



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

SUBJECT	Art
INTENT	<ul style="list-style-type: none"> • Students will develop their ability to realise creative thoughts/ideas/imagination. • Pupils will gain a wide range of art, craft and design experiences enabling young people to discover themselves and find their voice. • Students will be supported and nurtured to shape their own outcomes • Students will gain a deep cultural knowledge and understanding. • We will empower children to voice, shape and express their cultural heritage. • Students will develop skills for future learning and employment.

Year Group	Year 8 Art					
Rationale/ Narrative	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.					
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
KNOWLEDGE	<p>Exploring and Abusing Art Histories. (HWE)</p> <p>Why and how different art movements/cultures develop particular art rules and conventions.</p> <ul style="list-style-type: none"> • Why and how artists ‘abuse’ established genres and traditions. • How artists and artworks continually influence one another. <p>https://www.artpedagogy.com/yr8tc4.html</p>	<p>Personal Response (HWE)</p> <p>Encounters: Create a piece of art work in response to another. (Encounters)</p>	<p>Chris Ofili, No Woman no Cry. Critical and contextual understanding of the work developed by Chris Ofili (ADA)</p> <p>Exploration of how issues such as the judicial system, race and knife crime can motivate artists to make work.</p> <p>BLM and art activism.</p>		<p>Street Art: Alice Mizrachi ,Shamsia Hassani ,Amara por Dios, My Dog Sighs: (MBA)</p> <p>Critical and contextual understanding of the work developed by Street Artists.</p>	<p>Street Art: Alice Mizrachi ,Shamsia Hassani ,Amara por Dios, My Dog Sighs:</p> <p>Development/refinement of techniques.</p> <p>Exploration of printing to generate ideas.</p>



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					Understanding of the gender bias in street art and how this is slowly changing. Exploration of a variety of street art techniques, collage, stenciling, stylizing.	How to plan a final independent piece of work.
SKILLS	Drawing, painting, sculpting, construction, planning debating, empathy listening, group work.		Debating, empathy, understanding, listening, drawing and pattern making, mono print, oil pastel, sgraffito, pencil grading, mixedmedia Simplification, quality of line, colour application.		Speed, space, control over paint, understanding of positive and negative space, layering, working blind, stenciling, collage, mixed media Working independently, collaging, colour theory, illustration. Art industry	
ASSESSMENTS	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.