

# Sixth Form

## Art & Textiles

### Booklet



Name : \_\_\_\_\_

# Reports

Target Grade

	Autumn	Spring	Summer
Year 12			
Year 13			

## Contents

Assessment

Objectives.....

Course Content.....

.....

Expectations.....

.....

Enquiry

Points.....

Assessment

Objectives.....

Key

Knowledge.....

.....

Annotation

# Course Content

**The WJEC Eduqas A level in Art and Design: Fine Art is conceived as a two-year qualification. It consists of two components:**

## **Component 1 (60%)**

The Personal Investigation is an in-depth critical, practical and theoretical investigative project/portfolio and outcome/s based on themes and subject matter that have personal significance. You will begin this in Sept of year 12 and complete the project Feb of year 13. The projects theme is your decision but needs to be something which will keep you inspired for a significant time period. You will need to study at least 8 artists and use them to help you develop your own work in accordance to your chosen theme. A range of media and processes must be experimented with, reflected upon and refined within your project. Large scale final pieces are to be developed have connections to the working in your book. Annotation and analysis writing needs to be over 1000 words in sections of at least 200 words this can be completed over the 18 month period.

## **Component 2 (40%)**

The Externally Set Assignment consists of two parts:

**Part 1:** Preparatory study period. The externally set assignment materials are to be released to learners from 1 February (in the second year of the course) and will consist of a series of visual and written stimuli, which are to be presented to the learner at the start of the preparatory study period. One of the stimuli is to be selected by the learner and used as a starting point from which to elicit a personal response. Responses are developed during the preparatory study period. They should take the form of critical, practical and theoretical preparatory work/supporting studies which inform the resolution of ideas in the 15 hours sustained focus study. The start of the preparatory study period is defined as the date upon which the externally set assignment materials are presented to the learner. The preparatory study period may commence on or after 1 February.

**Part 2:** 15 hour period of sustained focus work The resolution of learners' ideas from the preparatory work must be completed during the designated 15 hours and they must show how their planning relates to the outcome/s. The period of sustained focus work must be completed under supervised conditions. Both the preparatory work and sustained focus work will be assessed together, using the assessment objectives. Learners will be required to select, evaluate and present their work for assessment. The Externally Set Assignment will be set by WJEC, assessed by the teacher and externally.

# Expectations

- To complete homework tasks on time and independent time is used valuably.
- It is required that you visit museums, art galleries, exhibitions and other appropriate places throughout your personal investigation and externally set assignment. This must be documented in your work and reflected upon.
- To review the feedback from teachers with a responsible attitude.
- To take part in reflecting on your peers and own work. Ensuring any critique is constructive
- Update homework log (later in this booklet)
- Regularly check the Edu Link App and Microsoft Teams.

# Enquiry Starting Points

This decision is complete open, some examples you could choose are: Obsessions and Passions, Anatomy, Landscapes, Love, Portraiture

# Assessment Objectives

## **Assessment Objective 1**

Development of ideas that are informed by contextual study of historical and contemporary fine art and other sources. Personal interpretations should demonstrate critical and contextual understanding. Show analytical skill; comparing and contrasting the work of relevant sources.

## **Assessment Objective 2**

Selection and experimentation with, a sufficient and appropriate range of media and processes. Maximise the creative potential and explore line, tone, colour, texture and composition. Each step in the creative process should be documented, with due regard given to the penultimate stage of development so that final outcomes do not suddenly appear.

## **Assessment Objective 3**

Recording personal interests and judgements. Through drawing, photographs and annotations, ideas, observations and insights that are in line with personal intentions. Critical reflection on work and progress in order to effectively review what has been learned, show deeper understanding and clarify purposes and meanings.

## **Assessment Objective 4**

Presentation of creative responses that are essentially personal and effectively realise stated intentions. Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses. Consideration of presentational formats, giving thought to the purpose of the work and how it might engage with the audience.

# Key Knowledge

Colours next to each other, flow and blend nicely, often found in nature we find them pleasing to the eye

Complementary colours are opposite, they contrast each other,

Monochromatic colours. Same colour using tone and tint

Tint: adding white to a colour

Shade: adding black to a colour

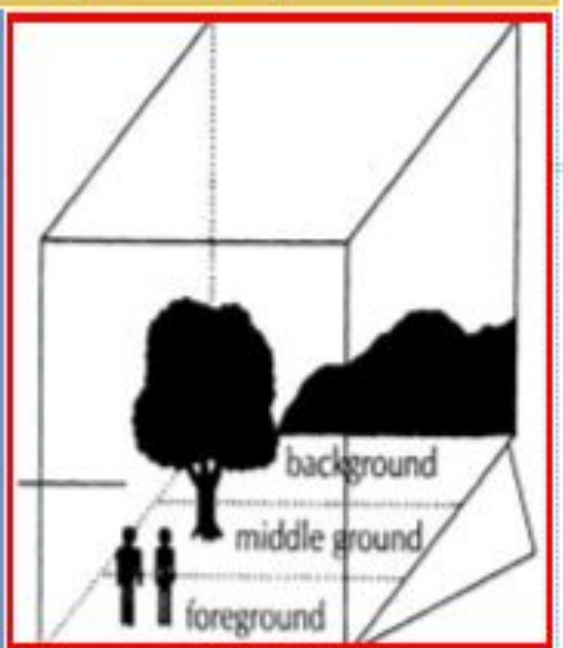
Tone: adding grey to a colour

Describing words  
Natural / Rustic/ dark/ cold/ warm/ brilliant/ iridescent/ opaque/ translucent/

Pastel colours

Vivid colours

<u>Key Terminology</u>	Background	Figurative
Perspective	Texture	Emotion
Form	Focal Point	Saturation
Scale	Media	Layer
Conceptual	Narrative	Subject Matter
Context	Aesthetic	Symbolic
Contrast	Composition	Realistic
Depth of field	Exposure	Proportion
Foreground	Expression	Mannerism



<u>Art Movements</u>	Photorealism	Naturalism
Surrealism	Rococo	Constructivism
Expressionism	Minimalism	Futurism
Impressionism	Classism	Modern Art
Abstract	Romanticism	Renaissance
Pop Art	Realism	Conceptual Art
Cubism	Fauvism	Post Modernism
Dada	Art Deco	Colour Field
Pointillism	Baroque	Action Painting

<u>Media &amp; Processes</u>	Fabric Paint
Acrylic Paint	Dissolvable Fabric
Watercolour	Lace
Ink	Applique
Spray Paint	Felting
Oil Bar	Tyvek
Oil Pastel	Embellishing
Chalk Pastels	Quilting
Clay	Tie Dye
Plaster	Batik
Mod Roc	Angelina Fibres
Wire	Mono print
Brusho	Lino Print
Dye	Etching

# Annotation Guide

What is successful?

What needs to be improved?

How are you going to refine this idea?

How does this effect your personal journey? Why have you chosen this theme?

What is the impact on your final piece?

Can it be compared with another experiment/design?

Which design is the most successful and why?

Which composition is successful with viewer engagement?

What is your intent for this design? How do you want the viewer to feel?

How has this idea progressed throughout your investigation?

Is further experimentation of this media required? If so, how do you think it will impact the final outcome?

Why have you ruled out this design for your final piece?

## WAGOLL Examples

**A01** *I feel that my investigation of \*Artists Name\* has been influential to developing my ideas for a more refined outcome. As I now recognise the weaknesses in my earlier work. Prior to looking at \*Artists Name\*, the application of paint was flat and one layer. Additionally, the colour range was lifeless and the audience mood was not carefully thought of. I will develop ideas that show a deeper thought process into the colours in my paintings and the connections that the audience may make and also apply more layers to create a pastiche texture, which audiences may engage with.*

**A02** *The media experiment shows excellent control of oil pastel as I have created a smooth texture that is similar to the original photograph. However, I do not find the selection of colours to be successful as they are not harmonising, which was my intent. I am going to experiment further with oil pastels, but I will use lighter shades of blue and purple. This experiment impacts my development as I am aware that the colours chosen are too saturated and do not reflect successes from previous experiments. When comparing with the first oil pastel experiment, I can see that my ideas have refined as I am now able to blend shades with a pleasing effect.*

**A03** *I have chosen to investigate 'obsessions and passions' as I am intrigued by how collector's items have changed over time. I am very close with my grandparents and my fondest childhood memories that I share with my siblings are when looking through my grandfather's stamp collection. In society, collectors can be seen to have a passion and willing to devote their career or personal time to something. When compared with millennials, people collect many different kinds of objects such in app badges, objects and even weapons on games. I am intrigued by the popular items that people have chosen to collect over time, and I will begin to investigate \*Artist Name\*.*

**A04** *After investigating landscapes, collecting photos and recording observational drawings of coastal erosion whilst on holiday in Scotland, I feel that composition number 4 was successful choice for my final piece. The viewer's focus is on the texture of the rock and the chosen media of felt was the strongest experimented of felt. The execution of felt layered on hessian and embellished creates a dynamic texture and appeals to the senses. However, I feel that I could add detail using twisted felt and a wider variety of hot and cold tones of brown.*

# Analysis Guide

Form    Composition    Analogous    Tone    Texture  
Complementary    Depth    Proportion    Perspective  
Scale    Background    Foreground    Development

## ***Intro and facts about the Artist***

*Why did you choose this Artist? How are they relevant to your project? What are they best known for (artwork type or style)? what do you know about the artist's life or influences? What media or materials did they use in their Artworks? When did they create their Artworks (give a time period) Overall what do you think of their Artworks and why?*

*Compare 2 or more of the Artist' Artworks, how are they similar and different. Which do you prefer and why?*

*What ideas does this Artist give you? What artwork could you create developing on from what you have seen?*

## ***Analysing Art Image 1***

*What is the Artwork called?  
What media was used to create it? Why do you think this media was selected?  
Why did you choose this Artwork to look at?  
Where and when was this Artwork created?  
What is the Artwork of?  
What Forms are in the Artwork? Describe them, why do you think they were selected?  
What inspired the Artwork?  
What style of Art is it?  
What do you like about it, what is your opinions of the key elements (form/ colour/ texture etc)?  
Describe the Artwork in as much depth as possible, add reasoning and keywords for extra points  
What was the Artist trying to achieve in this Art?  
What are the colours like, why do you think they were selected?  
What is the texture like, why did the artist create this texture?  
What is the composition and scale like, do these choices have a symbolic meaning or reason?  
What mood is created and why?  
\*Do not number the questions and try to write the answers in a paragraph style.*

## ***Analysing Art Image 2***

*What is the Artwork called?  
What media was used to create it? Why do you think this media was selected?  
Why did you choose this Artwork to look at?  
Where and when was this Artwork created?  
What is the Artwork of?  
What Forms are in the Artwork? Describe them, why do you think they were selected?  
What inspired the Artwork?  
What style of Art is it?  
What do you like about it, what is your opinions of the key elements (form/ colour/ texture etc)?  
Describe the Artwork in as much depth as possible, add reasoning and keywords for extra points  
What was the Artist trying to achieve in this Art?  
What are the colours like, why do you think they were selected?  
What is the texture like, why did the artist create this texture?  
What is the composition and scale like, do these choices have a symbolic meaning or reason?  
What mood is created and why?  
\*Do not number the questions and try to write the answers in a paragraph style.*

# When evaluating a final piece

- What has been successful?
- What could be improved?
- How well does this link to your artist connection?
- Is your piece coherent to the message you wanted to portray?
- What are you going to research next to improve your practice?
- What media do you think is necessary to experiment with next?
- Would you change the process in any way?
- Could you alter the composition in any way?

# Annotation guidance for compositions

## Annotation guidance for compositions

- Write your intentions for your composition:

**What does this convey to the audience?** How do you want the viewer to feel? What are the key questions you want them to be curious about when they look at your work? Do you want to discuss an important message? Do you want the audience to instinctively understand the forms/meaning of your piece?

**How does it link to both artists?** Which artist is more significant? Regarding colour, which artist has been more of an influence? In terms of composition, which artist has been more of an influence and why? What will the texture be like? How do you want medias to be used in this design?

### Sentence Starters:

My intentions for this design are.....

I want to convey a sense of....

The purpose of.....

To portray.....

# Vocabulary

The use of language in your personal investigation (coursework) and exam project is scrutinised and marks are rewarded for sophisticated use of writing to show understanding and intent of the candidate.

Use this resource where possible and make relevant for your project. Language should be of a higher level in all aspects of your project; in artist and contextual research, comparisons between your research, design annotations, reflective annotations and evaluations

## Command words

**Consider:** Review and respond to given information.

**Develop:** Take forward or build upon given information.

**Explore:** Investigate without preconceptions about the outcome.

**Investigate:** To examine carefully.

**Refer to:** To look at in order to find information and help.

## Connectives

Furthermore, Moreover, Additionally,

Overall, Concluding, Ultimately, Evidently, Similarly,

Significantly, Alternatively, In contrast, Whereas, On the contrary, Consequentially, Summarising, Despite,

Subsequently, From my viewpoint

<p><b>Texture</b></p> <p>Corrugated</p> <p>Abrasive</p> <p>Corroded</p> <p>Blemished</p> <p>Bolstered</p> <p>Burnish</p> <p>Coarse</p> <p>Carved</p> <p>Concentrated</p> <p>Cushioned</p> <p>Stimulating</p> <p>Rigid</p> <p>Glossy</p>	<p>Disfigured</p> <p>Delicate</p> <p>Translucent</p> <p>Impasto</p> <p>Ductile</p> <p>Embossed</p> <p>Engorged</p> <p>Etched</p> <p>Firm</p> <p>Flawless</p> <p>Tactical</p> <p>Hatched</p> <p>Jagged</p> <p>Layered</p>	<p>Pliable</p> <p>Pointed</p> <p>Scorched</p> <p>Serrated</p> <p>Tarnished</p> <p>Spongey</p> <p>Rumpled</p> <p>Flush</p> <p>Glazed</p> <p>Matte</p>	<p><b>Colour</b></p> <p>Analogous</p> <p>Complementary</p> <p>Hue</p> <p>Pigment</p> <p>Bold</p> <p>Intense</p> <p>Saturated</p> <p>Subjective</p> <p>Warm</p> <p>Cool</p> <p>Muted</p> <p>Luminous</p> <p>Blurred</p>	<p>Monotone</p> <p>Block</p> <p>Subdued</p> <p>Rich</p> <p>Ablaze</p> <p>Harmonious</p> <p>Iridescent</p> <p>Radiant</p> <p>Brash</p> <p>Bleak</p> <p>Colourless</p> <p>Tinge / Tinted</p> <p>Neutral</p> <p>Dominating</p>	<p><b>Composition</b></p> <p>Balance</p> <p>Symmetrical</p> <p>Asymmetrical</p> <p>Positive</p>	<p>Repetitive</p> <p>Unity</p> <p>Motif</p> <p>Dominance</p> <p>Vast</p> <p>Negative</p>	<p><b>Shape</b></p> <p>Amorphous</p> <p>Distorted</p> <p>Flat</p> <p>Nebulous</p> <p>Organic</p> <p>Bio-morphic</p> <p>Elongated</p> <p>Dynamic</p>	<p><b>Line</b></p> <p>Linear</p> <p>Curvaceous</p> <p>Meandering</p> <p>Angular</p> <p>Controlled</p> <p>Freeform</p> <p>Chaotic</p> <p>Interrupted</p>	<p><b>Other useful vocab</b></p> <p>Abstraction</p> <p>Aesthetic</p> <p>Assemblage</p> <p>Combine</p> <p>Conceptual</p> <p>Construct</p> <p>Enlargement</p> <p>Exposure</p> <p>Figurative</p> <p>Foreground</p> <p>Gesture</p> <p>Illusion</p> <p>In situ</p>	<p>Juxtaposition</p> <p>Manifest</p> <p>Minimalism</p> <p>Mural</p> <p>Narrative</p> <p>Nostalgia</p> <p>Perspective</p> <p>Prototype</p> <p>Representation</p> <p>Tension</p>
---	--	--	--	---	---	--	---	---	---	--

# Bibliography

Websites, journals, books, articles

---

---

---

---

---

---

---

## Notes

## Trips, interviews, visits

---

---

---

# Extended Writing Guide

The personal investigation includes a piece of extended written element of 1000 words minimum, which may contain images and texts and must clearly relate to practical and theoretical work using an appropriate working vocabulary and specialist terminology.

**Introduction phrases:** During the course of this writing, themes such as... will be explored using the theories of... These will be exemplified through the works of ... In order to do this, the investigation will open with... followed by.... before finally....

**Middle section phrases:** This image by... reveals... The ideas expressed in ... are also reflected in the work of ... This image is an example of... Although it has been argued that... there are alternate theorists such as... who believe... It could be argued that... It is curious to see the way in which...

**Conclusion phrases:** In analysing the work of... it has become evident that... This perspective means... It must be noted that... This investigation has argued that... To conclude it can be noted that... As a final thought....

**Summary phrases:** The theorists discussed in this investigation were concerned with... Their ideas were developed by... The artists discussed in this study examined...

**Transition phrases:** Consequently, Therefore, Because of, As a result, Rather, Nonetheless, Also, Nevertheless, Notwithstanding, Furthermore, In addition to

# Extended Writing Plan

What is personal about your enquiry?

What discussion/argument are you introducing?

What does your research show?

What is your counter argument?

What is your conclusion?

Mark Scheme for AS ART AND DESIGN		Personal Creative Enquiry (Total Mark 100)		
	A01	A02	A03	A04
	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.
5	21 – 22 – 23 – 24 – 25 Thorough development of ideas through sustained and focused investigations. Rigorous critical analysis and evaluation of relevant contextual and other sources. Comprehensive responses and interpretations informed by a good understanding of purposes, meanings and contexts.	21 – 22 – 23 – 24 – 25 Good evidence of selecting appropriate resources, media and processes. Confident exploration of materials and skilful control of techniques to exploit their creative potential. Significant relationships established between working methods and outcomes that are frequently reviewed and appropriately refined.	21 – 22 – 23 – 24 – 25 Good ability to record observations, experiences, ideas and insights relevant to intentions within the context of thorough research and enquiry. Rigorous and effective critical reflection on work and progress is demonstrated.	21 – 22 – 23 – 24 – 25 Imaginative, personal and meaningful responses are presented, with intentions realised in a very competent and clear way. Significant connections between visual, written, oral and other elements, where appropriate, conveyed in a convincing way.
4	16 – 17 – 18 – 19 – 20 Reasonable development of ideas through generally sustained investigations. Reasonable critical analysis and evaluation of generally relevant contextual and other sources. Responses and interpretations are generally informed by reasonable understanding of purposes, meanings and contexts.	16 – 17 – 18 – 19 – 20 Reasonable evidence of selecting appropriate resources, media and processes. Reasonable exploration of materials and control of techniques to exploit their creative potential. Relationships established between ideas, working methods and outcomes that are reviewed and reasonably refined.	16 – 17 – 18 – 19 – 20 Reasonable ability to record observations, ideas and insights relevant to intentions within the context of reasonable research and enquiry. Reasonably effective critical reflection on work and progress is demonstrated.	16 – 17 – 18 – 19 – 20 Reasonably imaginative, personal and meaningful responses are presented, with intentions realised in a satisfactory way. Relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a reasonably convincing way.
3	11 – 12 – 13 – 14 – 15 Some development of ideas through investigations, some aspects of which are sustained. Some critical analysis and evaluation of partly relevant contextual and other sources. Responses and interpretations are sometimes informed by some understanding of purposes, meanings and contexts.	11 – 12 – 13 – 14 – 15 Some evidence of selecting resources, media and processes, some of which are appropriate. Some exploration of materials and control of techniques to exploit their creative potential. Links sometimes made between ideas, working methods and outcomes that are sometimes reviewed and to some extent refined.	11 – 12 – 13 – 14 – 15 Some ability to record observations, ideas and insights relevant to intentions within the context of some research and enquiry. Some critical reflection on work and progress is demonstrated.	11 – 12 – 13 – 14 – 15 Some ability to present imaginative, personal and meaningful responses, with intentions realised in an inconsistent way. Some evidence of relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a partly convincing way.
2	6 – 7 – 8 – 9 – 10 Limited development of ideas through limited investigations. Limited attempts made to analyse critically and evaluate contextual and other sources. Responses and interpretations show limited awareness of aspects of purpose, meaning and context.	6 – 7 – 8 – 9 – 10 Limited evidence of selecting resources, media and processes, a minimum of which are appropriate. Limited attempts made to explore materials and control techniques to exploit their creative potential. Limited links are made between ideas, working methods and outcomes that are sometimes reviewed and refined in a limited way.	6 – 7 – 8 – 9 – 10 Limited ability to record observations, ideas and insights relevant to intentions within the context of limited research and enquiry. Limited critical reflection work and progress is demonstrated.	6 – 7 – 8 – 9 – 10 Limited ability to present imaginative, personal and meaningful responses, with intentions realised in a limited way. Limited evidence of relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a limited way.
1	1 – 2 – 3 – 4 – 5 Extremely limited development of ideas occasionally evident. Extremely limited attempts made to analyse critically and consider contextual and other sources. Responses and interpretations show extremely limited awareness of aspects of purpose, meaning and context.	1 – 2 – 3 – 4 – 5 Extremely limited evidence of selecting resources, media and processes, of which few if any are appropriate. Extremely limited attempts made to explore materials and techniques. Extremely limited links are made between ideas, working methods and outcomes, with extremely limited attempts made to review and refine.	1 – 2 – 3 – 4 – 5 Extremely limited ability to record observations, ideas and insights within the context of extremely limited research and enquiry. Extremely limited attempt to reflect critically on work and progress.	1 – 2 – 3 – 4 – 5 Extremely limited ability to present imaginative, personal and meaningful responses, with intentions realised in an extremely limited way. Extremely limited evidence of relevant connections between visual, written, oral and other elements, where appropriate, conveyed in an extremely limited way.
0	0 Response not worthy of credit or not attempted.	0 Response not worthy of credit or not attempted.	0 Response not worthy of credit or not attempted.	0 Response not worthy of credit or not attempted.

# Useful Sources

Students discussing their work

[http://lightboxresource.co.uk/video\\_reviews/](http://lightboxresource.co.uk/video_reviews/)

International Art News

<http://www.artnews.com/>

<https://www.theartnewspaper.com/>

<https://www.bbc.co.uk/arts>

Contemporary Artists

<https://www.artsper.com/en/contemporary-artists>

Galleries

<https://www.saatchigallery.com/>

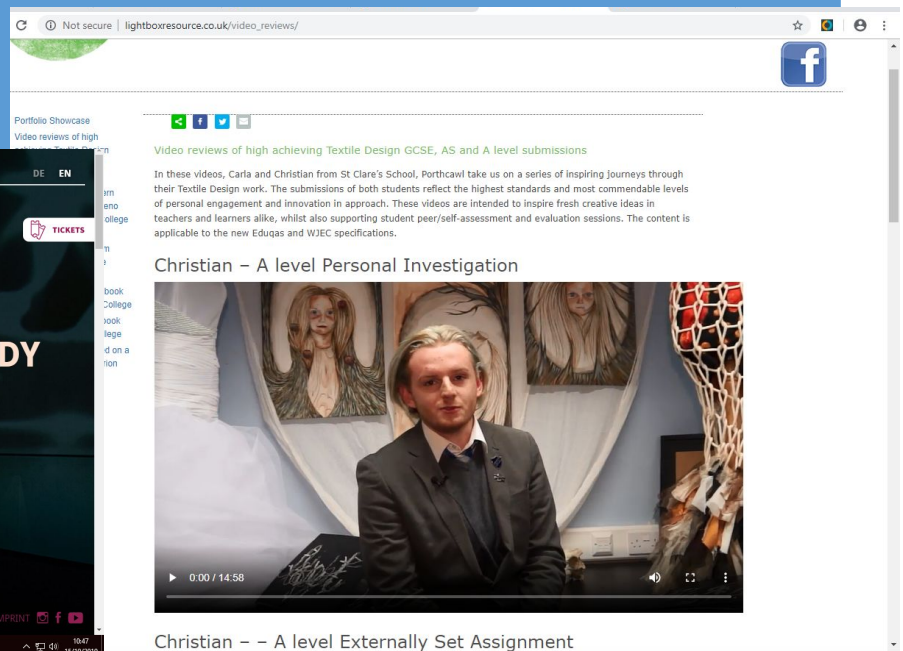
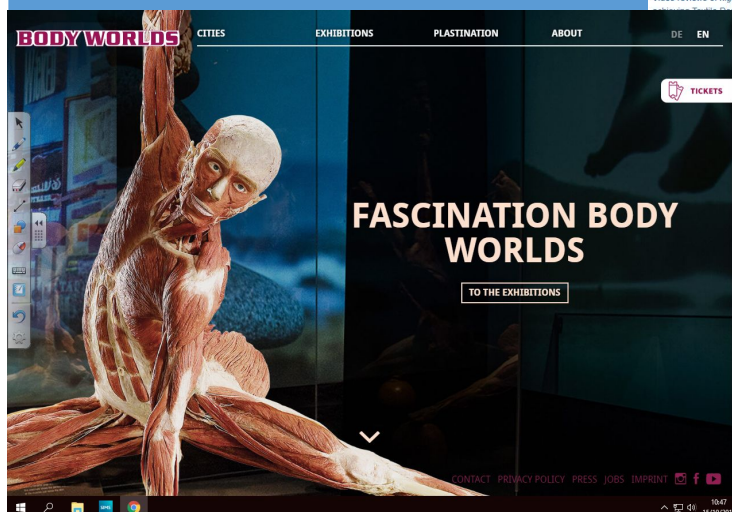
<https://www.npg.org.uk/whatson/>

<https://www.whitechapelgallery.org/>

<https://www.vam.ac.uk/>

<https://www.sciencemuseum.org.uk/>

<https://bodyworlds.com>



# Year 12, Autumn

Mark Scheme for A level ART AND DESIGN		Component One: Personal Investigation (Total Marks 120)		
AO1	AO2	AO3	AO4	
Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.	
25 – 26 – 27 – 28 – 29 – 30	25 – 26 – 27 – 28 – 29 – 30	25 – 26 – 27 – 28 – 29 – 30	25 – 26 – 27 – 28 – 29 – 30	25 – 26 – 27 – 28 – 29 – 30
Sophisticated and thorough development of ideas through coherently sustained, focused and in-depth investigations. Perceptive and rigorous visual and written critical analysis and evaluation applied to highly relevant contextual and other sources, including the perceptive and rigorous use of appropriate specialist vocabulary. Mature and comprehensive responses and interpretations consistently informed by very good understanding of associated purposes, meanings and contexts.	Sophisticated evidence of selecting appropriate resources, media and processes. Rigorous and confident exploration of materials and highly skilful control of techniques to fully exploit their creative potential. Significant and perceptive relationships established between working methods and outcomes that are continually reviewed and sensitively refined.	Sophisticated ability to record observations, experiences, ideas and insights relevant to intentions within the context of thorough and coherent research and enquiry. Perceptive, rigorous and effective critical reflection on work and progress is demonstrated.	Highly imaginative, personal and meaningful responses presented, with intentions realised in a perceptive and coherent way. Significant and perceptive connections between visual, written, oral and other elements, where appropriate, conveyed in a highly convincing way.	
19 – 20 – 21 – 22 – 23 – 24	19 – 20 – 21 – 22 – 23 – 24	19 – 20 – 21 – 22 – 23 – 24	19 – 20 – 21 – 22 – 23 – 24	19 – 20 – 21 – 22 – 23 – 24
Thorough development of ideas through sustained and focused investigations. Rigorous visual and written critical analysis and evaluation applied to highly relevant contextual and other sources, including the rigorous use of appropriate specialist vocabulary. Comprehensive responses and interpretations informed by a good understanding of purposes, meanings and contexts.	Good evidence of selecting the appropriate resources, media and processes. Confident exploration of materials and skilful control of techniques to exploit their creative potential. Significant relationships established between working methods and outcomes that are frequently reviewed and appropriately refined.	Good ability to record observations, experiences, ideas and insights relevant to intentions within the context of thorough research and enquiry. Rigorous and effective critical reflection on work and progress is demonstrated.	Imaginative, personal and meaningful responses presented, with intentions realised in a very competent and clear way. Significant connections between visual, written, oral and other elements, where appropriate, conveyed in a convincing way.	
13 – 14 – 15 – 16 – 17 – 18	13 – 14 – 15 – 16 – 17 – 18	13 – 14 – 15 – 16 – 17 – 18	13 – 14 – 15 – 16 – 17 – 18	13 – 14 – 15 – 16 – 17 – 18
Reasonable development of ideas through investigations that are generally sustained. Reasonable visual and written critical analysis and evaluation of generally relevant contextual and other sources, including the reasonable use of specialist vocabulary. Responses and interpretations are generally informed by understanding of purposes, meanings and contexts.	Reasonable evidence of selecting appropriate resources, media and processes. Reasonable exploration of materials and control of techniques to exploit their creative potential. Relationships established between working methods and outcomes that are reviewed and reasonably refined.	Reasonable ability to record observations, experiences, ideas and insights relevant to intentions within the context of reasonable research and enquiry. Reasonably effective critical reflection on work and progress is demonstrated.	Reasonably imaginative, personal and meaningful responses presented, with intentions realised in a satisfactory way. Relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a reasonably convincing way.	
7 – 8 – 9 – 10 – 11 – 12	7 – 8 – 9 – 10 – 11 – 12	7 – 8 – 9 – 10 – 11 – 12	7 – 8 – 9 – 10 – 11 – 12	7 – 8 – 9 – 10 – 11 – 12
Some development of ideas through investigations, some of which are sustained. Some visual and written critical analysis and evaluation of some relevant contextual and other sources, including some use of specialist vocabulary. Responses and interpretations are sometimes informed by understanding of purposes, meanings and contexts.	Some evidence of selecting resources, media and processes, some of which are appropriate. Some exploration of materials and control of techniques to exploit their creative potential. Links sometimes made between working methods and outcomes that are sometimes reviewed and to some extent refined.	Some ability to record observations, experiences, ideas and insights relevant to intentions within the context of some research and enquiry. Some critical reflection on work and progress is demonstrated.	Some ability to present imaginative, personal and meaningful responses, with intentions realised in an inconsistent way. Some connections between visual, written, oral and other elements, where appropriate, conveyed in a partly convincing way.	
1 – 2 – 3 – 4 – 5 – 6	1 – 2 – 3 – 4 – 5 – 6	1 – 2 – 3 – 4 – 5 – 6	1 – 2 – 3 – 4 – 5 – 6	1 – 2 – 3 – 4 – 5 – 6
Limited development of ideas through investigations. Limited visual and written critical analysis and evaluation with minimal reference to contextual and other sources, with limited use of specialist vocabulary. Limited responses and interpretations partially informed by limited understanding of aspects of purpose, meaning and context.	Limited evidence of selecting resources, media and processes, a minimum of which are appropriate. Limited attempts made to explore materials and control techniques to exploit their creative potential. Limited links are made between working methods and outcomes that, to some extent, are reviewed and refined in a limited way.	Limited ability to record observations, experiences ideas and insights relevant to intentions within the context of limited research and enquiry. Limited critical reflection on work and progress is demonstrated.	Limited ability to present imaginative, personal and meaningful responses, with intentions realised in a limited way. Limited evidence of connections between visual, written, oral and other elements, where appropriate, conveyed in a limited way.	
0	0	0	0	0
Response not worthy of credit or not attempted.	Response not worthy of credit or not attempted.	Response not worthy of credit or not attempted.	Response not worthy of credit or not attempted.	Response not worthy of credit or not attempted.

Teacher comment  
Student comment

# Sixth Form Alumni

*'teachers are lovely, supportive and offer lots of ideas. I found the course inspiring and enjoyed every minute. The freedom to design your own project is great, I choose my theme, the artists I wanted to do and this lead to doing outcomes I really enjoyed. I am going on to do an Art therapy course and I think that my portfolio of work greatly helped me in my interview and the experiences will make me a better professional'* chloe 2022

Stay in touch with HRS Art Department!

Let us know how your further studies, courses and careers are progressing.

## Where can art lead you

