

SUBJECT INTENT

Our curriculum aims to nurture:

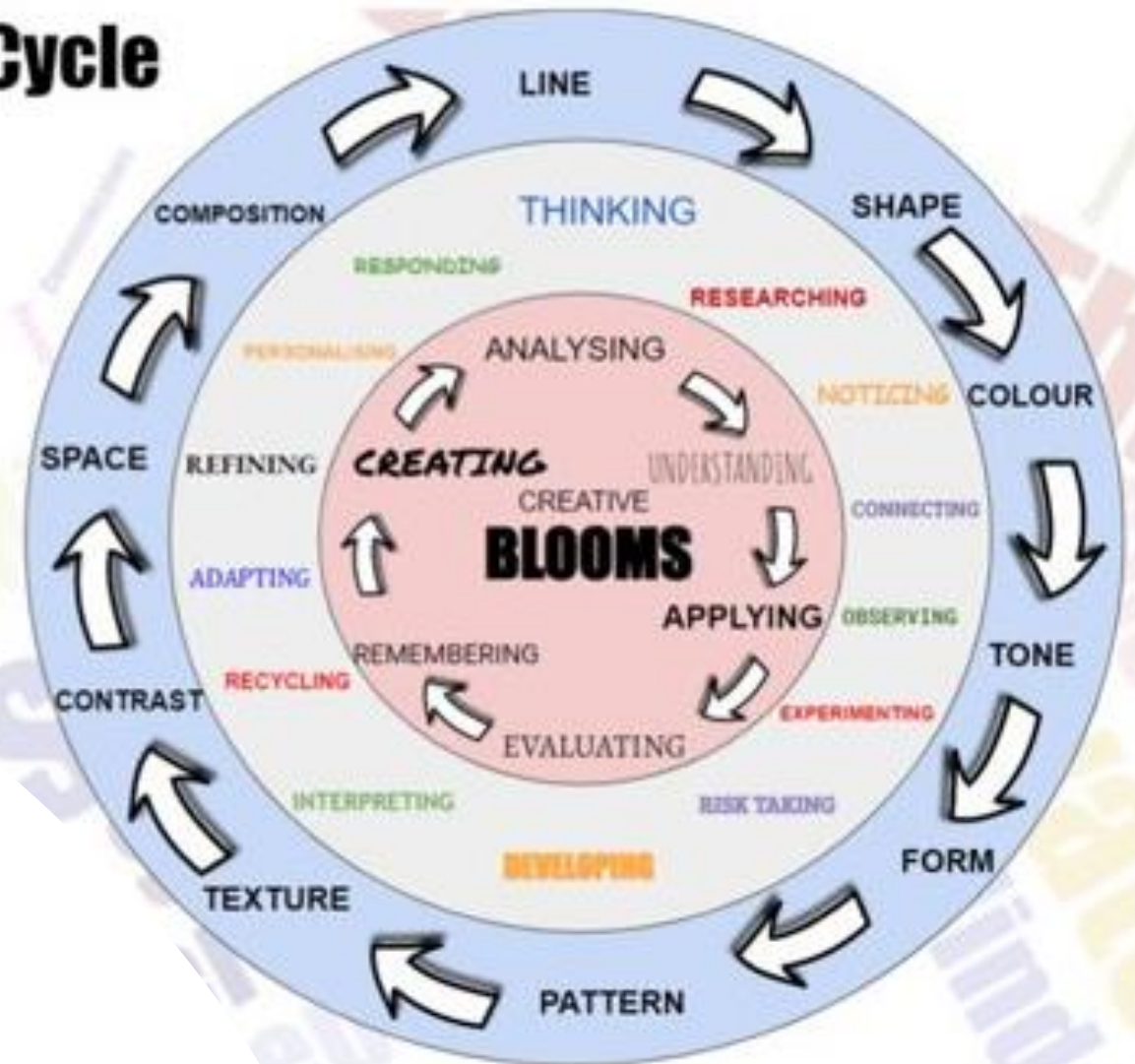
Autonomous learners that are able to independently adapt and exploit a variety of skills, both practical and critical.

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



DEVELOPING

INTENT – To know ways to develop more personalised work based upon developing core skills using a variety of media and growing contextual understanding.

Techniques and processes	RAG	Teacher
Drawing in two dimensions I can compare height and width will with accuracy when recording shape and proportion. I can create a sense of 3D form by using different strengths and thickness of line and a wide variation of softly blende d tone.		
Drawing in 3D I can record line and shape using three dimensional media, recognising how it looks from all viewpoints making it visually appealing.		
Markmaking I can lay down a wide range of marks in order will help to promote a sense of form and texture in visually appealing ways.		
Collage/montage I can layer found images and gathered surfaces to create rich, eye-catching compositions and build effective backgrounds		
Composition I can use compositional rules such as the rule of thirds to arrange images, lines or shapes to create successful balanced compositions.		
Layering paint I can build layers with paint to create more depth, better blends and a more interesting surface.		
Printmaking I can use screen printing techniques effectively		
Photography I can take photos that demonstrate good lighting and composition, using the images to influence my practical work.		
Digital applications in art I can drawing apps and photo editors with developing skill from the basic techniques that I gained in year 7.		
Analysing and annotating I can – analyse my own work and that of others, describing key visual elements, why the study ,might have been created and how it may influence my future work.		

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

Artists have a point of view.

Once we discover what we want to say, everyday life can become a potential source of creative stimulation.

Describe: What – subject and media

Where – composition and size

How – use of media, speculate

Context: When - does it fit in art history?

What was going on at the time?

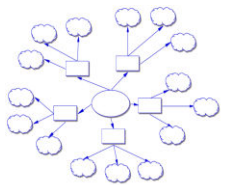
Analysis: Why – What is the artist trying to say?

How are they communicating this?

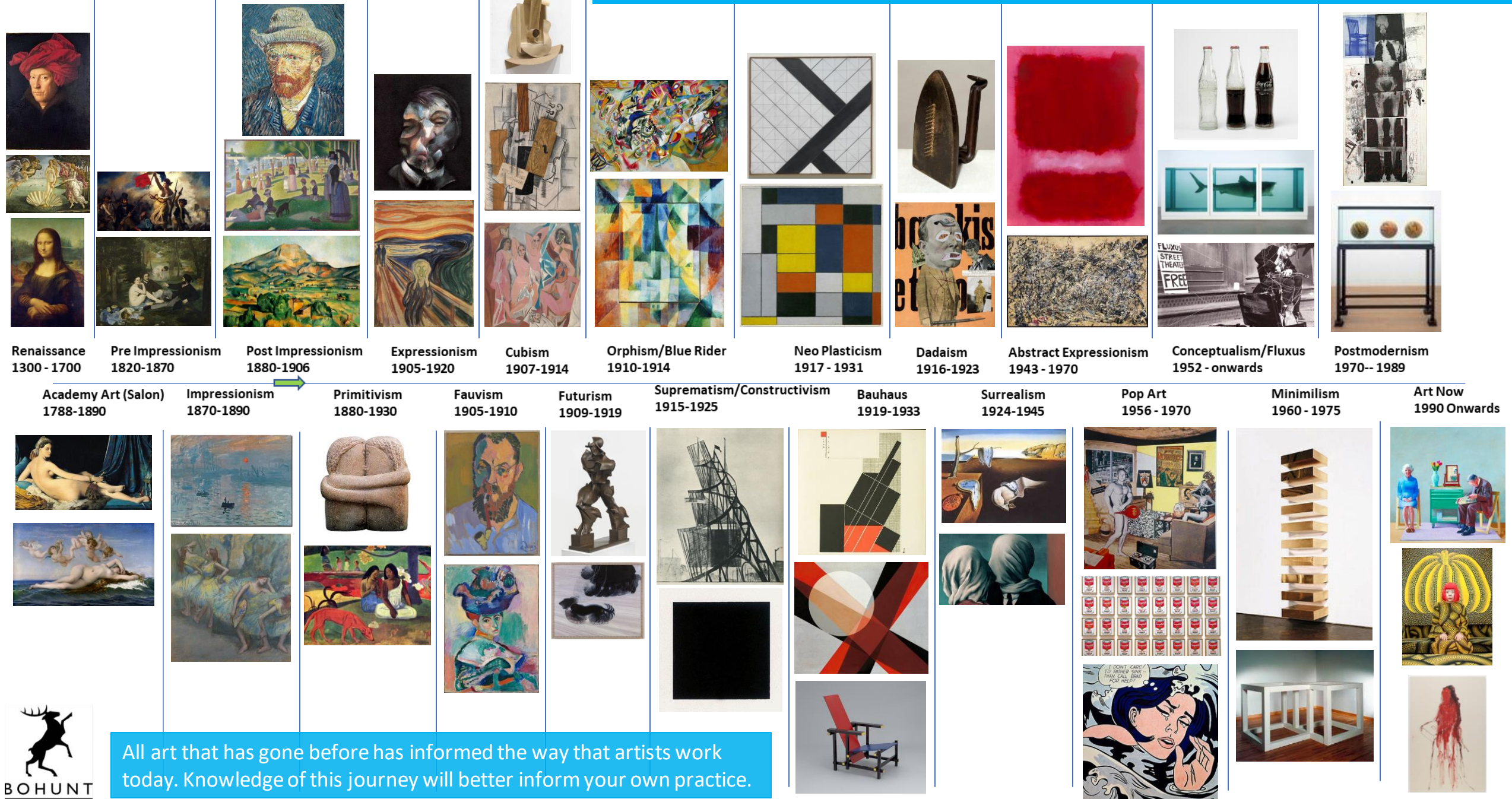
What is the evidence for this?

Concept Mapping

Use categories to help order your thinking before identifying ideas.



CONTEXTUAL KNOWLEDGE ORGANISER – 150 YEARS OF MODERN ART



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

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

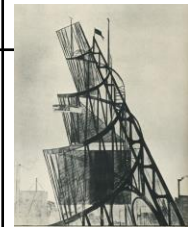
Eastern European movement. Named by the artist Kazimir Malevich, the first journey into complete abstraction. Characterised by basic geometric forms, such as circles, squares, lines and rectangles, painted in a limited range of colours.



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.

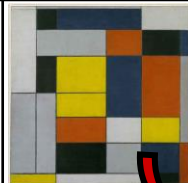


YEAR 8 – Term 2 – MAN MADE ENVIRONMENT

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.



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.



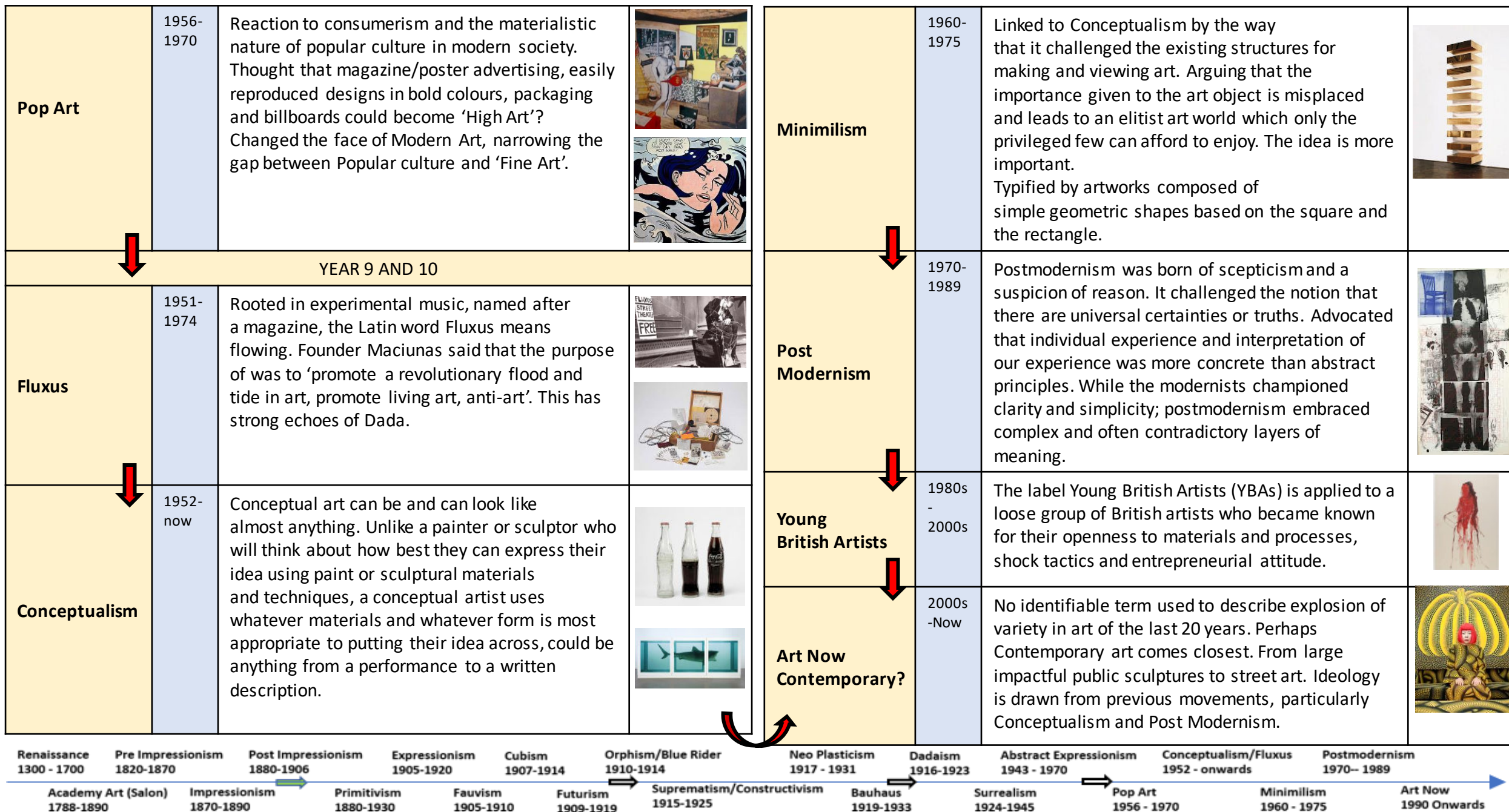
Abstract Expressionism

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	8.2	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 and what thinking.	
Some Ability	8.3	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.	
Developing	8.4	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.	
Moderate	8.5	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.	Work is neatly presented in order.
General	8.6	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.	Work is neatly and thoughtfully presented in order.
Consistent	8.7	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, show detailed appreciation of what it is, how it was made and why.	Work is thoughtfully presented, often in creative ways.
Highly Developed	8.8	A range of thoughtful ideas are produced independently whilst freely and creatively experimenting with a range of media and techniques.	The formal elements convincingly enhance drawings from observation to show detail and form. Use of paint and other media shows a good level of control and understanding, relevant to intentions.	Evaluation of your own work, and that of others, clearly demonstrates your own view of its purpose and meaning. Specialist language is used when considering and discussing the ideas, methods and approaches used by artists.	All work is thoughtfully arranged and creatively presented sometimes in original ways.
News and Events					
Man Made Environment					
Messages					