

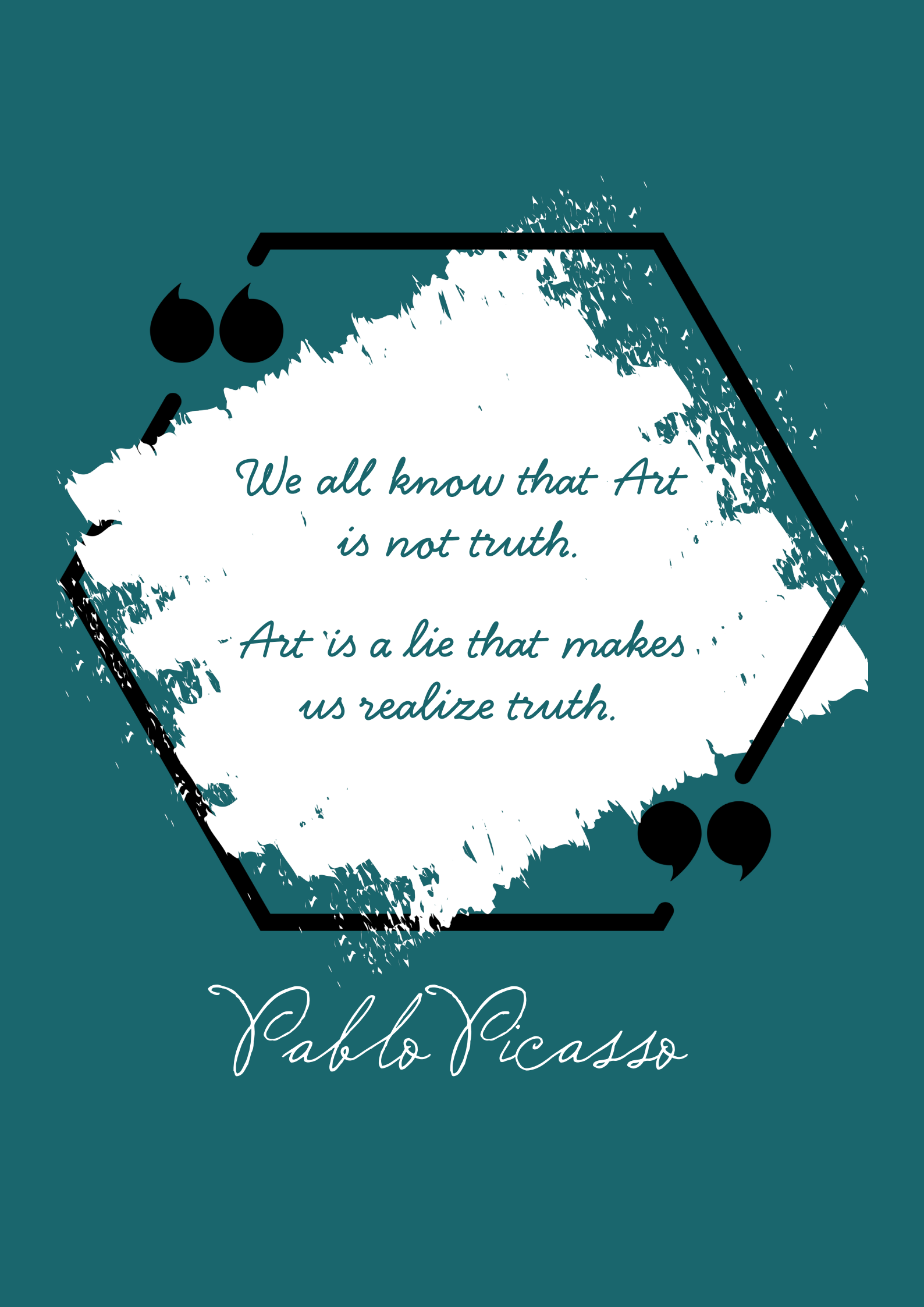


OUR CURRICULUM



ART & DESIGN

PHILOSOPHY & NARRATIVE



*We all know that Art
is not truth.*

*Art is a lie that makes
us realize truth.*

Pablo Picasso

OUR PHILOSOPHY

Art is a moment of calm in a chaotic world.

It is a release of expression, emotion and thought that can be aesthetically beautiful and harmonious whilst simultaneously challenging, confrontational, unnerving, disturbing or confusing.

Art moves us, influences us, changes us and speaks to us on a level that language, text and numbers do not. Art is autobiographical, self-reflective and is born from our basic human need to communicate, to record, to create.

Art is an attempt at immortality for...

Life is short, art is long.

Hippocrates, c.460-357 BC

Art is evolutionary, revolutionary and in a constant state of flux.

From the earliest prehistoric cave paintings to the most contemporary objet d'art, the human race desires art.

KEY STAGE THREE

In Year 7, the students' journey begins in the Middle Ages with the ornamental illustrations in The Book of Kells (c. 800AD). Students undertake formal drawing exercises to explore traditional iconography, typography and calligraphy appreciating the geometry and symmetry of archetypal Celtic knots. Work may include two-dimensional studies and is developed into relief sculpture. Students then experience the birth of The Renaissance Revolution in Florence, Italy: a period of significant cultural change, underpinned by the belief that people should be better educated and that art, music and science could make life better for everyone.

They explore the influential work of famous Renaissance artists including Giotto, Botticelli, Raphael, Leonardo Da Vinci and Michelangelo to understand the background to this exciting development in European art from the early 14th to mid-16th centuries. We introduce the concept of linear perspective, seeing three-dimensionally. The use of foreshortening became popular during the Renaissance and is used now to assist pupils with the portrayal of space and depth. Increased attention to detail encourages accuracy and precision; mythological references stimulate imaginative design ideas.

In Year 8, pupils study Impressionism and Post-Impressionism with specific reference to landscapes and still life (1865 - 1910). We look at how artists recreated landscapes during the Impressionist/Post-Impressionist period, considering movement, line and mark making. Pupils are introduced to the work of Monet, Renoir, Cezanne, Van Gogh, Gauguin and Seurat with the specific reference to the way light can be depicted within a painting and how each artist used colour.

Next, the journey takes us to the start of Cubism with Picasso's Demoiselles D 'Avignon; we discuss the muted tones and the stark way that the girls stare out at the viewer. The application of colour, simple shapes and inclusion of real objects are introduced together with the meaning of both analytical and synthetic Cubism, using a wide range of materials, including collage and sculpture, to investigate shape, pattern and texture with painting. To conclude year eight, we delve into the unusual world of

KEY STAGE THREE

Surrealism and its diverse meaning. Joan Miro, Paul Nash, Salvador Dali and Rene Magritte form the basis for our exploration into the way dreams and subconscious thoughts can be conveyed through painting. We use formal drawing exercises, observational studies and imaginative thinking using a range of materials including watercolour, acrylic, oil pastels and graphite.

Year 9 students revisit key periods on our artistic timeline, investigating controversial artworks of the time. For example, Michelangelo's cornerstone of High Renaissance Art, the ceiling of the Sistine Chapel in Rome, seen hundreds of times a day by visitors to the Vatican, caused a stir when it was first painted in 1508. Centuries later, Tracey Emin, Marc Quinn and Damien Hirst's three-dimensional sculptures are still raising eyebrows.

We explore contemporary topical themes, analysing current news stories and world events before creating artwork to express opinions. Students study the iconic British designer, Neville Brody, investigating his interest in art movements: Dadaism, Futurism and Constructivism, which heavily shaped his artwork to influence his iconic magazine designs: *The Face* (1981-86) and *Arena* (1987-1990).

We later study Lazlo Maholy-Nagy's early 20th Century experiments with photographic image and text to understand the terminology "Typophoto". Maholy-Nagy's passion for typography and photography led to the unification of the two disciplines and gave birth to the first photographic poster. Students look at early examples of illuminated texts created in the Middle Ages, through to the influence of Gutenberg's mechanical printing press. They then consider more recent developments which include work from the Constructivist era to leading figures in the world of design today.

Finally, students complete an intensive drawing course, involving sustained observational exercises; experimentation with varied media, and techniques that underpin all elements of what is considered 'art'. This highlights drawing as being the foundation of all art.

KEY STAGE FOUR

For those students continuing their artistic journey, we aim to build upon practical skills and contextual knowledge by investigations into both traditional and contemporary artists.

In Fine Art, we study a selection of artists' work as stimulus, dependent on our external exam brief, all of which draw upon the rich knowledge acquired throughout Key Stage 3.

This includes revisiting the: Renaissance (Caravaggio, Rembrandt); Romanticism (Constable, Turner); Impressionism (Monet, Renoir); Post-Impressionism (Van Gogh, Matisse); Modernism (Hepworth); Cubism (Picasso, Cezanne) and Surrealism (Ernst, Dali).

Students complement and compare their historical knowledge with modern practising artists and designers through gallery visits, workshops and other art enrichment opportunities, and use these experiences as a basis upon which to build a personal response and substantial artistic portfolio.

Students experience contextual referencing, design development and refinement, initial research, photography and observational drawing studies.

Students enhance existing artistic skills in addition to learning new techniques including: mono and lino printing, inks and dying, ceramics, collage, textiles, manipulation of photography, three-dimensional studies, relief sculpture and large-scale painting.

Graphic Design students develop their visual vocabulary by exploring the use of both traditional and digital media techniques. Students develop a portfolio of work that includes lino printing, drawing, photography and digital media via the use of Photoshop.

Investigations into the work of renowned designers such as Reid Miles, Wolfgang Weingart, along with more recent contemporary design practice, encourages students to develop a more acute awareness of the use of type, colour, image and compositional ideas.

Students experience a broad range of graphic styles and genres by responding to series of carefully sequenced design briefs for which they need to consider specific requirements and constraints.

KEY STAGE FIVE

Students may explore a range of art pathways including Fine Art, Art, Craft & Design, Three-Dimensional Design, Graphic Communication,

Photography and Textiles Design. Students undertake a practical investigation supported by written material in which students, again, are given the freedom to explore themes poignant to them.

Students are exposed to diverse ways of working: exploratory drawing, photographic manipulation, textiles, sculpture, ceramics, print and paint, all of which are supported by contextual references from both traditional and contemporary periods.

In Fine Art, Textiles Design and Art, Craft & Design Year 12 forms the basis of a foundation year with natural forms, man-made structures and portraiture being topics of exploration.

Photography students study English scientist, inventor and pioneer of photography, William Fox Talbot creating pinhole cameras or camera obscura.

Graphic Designers develop a portfolio following design briefs on influential British designers Neville Brody, Ken Garland, Alan Kitching before moving on to being responsible for selecting their own artistic references. They explore the use of traditional and more contemporary digital media, combined with collage, print, drawing, paint and photography.



BUILDING ON THE KNOWLEDGE OF THE PAST
TO HELP THE CHILDREN OF TODAY
MEET THE CHALLENGES OF TOMORROW