

SCHOOL OF ART & DESIGN CURRICULUM

- Key stage 1
- Key stage 2
- Key stage 3
- Purpose of Study
- Aims
- Attainment Targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

- Key stage 1

Pupils should be taught:

- To use a range of materials creatively to design and make products
- To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- About the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work

- Key stage 2

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

Pupils should be taught:

- To create sketch books to record their observations and use them to review and revisit ideas
- To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example: pencil, charcoal, paint, clay]
- About great artists, architects and designers in history

- Key stage 3

Pupils should be taught to develop their creativity and ideas, and increase proficiency in their execution. They should develop a critical understanding of artists, architects and designers, expressing reasoned judgements that can inform their own work.

Pupils should be taught:

- To use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas
- To use a range of techniques and media, including painting
- To increase their proficiency in the handling of different materials
- To analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work
- About the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day

Making a mark: art, craft and design education



Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

Subject aims and learning outcomes

- The Rwanda Legacy of Hope curriculum for art and design aims to ensure that all pupils:
 - Produce creative work, exploring their ideas and recording their experiences
 - Become proficient in drawing, painting, sculpture and other art, craft and design techniques
 - Evaluate and analyse creative works using the language of art, craft and design
 - Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms

- Specifications in art and design must encourage students to:
 - Actively engage in the creative process of art, craft and design in order to develop as effective and independent learners, and as critical and reflective thinkers with enquiring minds
 - Develop creative, imaginative and intuitive capabilities when exploring and making images, artefacts and products
 - Become confident in taking risks and learn from experience when exploring and experimenting with ideas, processes, media, materials and techniques
 - Develop critical understanding through investigative, analytical, experimental, practical, technical and expressive skills
 - Develop and refine ideas and proposals, personal outcomes or solutions with increasing independence
 - Acquire and develop technical skills through working with a broad range of media, materials, techniques, processes and technologies with purpose and intent
 - Develop knowledge and understanding of art, craft and design in historical and contemporary con-texts, societies and cultures
 - Develop an awareness of the different roles and individual work practices evident in the production of art, craft and design in the creative and cultural industries
 - Develop an awareness of the purposes, intentions and functions of art, craft and design in a variety of contexts and as appropriate to students' own work
 - Demonstrate safe working practices in art, craft and design.

Curriculum for Digital Media Creation

RLH Courses are based on learning and applying the crafts and skills of the medium. Students are encouraged to develop a solid understanding of how their specialist role fits into the overall process of project development, production and programme making. All practical learning is carefully integrated with seminars and other activities that place film, television and games in a historical, cultural and business context.

Courses are led by professionals with extensive and current industry experience, teaching to industry standards. Core staff are supplemented by visiting tutors, leading practitioners in their field, who conduct special workshops and exercises. It is because the RLH offers courses in all the major skills in film and television and new media that we can foster creative collaboration in shared activity, thus emphasising the crucial role that each specialist plays in the whole.

Students are encouraged to extend the boundaries of creative expression in their specialisation and to experiment with new forms and styles related to the content of their work. The school supports the development of individual approaches to the work, allowing flexibility and freedom of choice within the parameters of the curriculum. Workshops, exercises and productions provide a framework for self-expression and a context for evaluating successful growth and the maturing of talent.



Practical workshops will, wherever relevant, contain screenings and seminars that relate the skills to be learned to their application in films, programmes, published game titles and other media outputs.

Course elements are designed to ensure that students confront the demands of genres, formats and styles that are current practice in the industry. At the same time regular screenings and discussions are arranged to instil an understanding of the history and development of the media. This is designed to embrace references to the use of media across all the major cultures and traditions.

The School endeavours to keep its students up-to-date with new approaches both in technology and aesthetics with particular attention to modes of production and the refinement of the language of moving image media. A major part of this is achieved by giving access to practitioners who visit the School or by arranging sessions at facilities elsewhere in UK . Attendance at major festivals and symposia is built into course timetables. Thus an ongoing debate is encouraged to allow students to progress their learning under the stimulus of contact with change and development in the industry that they are preparing to enter.

Engagement with others is an essential part of every course. Students are developing their skills in order to be part of an essentially collaborative process - that of programme making. The curriculum for each specialisation is therefore designed to link with others on a number of occasions throughout the course, most significantly during productions. Here students have an opportunity to put into practice their increasing creative, interpretative and technical skills within the realistic constraints of production.

Creative expression is developed alongside technical expertise. As well as film, training in High Definition, Digital Cinema and Digital Post Production is an integral part of the course. Visual storytelling is emphasised alongside the art of creating mood and evoking emotion through the right combination of composition and lighting. Working closely with students of other specialisations, student cinematographers have a creative involvement in fiction, animation and documentary films, commercials and multi-camera television, lighting and shooting several productions during their time at the School.

During the course students will be provided with tutorials, seminars, screen studies, workshops and master classes with specialist tutors and visiting professionals. All workshops and master classes are mandatory. Through Tutorials students will be guided towards finding their own criteria for self assessment and finding their own individual challenges. The aim of the tutorials is to encourage the student to get the best out of themselves through discussions and critiques with their peers and through an awareness of self. While supportive overall, tutorials will have an element of critique and challenge. They should allow the student to step back and reflect on their own work.

Seminars will deal with stylistic approaches, principles of optics and photographic and video theory. Special attention will be given to the importance of relationships and interaction with other specialisations, like directors, editors, designers, sound and post production. Also, regular seminars and lectures will be conducted on Screen Art. Screen Art is crucial to broaden students' critical understanding of the art of cinema. This need is satisfied by providing systematic screenings, special events, seminars, discussions and analysis. These happen throughout the two year course.

Workshops and Practical Exercises are designed to teach most aspects of traditional and digital cinematography - cameras, lenses, grip equipment, originating materials (film stock/tape), light meters, location lighting, studio lighting, day for night, night for night, filming in moving vehicles and also film grammar, crew roles, studio protocol, laboratory procedures and special visual effects. The aim is also to develop responsibility and professionalism. This is supported and overseen by the teaching staff, who aim to challenge and nurture the student's talent without undermining their independence.

Production Exercises provide a valuable experience in that they enable the student to work as part of a creative team. The cinematographer is able to utilise the skills and knowledge acquired whilst taking part in Workshops and Exercises.

FILM WORKSHOPS/LESSONS

- The students will learn the basic terminology of filmmaking by creating their own films and by reviewing other students' films
- Develop collaborative skills by working in small groups
- Learn how to use a variety of tools to create and edit digital video

Film
Making
Work Shop



An introduction to the filmmaking vocabulary words will be their first assignment

- Shots
 - Extreme close-up
 - Close-up
 - Medium close-up
 - Medium shot
 - Long shot
 - Wide shot (also called establishing shot)
- Tripod Parts
 - Shoe
 - Tripod head
 - Leg locks
 - Pan-handle

- Filmmaking

- Script writing
- Storyboarding
- Plotting
- Editing Terms
- Cut
- Crop
- Title
- Credits

- Angles

- Low angle
- Dutch angle (also called canted angle or shot)
- High angle (also called bird's-eye view)

- Camera Parts

- Lens
- Lens cap
- Zoom button
- Record button
- Viewfinder
- Firewire / Capture cable

- Digital effects

- Footage
- Rough cut
- Transitions
- Cut
- Dissolve
- Wipe

Sample Script

Do You Want To Buy a Dog?

EXT.COURTYARD.DAY

ESTABLISHING SHOT (WIDE):

- PERSON A is standing in the courtyard alone

LONG:

- PERSON B enters and walks up to PERSON A

MEDIUM CLOSE-UP:

- PERSON A

Do you want to buy a dog?

CLOSE UP:

- PERSON B

(thinking and pondering) Does it bark?

EXTREME CLOSE UP:

- PERSON A (annoyed, eyes rolling)
- Of course it barks!
- LONG:
- PERSON B walks away confused

Movie Maker is an easy-to-use program found on many computers. With just a little help, students can start stringing together an original video. It's an increasingly important skill to have as the world communicates more and more through video.

If Mac computers are available then Final Cut Pro 7 and X can be utilised for editing when students progress to a higher level;

- Ask the student if he or she has used Movie Maker or another movie-making software. The Using Windows Movie Maker printout can help orient him or her to the basics. Chances are he or she will catch on fast
- You'll need some raw video to work with. The student can use existing video, but be sure not to alter any video files that are important or irreplaceable. He or she might also like the assignment of taking fresh video to make a movie. (Be aware that video captured with a cell phone will need an extra conversion step.)
- Help your student choose a good subject for the video. It could be something straightforward like, "Here's how you make brownies." Or it could be more complicated, such as a scene from an original script written by the student

- Use the YOU'RE THE DIRECTOR facility printout to help the student account for all the decisions a director has to make during filming. They include characters, setting, camera angles, action, music etc. Even if he or she is making a more straightforward video (such as instructions for making brownies), many of those same decisions need to be made.
- Once the video is filmed, the easy movie-making process involves selecting which pieces of the video you will use and choosing the transitions that will go in between. To make these decisions, help the student formative, funny, or make the audience feel scared or sad? Discuss how the student – the film editor – can make choices that help achieve those goals. For instance, the person who picked the music for those tense scenes in Jaws surely made the right decision!
- Don't forget the credits! Movie Maker allows budding directors to give credit where credit is due. Remind the student to list himself and anyone else he likes in the credits. Watch a real movie's cred-its for some ideas on how to create this important aspect of the video. Maybe the student will name you executive producer – so glamorous!
- Does the student's video crack you up? Maybe it's a contender for YouTube. If you upload it there, make sure you take all necessary precautions to keep his or her identity safe. Also know that YouTube videos allow comments and sometimes YouTube watchers can be unkind.

- Give the student a compliment by “hiring” him or her to give the Movie Maker treatment to a home video. Edited, well-presented videos of friends and family make great keepsakes.
- If the student likes making little movies, look for opportunities to use this skill in school assignments. Teachers may be willing to receive assignments — or supplements to assignments — in video format. For instance, if a teacher asks for a how-to report, video is a great way to show and tell!
- CAMERAS:
 - Canon 7D and 5D- DSLR’s ,Canon EOS 1100 D, Nikon D3200 digital SLR
 - Nikon D3100 is less than \$500 with Full HD 1080p recording at 24 fps