

CIE [9479](#) A Level Art and Design – The British School Kathmandu. 2 Year Curriculum overview

Year 12 Term 1 Aug-Oct	Year 12 Term 2 Oct-Dec	Year 12 Term 3 Jan-April	Year 12 Term 4 April-July	Year 13 Term 1&2 Aug-Dec	Year 13 Term 3 Jan-April
Component 2 <i>Tradition & Culture</i> <i>The City</i> <i>Natural forms</i> <i>Street Food & Market Life</i>	Component 2 <i>Tradition & Culture</i> <i>The City</i> <i>Natural forms</i> <i>Street Food & Market Life</i>	Component 1 External Exam	Component 1 External Exam Next Steps transition - June OPF and summer assignment	Component 3 Personal investigation	Component 3 Personal investigation Written Analysis
Students undertake a series of observation drawings on 2 of the themes: Tradition & Culture The City Natural forms Street Food & Market Life They will explore these themes through a variety of media and from primary processes, including printing, digital editing and photographic processes. Once the students have completed 4 boards of investigations, processes, thoughts and ideas, they can investigate artistic styles and processes.	Students will look at scale, composition and narrative whilst undertaking a series of large scale, mixed media work. This series demonstrates critical thinking and analysis of process and narrative, which is digested and synthesised into a range of personal works. Mock exam	The Externally Set Task follows the same process as the coursework. However, the project is chosen from a starting point taken from an examination paper issued by CIE. Initial mood boards for exam questions will be posted on TBS pinterest VLE All preparatory work is undertaken during lesson time and Extracurricular. The final piece for this project is created under examination conditions during a 15 hour controlled period.	Students identify a theme informed by an aspect of art and design, photography or craft for the investigation and set out a specific brief (OPF) which clarifies the content, direction and research material to be explored. Visits to local galleries, studios or buildings, or contact with local artists, designers or craftspeople must form at least part of the research and be documented in the OPF .	Students start to investigate their theme using primary studies and a range of mediums. The Personal Investigation may be presented in a number of ways depending on the subject e.g: An illustrated study that integrates the practical work with the written analysis <i>A sculpture that is photographed and presented together with the related written analysis</i> 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.	Students should present the two elements in such a way that they form a cohesive and integrated submission. The written analysis must be between 1000 - 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) All sources must be 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.
Artists/Movements: <i>Tradition & Culture: Ian Murphy, Steve McCurry</i> <i>The City: John Ruskin, Mlnty Salisbury, Laura Oldfield ford</i> <i>Natural forms: Edward Weston, Nicholas Bellamy, Craig Underhill</i> <i>Street Food & Market Life: Tjalf Sparnaay</i>	Artists/Movements: 12 x Artist Styles and analysis showing understanding of content, mood, process and historical context.	Artists/Movements: 6 x Artist Styles and analysis showing understanding of content, mood, process and historical context.	Artists/Movements: independent research on primary artists, exhibitions and crafts.	Artists/Movements: 12 x Artist Styles and analysis showing understanding of content, mood, process and historical context. Primary visits to galleries, exhibitions and events.	Artists/Movements: 12 x Artist Styles and analysis showing understanding of content, mood, process and historical context. Primary interview with an artist, designer or craftsperson.
Domains Knowledge, Making skills, Evaluation, Idea generation	Domains Knowledge, Making skills, Evaluation, Idea generation	Domains Knowledge, Making skills, Evaluation, Idea generation	Domains Knowledge, Making skills, Evaluation, Idea generation	Domains Knowledge, Making skills, Evaluation, Idea generation	Domains Knowledge, Making skills, Evaluation, Idea generation
Concepts: Observational drawing, Digital manipulation, Painting processes, media and medium, Colour theory, Mixed media, Collage, Grounds and Texture, 3D construction and form.	Concepts: Observational drawing, Digital manipulation, Painting processes, media and medium, Colour theory, Mixed media, Collage, Grounds and Texture, 3D construction and form.	Concepts: Independent research, Holistic Synthesis, Retrieval and Reflection of process, materials and media studied	Concepts: Independent research, Holistic Synthesis, Retrieval and Reflection of process, materials and media studied	Concepts: Independent research, Holistic Synthesis, Retrieval and Reflection of process, materials and media studied	Concepts: Independent research, Holistic Synthesis, Retrieval and Reflection of process, materials and media studied

Assessment in Art and Design is ongoing throughout the year and will focus on the ability and command of the formal elements: line, shape, tone, texture, colour and composition, with multiple opportunities to demonstrate progression of skills. Students are required to demonstrate creative and critical advancement as well as to make independent connections with the work and process of other artists. In addition to teacher

MRAT 155	MRAT 155	MRAT 155	MRAT 155	MRAT 155	MRAT 155	MRAT 155
MRAT 157	MRAT 157	MRAT 157	MRAT 157	MRAT 157	MRAT 157	MRAT 157
MRAT 160	MRAT 160	MRAT 160	MRAT 160	MRAT 160	MRAT 160	MRAT 160
MRAT 167	MRAT 167	MRAT 167	MRAT 167	MRAT 167	MRAT 167	MRAT 167

Notes:

Calendar events:

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Submission deadlines:

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Key concepts Key concepts are essential ideas that help students develop a deep understanding of their subject and make links between different aspects. Key concepts may open up new ways of thinking about, understanding or interpreting the important things to be learned.

Good teaching and learning will incorporate and reinforce a subject's key concepts to help students gain:

- a greater depth as well as breadth of subject knowledge
- confidence, especially in applying knowledge and skills in new situations
- the vocabulary to discuss their subject conceptually and show how different aspects link together
- a level of mastery of their subject to help them enter higher education.

The key concepts identified below, carefully introduced and developed, will help to underpin the course you will teach. You may identify additional key concepts which will also enrich teaching and learning. The key concepts for Cambridge International AS & A Level Art & Design are:

- **Communication** An essential purpose of any piece of art and design is to communicate, from the simplest sketch to the most complex work. Artists and designers need to understand that the relationship their work builds with the audience is influenced by many things, including their chosen media and methods. Effective communication is also essential for operating in today's art and design world, which demands collaboration and engagement with wider cultures and movements.
- **Creativity** Creativity is at the heart of an artist or designer's processes. It pushes them to question, investigate, experiment and take risks to create work that is original and meaningful. Creative practitioners use curiosity, imagination and innovation to solve art and design problems in new ways.
- **Intention** An intention is the starting point of any project, from which an artist or designer starts to develop ideas. An intention or purpose can come from a brief, proposal or research, while at other times it might begin as an idea or feeling. Though an intention is the reason to start a project, it is important to understand that the intention can evolve as work develops.
- **Materials and processes** Experimentation with materials and processes builds confidence, and helps develop awareness of spatial, textural and colour relationships, which are fundamental to art and design. A skilful artist or designer selects the materials and processes that communicate their message in the most effective way.
- **Critical reflection** Critical reflection is the ongoing process that helps artists and designers to learn what works and what doesn't. Artists and designers need to evaluate how the materials, techniques and processes they choose affect how their work communicates meaning. This process can help work become more relevant and coherent.
- **Research and context** First-hand research helps artists and designers to develop their ideas and refine their practice. Actively researching and responding to other practitioners, cultures and creative movements gives the artist or designer a broad view of the world. An artist or designer can use this to improve their practice and understand how their work connects with its intended audience.