

SUBJECT INTENT

Our curriculum aims to nurture:

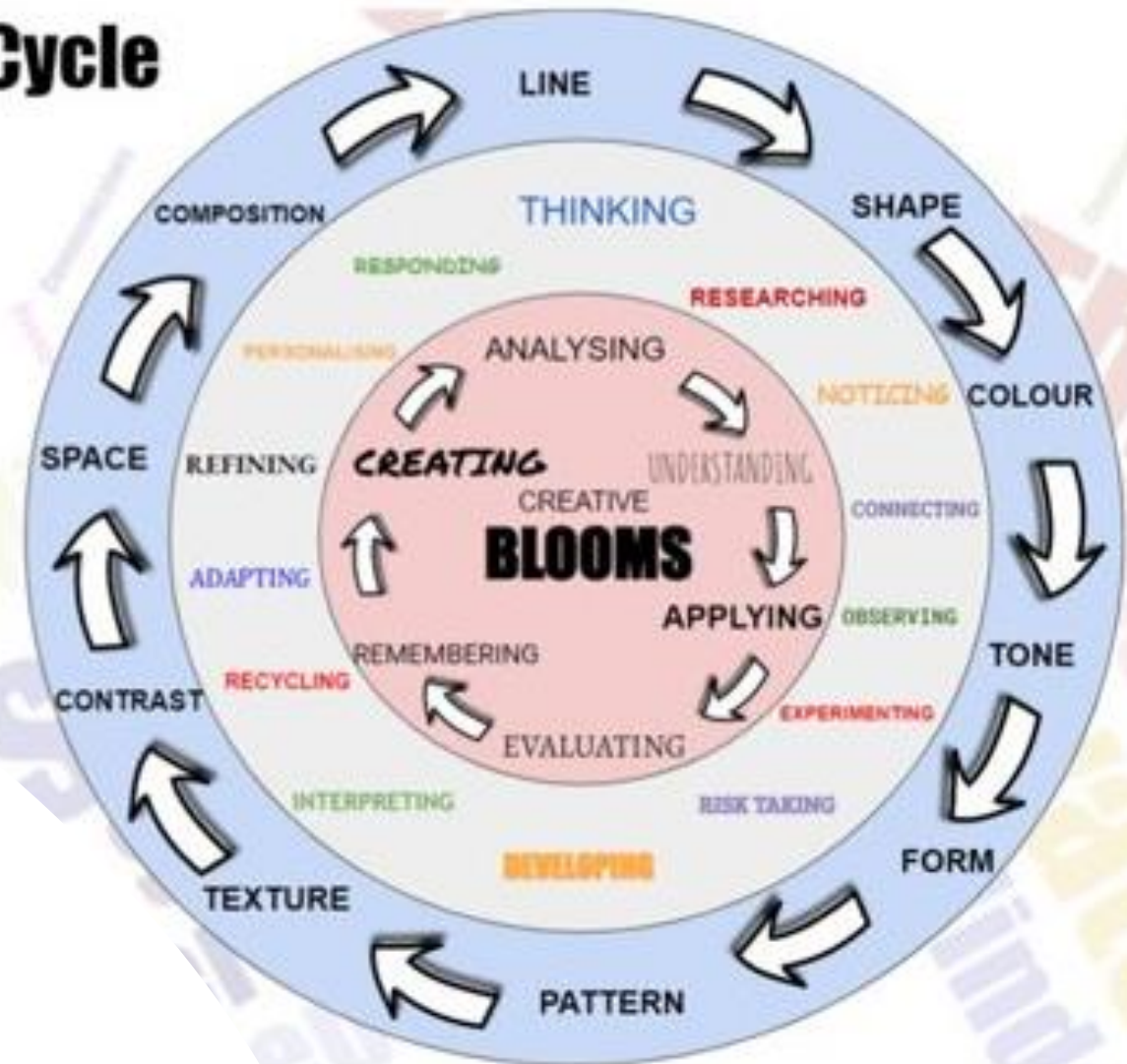
Autonomous learners that are able to independently adapt and exploit a variety of skills, both practical and critical.

Resilient students, confident to take risks and comfortable with ambiguity whilst experimenting with visual language.

Who are able to:

Think critically and creatively when responding to an awakened understanding of the world through and appreciation of art and culture.

Creative Cycle



EXPLORING

INTENT –To know ways to explore the world of art with curiosity based upon a foundation of core skills and emerging contextual understanding.

Techniques and processes	RAG	Teacher
Drawing in two dimensions I can - use light lines when carefully recording accurate shapes from observation. I can use a 2B or 4B pencil to add soft shaded tones grading from light to dark.		
Drawing in relief I can - record line and shape using a three dimensional media		
Markmaking I can - build a variety of marks in suitable media to build tone and texture. I can - build sense of form by using a variety of marks.		
Paint mixing and consistency I can - use and mix colour, understanding how the colour wheel works. I can - add darker colours into lighter ones creating tints and shades. I can - control water content well when mixing paint.		
Blending colour I can - blend colour effectively by controlling the amount I use and pressure when applying paint, pencil and pastel.		
Brush control and loading I can - control the amount of paint that I have on my brush in order to achieve the desired effect. I can - create accurate line or edges when applying paint..		
Printmaking I can- reproduce an image effectively when monoprinting .		
Photography I can - recording images with a camera that are in focus, with some thought to how things in the image are arranged. (Composition).		
Digital applications in art I can - use basic software such as drawing apps and photo editors to manipulate photos and create interesting effects.		
Analysing and annotating I can – Describe my own work and that of others, identifying what it looks like and how it might be made		

The Formal Elements - parts used to make a piece of artwork.

Line, shape, space, form, tone, texture, pattern, colour and composition.

Often used together, how they are organised in a piece of art determines what the finished piece will look like.

Mastering the formal elements and in combination with each other will help to record drawings accurately and create effective artwork.

THINK DEEPER

Analysing Art

I keep six honest serving men, they taught me all I knew. Their names are **what** and **why** and **when**, and **how** and **where** and **who**. *Rudyard Kipling.*

Developing ideas using a Star thinking Tool.

- Add a task, image, drawing or other stimulus to the centre of the star.
- Identify relevant questions or observations and add them to each point of the star.
- Discuss with a shoulder partner to answer questions or clarify observations.
- How has your thinking changed?

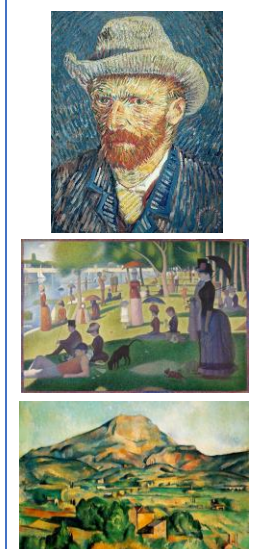
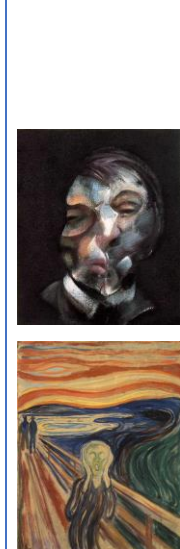
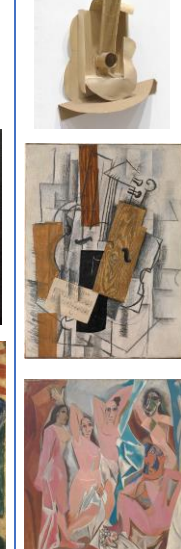
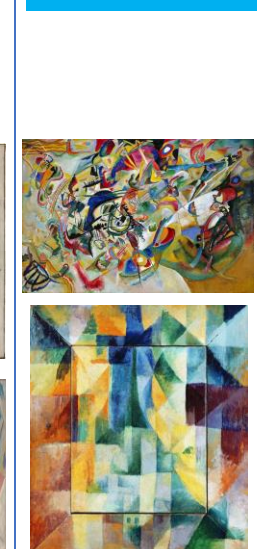
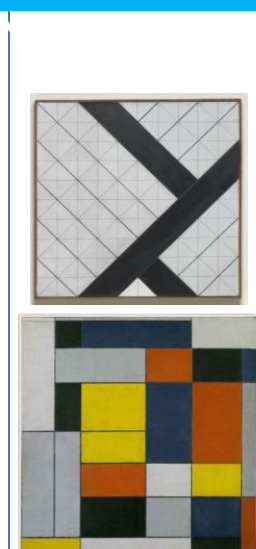
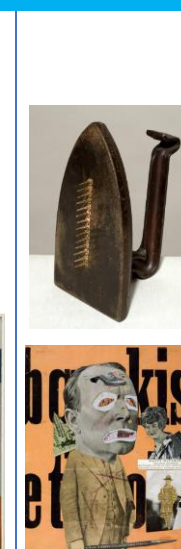
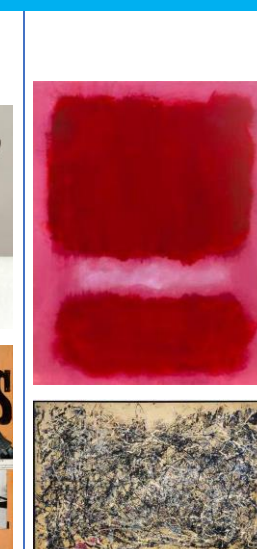
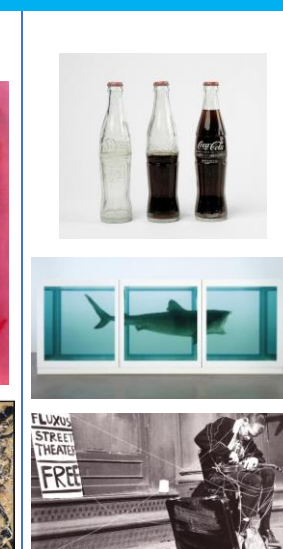
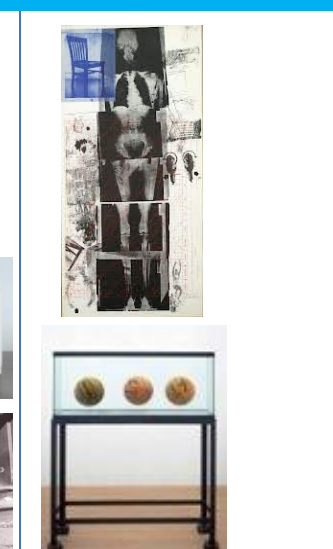
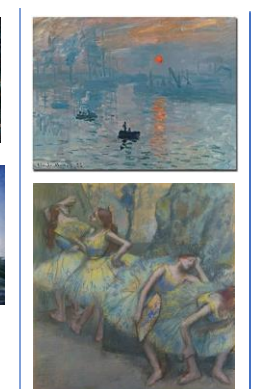
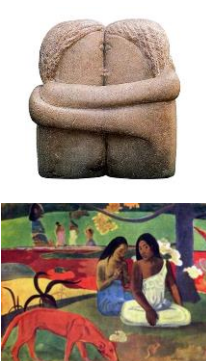
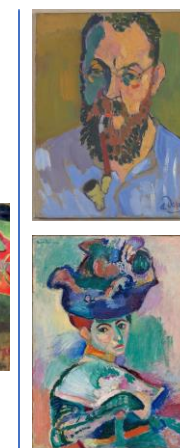
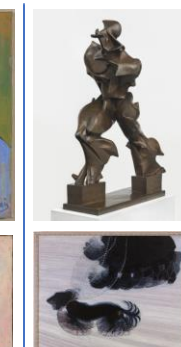
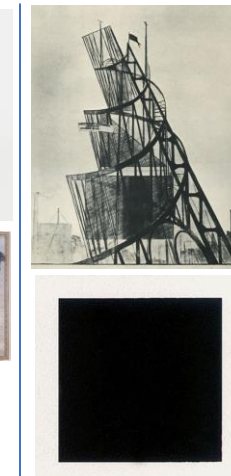
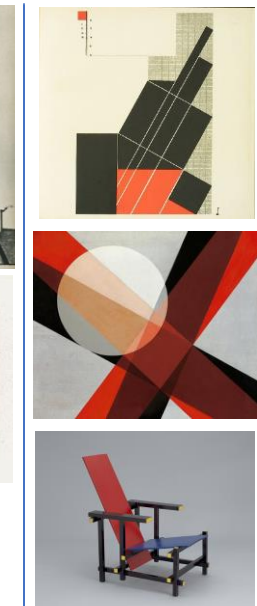
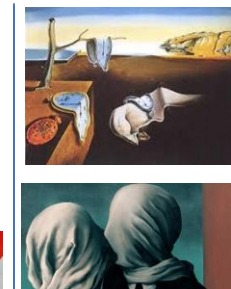
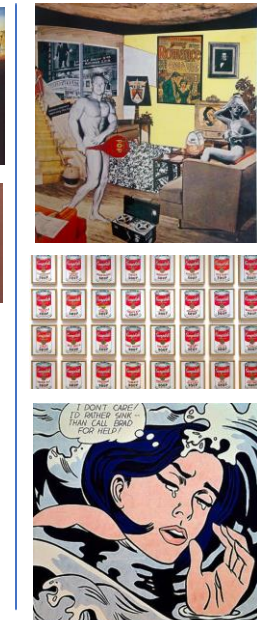
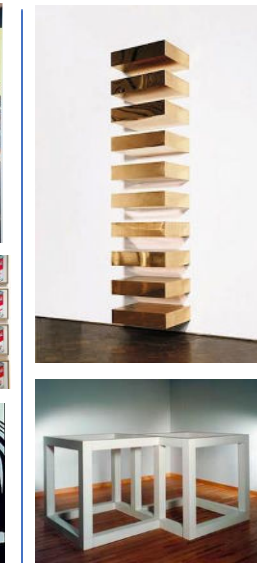
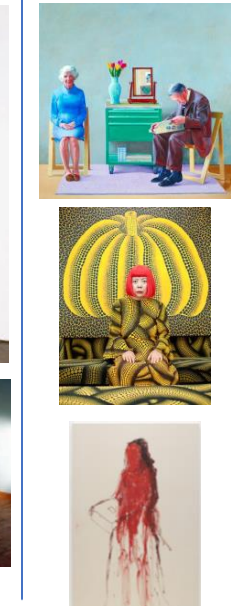


Concept Mapping

Use categories to help order your thinking before identifying ideas.



CONTEXTUAL KNOWLEDGE ORGANISER – 150 YEARS OF

										
Renaissance 1300 - 1700	Pre Impressionism 1820-1870	Post Impressionism 1880-1906	Expressionism 1905-1920	Cubism 1907-1914	Orphism/Blue Rider 1910-1914	Neo Plasticism 1917 - 1931	Dadaism 1916-1923	Abstract Expressionism 1943 - 1970	Conceptualism/Fluxus 1952 - onwards	Postmodernism 1970-- 1989
Academy Art (Salon) 1788-1890	Impressionism 1870-1890	Primitivism 1880-1930	Fauvism 1905-1910	Futurism 1909-1919	Suprematism/Constructivism 1915-1925	Bauhaus 1919-1933	Surrealism 1924-1945	Pop Art 1956 - 1970	Minimalism 1960 - 1975	Art Now 1990 Onwards
										

All art that has gone before has informed the way that artists work today. Knowledge of this journey will better inform your own

KNOWLEDGE ORGANISER – 150 YEARS OF MODERN ART - HOW ONE MOVEMENT LED TO THE NEXT

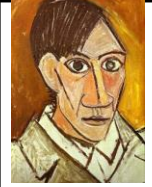
YEAR 7 Term 1 – MY WORLD

Renaissance	1300-1700	Marked the transition of Europe from the medieval period to the early modern age. - Reacted to new developments in science and religion at the time, painting classically from real life and nature - Expensive bright colours made from ground insects and coloured stones were used sparingly to symbolise wealth and prosperity.	 
Paris Academy "Salon"	1748-1890	Premier art institution of France (Paris) at the time. Celebrated only a classical (Renaissance influenced) style of creating art. Included the work of most of the important painters and sculptors of the time and maintained almost total control of what was seen as high art.	 
Pre-Impressionism	1820-1870	Sought to use more free and expressive brushmarks with bolder colours. Painting images of real life and events. The Academy did not approve!	
Impressionism	1870-1890	A group of Paris based artists, Monet, Manet, Renoir, Sisley, Cezanne, and others captured an 'impression' of real life. Due to the invention of oil paint in tubes, work was often painted outdoors, constructed with bolder colours and more lively brush marks.	

YEAR 7 Term 2 - EXPRESSIONS

Post-Impressionism	1880-1906	Group of artists seeking to develop away from Impressionism. - Georges Seurat - The science of colour, added dots to the surface of the canvas. (Pointillism). - Paul Cezanne - Reduced objects to their basic shapes while retaining the saturated colours of Impressionism. - Vincent Van Gogh - colourful, vibrant swirling brush strokes to convey feelings and his state of mind. (Expressionism). - Paul Gauguin - almost illustrative scenes with elements of Symbolism. Quite a simplistic style using bright and vibrant colours.	   
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YEAR 7 Term 3 – CULTURAL INFLUENCES

Primitivism	1880-1930	The availability of travel to further away destinations and the influx of cultural artefacts into Europe. Artists started to use shapes, colours, patterns and more simplified detail in their work. Think of the term 'Primitivism'! Positive or negative?	
Fauvism	1905-1910	Pure, brilliant colour, aggressively and quickly applied straight from the paint tubes to create a sense of an explosion on the canvas.	
Cubism	1907-1914	First step on the journey towards abstraction. Influenced by Primitivism (masks) Cezanne (basic shapes) and Fauvism (colour). Reaction against photography. Fragmented subject matter. Viewing from multiple angles to create one flattened image.	



KNOWLEDGE ORGANISER – 150 YEARS OF MODERN ART - HOW ONE MOVEMENT LED TO THE NEXT

YEAR 8 – Term 1 – NEWS AND EVENTS

Futurism	1909-1919	Obvious influence of Cubism and early abstraction. Italian art movement that aimed to capture the dynamism and energy of the modern world.	
Orphism/Blue Rider	1910-1914	Moving further from Cubism with less true use of colour and identifiable shapes, one of the earliest styles to approach 'complete abstraction'.	
Suprematism	1915-1925	Eastern European movement. Named by the artist Kazimir Malevich, the first journey into complete abstraction. Characterised by basic geometric forms, such as circles, squares, lines and rectangles, painted in a limited range of colours.	
Constructivism	1915-1925	Founded in 1915 by Vladimir Tatlin and Alexander Rodchenko, heavily influenced by Picasso and Cubism. Abstract and austere, constructivist art aimed to reflect modern industrial society and urban space. Favoured the industrial assemblage of materials.	

YEAR 8 – Term 2 – MAN MADE ENVIRONMENT

Neo Plasticism	1917-1931	Total abstraction pioneered by Dutch artist, Piet Mondrian. His own type of abstract painting used only horizontal and vertical lines and primary colours. The formal elements of art were used only in the purest way.	
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Bauhaus

1919-1933

The movement from Germany encouraged teachers and students to pursue their art and crafts together in design studios and workshops. Championed the geometric, abstract style from previous movements, and its aesthetic continues to influence architects, designers and artists. Closed by the Nazis leading up to WW2.



YEAR 8 – Term 3 - MESSAGES

Dadaism

1916-1923

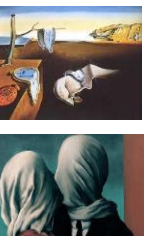
Formed during the First World War in Zurich in negative reaction to the horrors and folly of the war. The art, poetry and performance produced is often satirical and nonsensical in nature. Carried an anti-art sentiment.



Surrealism

1924-1945

Similar to Dada, Surrealism was characterised by a profound disillusionment with and condemnation of the Western emphasis on logic and reason. However, rather than anti-art, Andre Breton aimed to find a bridge between the subconscious and the reality.



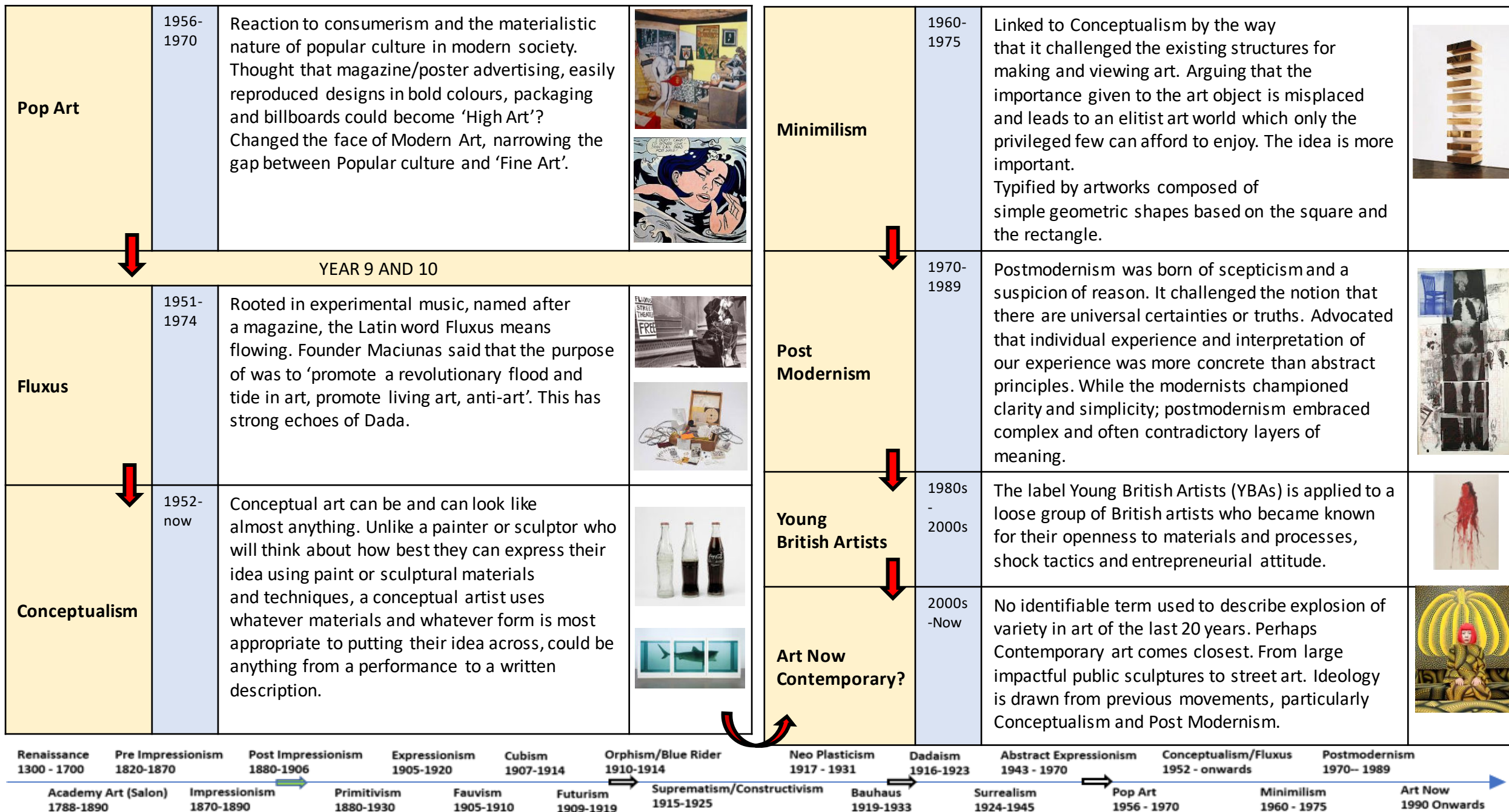
Abstract Expressionism

1943-1970

Based in New York City, their aim was to make art that while abstract was also expressive or emotional in its effect. They were inspired by the surrealist idea that art should come from the unconscious mind. Many American artists had fled from Nazi Germany and were connected with the Bauhaus.



KNOWLEDGE ORGANISER – 150 YEARS OF MODERN ART - HOW ONE MOVEMENT LED TO THE NEXT



		Creativity	Practical Skills	Analysis	Presentation
Emerging	7.2	Some ideas are evident in your sketchbook which shows a limited use of artistic media.	Drawings show basic evidence of line and shape.	Written comments show a limited understanding of skills and artistic sources.	
Some Ability	7.3	Ideas in the sketchbook adequately show emerging experimentation with artistic media.	Drawings adequately show basic evidence of line and shape. Use of other media shows an emerging level of control.	Written comments about your own work, and that of others, show some use of 'Who, What, How' thinking.	
Developing	7.4	Ideas produced in the sketchbook show some variety of experimentation with artistic media.	Drawings show developing control of line and shape. Use of other media clearly shows emerging skill.	Written comments about your own work, and that of others, show a more detailed use of 'Who, What, How' thinking.	
Moderate	7.5	Clear evidence of various ideas and experimentation with media and techniques.	Drawings show a convincing development with accuracy in line and shape. Use of other media clearly shows some level of control and understanding.	Written comments about the work of others, and that of your own, clearly show understanding of what it is and how it was made.	
General	7.6	Ideas are evident showing growing independence and experimentation with a range of media and techniques.	Drawings show some accuracy in line and shape, with some use of tonal shading to suggest form. Use of other media shows an adequate level of control and understanding, relevant to intentions.	Written comments about the work of others, and that of your own, show an understanding of what it is, how it was made and why.	
Consistent	7.7	Ideas are clearly produced with independence showing experimentation with a range of media and techniques.	Drawings clearly show accuracy in line and shape, with tonal shading to suggest form. Use of other media shows a clear level of control and understanding, relevant to intentions.	Written comments about the work of others, and that of your own, clearly show an understanding of what it is, how it was made and why.	
Highly Developed	7.8	Ideas are produced independently and confidently, showing purposeful experimentation with a range of media and techniques.	Drawings convincingly show accuracy with line and shape whilst tonal range in shading clearly suggests form. Use of other media shows a clear level of control and understanding, relevant to intentions.	Written comments about the work of others, and that of your own, adequately show detailed appreciation of what it is, how it was made and why.	Work is neatly presented in order.
My World					
Expression					
Cultural Influences					