and reflects all components of research, investigations and experimentation that realises your intentions and evaluates the process. How to identify key areas for inclusion into the dissertation. How to effectively use a working vocabulary and specialist terminology that is relevant to your investigations. How to substantiate decisions leading to the development and refinement of ideas as your investigation progresses. Through a	Task Eight – Distortion and Abstraction (through collagraph or painting specialism) Assessment – S – Terminology relating to either collagraph or painting specialism P - To use source material and techniques to generate abstracted compositions / how the elements and principles of design are applied to abstracted compositions. Sk -	Task Nine – Development of Final Artist and Experimentation Investigating Subject Matter and Techniques Assessment – S - P -. To know how to investigate intent through image manipulation / investigations need to consider the elements and principles of design when constructing compositions, To know how to document development and investigations through print-screens / annotation. To investigate subject matter through drawing variables. To generate a body of investigations using primary photographs and a range of drawing techniques. When experimenting, apply	Task Ten – Development of Outcome(s) Assessment – S - P - Know how to minimise issues through effective experimentation and designing prior to the development of your final outcome. Know how to push risk-taking when developing your final outcome(s). Know how to actively problem solve and reflect as the image progresses through the stages of development. When developing
--	---	--	--	--	---	--	--	---	--	---

		been manipulated to convey meaning. Within Interpretation, to know that artists are influenced by the context in which they live (artists / historical / cultural / philosophical). To know how to research an artist and to understand the context in which they developed their work. To know how to use a variety of secondary sources when researching the context and intent, and address how art critics interpret the work. To know how to identify links with artists who have influenced them. To know how to investigate the subject matter and theme	Sk – technical skills relating to drawing and development of mixed media composition / reflecting critically as work progresses.	understand the deliberate way in which these have been manipulated to convey meaning. Within Interpretation, to know that artists are influenced by the context in which they live (artists / historical / cultural / philosophical). To know how to research an artist and to understand the context in which they developed their work. To know how to use a variety of secondary sources when researching the context and intent, and address how art critics	imagery / organisational skills.	and use of multiple plates To investigate how printmakers use various relief printing processes (lino-print and woodblock) to develop image. To know how to use Photoshop and Illustrator to manipulate image and colour to heighten depth and emotion. To know how to record processes, investigate techniques used by relief printing artists, design and investigate colour and subject matter. To know how to forecast problems,	written account, how to accurately record ideas / observations and insights relevant to the intentions by reflecting critically on practical work. How to make meaningful connections between visual / written and other elements. Sk -Dissertation writing – coherent logical structure.		techniques and media to conceptually reinforce the purpose / intent of the study. To know how to effectively consider layout of imagery, such as cropping / framing and multiple layering of image. To know how to use a range of media, prepared surfaces, and demonstrate control when recording the shape, form, and texture of the subject matter. To know how to identify stages for development through experimentation to realise intentions. To know how to explore subject matter using a range of media and grounds and merging imagery. To know how to explore subject matter using artist's painting / construction techniques. To know	your outcome, know how to actively record the process of development within your sketchbook and identify ways in which this can be developed further. To know how to evaluate your work against your original intentions. Sk – Technical skills when using media and image.
--	--	---	---	---	---	---	---	--	--	---

		through photography, having an awareness of: Initial planning prior to photographing, including subject matter / organisation / lighting with clear links with intent. Sk – Research skills / Research writing (Analytical and Research skills (including interpretation and judgement) / Photographic skills.		interpret the work. To know how to identify links with artists who have influenced them. Sk – Research skills / technical skills relating to artists copies		actively record process and reflect and problem solve when developing their reduction block lino-print. Sk -			how to manipulate subject matter and pictorial space, addressing unity and contrasts through placement / layering / colour schemes. To know how to explore layout and refine compositional ideas, incorporate imagery / concepts explored in previous investigations and refining ideas. To know how to effectively annotate justifying decision-making and using terminology. Sk -	
--	--	---	--	--	--	---	--	--	--	--

	AUTUMN															SPRING											SUMMER											
	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

Externally Set Assignment

Topic – Externally Set Assignment - students to select theme / topic from exam paper provided by AQA.

Assessment –

AO1: Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

AO2: Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

AO3: Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.

AO4: Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

S – Refer to prior learning and substantive knowledge within Minor and Major Investigation.

P – choose a theme and work to the examination criteria for assessment Objectives / maximise time during the supervised 15 hours to complete the final outcome / Initial research into the topic / investigation through image focusing on secondary sources / primary source photographs / collecting objects and materials which link with concept. / Observational studies should be in a range of media and investigating form / texture / shape/subject matter, and composition using a range of media and surfaces. / Research artists relating to your idea / subject matter. Refer to artists that relate to exam paper and your own personal research / Develop compositional IDEAS / DESIGNS and explore possibilities. Use of ICT manipulation (Photoshop and Illustrator)/ montage and development of work in different media /

Development of Final outcome ideas and exploration outside of sketchbook.

	Sk – research skills / annotation skills / drawing skills / skills using chosen specialisms / organisational skills.
--	---