



Course Outline

IGCSE Art and Design Year 11

Today. Tomorrow. Together.

Overview

The Art and Design Department at Wesgreen International School promotes individual vision and creative excellence. The curriculum provides a strong foundation in the creation, history, and theory of the visual arts that prepares students for graduate studies. The department emphasizes experimentation, problem solving, social media and interdisciplinary collaboration informed by global awareness and trends.

Learning Outcomes

Students in the Art and Design Department will be able to:

- Produce a strong body of work.
- Establish and maintain a rigorous creative practice that is productive and professional.
- Develop an articulate, sophisticated visual, verbal, and technical vocabulary related to art and design from a broad range of styles and cultures.
- Apply comparative reasoning in evaluating works of art and design.
- Contribute to diverse, cross-disciplinary, collaborative endeavors.
- Resolve problems and challenge assumptions through innovative thinking and visual expression.
- Demonstrate integrity and make ethical decisions in creative expression and professional practice.
- Perpetuate a life-long commitment to learning, inquiry, and discovery.
- Develop the creative, technical and practical expertise needed to perform everyday tasks confidently and to participate successfully in an increasingly technological world.
- Build and apply a repertoire of knowledge, understanding and skills in order to design and make high-quality prototypes and products for a wide range of users.
- Critique, evaluate and test their ideas and products and the work of others.

Ongoing Objectives

Painting and related media

Painting and drawing Students should be encouraged to work from direct observation and to explore the use of tone, colour and composition, materials and context. This can be shown through the use of processes and the use of media such as charcoal, pencil, pastels, acrylic, water colour, oil and inks.

Graphic media Students should be encouraged to demonstrate the communication of visual and/or other meaning through images. Candidates should explore an expressive and personal response in their work.

Print making Students should be encouraged to explore image-making rather than the specific design for industrial design processes, such as repeat fabric design. Ideas and development will evolve through

investigation, development and experience that could be gained from direct observation or a personal response to a theme.

Students should be encouraged to explore using traditional or new media or a combination of both. Candidates can also produce work for assessment in any two-dimensional form such as collage or textiles. The use of mixed media or waste materials for collage is acceptable.

Students may wish to explore using installation art, animation, audio or moving image in their work. The design process should include research, ideas development, review and creation, and this should be evidenced in the supporting work. For site-specific works or works using found objects, visual images should be supplied in the most relevant format with a clear evaluation of the processes and materials used and the creative intentions of the piece.

Print making

Mono-printing Students should be encouraged to explore a variety of traditional and new media approaches to mono-printing and to work in a range of different materials.

Relief printing Using traditional or new media or a combination of both, candidates should be encouraged to explore a variety of approaches. Candidates may employ a range of different materials, mixed media or use improvised or waste materials to create work.

Etching Students should be encouraged to explore the use of line, tone, texture and composition when using this process. Traditional and/or new media approaches should be encouraged when using metal or plastic plates.

Screen printing Students should be encouraged to explore a variety of traditional and/or new media approaches to screen printing. Using traditional and/or digital processes, candidates should demonstrate an expressive and personal response in their work.

Three-dimensional design

Sculpture Students should explore form, space, mass, volume, surface and materials. They should use a range of processes, techniques and materials such as carving and modelling, casting or constructing, plaster and wax.

Ceramics Students should show an understanding of the processes involved in making, drying, firing, decorating and glazing. Candidates should also show ability in constructional methods such as slab building and coil and hand making and the application of surface treatments, e.g. slips, oxides and glaze.

Theatre design/set design Students should demonstrate the use of design for performance through areas such as costume, set design and lighting. Candidates should document their work through photographs or digital layouts, as well as a sketchbook, three-dimensional models and scale drawings.

Environmental/architectural design Students should demonstrate their understanding through the use of spatial design in an environmental/ architectural context in either public or private spaces. Candidates should also be familiar with role, function, location and audience as well as environmental/architectural issues.

Product design Students should demonstrate how they can problem-solve by designing or creating products that have a functional or decorative role. Candidates should work with a range of materials such as wood, metal,

plastics and glass. Candidates will need to demonstrate how the design process itself results in a variety of possible design solutions. It is not necessary for candidates to produce full-scale models, but they should be aware of the possible constraints that might occur during the manufacturing process. Design software and technology should be explored where available, e.g. three-dimensional digital media and laser cutting.

Craft design Students should cover a wide range of techniques, skills and materials. Candidates' work should indicate a clear design brief. Candidates should also demonstrate how they can problem-solve by designing and/or creating craft that has a functional and/or decorative role. This could include jewelry, metalwork (wire), papier mâché, mosaic, puppet-making and local craft.

Photography, digital and lens-based media

Photography may be used as a means of recording fragile, large or time-based work (e.g. work in perishable media, installations, mural work and performance) and the photographic record will be considered and assessed as part of the submission.

Students must provide appropriate evidence of the authenticity of their work such as contact prints, thumbnails of original digital photographs or storyboards. Information on submitting moving image work can be found in the *Guide to Administering Art & Design*.

Students may develop their own blogs or video blogs and social networking sites but the authenticity of the work produced must be evidenced in the supporting work showing the development of ideas. All research must be clearly referenced.

Still imagery Students should demonstrate their skill in the production of still images through a lens-based approach. Students will demonstrate an understanding and control of equipment in order to produce work that is personal. Using a wide range of methods, techniques and processes, Students will produce imagery that is their own work. Students may develop their own work using darkroom facilities, if available; however, the use of commercially processed photographs is acceptable. For candidates using digital and lens-based media, their work should show evidence of the manipulation and presentation of the imagery using a computer. A variety of approaches and processes can be used together and candidates could present their work in a variety of ways - either as printed images or electronically as a slide show. Lighting and sound may be used as appropriate.

Moving imagery Students should demonstrate an understanding of the recording and presentation of moving images. Sound may also be included as appropriate. Students should be familiar with a range of techniques, resources and processes, such as storyboards, animation, digital editing and presentations. Any moving image work should be no longer than three minutes.

Graphic communication

Students should use appropriate methods, materials and techniques as well as presentational skills. All imagery should be the candidate's original work, although manipulation of secondary sources through various software packages and digital processes is acceptable, as long as it only represents a proportion of the overall work.

Supporting work should show ideas, themes and sources used. Technical processes, including computer-generated imagery and personal digital media, should be clearly documented. The development of printmaking processes should be included, as should knowledge of both historical and contemporary graphics.

Students should demonstrate the communication of visual meaning through images while being mindful of problems and opportunities, as well as working towards appropriate solutions. They should analyze design briefs and tackle practical design tasks. They should study other examples of design or the work of designers relevant to their chosen field, preferably including some work at first hand, and relate this experience to their own endeavors.

Graphic design with lettering Students should demonstrate their understanding of typography and its relationship to images. Students are free to work in any medium, including photography and computer-manipulated imagery, providing the majority of images are from the candidates' first-hand studies from primary research. Illustration Candidates should demonstrate how the creation of imagery can enhance and allow different interpretations of text. Candidates should produce visual imagery that communicates the role and context of text to a specific audience.

The illustrations may be for inclusion in any number of publications such as magazines, books, posters and leaflets, blogs and websites.

Print making Students will not be expected to be familiar with all aspects of printmaking. They will be expected to have developed ideas and these will have evolved through investigation, development and experience gained from first-hand studies from primary sources or a personal response to a chosen theme (see Print making section).

Advertising Students should have an understanding of how graphic communication can sell a product or service, promote brand images and communicate information through, for example, posters, fliers, logos, corporate identities, symbols or signs. Print media, packaging and web-based outcomes and campaigns should be explored.

Game design Students should be able to combine drawing and software skills to create concept artwork, environments, gameplay, storyboards or character development related to a theme or brief. Supporting work for digitally produced artwork should include evidence of the development of ideas and understanding techniques and processes. Prototype platform games and role-playing games (RPG) concepts can be produced, and should have age-appropriate content.

Textiles and fashion.

Students should demonstrate an expressive, decorative or functional response through the use of fabrics, dyes and fibers. Within this area, candidates should be encouraged to explore a range of techniques, where available, such as traditional or new media or a combination of both.

Supporting work may contain sketches, designs, samples and photographs. There should be an awareness of cultural and historical factors appropriate to their chosen area.

Printed and/or dyed Candidates should be aware of the variety of different media, such as commercial fabric paints, fabric painting inks and application methods. For the printed application, candidates will be expected to show a range of techniques for transferring image to fabric, such as block, screen and discharge printing. Dyed application requires candidates to be familiar with a range of processes such as batik, silk painting, shibori, and tie and dye. Candidates should also be familiar with dipping and spraying. Candidates should explore the use of technology in the textiles industry and the relationship between textiles and fashion, e.g. digital printing and more accessible processes such as heat transfer press.

Constructed Candidates should demonstrate an understanding of either natural and/or synthetic yarns, and how they can be used through stitching, knotting and looping. Candidates could use experimentation with alternative media such as plastic, paper and wire, and investigate the properties of these techniques such as folding, cutting, layering, deconstructing and fusing.

Candidates could show a variety of constructed techniques such as embroidery, weaving and appliqué, and use of appropriate industry technology where available, e.g. laser cutting and devoré.

Fashion Candidates should demonstrate how fabric and fibers are used in a fashion context. Candidates should be familiar with a range of processes such as garment construction, accessories and fashion design, and body adornment. Candidates do not have to produce final made garments but should be mindful of the techniques appropriate to this specialism. Candidates should have an awareness of the fashion industry and the relationship between textile design, manufacture and fashion.

Implementation

Teaching will be done using a combination of writing and illustrating on the smartboard and PowerPoint presentations. This should include a combination of practical, oral and visual methods to differentiate instruction modes to cater to student preferences effectively.

Use of Phoenix to allocate differentiated activities catering to varying learning abilities of the students - these online activities will include practical assignments, research based projects, digital group activities and formative tests. Feedback to students will be given through the Gems Phoenix platform. Feedback will include rubrics, teacher and peer feedback and marking. Questions from students - time allocated to allow students the opportunity to ask questions and give written and oral feedback through digital platforms.

Practical tasks will demonstrate the skills learnt and developed throughout the different Art based themes covered.

Term 1

- A2 observational drawings of man-made and natural objects
- Coursework - Continuation of preparatory work
- Sketchbook work-visual thoughts and annotation
- Textiles /printing/ sculpture

Term 2

Portfolio

The portfolio may be presented in a number of ways depending on the approach, for example:

- practical work with little annotation but including relevant sketches, photographs and prints
- practical work with some written analysis and annotation
- illustrated written analysis including practical work and photographs. Candidates may, but do not have to, support their practical work with written analysis and research notes.

Students should carefully select work for their portfolio that shows they have:

- recorded ideas and observations from first-hand studies, such as their own drawings and photography, as well as secondary imagery and sources
- developed ideas and explored and experimented with different media, techniques and processes
- made reference to contextual sources where appropriate, e.g. artists, key art movements, historical events or local or national art, craft and design
- selected, reviewed and refined their ideas as work progresses to plan and produce a personal and coherent final outcome.

The portfolio should contain work which shows the research, exploration, development and evaluation relevant to the final outcome. The portfolio can be up to four sheets of A2. Candidates may use both sides of the paper. They may work in any size or appropriate media but any work that is fragile, three-dimensional or larger than A2 must be photographed. The photographs must be mounted on A2 and clearly labelled. This applies to both the portfolio and the final outcome.

Assessment

Formative: Throughout the terms, students will be marked on their individual outcomes and course work boards. Written and verbal feedback is essential to analyze the student's progress and to guide them in the right direction. Internal assessments are mainly based around their chosen theme.

Summative: Deadlines for course boards are given to students and are marked and graded, using the Cambridge marking criteria. This allows the students to understand in real time, where their progress is at and able them to also self asses.

Click the link below to find out more information

[Cambridge IGCSE 0400 Art & Design syllabus for examination in 2025 \(cambridgeinternational.org\)](https://www.cambridgeinternational.org/0400art)