

Art and Design Curriculum Plan 2025/26

	Theme/ Context	Possible Inspirations	Skills based focus
Year 7 FOUNDATION COURSE	<p>‘Shape, Space, Pattern, Texture and Colour’</p> <p>An art foundation exploring fundamental knowledge, skills, techniques, processes and media</p>	<p>Frank Stella, Jean Tinguely, Yulia Brodskaya, Dean Logan, Juan Miro, Judy Pfaff, Peter Reginato, Nathalie Miebach, Stephen Friedman, Rex Ray, Laura Lein-Svencner, Jonathan Gemmell, Andrea Garvey</p>	<ul style="list-style-type: none"> • Introduction to decoding art at KS3 level • Introduction to drawing skills at KS3 level • Introduction to mark making and painting techniques at KS3 level • Introduction to colour theory at KS3 level
Inclusion for all	<p>To ensure every student can access the Art curriculum with confidence and ease, a range of inclusive teaching approaches and provisions are in place. All learners will receive:</p> <p>Structured introductions to fundamental artistic concepts such as shape, space, pattern, texture, and colour, with visual prompts, demonstrations, and step-by-step guidance.</p> <p>Differentiated resources, including simplified instructions, visual aids, and vocabulary sheets to support understanding of key terms and processes.</p> <p>Scaffolded practical tasks to develop drawing, mark-making, and painting techniques at a pace suited to individual learning needs.</p> <p>Hands-on exploration using varied materials and sensory approaches to build confidence in manipulating media.</p> <p>Targeted feedback and peer support, encouraging self-reflection and personal expression.</p> <p>Through these provisions, all pupils will build a solid foundation in decoding art, developing creative confidence, and understanding colour theory in an accessible and supportive environment.</p>		
Assessment	<p>Students will be assessed on four key assessment objectives in preparation for GCSE criteria: AO1: Written work, AO2: Practical skills development, AO3: Observational drawing, AO4: Final outcome</p>		
Literacy Focus	<p>Students will refer to keywords in their handbooks and use project specific vocabulary to contribute to class discussions. Students will also write a piece of research on the work of an artist, designer, or craftsman in context with the theme of the project. Focus on spelling, punctuation, ambitious vocabulary, and grammar.</p>		
Catholic Social Teachings	<p>In Year 7, students explore the beauty of creation through visual elements such as colour, shape, and pattern. This reflects the CST theme of Stewardship of Creation, recognising the world as a gift from God to be appreciated and cared for. Pupils learn to observe and celebrate the diversity and harmony present in the natural and human-made world.</p>		
	Theme/ Context	Possible Inspirations	Skills based focus
Year 8 PRINTMAKING	<p>‘ENVIRONMENTS’</p> <p>Printmaking techniques exploring themes such as: interiors, exteriors, landscapes, street art etc.</p>	<p>Julie Chappell, Caroline Dangerfield, Yellena James, Stef Mitchel, Angie Lewin, Cornelia Hesse-Honegger, Eugene Seguy, Tina Tavalacci, Pol Cosmo, Maria Trojanowska, Ernst Haekel, Lauren Kussro, Karen Margolis, Sue Davis, Courtney Mattison</p>	<ul style="list-style-type: none"> • Analysing art, craft and design with greater depth • Observational drawing with greater depth • Introduction to printmaking
Inclusion for all	<p>All students will be supported to explore the theme of <i>Environments</i>—including interiors, exteriors, landscapes, and street art—through inclusive learning practices that promote accessibility and engagement.</p> <ul style="list-style-type: none"> • Progressive skill development, building on prior knowledge with additional visual exemplars and guided demonstrations in observational drawing and printmaking. • Access to adaptive tools and techniques, enabling all learners to participate fully in practical tasks regardless of individual needs or abilities. • Collaborative learning opportunities, encouraging teamwork and discussion to deepen understanding of art, craft, and design. • Step-by-step breakdowns of printmaking processes, with personalised support for students who benefit from additional structure or repetition. • Encouragement of personal interpretation, ensuring each learner can connect meaningfully with the concept of “environment” in a way that reflects their experiences and interests. <p>These inclusive approaches allow every pupil to engage confidently with more complex artistic processes and analysis as they prepare for higher-level art study.</p>		
Assessment	<p>Students will be assessed on four key assessment objectives in preparation for GCSE criteria: AO1: Written work, AO2: Practical skills development, AO3: Observational drawing, AO4: Final outcome</p>		
Literacy Focus	<p>Students will refer to keywords in their handbooks and use project specific vocabulary to contribute to class discussions. Students will also write a piece of research on the work of an artist, designer, or craftsman in context with the theme of the project. Focus on spelling, punctuation, ambitious vocabulary, and grammar.</p>		
Catholic Social Teachings	<p>Year 8 projects encourage students to consider how people and places are connected. Through exploring different environments, pupils reflect on Human Dignity and the Common Good, recognising that the spaces we live in shape our communities and well-being. Street art themes can highlight the voice of the marginalised, linking to Option for the Poor and Vulnerable.</p>		
	Theme/ Context	Possible Inspirations	Skills based focus
Year 9 3D CONSTRUCTION	<p>‘CULTURES AND CELEBRATIONS’</p> <p>3D construction techniques exploring themes such as: South American favelas, carnivals, day of the dead, dance, ethnic art etc.</p>	<p>Chris Ofili, Jean Michel Basquiat, Judith Bautista, Jiha moon, David Lozeau, Jeannie Petyarre, Laolu Senbanjo, Patricia Ariel, Alana De Haynes Street Artists: Banksy, Sweet Toof, Alexis Diaz, Hunto, Thoms Colt, Tizer, Captain Kris, Mr Cent, Love Pusher, David Speed, Jim Vision, Kieth Haring, Stik, Thierry Noir, Shepard Fairy, Mark Wigan</p>	<ul style="list-style-type: none"> • Analysing art, craft, and design in (working towards GCSE level) • Observational drawing (working towards GCSE level) • 3D construction (Working towards GCSE level)
Inclusion for all	<p>To support all learners in developing toward GCSE-level art practice, inclusive strategies are embedded throughout the <i>Cultures and Celebrations</i> project.</p> <ul style="list-style-type: none"> • Clear, accessible guidance in 3D construction and observational drawing, with demonstrations, models, and exemplars to support practical learning. • Differentiated task stages, ensuring all students can progress through the project—from initial research to final construction—at a suitable pace. • Cultural context materials presented through visual, written, and discussion-based formats to support varied learning preferences. • Encouragement of creative independence, with one-to-one feedback and adapted extension activities for students ready to deepen their exploration. • Supportive reflection and evaluation tasks, helping all learners analyse art, craft, and design with increasing confidence and critical awareness. 		

	Through these inclusive provisions, every pupil is enabled to explore cultural diversity and personal expression while developing technical and analytical skills in preparation for GCSE Art and Design.		
Assessment	Students will be assessed on four key assessment objectives in preparation for GCSE criteria: AO1: Written work, AO2: Practical skills development, AO3: Observational drawing, AO4: Final outcome		
Literacy Focus	Students will refer to keywords in their handbooks and use project specific vocabulary to contribute to class discussions. Students will also write a piece of research on the work of an artist, designer, or craftsman in context with the theme of the project. Focus on spelling, punctuation, ambitious vocabulary, and grammar.		
Catholic Social Teachings	In studying world cultures and celebrations, students express respect for Solidarity and Dignity of the Human Person . By engaging with diverse traditions, they learn to value cultural richness and equality, promoting an appreciation of global community and shared humanity, echoing the CST call to respect all people.		
	Theme/ Context	Possible Inspirations	Skills based focus
Year 10 GCSE Fine Art (AQA)	Project themes will set by the classroom teacher each year based on the interests of the students in the class. Example themes: 'Organics Forms', 'Maps', 'Cityscapes', 'Boats', 'Steampunk'.	Artist inspiration will be based on a theme/ topic of study chosen by the class teacher. This may change each year depending on the interests and ability of the class	<ul style="list-style-type: none"> Analysing Fine Art Observational drawing and photography Developing appropriate techniques and processes in painting, three-dimensional construction, printing, textiles, design and/or mixed media at GCSE level
Inclusion for all	To support all learners in achieving GCSE-level art practice, inclusive strategies are embedded throughout the course including: <ul style="list-style-type: none"> Clear, visual communication of learning objectives and success criteria in every lesson. Access arrangements and adaptive strategies implemented in accordance with each student's individual needs (e.g., extended time, enlarged resources, quiet workspace, or assistive technology). Collaborative and reflective learning to build confidence, communication, and a sense of creative community. Regular progress reviews with tailored feedback to ensure each learner feels supported, valued, and capable of success. Scaffolded guidance on how to research and analyse artists, designers, and cultural sources at a level appropriate to their ability. Visual prompts, exemplars, and sentence starters are provided to support written and verbal analysis. Differentiated research materials and digital resources ensures that all students can engage meaningfully with contextual studies, regardless of literacy level or prior experience. Students have access to a broad range of media and tools, including adaptive and accessible materials where needed. Demonstrations and guided experimentation enable learners to develop technical confidence before working independently. Additional support, including checklists, visual guides, and individual coaching, helps students plan and refine their work at their own pace. Students are supported in developing observational drawing and recording techniques through step-by-step tasks and modelled examples. Students may use photography, collage, digital media, or annotation alternatives to record their ideas in ways that best suit their learning style. Ongoing formative feedback ensures that each student can track their progress and identify achievable next steps with clarity and confidence. Students are supported in planning, reviewing, and presenting final outcomes through structured project timelines and visual planning templates. Teachers provide individual mentoring and target setting to help students develop a clear personal direction in their work. The presentation of outcomes is inclusive of diverse formats—ensuring that each learner's strengths, ideas, and creative identity are fully represented. 		
Assessment	Component 1 — Portfolio (60%) Students will be assessed on four key assessment objectives: AO1: Develop ideas through investigations, demonstrating critical understanding of sources, AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes, AO3: Record ideas, observations and insights relevant to intentions as work progresses, AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.		
Literacy Focus	Students will be expected to respond to their chosen, artists, designers and/or craftspeople as well as their own work as it develops in the form of written annotations and continuous analysis.		
Catholic Social Teachings	Students develop individual projects that often explore identity, society, and the world around them. Through this personal enquiry, they engage with Rights and Responsibilities , using art as a means to question, inform, and express values such as justice, inclusion, and compassion—core aspects of Catholic teaching.		
	Theme/ Context	Possible Inspirations	Skills based focus
Year 11 GCSE Fine Art (AQA)	Component 2 — Externally Set Assignment (40%) This is a project set by the exam board whereby students will choose between 7 different themes set on 1st January	Artists, designers and craftspeople set by the exam board and chosen by students in consultation with teaching staff	<ul style="list-style-type: none"> Analysing Fine Art Observational drawing and photography Developing appropriate techniques and processes in painting, three-dimensional construction, printing, textiles, design and/or mixed media at GCSE level
Inclusion for all	To support all learners in achieving GCSE-level art practice, inclusive strategies are embedded throughout the course including: <ul style="list-style-type: none"> Clear, visual communication of learning objectives and success criteria in every lesson. Access arrangements and adaptive strategies implemented in accordance with each student's individual needs (e.g., extended time, enlarged resources, quiet workspace, or assistive technology). Collaborative and reflective learning to build confidence, communication, and a sense of creative community. Regular progress reviews with tailored feedback to ensure each learner feels supported, valued, and capable of success. Scaffolded guidance on how to research and analyse artists, designers, and cultural sources at a level appropriate to their ability. Visual prompts, exemplars, and sentence starters are provided to support written and verbal analysis. Differentiated research materials and digital resources ensures that all students can engage meaningfully with contextual studies, regardless of literacy level or prior experience. Students have access to a broad range of media and tools, including adaptive and accessible materials where needed. 		

	<ul style="list-style-type: none"> • Demonstrations and guided experimentation enable learners to develop technical confidence before working independently. • Additional support, including checklists, visual guides, and individual coaching, helps students plan and refine their work at their own pace. • Students are supported in developing observational drawing and recording techniques through step-by-step tasks and modelled examples. • Students may use photography, collage, digital media, or annotation alternatives to record their ideas in ways that best suit their learning style. • Ongoing formative feedback ensures that each student can track their progress and identify achievable next steps with clarity and confidence. • Students are supported in planning, reviewing, and presenting final outcomes through structured project timelines and visual planning templates. • Teachers provide individual mentoring and target setting to help students develop a clear personal direction in their work. • The presentation of outcomes is inclusive of diverse formats—ensuring that each learner’s strengths, ideas, and creative identity are fully represented. 		
Assessment	<p>Component 1 — Portfolio (60%) Students will be assessed on four key assessment objectives: AO1: Develop ideas through investigations, demonstrating critical understanding of sources, AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes, AO3: Record ideas, observations and insights relevant to intentions as work progresses, AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.</p>		
Literacy Focus	Students will be expected to respond to their chosen, artists, designers and/or craftspeople as well as their own work as it develops in the form of written annotations and continuous analysis		
Catholic Social Teachings	Pupils independently select themes that connect to their interests or social concerns. This fosters responsibility, independence, and ethical awareness. Links to The Common Good and Participation are evident as students consider how art can influence others, inspire empathy, and contribute positively to society.		
	Theme/ Context	Possible Inspirations	Skills based focus
Year 12	<p>Component 1 — Personal Investigation (60%) This is a teacher led project based on combining Architecture with Organic Forms</p>	Architecture structures or Organic structures	<ul style="list-style-type: none"> • Analysing art, craft, and design at A level • Observational drawing and photography at A-level • Developing appropriate techniques and processes in painting, three-dimensional construction, printing, textiles, design and/or mixed media
Inclusion for all	<p>To support all learners in achieving GCSE-level art practice, inclusive strategies are embedded throughout the course including:</p> <ul style="list-style-type: none"> • Students are supported through guided research structures, including exemplars, contextual analysis frameworks, and visual thinking tools to help decode and interpret artists’ work. • Differentiated materials and digital resources are provided to ensure accessibility for students with varied literacy or research skills. • One-to-one mentoring and tutorial support help learners connect their personal themes with relevant artists and movements in meaningful ways. • Students have access to a wide range of materials and equipment, with adaptive tools and alternative methods provided where necessary. • Demonstrations and scaffolded experimentation support students in building confidence with new techniques before applying them independently. • Learners receive targeted technical support and structured reflection tasks to help refine their work and articulate the evolution of their ideas. • Inclusive recording approaches are promoted, allowing students to document ideas through drawing, photography, digital media, annotation, or video, depending on their preferred method of expression. • Checklists, visual exemplars, and ongoing feedback help all students organise their sketchbooks and digital portfolios effectively. • Opportunities for verbal reflection and peer discussion support those who benefit from alternative forms of evaluation before written annotation. • Students receive individual guidance in planning, refining, and presenting final outcomes, ensuring that all learners can communicate their creative vision clearly and confidently. • Supportive project timelines and milestone targets help students manage their workload and maintain sustained focus across extended projects. • Teachers provide individual critique and encouragement to ensure that each learner’s artistic identity and conceptual understanding are fully expressed in their final work. 		
Assessment	<p>Component 1 — Personal investigation:</p> <p>Foundation workshops (a series of workshops exploring techniques and processes linking Architecture with Organic Forms) These workshops serve as a stepping stone towards for students to make their own choices on a theme and direction for their main project entitled, 'Personal Investigation'.</p> <p>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.</p>		
Literacy Focus	Students will be expected to respond to their chosen, artists, designers and/or craftspeople as well as their own work as it develops in the form of written annotations and continuous analysis		
Catholic Social Teachings	In examining both built and natural forms, students reflect on Stewardship of Creation and Community and Participation . They consider how human creativity mirrors divine creation and how architecture and organic forms reveal connections between humanity, nature, and faith.		

	Theme/ Context	Possible Inspirations	Skills based focus
Year 13	<p>Component 2 — Externally Set Assignment (40%) This is a project set by the exam board whereby students will choose between 5 different themes set on 1st February</p>	<p>Artists, designers and craftspeople set by the exam board and chosen by students in consultation with teaching staff</p>	<ul style="list-style-type: none"> Analysing art, craft, and design at GCSE level Observational drawing and photography at A level Developing appropriate techniques and processes in painting, three-dimensional construction, printing, textiles, design and/or mixed media
Inclusion for all	<p>To support all learners in achieving GCSE-level art practice, inclusive strategies are embedded throughout the course including:</p> <ul style="list-style-type: none"> Students are supported through guided research structures, including exemplars, contextual analysis frameworks, and visual thinking tools to help decode and interpret artists' work. Differentiated materials and digital resources are provided to ensure accessibility for students with varied literacy or research skills. One-to-one mentoring and tutorial support help learners connect their personal themes with relevant artists and movements in meaningful ways. Students have access to a wide range of materials and equipment, with adaptive tools and alternative methods provided where necessary. Demonstrations and scaffolded experimentation support students in building confidence with new techniques before applying them independently. Learners receive targeted technical support and structured reflection tasks to help refine their work and articulate the evolution of their ideas. Inclusive recording approaches are promoted, allowing students to document ideas through drawing, photography, digital media, annotation, or video, depending on their preferred method of expression. Checklists, visual exemplars, and ongoing feedback help all students organise their sketchbooks and digital portfolios effectively. Opportunities for verbal reflection and peer discussion support those who benefit from alternative forms of evaluation before written annotation. Students receive individual guidance in planning, refining, and presenting final outcomes, ensuring that all learners can communicate their creative vision clearly and confidently. Supportive project timelines and milestone targets help students manage their workload and maintain sustained focus across extended projects. Teachers provide individual critique and encouragement to ensure that each learner's artistic identity and conceptual understanding are fully expressed in their final work. 		
Assessment	<p>Component 2 Externally set assignment: Externally set assignment paper handed to students in Feb. Preparation to develop one theme from a possible five options. Students have three months to investigate the work of artists, designers and/or craftspeople, work from observation and explore a range of techniques and processes. Refine work and produce an outcome under exam conditions within a 15-hour period.</p> <p>AO1: Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.</p> <p>AO2: Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.</p> <p>AO3: Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress</p> <p>AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.</p>		
Literacy Focus	<p>Students will be expected to respond to their chosen, artists, designers and/or craftspeople as well as their own work as it develops in the form of written annotations and continuous analysis</p>		
Catholic Social Teachings	<p>Students work with maturity and independence, exploring personal and global issues through art. This stage embodies Human Dignity, Solidarity, and The Common Good, as students use their creative voice to engage thoughtfully with moral, cultural, and environmental questions, demonstrating empathy and social awareness through artistic expression.</p>		

Food Technology Curriculum Plan 2025/26

	Theme/ Context	Inspiration	Knowledge and skills
Year 7	<p style="text-align: center;">‘Foundation skills’</p> <p>Students will learn the fundamental skills in food preparation and nutrition required to work in a professional kitchen.</p>	<ul style="list-style-type: none"> • Eatwell guide • Food Standards Agency • British Nutrition Foundation • <i>Inside the Factory</i> (BBC) – for insight into large-scale food production and safety standards. • <i>Junior MasterChef</i> – for age-appropriate examples of foundational cooking and creativity. • Food Unwrapped (Channel 4) – for exploring ingredients, food science, and nutrition. 	<ul style="list-style-type: none"> • Understanding food safety • Understanding food hygiene • Introductions to macro and micro nutrients • Understanding ingredients • Understanding weight and measurement • Knife safety and accurate cutting techniques. • Planning and preparing meals
Inclusion for all	<p>To support all learners in developing the fundamental skills in food preparation and nutrition, students will receive:</p> <ul style="list-style-type: none"> • Step-by-step guidance and visual demonstrations to ensure safe and confident use of equipment and cooking techniques. • Differentiated instructions and support materials, including recipe cards, visual aids, and checklists, to accommodate varying levels of prior knowledge. • Scaffolded practical tasks that allow students to build confidence and develop key skills progressively. • One-to-one or small-group support where needed, to ensure all students can access hands-on learning safely. • Structured opportunities for reflection and feedback, enabling learners to evaluate their work and build resilience and independence. <p>These provisions help ensure that every student can develop core culinary skills in a safe, supportive, and inclusive environment.</p>		
Assessment	<p style="text-align: center;">Students will be assessed on four key assessment objectives in preparation for GCSE criteria:</p> <p style="text-align: center;">AO1: Demonstrate knowledge and understanding of food, nutrition, and professional kitchen practices, AO2: Develop and apply technical skills in food preparation and cooking, AO3: Plan, design, and evaluate dishes and menus creatively and effectively, AO4: Apply entrepreneurial and professional thinking to food-based challenges</p>		
Literacy Focus	<p>Students will refer to keywords in their handbooks and use project specific vocabulary to contribute to class discussions. Students will also write a piece of research on the work of an artist, designer, or craftsman in context with the theme of the project. Focus on spelling, punctuation, ambitious vocabulary, and grammar.</p>		
Catholic Social Teachings	<p>In developing essential cooking and nutrition skills, students reflect the CST theme of Dignity of Work and the Rights of Workers by valuing the skills, discipline, and teamwork needed in food preparation. Learning to prepare and share food also links to The Common Good, as students understand the importance of nourishing themselves and others responsibly.</p>		
	Theme/ Context	Inspiration	Knowledge and skills
Year 8	<p style="text-align: center;">‘Living in a multicultural world’</p> <p>Students will expand their knowledge and skills in food preparation and nutrition by exploring food from across the globe.</p>	<ul style="list-style-type: none"> • Jamie Oliver – for accessible global recipes and focus on healthy eating. • Nadiya Hussain – for multicultural inspiration rooted in British and Bangladeshi traditions. • Yotam Ottolenghi – for Middle Eastern and Mediterranean fusion cuisine. • Marcus Samuelsson – for African and global culinary storytelling. • Rick Stein – for his travel-based exploration of authentic international cuisines. • Gizzi Erskine – for modern, creative takes on global comfort food. • Thomasina Miers – co-founder of Wahaca, known for popularising authentic Mexican flavours. • Madhur Jaffrey – for Indian and South Asian cooking traditions. • Ken Hom – for Chinese cookery and the importance of cultural heritage in food. • Andi Oliver – for her Caribbean-inspired cooking and focus on community food culture. 	<ul style="list-style-type: none"> • Understanding that food reflects cultural identity, heritage, geography, and belief systems. • Awareness of global cuisines and regional variations in ingredients, flavours, and cooking methods. • Knowledge of traditional dishes and food customs from a range of world cultures (e.g., Asian, African, European, Caribbean, and South American cuisines). • Respect and appreciation for different cultural food practices and dietary laws (e.g., halal, kosher, vegetarian, vegan). • Knowledge of key ingredients used in global cuisines and their sensory characteristics. • Understanding the origin, seasonality, and sustainability of foods. • Awareness of the environmental impact of food production and transportation (“food miles”). • Exploring the use of local ingredients as substitutes for global recipes where appropriate. • Developing the ability to taste, describe, and evaluate food using sensory vocabulary (appearance, aroma, flavour, texture). • Understanding how different cultures balance flavours such as sweet, sour, salty, bitter, and umami. • Ability to assess and reflect on their own dishes and suggest improvements.
Inclusion for all	<p>To ensure all students can confidently explore food from across the globe, they will receive:</p> <ul style="list-style-type: none"> • Accessible resources and demonstrations that explain international ingredients, recipes, and cooking methods clearly. • Differentiated support and scaffolding to help students adapt multicultural dishes to their skills and abilities. • Hands-on guidance and sensory exploration to build confidence in trying unfamiliar flavours, textures, and techniques. • Collaborative and peer-supported learning opportunities, promoting discussion, sharing ideas, and developing cultural awareness. • Opportunities to reflect and evaluate on taste, presentation, nutrition, and cultural context, helping all learners engage meaningfully with global cuisines. <p>These provisions ensure that every student can develop confidence, creativity, and appreciation for diverse food cultures.</p>		

Assessment	Students will be assessed on four key assessment objectives in preparation for GCSE criteria: AO1: Demonstrate knowledge and understanding of food, nutrition, and professional kitchen practices, AO2: Develop and apply technical skills in food preparation and cooking, AO3: Plan, design, and evaluate dishes and menus creatively and effectively, AO4: Apply entrepreneurial and professional thinking to food-based challenges		
Literacy Focus	Students will refer to keywords in their handbooks and use project specific vocabulary to contribute to class discussions. Students will also write a piece of research on the work of an artist, designer, or craftsman in context with the theme of the project. Focus on spelling, punctuation, ambitious vocabulary, and grammar.		
Catholic Social Teachings	Exploring foods from around the globe encourages students to appreciate Solidarity and Dignity of the Human Person . By celebrating the richness of cultural diversity through food, pupils learn respect, understanding, and empathy for people of different backgrounds—reflecting the global unity central to Catholic teaching.		
	Theme/ Context	Inspiration	Knowledge and skills
Year 9	<p>'The business end of a professional kitchen'</p> <p>Students will take a creative and entrepreneurial approach to their own menu by planning, designing, and marketing an innovative meal.</p>	<ul style="list-style-type: none"> • Great British Menu • Gordon Ramsay – for insight into professional kitchen management and brand development • Jamie Oliver – for combining social enterprise with food education and accessible restaurant concepts. • Thomasina Miers – founder of <i>Wahaca</i>, known for sustainable business practice and street-food inspiration. • Yotam Ottolenghi – for balancing creative flair with successful branding and product design. • Heston Blumenthal – for innovation, experimentation, and strong brand identity (The Fat Duck, Heston at Home). • Prue Leith – for her entrepreneurial approach to catering, publishing, and education. • Levi Roots – for his Reggae Reggae Sauce story – an inspiring example of food entrepreneurship from grassroots to global success. • Nadiya Hussain – for combining creativity, media presence, and personal storytelling in her food career. • Clare Smyth – for excellence, leadership, and business strategy in running Michelin-starred restaurants. • Gizzi Erskine – for creative food concepts and sustainable, small-business innovation. 	<ul style="list-style-type: none"> • Consistency in presentation, portion control, and plate layout. • Ability to plan and sequence tasks efficiently in a timed, professional-style environment. • Adapt dishes for specific dietary needs (e.g. vegetarian, vegan, gluten-free, allergies). • Explaining how ingredients interact during cooking (e.g. coagulation, caramelisation, gelatinisation). • Designing an appealing, coherent menu with a clear theme, target audience, and purpose. • Balancing flavour, colour, texture, and presentation to create visually and sensorially exciting dishes. • Learning the basics of food enterprise, including cost control, profit margins, and portion costing. • Conducting simple market research to identify consumer needs and preferences. • Understanding how branding, packaging, and presentation influence customer appeal. • Applying marketing strategies to promote their meal or product (logo, slogan, menu design, social media concept, etc.). • Exploring sustainability in business decisions – ethical sourcing, food waste reduction, and environmental impact.
Inclusion for all	<p>To support all students in taking a creative and entrepreneurial approach to menu design and marketing, students will receive:</p> <ul style="list-style-type: none"> • Step-by-step guidance and visual modelling for planning, costing, and producing an innovative meal. • Differentiated materials and templates for menu design, production planning, and marketing tasks, tailored to individual needs. • Targeted support in practical sessions, enabling all students to develop cooking, presentation, and time-management skills. • Opportunities for collaborative teamwork and peer feedback, fostering creativity, communication, and professional working habits. • Structured reflection and evaluation frameworks, helping learners assess the success of their dishes, marketing strategies, and business decisions. <p>These provisions ensure that every student can approach creative and enterprise tasks with confidence, developing the practical and entrepreneurial skills required in a professional kitchen context.</p>		
Assessment	Students will be assessed on four key assessment objectives in preparation for GCSE criteria: AO1: Demonstrate knowledge and understanding of food, nutrition, and professional kitchen practices, AO2: Develop and apply technical skills in food preparation and cooking, AO3: Plan, design, and evaluate dishes and menus creatively and effectively, AO4: Apply entrepreneurial and professional thinking to food-based challenges		
Literacy Focus	Students will refer to keywords in their handbooks and use project specific vocabulary to contribute to class discussions. Students will also write a piece of research on the work of an artist, designer, or craftsman in context with the theme of the project. Focus on spelling, punctuation, ambitious vocabulary, and grammar.		
Catholic Social Teachings	When designing and marketing an innovative meal, students engage with Rights and Responsibilities and The Common Good . They consider how business and creativity can be used ethically—valuing fairness, sustainability, and inclusivity when developing food products that serve communities rather than exploit them.		
	Theme/ Context	Inspiration	Skills based focus
Year 10 GCSE Food Preparation and Nutrition (AQA)	<ul style="list-style-type: none"> • Food, nutrition and health • Food science • Food safety • Food choice • Food provenance. 	<ul style="list-style-type: none"> • AQA GCSE Food Preparation and Nutrition Student Book – Anita Tull and Sam Noble (Hodder Education) • Illuminate Publishing – AQA GCSE Food Preparation and Nutrition Revision Guide • The Science of Cooking – Dr Stuart Farrimond – clear explanations of food science processes. • Eat Up! Food, Appetite and Eating What You Want Ruby Tandoh – explores food culture and attitudes. 	<ul style="list-style-type: none"> • Weigh and measure • Prepare ingredients and equipment • Select and adjust cooking times • Test for readiness • Judge and modify sensory properties • Knife skills • Preparing fruit and vegetables • Sauce making • Tenderise and marinate • Dough making • Raising agents • Setting mixtures

		<ul style="list-style-type: none"> • Salt, Fat, Acid, Heat – Samin Nosrat – foundational principles of cooking and flavour balance. • How to Cook Everything – Mark Bittman – practical recipes and kitchen fundamentals. • The Kitchen Science Cookbook – Dr Michelle Dickinson – fun experiments that link cooking to food science. • Websites and Online Learning Platforms • Up-to-date, interactive resources to support both theory and practical skills: • BBC Bitesize – GCSE Food Preparation and Nutrition • Food – A Fact of Life (British Nutrition Foundation) • https://www.foodafactoflife.org.uk/ • Love Food Hate Waste – sustainability and food waste reduction education. 	
Inclusion for all	<p>To support all students in their GCSE Food Preparation and Nutrition, step-by-step demonstrations, visual aids, and clear written and verbal instructions support understanding of complex practical techniques and food science concepts. As well as:</p> <ul style="list-style-type: none"> • Adapted recipes and equipment are provided where necessary to ensure all students can participate fully in practical sessions, regardless of ability or physical need. • Individual learning plans and targeted guidance are available for students requiring additional academic or practical support. • Students are given scaffolded resources and key vocabulary support to build confidence in understanding scientific principles, nutrition, and food provenance. • Knowledge organisers, visual diagrams, and retrieval activities help students retain and apply key information effectively. • Teachers provide regular formative feedback, allowing learners to identify areas for improvement and celebrate progress. • Additional study materials and guided revision resources are made available to support independent learning and exam preparation. • All students are supported to develop safe, confident, and professional cookery skills, regardless of their starting point. • Practical sessions are structured with clear routines, safety checks, and visual demonstrations, promoting confidence and consistency. • Extra guidance, practice opportunities, and supervision are available for students who need additional help with technical skills. • Adaptations are made for learners with physical, sensory, or coordination difficulties to ensure full participation and success. 		
Assessment	<p>Task 1: Written or electronic report (1,500–2,000 words) including photographic evidence of the practical investigation. Students' understanding of the working characteristics, functional and chemical properties of ingredients.</p> <p>Task 2: Written or electronic portfolio including photographic evidence. Photographic evidence of the three final dishes must be included. Students' knowledge, skills and understanding in relation to the planning, preparation, cooking, presentation of food and application of nutrition related to the chosen task. Students will prepare, cook and present a final menu of three dishes within a single period of no more than three hours, planning in advance how this will be achieved.</p>		
Literacy Focus	<ul style="list-style-type: none"> • Sentence stems for evaluation and analysis (e.g. "My results show that...", "This technique improved because..."). • Writing scaffolds for each NEA section (investigation, planning, making, evaluating). • Checklists and exemplars to help students structure their written documentation. • Support for students in interpreting and summarising research findings clearly and accurately. 		
Catholic Social Teachings	<p>Through in-depth research, planning, and practical investigation, students reflect Stewardship of Creation by understanding where food comes from, reducing waste, and making sustainable ingredient choices. The discipline of food science and preparation also echoes Dignity of Work, showing respect for the craft and those who provide and prepare food.</p>		
	Theme/ Context	Inspiration	Skills based focus
Year 11 Food Preparation and Nutrition (AQA)	<ul style="list-style-type: none"> • Macronutrients • Nutritional needs and health • Cooking of food and heat transfer • Functional and chemical properties of food • Food spoilage and contamination • Factors affecting food choice • British and international cuisines • Sensory evaluation • Environmental impact and sustainability of food • Food processing and production 	<ul style="list-style-type: none"> • The Food Programme (BBC Radio 4) – explores all aspects of food culture, science, and sustainability. • Gastropod – combines history and science to tell fascinating stories about food. • Off Menu with Ed Gamble and James Acaster – a fun exploration of food preferences and creativity. • Table Manners with Jessie Ware – conversations about food, family, and culture. • Sustainable Dish Podcast – focuses on global food systems and ethical eating. 	<ul style="list-style-type: none"> • Principles of food safety • Food preparation and cooking techniques • Meal planning and adaptation
Inclusion for all	<p>To support all students in their GCSE Food Preparation and Nutrition:</p> <ul style="list-style-type: none"> • Subject-specific vocabulary is explicitly taught, reinforced, and modelled to ensure clarity in written and verbal responses. • Numeracy support is embedded in activities involving measurement, portion control, scaling recipes, and costing dishes. • Students are encouraged to develop confidence in written evaluation and analysis, with sentence starters, writing frames, and exemplars to support structured responses. 		

	<ul style="list-style-type: none"> • Assessment tasks are designed to be clear, inclusive, and supportive, allowing students to demonstrate knowledge, understanding, and creativity in a variety of ways. • Teachers provide constructive feedback and one-to-one guidance, focusing on progress and next steps. • Students are given regular opportunities for reflection and self-assessment, encouraging independence and ownership of learning. • A positive and encouraging learning atmosphere helps students take pride in their achievements and develop resilience in practical and written tasks. • Teachers provide individual encouragement and reassurance, helping students overcome anxiety around practical cooking or written assessments. • Collaborative activities promote teamwork, respect, and inclusion, allowing students to learn from one another and build communication skills. • All students are encouraged to take part in enrichment activities, such as themed cooking challenges, community projects, or visits from industry professionals, to deepen understanding of food in real-world contexts. • Stretch and challenge opportunities are built into lessons for high-attaining students to refine advanced culinary techniques or explore innovative recipe design. <p>Extra-curricular clubs, revision workshops, and lunchtime practical sessions are available for additional practice and confidence-building.</p>
Assessment	<p>Exam Paper: Theoretical knowledge of food preparation and nutrition (50% of GCSE)</p> <p>Written exam: 1 hour 45 minutes</p> <p>100 marks</p>
Literacy Focus	<ul style="list-style-type: none"> • Decode exam questions using highlighters to identify command words and topic focus. • “How to plan an answer” techniques before writing longer responses. • Practise exam-style writing with progressive scaffolding removed over time. • Use mark schemes and examiner commentary to show how written responses earn marks. • Encourage students to underline keywords in both questions and their own answers to maintain focus.
Catholic Social Teachings	<p>The theoretical understanding of nutrition and food systems connects to Option for the Poor and Vulnerable, as students explore how access to nutritious food is a global issue. Their learning promotes awareness of health, equity, and ethical food choices, supporting the CST call to care for all members of society, especially those most in need.</p>

Design Technology Curriculum Plan 2025/26

	Theme/ Context	Inspiration	Knowledge and skills
Year 7	<p>‘Light it up’</p> <p>Students will explore wood types, basic electronic circuitry, and technical drawing to produce a bedside light using MDF and acrylic.</p>	<p><u>Professional Designers & Makers</u></p> <ul style="list-style-type: none"> • <i>James Dyson</i> – innovation in design and engineering, focus on function and form. • <i>Ingo Maurer</i> – lighting designer known for creative use of materials and sculptural light forms. • <i>David Trubridge</i> – sustainable wooden lighting designer using geometric patterns and natural materials. <p><u>TV & Media</u></p> <ul style="list-style-type: none"> • <i>BBC “Big Life Fix”</i> – showcasing creative problem-solving using design and engineering. • <i>Inside the Factory (BBC)</i> – episodes on electrical goods and lighting manufacturing. • <i>YouTube: “How It’s Made – Lamps and Lighting”</i> – short technical videos showing assembly and components. <p><u>Books & Teaching Aids</u></p> <ul style="list-style-type: none"> • <i>“Design & Technology: Product Design Workbook”</i> – CGP KS3 support. • <i>“Maker Lab”</i> by Jack Challoner – practical STEM projects encouraging experimentation and problem-solving. • <i>IET Faraday Challenge resources</i> – for introducing electronic circuits and applied engineering. <p><u>Museums & Online Resources</u></p> <ul style="list-style-type: none"> • <i>V&A Museum (Design and Architecture Collections)</i> – examples of furniture and lighting design. • <i>Design Museum London</i> – interactive online resources on material innovation. • <i>Technologystudent.com</i> – tutorials on circuit symbols, tools, and technical drawing basics. 	<ul style="list-style-type: none"> • Wood types • Technical drawing • Processing wood and plastic
Inclusion for all	<p>To ensure that every student can confidently develop their foundational Product Design skills, we provide:</p> <p>Step-by-step demonstrations and visual guides to support students’ understanding of practical tasks such as measuring, cutting, and assembling wood safely.</p> <ul style="list-style-type: none"> • Differentiated resources and scaffolded instructions so all students can access technical drawing, electronic circuit building, and design theory at their own pace. • Additional one-to-one or small group support for students who require extra guidance with practical skills or tool handling. • Visual aids, diagrams, and templates to help students grasp concepts such as material types, circuit components, and drawing techniques. • Structured feedback and reflection opportunities, helping students build confidence in evaluating their progress and improving their design work. <p>These inclusive strategies ensure that every learner develops the fundamental skills needed to work safely, creatively, and confidently within a design workshop environment.</p>		
Assessment	<p>Students will be assessed on four assessment objectives of equal weighting: Assessment Objective 1: Theory and Knowledge; Assessment Objective 2: Design and Planning; Assessment Objective 3: Practical Skills; Assessment Objective 4: Final Product and Evaluation.</p>		
Literacy Focus	<p>Students will refer to keywords in their handbooks and use project specific vocabulary to contribute to class discussions. Students will also write a piece of research on the work of an artist, designer, or craftsman in context with the theme of the project. Focus on spelling, punctuation, ambitious vocabulary, and grammar.</p>		
Catholic Social Teachings	<p>As students learn fundamental design and manufacturing skills, they reflect the CST theme of Dignity of Work and the Rights of Workers by valuing craftsmanship, safety, and collaboration. The project also connects to Stewardship of Creation, encouraging responsible use of materials and respect for the environment in design and production.</p>		
	Theme/ Context	Inspiration	Knowledge and skills
Year 8	<p>Biomimicry</p> <p>Students will explore how nature is used to improve our quality of life through technological advancements. Students will make a creative coat hook using wood, aluminium and steel.</p>	<p><u>Professional Designers & Innovators</u></p> <ul style="list-style-type: none"> • <i>Neri Oxman</i> – MIT Media Lab designer combining nature, biology, and material science. • <i>Ross Lovegrove</i> – product designer inspired by organic forms and natural growth patterns. • <i>The Eden Project Design Team</i> – for examples of biomimicry in sustainable architecture. <p><u>TV & Media</u></p> <ul style="list-style-type: none"> • <i>BBC “Planet Earth”</i> and <i>“The Secret Life of the Zoo”</i> – nature documentaries highlighting structure and adaptation. • <i>TED Talks: “Biomimicry in Design”</i> by <i>Janine Benyus</i> – foundational ideas about learning from nature. • <i>“Tomorrow’s World Revisited”</i> – innovation in materials and natural inspiration. 	<p style="text-align: center;">Processing wood and metal</p>

		<p>Books & Teaching Aids</p> <ul style="list-style-type: none"> • <i>“Biomimicry: Innovation Inspired by Nature” by Janine Benyus</i> – essential text for understanding the concept. • <i>“Nature by Design” by Bruce Brooks Pfeiffer</i> – explores organic design in architecture and products. • <i>Practical Physics and DT links</i> – lever and force demonstrations using simple classroom experiments. <p>Museums & Online Resources</p> <ul style="list-style-type: none"> • <i>Natural History Museum</i> – insect forms, natural patterns, and material structure. <ul style="list-style-type: none"> • <i>Biomimicry Institute (www.biomimicry.org)</i> – lesson plans and case studies. • <i>Design Museum: “Designs of the Year” exhibitions</i> – examples of sustainable, nature-inspired products. 	
Inclusion for all	<p>To ensure that all students can access this creative and scientific design project with confidence, we provide:</p> <ul style="list-style-type: none"> • Clear, scaffolded explanations of scientific principles such as levers, forces, and biomimicry, supported by visual demonstrations and real-life examples. • Differentiated design challenges that allow students to express creativity while working at an appropriate level of complexity. • Accessible reference materials and annotated examples to support understanding of metal types, sustainable materials, and design function. • Additional teacher support and structured peer collaboration, ensuring all students can participate in practical tasks safely and effectively. • Creative thinking prompts and sketching templates to assist students who benefit from visual or structured guidance during the design process. <p>Through these provisions, all learners can explore scientific concepts and creative design thinking in a supportive, inclusive environment that values both imagination and practical skill.</p>		
Assessment	Students will be assessed on four assessment objectives of equal weighting: Assessment Objective 1: Theory and Knowledge; Assessment Objective 2: Design and Planning; Assessment Objective 3: Practical Skills; Assessment Objective 4: Final Product and Evaluation.		
Literacy Focus	Students will refer to keywords in their handbooks and use project specific vocabulary to contribute to class discussions. Students will also write a piece of research on the work of an artist, designer, or craftsman in context with the theme of the project. Focus on spelling, punctuation, ambitious vocabulary, and grammar.		
Catholic Social Teachings	In exploring how nature inspires design, students engage with Stewardship of Creation , recognising that innovation can coexist with care for the planet. By studying natural systems and applying them to human design, they learn how creativity can serve the Common Good , developing sustainable and thoughtful design solutions.		
	Theme/ Context	Inspiration	Knowledge and skills
Year 9	<p>Memphis Design movement clocks</p> <p>Students will take a creative and entrepreneurial approach to making their own clock inspired by The Memphis design movement. Students will plan, design, and market an innovative product alongside a business plan.</p>	<p>Professional Designers & Movements</p> <ul style="list-style-type: none"> • <i>Ettore Sottsass</i> – founder of the Memphis Design Group, known for bold colour and playful form. • <i>Martine Bedin, Michele De Lucchi, Nathalie du Pasquier</i> – key Memphis designers whose work combines function and art. • <i>Philippe Starck</i> – postmodern designer linking creativity with commercial success. <p>TV & Media</p> <ul style="list-style-type: none"> • <i>BBC “Secrets of the Superbrands: Design”</i> – understanding branding and design business. • <i>“Abstract: The Art of Design” (Netflix)</i> – episodes on colour, form, and commercial design thinking. <ul style="list-style-type: none"> • <i>“How It’s Made” – Plastics, Manufacturing and Moulding</i> – short, accessible industrial process videos. <p>Books & Teaching Aids</p> <ul style="list-style-type: none"> • <i>“Memphis” by Barbara Radice</i> – a visual history of the movement. • <i>“Design Thinking for Students” by Michael Michalko</i> – practical creativity and innovation exercises. • <i>“Product Design and Manufacture” (CGP KS3/GCSE)</i> – accessible overview of plastics and processes. <p>Museums & Online Resources</p> <ul style="list-style-type: none"> • <i>Design Museum London</i> – permanent and online collections on postmodern design. • <i>V&A Museum – Postmodernism Exhibition Archive</i> – excellent visual research on Memphis style. • <i>The Great Exhibition Road Festival</i> – innovation and design events linking art, science, and enterprise. • <i>Young Enterprise UK resources</i> – templates and case studies for product marketing and business planning. 	

<p>Inclusion for all</p>	<p>To ensure that every student can confidently engage with this design and enterprise project, we provide:</p> <ul style="list-style-type: none"> • Step-by-step guidance and modelling for practical processes such as cutting, forming, and finishing plastics. • Scaffolded business plan templates and design briefs to support literacy and numeracy skills within an entrepreneurial context. • Differentiated design tasks that allow all students to succeed while encouraging creativity and personal expression. • Use of visual examples, videos, and exemplar products to support understanding of the Memphis Design movement and its influence on modern design. • Structured reflection and feedback sessions, helping students evaluate both their product and their business plan with increasing independence. • Access to one-to-one or small-group support for students who may need additional help with written or technical elements of the project. <p>These inclusive strategies ensure that every student can combine creativity, practical skill, and enterprise thinking to produce a professional, market-ready design with confidence.</p>		
<p>Assessment</p>	<p>Students will be assessed on four assessment objectives of equal weighting: Assessment Objective 1: Theory and Knowledge; Assessment Objective 2: Design and Planning; Assessment Objective 3: Practical Skills; Assessment Objective 4: Final Product and Evaluation.</p>		
<p>Literacy Focus</p>	<p>Students will refer to keywords in their handbooks and use project specific vocabulary to contribute to class discussions. Students will also write a piece of research on the work of an artist, designer, or craftsman in context with the theme of the project. Focus on spelling, punctuation, ambitious vocabulary, and grammar.</p>		
<p>Catholic Social Teachings</p>	<p>This project encourages entrepreneurial thinking and creativity, linking to Rights and Responsibilities and The Common Good. Students consider how design impacts society, reflecting on the ethical and cultural responsibilities of designers. By exploring bold and expressive design, they also celebrate individuality and Human Dignity through self-expression.</p>		
<p>Year 10 GCSE 3D Design (AQA)</p>	<p>Theme/ Context</p> <p>In Year 10, students begin their journey into AQA GCSE 3D Design, exploring how to design and create imaginative three-dimensional work. The course encourages creativity, problem-solving, and hands-on experimentation with materials such as clay, wood, metal, plaster, and mixed media.</p>	<p>Inspiration</p> <p>Architects & Architectural Designers</p> <ul style="list-style-type: none"> • Zaha Hadid – futuristic, flowing architectural forms • Antoni Gaudí – organic shapes, texture, and colour in architecture • Tadao Ando – minimalist concrete designs using light and shadow • Frank Gehry – sculptural, deconstructed building forms • Norman Foster – sleek, modern, functional design • Product & Furniture Designers • Charles and Ray Eames – innovative furniture and design thinking • Philippe Starck – playful, modern product design • Thomas Heatherwick – experimental approach to materials and structure • Ettore Sottsass / Memphis Group – bold use of colour and pattern • Jasper Morrison – simplicity and everyday functionality <p>Sculptors & Installation Artists</p> <ul style="list-style-type: none"> • Henry Moore – abstract organic forms inspired by the human body • Barbara Hepworth – exploration of space, form, and balance • Rachel Whiteread – casting negative spaces • Anish Kapoor – reflective and monumental sculptures • Cornelia Parker – transforming everyday objects into conceptual installations • Ceramic & Mixed Media Artists • Grayson Perry – narrative ceramics and identity themes • Kate Malone – vibrant, organic ceramic forms • Richard Notkin – detailed social commentary through clay • Tanya Babb – playful and characterful ceramics <p>Themes & Concepts to Explore</p> <ul style="list-style-type: none"> • Nature and structure – biomimicry, organic vs. man-made forms • Identity and space – how environments reflect who we are • Movement and balance – kinetic design and physical harmony • Sustainability and reuse – eco-design and material innovation • Light and shadow – the interaction between form and environment 	<p>Skills based focus</p> <p>Practical and Technical Skills</p> <ul style="list-style-type: none"> • 3D construction techniques – assembling, joining, and shaping materials • Model-making and prototyping – testing ideas through maquettes or scale models • Material manipulation – working with clay, wood, card, wire, plaster, or mixed media • Tool and equipment handling – safe and accurate use of workshop tools • Surface finishing – sanding, painting, glazing, and texturing <p>Design and Creative Thinking</p> <ul style="list-style-type: none"> • Idea generation – developing original and creative design concepts • Problem solving – finding design solutions that are functional and aesthetic • Experimentation – testing materials, techniques, and forms • Innovation – combining influences and processes in unique ways • Presentation – communicating design ideas visually and verbally <p>Visual and Analytical Skills</p> <ul style="list-style-type: none"> • Sketching and drawing – using observational and technical drawing to plan ideas • Photography and annotation – recording work and explaining thought processes • Research and analysis – exploring artists, designers, and contextual sources • Critical reflection – reviewing and improving design outcomes <p>Personal and Professional Skills</p> <ul style="list-style-type: none"> • Time management – planning and managing creative projects • Independent learning – developing ideas through self-directed exploration • Collaboration – sharing ideas and responding to feedback • Attention to detail – precision in construction and presentation • Resilience – responding positively to challenges and experimentation

Inclusion for all	<p>At GCSE level, our aim is to ensure that every student, regardless of background, ability, or learning need, can access and succeed in AQA GCSE 3D Design with confidence and enthusiasm. The course celebrates creativity, innovation, and technical skill, and our inclusive approach ensures that every learner is supported to develop their ideas, skills, and independence.</p> <p>Accessible Learning and Differentiated Support</p> <ul style="list-style-type: none"> • Lessons are structured to ensure all students can access and engage with complex design ideas through clear explanations, visual demonstrations, and step-by-step guidance. • Learning materials, project briefs, and design challenges are differentiated to allow each student to work at a level that reflects their individual strengths and areas for development. • Visual aids, models, and exemplars are used extensively to support understanding of 3D forms, spatial awareness, and technical processes. • One-to-one or small-group support is available for students who need additional help with practical tasks, tool use, or digital software. • Adaptive tools, materials, or workspaces are provided for students with physical, sensory, or fine motor challenges, ensuring full participation in workshop activities. <p>Development of Core Knowledge and Technical Understanding</p> <ul style="list-style-type: none"> • Students are supported through structured learning resources such as glossaries, knowledge organisers, and technical vocabulary banks. • Scaffolded tasks and design prompts help students understand key design principles, material properties, and 3D construction techniques. • Visual learning strategies — including demonstration videos, 3D models, and digital simulations — ensure that complex processes are accessible to all learners. • Additional revision sessions and independent study materials are available to support knowledge recall and exam preparation. <p>Inclusive Practical Learning</p> <ul style="list-style-type: none"> • All students receive carefully supervised, step-by-step demonstrations to develop safe and confident use of hand tools, machinery, and workshop equipment. • Practical tasks are adapted to suit different abilities and learning styles, allowing students to express their creativity while meeting technical objectives. • Structured practice opportunities enable students to refine skills in 3D construction, surface finishing, and model-making at their own pace. • Teachers provide additional supervision and guidance for students who require reassurance or support during practical work. <p>Literacy, Numeracy, and Communication Support</p> <ul style="list-style-type: none"> • Technical terminology and design-specific vocabulary are explicitly taught and reinforced to strengthen written and verbal communication. • Sentence starters, word banks, and writing frames support students in analysing and evaluating their own work and that of others. • Numeracy skills are embedded through accurate measurement, scale drawing, geometry, and proportion within 3D design contexts. • Students are encouraged to develop confidence in verbal presentations and portfolio annotation, using structured guidance and teacher modelling. <p>Inclusive Assessment and Feedback</p> <ul style="list-style-type: none"> • Assessment criteria are explained in accessible language, with visual examples of graded work to help students understand expectations. • Students receive regular formative feedback through verbal discussion, written notes, and individual progress reviews. • Flexible assessment methods allow students to demonstrate achievement through sketchbooks, models, digital design, and written reflection. • Teachers work closely with each student to identify strengths and set clear, personalised next steps for improvement. <p>Emotional Wellbeing, Confidence, and Engagement</p> <ul style="list-style-type: none"> • A supportive classroom environment fosters confidence, independence, and resilience, helping students take creative risks and problem-solve effectively. • Teachers provide individual encouragement and reassurance, particularly for students who find practical or evaluative work challenging. • Collaborative learning opportunities promote inclusion, teamwork, and peer support, allowing students to learn from one another's ideas and experiences. • Students' achievements are regularly celebrated through displays, showcases, and exhibitions to build self-esteem and pride in their work. <p>Access to Enrichment and Extension</p> <ul style="list-style-type: none"> • All students are encouraged to engage in extra-curricular workshops, design challenges, and visits to museums, galleries, or design studios to extend learning beyond the classroom. • Industry and professional design case studies are used to inspire students and broaden understanding of design in the real world. • Stretch and challenge activities are built into the curriculum for high-achieving students, allowing them to explore advanced materials, CAD/CAM processes, or conceptual design. • After-school support sessions provide additional time for students who wish to refine their coursework or seek extra guidance.
	Assessment

	relevant to intentions as work progresses, AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.		
Literacy Focus	<ul style="list-style-type: none"> • Sentence stems for evaluation and analysis (e.g. “My results show that...”, “This technique improved because...”). • Writing scaffolds for each NEA section (investigation, planning, making, evaluating). • Checklists and exemplars to help students structure their written documentation. <p>Support for students in interpreting and summarising research findings clearly and accurately.</p>		
Catholic Social Teachings	Students explore personal design themes using a range of materials, processes, and research. This reflects Dignity of Work , as they develop persistence, skill, and pride in craftsmanship. Projects may also address Solidarity and Participation , showing how design can solve real-world problems and improve lives.		
	Theme/ Context	Inspiration	Skills based focus
Year 11 GCSE 3D Design (AQA)	<p>In Year 11, students refine their creative and technical skills through the completion of the GCSE coursework (NEA) and exam project. They independently explore a chosen theme, developing ideas from research and sketching to final 3D outcomes using materials such as wood, metal, clay, or mixed media. Emphasis is placed on design thinking, problem-solving, and presentation, enabling students to produce innovative, well-crafted pieces that demonstrate personal expression and a strong understanding of form, structure, and function.</p>	<p>Architects & Architectural Designers</p> <ul style="list-style-type: none"> • Zaha Hadid – futuristic, flowing architectural forms • Antoni Gaudí – organic shapes, texture, and colour in architecture • Tadao Ando – minimalist concrete designs using light and shadow • Frank Gehry – sculptural, deconstructed building forms • Norman Foster – sleek, modern, functional design • Product & Furniture Designers • Charles and Ray Eames – innovative furniture and design thinking • Philippe Starck – playful, modern product design • Thomas Heatherwick – experimental approach to materials and structure • Ettore Sottsass / Memphis Group – bold use of colour and pattern • Jasper Morrison – simplicity and everyday functionality <p>Sculptors & Installation Artists</p> <ul style="list-style-type: none"> • Henry Moore – abstract organic forms inspired by the human body • Barbara Hepworth – exploration of space, form, and balance • Rachel Whiteread – casting negative spaces • Anish Kapoor – reflective and monumental sculptures • Cornelia Parker – transforming everyday objects into conceptual installations • Ceramic & Mixed Media Artists • Grayson Perry – narrative ceramics and identity themes • Kate Malone – vibrant, organic ceramic forms • Richard Notkin – detailed social commentary through clay • Tanya Babb – playful and characterful ceramics <p>Themes & Concepts to Explore</p> <ul style="list-style-type: none"> • Nature and structure – biomimicry, organic vs. man-made forms • Identity and space – how environments reflect who we are • Movement and balance – kinetic design and physical harmony • Sustainability and reuse – eco-design and material innovation • Light and shadow – the interaction between form and environment 	<p>Practical and Technical Skills</p> <ul style="list-style-type: none"> • 3D construction techniques – assembling, joining, and shaping materials • Model-making and prototyping – testing ideas through maquettes or scale models • Material manipulation – working with clay, wood, card, wire, plaster, or mixed media • Tool and equipment handling – safe and accurate use of workshop tools • Surface finishing – sanding, painting, glazing, and texturing <p>Design and Creative Thinking</p> <ul style="list-style-type: none"> • Idea generation – developing original and creative design concepts • Problem solving – finding design solutions that are functional and aesthetic • Experimentation – testing materials, techniques, and forms • Innovation – combining influences and processes in unique ways • Presentation – communicating design ideas visually and verbally <p>Visual and Analytical Skills</p> <ul style="list-style-type: none"> • Sketching and drawing – using observational and technical drawing to plan ideas • Photography and annotation – recording work and explaining thought processes • Research and analysis – exploring artists, designers, and contextual sources • Critical reflection – reviewing and improving design outcomes <p>Personal and Professional Skills</p> <ul style="list-style-type: none"> • Time management – planning and managing creative projects • Independent learning – developing ideas through self-directed exploration • Collaboration – sharing ideas and responding to feedback • Attention to detail – precision in construction and presentation • Resilience – responding positively to challenges and experimentation
Inclusion for all	<p>At this final stage of the GCSE course, our aim is to ensure that every student can complete their AQA GCSE 3D Design qualification with confidence, independence, and pride in their creative achievements. We recognise that all students learn differently and may require additional guidance or adaptations to help them succeed.</p> <p>Our approach to inclusion ensures that all learners can access the curriculum, demonstrate their strengths, and fulfil their potential through tailored support, flexible teaching methods, and an encouraging studio environment.</p> <p>Accessible Learning and Individual Support</p> <p>Lessons are differentiated and structured to support all learning styles — visual, verbal, and hands-on — ensuring each student can access complex design tasks and technical content.</p> <p>Visual instructions, demonstrations, and model examples are used to reinforce understanding of key skills such as construction, material manipulation, and 3D modelling.</p> <p>Step-by-step guidance and checklists are provided to help students manage coursework tasks and meet deadlines with confidence.</p>		

	<p>Where needed, students receive targeted one-to-one or small-group support to help with practical work, portfolio organisation, or written annotations.</p> <p>Alternative or adapted materials and equipment are available for students who need physical or sensory adjustments to participate fully in practical work.</p> <p>Students are supported with structured planning templates for their NEA (Non-Exam Assessment) portfolio, breaking tasks into manageable stages.</p> <p>Teachers provide clear success criteria and examples of high-quality outcomes to help students understand assessment expectations.</p> <p>Additional support is available for students who require guidance with time management, presentation, or evaluation skills.</p> <p>Extended workshop sessions and after-school support are offered to allow all learners to refine their practical work and develop confidence in their making skills.</p> <p>Students are encouraged to use digital tools (e.g. CAD software) to explore design ideas in ways that suit their learning preferences.</p> <p>Key vocabulary and technical terminology are explicitly taught, displayed, and reinforced through visual aids and practical tasks.</p> <p>Students receive sentence starters and writing frames to help structure annotations and design evaluations effectively.</p> <p>Numeracy support is embedded in design tasks involving measurement, scale, proportion, and geometry.</p> <p>Verbal feedback and discussion-based critique sessions allow students to express ideas confidently before writing them down.</p> <p>Teachers foster a calm, encouraging, and inclusive studio environment where every student feels valued and supported.</p> <p>Students are given constructive and personalised feedback that focuses on growth and progress rather than comparison with others.</p> <p>Opportunities for peer collaboration and teamwork build communication skills and mutual support among students.</p> <p>Staff monitor student wellbeing closely and offer extra reassurance and flexibility for those who experience stress or anxiety during practical assessments or coursework deadlines.</p> <p>Assessment criteria are explained in clear, accessible language, and linked to exemplar work to support understanding.</p> <p>Students receive regular verbal and written feedback, identifying strengths, next steps, and achievable targets.</p> <p>Flexible submission formats (sketchbooks, digital portfolios, maquettes, or annotated photos) ensure that all students can present their ideas effectively.</p> <p>Teachers track progress carefully and adapt support as needed to ensure each student is meeting their individual learning goals.</p> <p>Students are encouraged to attend extra-curricular design sessions and coursework workshops to further develop practical skills and refine portfolio pieces.</p> <p>Extension activities are available for high-achieving students, including exploration of advanced materials, CAD/CAM processes, or conceptual design development.</p> <p>Students are given access to industry case studies, museum visits, and professional design examples to deepen their understanding of real-world design practice.</p>
Assessment	<p style="text-align: center;">Component 2 — Externally Set Assignment (40%)</p> <p style="text-align: center;">This is a project set by the exam board whereby students will choose between 7 different themes set on 1st January</p>
Literacy Focus	<p>Students will be expected to respond to their chosen, artists, designers and/or craftspeople as well as their own work as it develops in the form of written annotations and continuous analysis</p>
Catholic Social Teachings	<p>Pupils independently select themes that connect to their interests or social concerns. This fosters responsibility, independence, and ethical awareness. Links to The Common Good and Participation are evident as students consider how art can influence others, inspire empathy, and contribute positively to society.</p>

Textiles Curriculum Plan 2025/26			
	Theme/ Context	Inspiration	Knowledge and skills
Year 7	‘BUGS LIFE’ Students will learn the fundamental skills in machine stitch, hand embroidery, and making a stuffed pillow with repeated pattern print.	William Morris – repeating floral patterns Orla Kiely – stylised motifs and block shapes Zandra Rhodes – expressive textile prints Yayoi Kusama – repetition and colour Marimekko – bold pattern and surface design Textile traditions from India, Japan, and Africa – natural dyes and cultural motifs	<ul style="list-style-type: none"> • Introduction to textiles materials and tools. • Understanding natural and synthetic fibres. Safe use of fabric scissors, needles, and sewing machines. • Basic hand stitches (running, backstitch, overstitch, blanket stitch). • Introduction to pattern and symmetry. • Colour blending and basic fabric painting. • Simple applique and embellishment. • Creating a patterned cushion inspired by nature.
Inclusion for all	<p>To ensure all Year 7 students access these foundational textiles project with ease:</p> <ul style="list-style-type: none"> • Practical skills such as threading machines and using embroidery stitches are taught through clear demonstrations and repeated practice opportunities. • Students are given visual guides, templates, and examples to support understanding of stitch patterns and symmetrical design. • Simplified or scaffolded design tasks are provided for those developing fine motor control or coordination. • Additional classroom support is available for students who need extra help handling tools or understanding machine settings. • Vocabulary linked to textiles, insects, and pattern design is explicitly taught and reinforced through visual word banks and discussion. • These inclusive approaches ensure every student can confidently develop their foundational making and design skills. 		
Assessment	<p>Students will be assessed on four key objectives:</p> <p>AO1: Research and understanding of textile artists and designers AO2: Developing practical skills through experimentation with stitches and materials AO3: Recording ideas in sketchbooks through drawing and annotation AO4: Creating a final textile product demonstrating creativity and craftsmanship.</p>		
Literacy Focus	Students will refer to keywords in their handbooks and use project specific vocabulary to contribute to class discussions. Students will also write a piece of research on the work of an artist, designer, or craftsperson in context with the theme of the project. Focus on spelling, punctuation, ambitious vocabulary, and grammar.		
Catholic Social Teachings	Students reflect on Human Dignity and Participation , using urban textures and community-inspired themes to express identity, belonging, and respect for shared environments.		
	Theme/ Context	Inspiration	Knowledge and skills
Year 8	‘Birds in flight’ Students will explore machine stitch further, design choices, colour theory, and layering to make hanging bird sculptures.	Abigail Brown – fabric birds and animal sculpture Erika Barratt – textile soft sculpture Louise Baldwin – layered embroidery Claire Bullock – free-machine embroidery Anna-Wili Highfield – textile movement and form	<ul style="list-style-type: none"> • Development of hand and machine stitch accuracy • Layering, applique, and texture techniques • Understanding pattern placement and composition • Introduction to colour theory through fabric choices • Stuffing, shaping, and finishing a 3D textile form • Creating a hanging bird sculpture inspired by motion and flight
Inclusion for all	<p><i>Students explore machine stitch in greater depth, colour theory, layering, and design choices to create a hanging bird sculpture.</i></p> <p>To support students’ growing independence and creativity:</p> <ul style="list-style-type: none"> • Step-by-step visual instructions help students understand the layering and construction process. • Choice-based design tasks allow students to work at different levels of complexity, ensuring accessibility for all abilities. • Colour theory and composition are reinforced through visual examples and structured guidance. • Collaborative work and peer feedback sessions encourage shared learning and build communication skills. • Students who need extra support receive guided practice time with the sewing machine and confidence-building reinforcement. 		
Assessment	<p>Students will be assessed on four key objectives:</p> <p>AO1: Research and understanding of textile artists and designers AO2: Developing practical skills through experimentation with stitches and materials AO3: Recording ideas in sketchbooks through drawing and annotation AO4: Creating a final textile product demonstrating creativity and craftsmanship.</p>		
Literacy Focus	Students will refer to keywords in their handbooks and use project specific vocabulary to contribute to class discussions. Students will also write a piece of research on the work of an artist, designer, or craftsperson in context with the theme of the project. Focus on spelling, punctuation, ambitious vocabulary, and grammar.		
Catholic Social Teachings	This project reflects The Common Good , as students explore how nature connects all living things and the importance of care for creation through creative work.		
	Theme/ Context	Inspiration	Knowledge and skills

Year 9	<p>Graffiti Tags Students will refine their machine stitching skills, develop cultural understanding of the street art movement, and use textiles theory techniques to work towards GCSE level.</p>	<p>Banksy – street art and stencilling Debbie Smyth – thread drawing and line work Annie Albers – Bauhaus textile abstraction Ben Venom – textile graffiti and identity Danielle Clough – contemporary embroidery Street surfaces, textures, and patterns in architecture</p>	<ul style="list-style-type: none"> Advanced machine and free embroidery techniques Stencilling and fabric printing inspired by graffiti Exploration of surface texture and mixed media on fabric Understanding composition and layered textile imagery Developing sketchbook and presentation skills for GCSE preparation Designing a textile panel or wall hanging inspired by urban pattern and identity
Inclusion for all	<p><i>Students refine machine stitching, explore the cultural context of street art, and develop theoretical understanding of textiles.</i></p> <p>To ensure full inclusion in this creative and culturally rich unit:</p> <ul style="list-style-type: none"> Students are supported to connect cultural influences to personal expression through guided research and visual prompts. Differentiated design challenges cater to varied skill levels in both practical and written work. Visual and tactile references (e.g. samples, photographs, and sketchbook exemplars) help all learners generate ideas. Literacy support includes sentence starters and key vocabulary lists for analysing textile art and graffiti design. Practical demonstrations reinforce correct stitch control, safe machine use, and finishing techniques for all learners. <p>This approach allows every student to express individuality while gaining confidence in technical and theoretical skills.</p>		
Assessment	<p>Students will be assessed on four key objectives:</p> <p>AO1: Research and understanding of textile artists and designers AO2: Developing practical skills through experimentation with stitches and materials AO3: Recording ideas in sketchbooks through drawing and annotation AO4: Creating a final textile product demonstrating creativity and craftsmanship.</p>		
Literacy Focus	<p>Students will refer to keywords in their handbooks and use project specific vocabulary to contribute to class discussions. Students will also write a piece of research on the work of an artist, designer, or craftsman in context with the theme of the project. Focus on spelling, punctuation, ambitious vocabulary, and grammar.</p>		
Catholic Social Teachings	<p>Students reflect on Human Dignity and Participation, using urban textures and community-inspired themes to express identity, belonging, and respect for shared environments.</p>		
	Theme/ Context	Possible Inspirations	Skills based focus
Year 10 GCSE Textiles (AQA)	<p>In Year 10, students explore the foundations of textile design, experimenting with materials, techniques, and processes. They learn about fabric properties, surface decoration, and construction methods while studying influential designers. Practical projects encourage creativity and problem-solving, building skills in sketching, sampling, and design development in preparation for the GCSE coursework.</p>	<p>Alice Kettle – narrative embroidery Tracey Emin – textiles and emotion Christine Cunningham – recycled materials Camille Walala – bold pattern and architecture Faith Ringgold – story quilts and social commentary Fashion houses: Alexander McQueen, Vivienne Westwood, Stella McCartney (sustainability focus)</p>	<ul style="list-style-type: none"> Contextual research and artist analysis Drawing and photography for textiles Experimental fabric manipulation (pleating, smocking, quilting, felting) Printmaking and dyeing (tie-dye, batik, block, and screen print) Surface embellishment (hand and free-machine embroidery, beading, applique) Pattern cutting and construction of textile pieces or garments
Inclusion for all	<ul style="list-style-type: none"> Differentiated project briefs to suit interests and ability levels Scaffolded research and annotation templates Adaptive tools and equipment for accessibility Individual mentoring and feedback to support progress Alternative methods for idea recording (photography, collage, voice notes, digital annotation). 		
Assessment	<p>Component 1 – Portfolio (60%)</p> <p>AO1: Research and analysis of textile artists and designers AO2: Experimentation and refinement of techniques AO3: Recording through sketchbooks and photography AO4: Presentation of a final, meaningful outcome.</p>		
Literacy Focus	<p>Annotation and reflective writing using sentence stems such as 'This sample shows...', 'I chose this technique because...', 'The artist influenced my work by...'</p>		
Catholic Social Teachings	<p>Projects often explore Rights and Responsibilities and Solidarity, encouraging students to consider sustainability, identity, and ethical textile production.</p>		
	Theme/ Context	Possible Inspirations	Skills based focus
Year 11 Textiles (AQA)	<p>In Year 11, students apply their knowledge to complete the GCSE coursework (NEA) and prepare for the final exam. They independently develop a design brief, create prototypes, and refine their practical and analytical skills to produce a final textile outcome</p>	<p>Set by the exam board – students select from 7 given themes (e.g. Fragments, Structure, Movement, Natural Form, Identity).</p>	<ul style="list-style-type: none"> Independent research and creative development Refinement of technical and conceptual textile skills Advanced application of print, stitch, and construction techniques Planning and producing a final 10-hour exam outcome

	showcasing innovation and craftsmanship.		<ul style="list-style-type: none"> Portfolio presentation and critical evaluation
Inclusion for all	<ul style="list-style-type: none"> Structured planning templates for project management Flexible annotation options (written, visual, digital) Guided mentoring and personalised feedback sessions Additional workshop time for practical refinement Calm and supportive exam conditions with appropriate adjustments. 		
Assessment	<p>Students plan, develop, and present a final textile outcome that communicates their personal interpretation of the chosen theme. AO1–AO4 as per AQA assessment criteria for Component 2.</p>		
Literacy Focus	Final written evaluation using reflective sentence stems and analytical vocabulary. Students articulate how their work links to artists, materials, and meaning.		
Catholic Social Teachings	Students demonstrate Human Dignity, The Common Good, and Stewardship , using their creative voice to address ethical, environmental, and cultural themes through textiles.		