

FOR TEACHING FROM SEPTEMBER 2009 FIRST AWARD SUMMER 2011

The following outline of a Scheme of Work/Programme of Study for the Coursework Portfolio, Assessment 1, is just *One* way, not necessarily *The* way to introduce to Candidates from September 2009. However, it would be a helpful way to start, and in the 'spirit' of the Examination.

For example:

September – November/December, 2009, (or as long as it takes!), candidates to be introduced to **An Induction Course.**

This provides candidates the opportunity to build upon prior learning and experiences in Art and Design, work through sketchbook(s) and present art work(s) that would make up a portfolio for marks to be awarded according to the criteria of the 4 Assessment Objectives.

The following examples of what could/should be undertaken during the Induction Course by means of *tasks, experiences and exercises*, could be recorded as evidence in a sketchbook, taking an '**umbrella**' theme as a starting point for all candidates.

For example, the theme of '**Identity**' (*one of many that could be used*) provides a wealth of opportunities to **explore, experiment and express**, after candidates undertake a detailed mind mapping of possibilities. A candidate could pick their mobile phone as a starting point for example, or any other personal object, which could be drawn, painted, printed, repeated, scratched, analysed, digitised, redesigned, scaled, tie dyed, embroidered, constructed, contextualised, disguised, conceptualised, visited, text added to, and compared to how other artists may have worked it etc. This is an example of one object being identified by the candidate as being an important part of their identity.

Therefore, during this period of time, all candidates should undertake a series of taught *tasks, experiences and exercises through "identity"*, eventually providing a '**menu**' to choose from that will aid independent study.

This allows a candidate to, depending on the facilities and resources that differ from Centre to Centre, and candidate to candidate:

- Have the opportunity to use a variety of media, including pencil(s), both leaded and coloured, fine line pen, pen and ink, paints, water/acrylic/oils and other types. Papers, card, printing inks, glue, lino and polystyrene, and all other forms of mixed media, including clay.
- Record for research and outcomes, with the use of technologies available, e.g. digital camera, mobile phones.
- Use ICT for careful and appropriate research and creative making purposes, with a variety of software now available.
- Have opportunities to incorporate new media.

- Analyse the work of others, compare and contrast, reflect, and make relevant, appropriate and **personal** connections.
- Work in different dimensions and scale.
- Visit an appropriate primary source, whether a gallery, museum, a location, an artist's studio, or anywhere that would be relevant to the candidate's general or specific line of research, etc.
- Draw from direct observation, imagination and memory.
- View previous work as examples to stimulate ideas, see standards and skills. This also includes a visit, individually, or as a class, to a computer suite to view WJEC website for information, suggestions, tips, and exemplar material including standards.
- Look at any power point presentations, or any other visual stimuli, such as books, postcards, posters, and film(s) viewed through display screen(s) related to the 'Umbrella Theme', that inspires to give possible starting point(s).
- Undertake work that gives a candidate an understanding and meaning to the visual language of art, i.e. line, tone, shape, colour, pattern and texture.
- Work with artists, designers and craftspeople at the Centre. There are various fund raising opportunities to pay for an Artist in Residence scheme. Art teachers are always a ready made resource, as are past students, now artists or students of art. Student teachers of art and design, training at your Centre, are also an excellent contact for candidates.
- Become familiar with the course requirements, marking scheme and understand the assessment objectives that have been reworded into 'pupil speak'. Breaking down the assessment objectives could act as a useful tick list for candidates' tasks set.
- Have enough skills, knowledge and understanding acquired during the Induction period to become confident as an independent thinker, planner and maker of art and design.

Candidates are now ready to further follow a personalised line of enquiry under the general theme of **identity**, but consider specific aspects of it, as a theme within a theme, or specific tasks to undertake.

Candidates may also wish to consider such things as issues based concerns, culture, where they live, have passions about, that allows for studies within traditional and contemporary ways of expressing such as the landscape, still life and portraiture. Identity allows candidates to express themselves in 2 and/or 3, even 4 dimensions, in a media that they would like to specialise in as a result of the Induction Course experiences.

Every candidate will finalise their work for presentation as a portfolio, and should be completed ideally by the December of 2010, in the first year of the examination, in readiness to receive the externally set task, Assessment 2, in January 2011 at the earliest.

Hopefully, this suggested programme of study will provide a help for those who have concerns on how to start the new specifications.