



# CHORLTON HIGH SCHOOL: CURRICULUM

## CHS Curriculum Intent

**SUCCESSFUL:** Learners who gain deep and powerful knowledge in preparation for life; combining academic rigour, curiosity and creative flair.

**CREATIVE:** Learners who are imaginative, optimistic and inventive; finding their voice to become effective communicators prepared for lifelong adaptability

**HAPPY:** Learners who are confident, resilient, well-rounded citizens; they understand the world's communities and are ready to discover their place in it.

## CHS Curriculum Area Framework for Learning – Year 8

<b>SUBJECT</b>	Art
<b>INTENT</b>	<p>We want the opportunity for students to be creative and learn how to express themselves.</p> <p>We want students to have a visual dictionary to enable them to decode the increasing visual world around them.</p> <p>We want students to be able to question, critique, describe, subvert their world only Art can do this honestly.</p> <p>We need students need to think about ideas. If you teach them self-expression, you are adding to democracy.</p> <p>We want to ensure that our curriculum is relevant and engaging, we want to ensure students are aware of contemporary artists talking about <i>their</i> world.</p> <p>Drawing is one of the most effective ways to remember new information. It goes right back to our first conscience expression of thought.</p> <p>Why do you think oppressive regimes always try to censor art and lock up artists? (China <u><a href="#">Ai Weiwei</a></u>)</p> <p>It reduces cognitive load, simplifying complex ideas.</p> <p>It improves outcomes across the curriculum <u><a href="#">Feversham Primary in Bradford</a></u></p>

<b>Year Group</b>	Year 8 Art					
<b>Rationale/ Narrative</b>	Pupils explore, experiment and develop the skills needed to successfully decode the increasingly visual world around them. It is our intention that pupils do this without fear of failure. Units are exciting, current, and encourage students to be able to question, critique, describe, subvert their world only Art can do this honestly.					
	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 1</b>	<b>Summer 2</b>
<b>KNOWLEDGE</b>	Nightmare Before Christmas: Critical and	Nightmare Before Christmas: Exploration	Chris Ofili, No Woman no Cry. Critical and	Chris Ofili, No Woman no Cry Drawing skills,	Steet Art: <b>Alice Mizrachi ,Shamsia</b>	Steet Art: <b>Alice Mizrachi ,Shamsia</b>



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	<p>contextual understanding of the work developed by Tim Burton</p> <p>Diversity of careers within the arts.</p> <p>Exploration of the design process.</p> <p>Drawing skills, blending tone and using a range of drawing tools Tone matching and the challenges of working in 3D.</p>	<p>of a variety of 3D construction techniques. Exploration of a variety of processes that will inform the making of the amerture.</p> <p>Exploration of digital media to aid stop frame animation during ELE week.</p>	<p>contextual understanding of the work developed by Chris Ofili</p> <p>Diversity within the arts.</p> <p>Exploration of how issues such as the judicial system, race and knife crime can motivate artists to make work.</p>	<p>quality of line, pattern, layering and collage can inform work.</p> <p>Understanding of stylization and quality of line.</p> <p>Exploration of composition when working in layers.</p>	<p><b>Hassani</b> ,Amara por Dios, My Dog Sighs:</p> <p>Critical and contextual understanding of the work developed by Street Artists.</p> <p>Understanding of the gender bias in street art and how this is slowly changing.</p> <p>Exploration of a variety of street art techniques, collage, stenciling, stylizing.</p>	<p><b>Hassani</b> ,Amara por Dios, My Dog Sighs:</p> <p>Development/refinement of techniques.</p> <p>Exploration of printing to generate ideas.</p> <p>How to plan a final independent piece of work.</p>
<b>SKILLS</b>	Drawing, painting, sculpting, construction, planning.	Drawing, painting, sculpting, construction, planning, working digitally with Ipads, set building.	Debating, empathy, tolerance, understanding, listening, drawing and pattern making.	Simplification, photography, quality of lie, colour application.	Speed, space, control over paint, understanding of positive and negative space, layering, working blind.	Working independently, collaging, colour theory.
<b>ASSESSMENTS</b>	Digital collage, creating, documenting and annotating.	Marquette design and make. Documenting and annotating. progress test.	Research sheet on the artist with particular reference to 'No Woman no Cry' and Stephen Lawrence.	Final portrait. progress test.	Interpretation of a chosen artist using stenciling.	Development of a final personal response. progress test.