

## Art and Design

<b>Course Description</b>	<p>KS3 Art and Design will appeal to learners who wish to explore practical work through a range of two- and/or three-dimensional processes and include new media and technologies in addition to traditional media and processes.</p> <p>Art and Design encourages personal expression, imagination, sensitivity, conceptual thinking, powers of observation, an analytical ability and practical attitudes. Learners will have opportunities to gain a greater understanding of the role of the visual arts in the history of civilisations, and so widen and enrich their cultural horizons. The syllabus has been designed to combine a breadth and depth of study, to accommodate a wide range of abilities and individual resources, and to provide opportunities for learners to explore both practical and critical/contextual work.</p> <p>Art and Design complements literary, mathematical, scientific and factual subjects. It is especially concerned with the development of visual perception and aesthetics and is a form of communication and a means of expressing ideas and feelings.</p>
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<b>Course Aims</b>	<p>The national curriculum for art and design aims to ensure that all pupils:</p> <ul style="list-style-type: none"><li>• produce creative work, exploring their ideas and recording their experiences</li><li>• become proficient in drawing, painting, sculpture and other art, craft and design techniques</li><li>• evaluate and analyse creative works using the language of art, craft and design</li><li>• know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.</li></ul>
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<b>Course Content</b>  (Major Concepts and Areas Covered)	<p>The areas listed below provide a broad framework of art and design practice, and indicate an approach that encourages exploration, within either traditional media or new media or a combination of both, providing all assessment objectives are met. Candidates are encouraged to produce a variety of creative responses through exploration with a range of materials,</p>
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processes and techniques.

**Candidates are not expected to produce work from all the areas. They are, however, expected to:**

- identify and research a particular aspect of art and design
- carry out relevant exploration of materials, media and appropriate processes
- document and evaluate ideas and concepts against aims and objectives as the work proceeds
- develop these into a cohesive outcome.

### **Painting and related media**

**Candidates can submit work in any of the media outlined below for any of the four components.**

In response to studies within this area, candidates are expected to demonstrate skills in either a representational or descriptive manner, or they may be more imaginative and interpretative. In any case, work will evolve through investigation and development by the candidate. Responses may be based upon a directly observed starting point or subject, or they may be the candidate's personal response to a theme.

Subjects could include:

- landscapes
- figure studies
- portraits
- the natural or man-made environment
- still-life
- artefacts
- abstract notions or feelings
- personal experiences
- visual ideas inspired by literary sources

Candidates should learn to use a sketchbook to make visual and/or other appropriate research and develop their ideas. They should also show knowledge of art and design from other cultures or history and relate it to their own studies.

### **Painting and drawing**

Candidates 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 use of media such as

charcoal, pencil, pastels, acrylic, water colour, oil and inks.

**Graphic media**

Candidates 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.

**Printmaking**

Candidates 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 (see Printmaking section).

**Non-traditional media**

Candidates 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.

**New media**

Candidates 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 what the creative intentions were for the piece.

**Printmaking**

**Candidates can submit work in any of the media outlined below for any of the four components.**

This includes all aspects of printmaking that relate to image-making rather than specific design for industrial processes such as repeat fabric design. Development of ideas will evolve through investigation and experience gained from direct observation. Candidates should explore a variety of printmaking techniques and produce either a series of related images or one-off prints using methods such as monoprinting, relief printing (such as lino and/or wood cut), etching and screen printing.

**Monoprinting**

Candidates should be encouraged to explore a variety of traditional and new

media approaches to monoprinting. Candidates should work in a range of different materials, not just glass, metal or plastic.

### **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**

Candidates 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**

Candidates 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 studies**

**Candidates can submit work in any of the media outlined below for any of the four components.**

Candidates may work in traditional media and/or new materials or a combination of both, but should show an understanding of three-dimensional qualities of volume, form and space appropriate to their chosen specialism. Candidates should create visual and/or other meaning through three-dimensional art by expressing functional and/or decorative responses. In sculpture, the work may be figurative or abstract; candidates can employ techniques of carving, modelling or construction. There should be some awareness of the roles sculpture has played in various societies.

In ceramics, candidates should study a range of techniques and become familiar with several methods of decoration, understand firing and glazing, and have knowledge of the different uses of ceramics. They should be aware of aesthetic considerations and have some historical or cultural knowledge. Candidates should demonstrate an expressive and personal response in their work, appropriate to the task.

Supporting work should include designs, notes on materials and processes, etc. Photographs of source material and other work should be included, as

should evidence of visits made in connection with the course of study.

**Sculpture**

Candidates 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**

Candidates 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**

Candidates 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**

Candidates 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**

Candidates 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**

Candidates 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 jewellery, metalwork (wire), papier mâché and mosaic.

**Photography, digital and lens-based media**

**Candidates can submit work in any of the media outlined below for any of the four components.**

Candidates should use traditional and/or new media processes to produce outcomes such as photomontage, printed photography, digital photography, photographic or digital installation, animation, film and digital creation and manipulation. Work may be in colour and/or black and white.

Candidates should demonstrate an expressive and/or interpretative artistic response to the visual world. They should show an understanding of the conventions of photography and genres such as portrait, landscape and movement, and a range of techniques appropriate to their chosen field.

Consideration of the following techniques should be given:

- depth of field
- film speed/shutter speed
- lighting/exposure
- tone and/or colour
- viewpoint/composition
- framing
- editing
- transitions

Candidates should also show skills in experimenting with media and processes such as:

- abstracting
- illustrating
- documenting
- developing and printing of films
- darkroom practice (pin-hole cameras, burning in, masking, photo-grams, solarisation, multiple exposure, reversal printing)
- alternative print processes (liquid emulsions, bleaching, resist, toning, use of specialist papers or other photosensitive surfaces)
- creation and manipulation of images with computers
- image scanning and manipulation
- editing, perhaps using sound

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.

Candidates must provide appropriate evidence of the authenticity of their work such as contact prints, thumbnails of original digital photographs or storyboards.

Any moving image work (no longer than three minutes) should be submitted on DVD, or alternatively on CD in common forms of digital format such as in Mpeg or WMV. Candidates may develop their own blogs or video blogs, and social networking sites can be used, 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**

Candidates should demonstrate their skill in the production of still images through a lens-based approach. Candidates 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, candidates will produce imagery that is their own work. Candidates may develop their own work using darkroom facilities, if available; however, the use of commercially processed photographs is acceptable.

For candidates using digital 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 using PowerPoint on a CD-ROM or website, for example. Lighting and sound may be used as appropriate.

### **Moving imagery**

Candidates should demonstrate an understanding of the recording and presentation of moving images. Sound may also be included as appropriate. Candidates should be familiar with a range of techniques, resources and processes, such as storyboards, animation, digital editing, PowerPoint, CD-ROMs and interactive websites.

### **Graphic communication**

**Candidates can submit work in any of the media outlined below for any of the four components.**

Candidates 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.

Candidates 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 analyse design briefs and tackle practical design tasks. They should study other examples of design, or the work of designers relative to their chosen field, preferably including some at first hand, and relate this experience to their own endeavours.

#### **Graphic design with lettering**

Candidates should demonstrate their understanding of typography and its relationship to images. Candidates are free to work in any medium, including photography and computer-manipulated imagery, providing that the majority of images are from the candidate's 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.

#### **Printmaking**

Candidates will not be expected to be familiar with all aspects of printmaking. They will 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 Printmaking section).

#### **Advertising**

Candidates 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**

Candidates 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 RPG games concepts can be produced, and should have age appropriate content.

**Textile design**

**Candidates can submit work in any of the media outlined below for any of the four components.**

Candidates should demonstrate an expressive, decorative or functional response through the use of fabrics, dyes and fibres. 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.

Candidates should develop their own designs and realise their finished work to a high standard. They may produce work from one specialism but should show knowledge of other areas. They need not produce garments, but function and suitability of design should be considered.

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

Within this area, candidates may produce work in any of the following specialisms:

**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 are expected to show a range of techniques for transferring image to fabric, such as block, screen and discharge printing. Dyed application requires the candidate 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.

	<p><b>Constructed</b></p> <p>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, e.g. laser cutting and devoré.</p> <p><b>Fashion</b></p> <p>Candidates should demonstrate how fabric and fibres 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.</p>
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<p><b>Suggested Texts and Materials</b></p>	<p>Stationary and supplementary materials:</p> <ul style="list-style-type: none"><li>• computer workstations capable of running professional graphic and CAD programs</li><li>• computer software: Photoshop, Illustrator, Sketchup</li><li>• model building materials (cardboard, glue, cutter knife, scissors, cutting mat, steel ruler)</li><li>• drawing materials (pencils H, HB, B and 2B, pencil sharpener, eraser, sketch markers e.g. Copics or Touch markers, normal and non-bleeding paper in A4 and A3)</li><li>• painting materials (various brushes, water colours, acrylic colours, gouache colours, A4, A3 and A2 Paper)</li><li>• high quality colour printer capable of A4 and A3 printing</li></ul> <p>Alternative sources/websites:</p> <ul style="list-style-type: none"><li>• <a href="http://archdaily.com">archdaily.com</a></li><li>• <a href="http://dezeen.com">dezeen.com</a></li><li>• <a href="http://cgsociety.org">cgsociety.org</a></li><li>• <a href="http://deviantart.com">deviantart.com</a></li><li>• <a href="http://fengzhudesign.com">fengzhudesign.com</a></li></ul>
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<p><b>Delivery and Methodology</b></p>	<p>Length of course: 3 Years Number of hours taught per week: 1</p> <ul style="list-style-type: none"> <li>• Research, record and analyse from first-hand studies and direct observation.</li> <li>• Through discussion and explanation, to explore ideas and visual imagery.</li> <li>• Classroom instructions, demonstrations and theory presentations.</li> <li>• Visual aids – direct observation of objects, examples of previous year, experiments on various media.</li> <li>• Out –door sketching and museum visits.</li> <li>• Use of ICT, reference books on artists, and video/DVD films for analysing and evaluating information and research.</li> <li>• Individual and group activities and presentation.</li> <li>• Homework assignments.</li> <li>• Summative and formative tests for skill and understanding of concepts.</li> </ul> <p>Homework Policy: Homework is graded and included in the project assessment.</p>
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<p><b>Assessment Objectives</b>  (Specifications and Standards)</p>	<p><b>AO1: Knowledge, skills and application</b></p> <ul style="list-style-type: none"> <li>• explore a range of visual and/or other ideas by manipulating images</li> <li>• show a development of ideas through appropriate processes.</li> <li>• organise and use visual and/or other forms effectively to express ideas</li> <li>• make informed aesthetic judgements by recognising the effect of relationships between visual and/or other forms.</li> <li>• show exploration and experimentation with appropriate materials</li> <li>• select and control appropriate media and processes, demonstrating practical, technical and expressive skills and intentions.</li> </ul> <p><b>AO2: Research, investigation and presentation</b></p> <ul style="list-style-type: none"> <li>• investigate and research a variety of appropriate sources</li> <li>• record and analyse information from direct observation and/or other sources and personal experience.</li> <li>• show personal vision and commitment through an interpretative and creative response</li> <li>• present an informed response through personal evaluation, reflection and critical thinking.</li> </ul>
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<p><b>Scheme of Assessment</b></p> <p>(Evaluation of Student Performance)</p>	<p>At the beginning of the year, there is a baseline assessment of each student to inform teaching levels. There are two summative assessments per semester in the year. The units are assessed on the National Curriculum for England criteria. The skills developed are independent inquiry, creative thinking, reflective learning, teamwork, self- management and effective participation.</p> <p>Approximate weighting of assessment objectives for qualification:  AO1: 50 %  AO2: 50 %</p> <p>Weighting of formative and summative assessments (Y7-9):</p> <p>Formative (progressive) assessments:  Before midterm: 20%  After midterm: 20%  Midterm Examination: 30%  Final Examination: 30%</p>
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<p><b>Grading Policy</b></p> <p>and Additional Expectations (if any)</p>	<p>90-100%: A*</p> <p>80-89%: A</p> <p>75-79%: B+</p> <p>70-74%: B</p> <p>65-69%: C+</p> <p>60-64%: C</p> <p>55-59%: D+</p> <p>50-54%: D</p> <p>0-49%: F</p>
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