



Course Outline

Art and Design Year 12-13

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

The aims are to enable students to:

- develop an inquisitive, creative approach to research and problem-solving.
- develop the ability to record from first-hand observation, personal experience and other sources.
- effectively communicate their personal response by improving technical skills in a range of processes and media.
- develop independent expression by analysing, evaluating and applying concepts and techniques.
- articulate ideas and responses to their work and the work of others using a relevant vocabulary.
- develop a clear contextual framework that aids critical reflection of their work.
- develop a critical understanding of important concepts and formal elements of art and design
- develop the skills needed to study art and design at higher education.

The skills all candidates must develop are:

- the ability to record their own experiences and observations from first-hand and secondary resources and personal research.
- the ability to collect, record and respond to visual information using a range of techniques
- the skill to select, give context to and organise the information they collect in a coherent way.
- the ability to effectively use a wide range of resources and use the information to develop their practice.
- the ability to make personal investigations.
- the application of a range of skills to produce art and design work.
- a critical awareness of their work in a contextual framework and the ability to review it based on their own, and others', opinions
- the ability to reflect, refine and adapt.

Ongoing Objectives

Area of study: Fine art

Candidate work should explore directly observed objects or subjects or should relate to a theme, concept or issue. Candidates can use sketchbooks and journals to record visual and/or other appropriate research to show clear evidence of the development of their ideas. They should display knowledge from other cultures, historical

contexts and local crafts, as well as familiarity with a broad range of fine artists that they can relate to their own studies.

Candidates should also explore the use of tone, colour and composition, materials and context. Other materials including charcoal, pencil, ceramics, pastels, acrylic, watercolour, oil and ink can also be explored.

Candidates should work in one or more of the following:

- painting
- drawing
- sculpture
- photography
- print making
- mixed media
- experimental - assemblage/construction.

Area of study: *Graphic communication*

Candidate work should explore directly observed objects or subjects or should relate to a theme, concept or issue. Candidates can use sketchbooks and journals to record visual and/or other appropriate research to show clear evidence of the development of their ideas. They should show an awareness of current and historical design processes and concepts.

Candidates should also develop an understanding of the influence of social and cultural contexts. They can explore the relationship between image and text, the use of colour, composition, problemsolving and communication to develop their practice. A range of materials and approaches can be experimented with such as print media, collage, pencils, inks and paper construction.

Candidates should work in one or more of the following:

- illustration
- print making
- packaging design
- branding
- advertising
- signage
- typography.

Area of study: *Three-dimensional design*

Candidate work should explore directly observed objects or subjects or should relate to a theme, concept or issue. Candidates can use sketchbooks and journals to record visual and/or other appropriate research to show clear evidence of the development of their ideas. They will need to explore images and resources related to three-dimensional design, which reference a range of cultural, social and local contexts. Candidates should explore form, function and surface using models, samples, materials exploration and technical notes to develop their ideas.

They can experiment with a range of media such as clay, plaster, cardboard, metal, string and tape to develop innovative maquettes for further development.

Candidates should work in one or more of the following:

- sculpture, ceramics
- product design
- interior and exterior architecture
- interior design
- environmental design
- set design
- jewellery and fashion accessories.

Area of study: *Textiles and fashion*

Candidate work should explore directly observed objects or subjects or should relate to a theme, concept or issue. Candidates can use sketchbooks and journals to record visual and/or other appropriate research to show

clear evidence of the development of their ideas. They should develop an understanding of material, trends, manufacturing, local crafts and cultural factors relating to textiles and fashion as well as different types of fabric and manipulation and surface treatments. Candidates should explore the use of a range of media including pencil, paint, inks, marker pens, pastels, fabric swatches, samples, mock-ups and toile, fabric dyeing, printing and hand and machine embroidery. These can be developed into fashion illustrations, hand-made costumes or contemporary textiles designs.

Candidates should work in one or more of the following:

- fashion design and/or illustration
- costume design • constructed textiles
- screen printing
- batik
- digital-printed textiles
- surface pattern.

Component 3 is an A (A2) Level component.

This is an internally set assignment that is marked by Cambridge International. There is no question paper for this component.

There are two parts to this component:

- practical work and
- written analysis of between 1000 and 1500 words.

The Personal Investigation should be an in-depth study that demonstrates the candidate's ability to carry out independent research from a starting point of their choice through to a fully realised and coherent conclusion. Candidates identify a theme informed by an aspect of art and design, photography or craft for the investigation then, in consultation with their teacher, set themselves a specific brief which clarifies the content, direction and research material to be explored. During their investigation, candidates produce practical work supported by written analysis containing detailed research. First-hand studies from primary sources such as visits to local galleries, studios or buildings, or contact with local artists, designers or craftspeople must form at least part of the research.

The Personal Investigation may be presented in a number of ways depending on the subject including, for example:

- An illustrated study that integrates the practical work with the written analysis
- A sculpture that is photographed and presented together with the related written analysis
- A focused investigation of cultural significance, such as comparing the work of two artists or techniques where the practical work is influenced by the style of one or both of the artists. Candidates should ensure that the two elements are presented in such a way that they form a cohesive and integrated submission.

The written analysis must be between 1000 and 1500 words and must also:

- use specialist vocabulary relevant to the investigation
- be written in continuous prose (but can be integrated with the practical work)
- ensure sources are identified and attributed in a bibliography
- be legible, with correct use of grammar and spelling
- be presented in a coherent manner and in a format that is relevant to the theme
- include relevant examples of what is being discussed.

In their analysis, candidates are advised to avoid using broad histories taken from secondary sources, whole biographies and long transcriptions of interviews. The Personal Investigation must be submitted on 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. Centers must keep photographs of the practical work and a copy of the written analysis. Component 3 is marked against the assessment criteria at the end of this section. Cambridge International will assess the practical work and the written analysis together and award a single mark out of 100. This mark will be weighted to 200.

Skills and techniques Candidates will need to demonstrate the following skills and techniques:

- the ability to use appropriate materials and techniques to communicate their intention effectively
- an understanding of form and function and colour relationships within the design process
- the ability to create designs with consideration for texture, pattern and shape
- effective use of a specialist working processes such as fabric construction, dyeing and printing; screen and mono printing; batik; embroidery and machine stitching
- the ability to respond to a theme or a brief
- an understanding of the identified audience for the work
- appropriate use of visual language.

Knowledge and understanding Candidates will need to demonstrate knowledge and understanding of:

- appropriate materials, processes, technologies and resources
- how textiles and fashion design can be used to communicate
- the importance of location and space in the making, exhibiting and viewing of work
- the importance of social and cultural factors in the making, exhibiting and viewing of work
- the origin, continuity and development of techniques, genres and key movements
- the importance of intention, research, realization and reflection to the textile and fashion design process.
- relevant textile and fashion genres, styles and techniques used by designers past and present
- a range of specialist vocabulary relevant to textiles and fashion.

Term 1

- Choose individual theme- Brain storm & research.
- A2 observational drawings of man-made and natural objects
- Coursework - Continuation of preparatory work
- Sketchbook work - visual thoughts and annotation
- Textiles /printing/ sculpture

IMPLEMENTATION

General teaching methodologies will include Online and Face to Face (Blended) learning, Face to face students will be in class while online learners will log in remotely and follow the instructor, who will have the laptop camera facing the smartboard. 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 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 and able them to also self-assess.

Please check the link below for further information

<https://www.cambridgeinternational.org/Images/664536-2025-syllabus.pdf>