



Name:

Form:

Target:



Grade boundaries 2024

	Subject grade boundaries – June 2024 exams					
	A*	A	B	C	D	E
Art, craft and design (7201)	80	74	62	51	40	29
Fine art (7202)	80	74	62	51	40	29
Graphic communication (7203)	80	74	62	51	40	29
Textile design (7204)	80	74	62	51	40	29
Three-dimensional design (7205)	80	74	62	51	40	29
Photography (7206)	82	78	67	56	45	35

		AO1	AO2	AO3	AO4
Marks		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.
24	Convincingly	<ul style="list-style-type: none"> An exceptional ability to develop ideas through sustained investigations informed by contextual and other sources. Demonstrates exceptional analytical and critical understanding. Demonstrates fluent use of appropriate specialist vocabulary. 	<ul style="list-style-type: none"> An exceptional ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas in a confident and purposeful manner as work develops. 	<ul style="list-style-type: none"> An exceptional ability to record ideas, observations and insights relevant to intentions. Demonstrates an exceptional ability to reflect critically on work and progress. 	<ul style="list-style-type: none"> An exceptional ability to present a personal and meaningful response. Demonstrates an exceptional ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements. Exceptionally clear, coherent and accurate use of language.
23	Clearly				
22	Adequately				
21	Just				
20	Convincingly	<ul style="list-style-type: none"> A confident and highly developed ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates confident and highly developed analytical and critical understanding. Demonstrates assured use of appropriate specialist vocabulary. 	<ul style="list-style-type: none"> A confident and highly developed ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas in a confident manner as work develops. 	<ul style="list-style-type: none"> A confident and highly developed ability to record ideas, observations and insights relevant to intentions. Demonstrates a confident and highly developed ability to reflect critically on work and progress. 	<ul style="list-style-type: none"> A confident and highly developed ability to present a personal and meaningful response. Demonstrates a highly developed ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements. Clear, coherent and accurate use of language.
19	Clearly				
18	Adequately				
17	Just				

MARK SCHEME

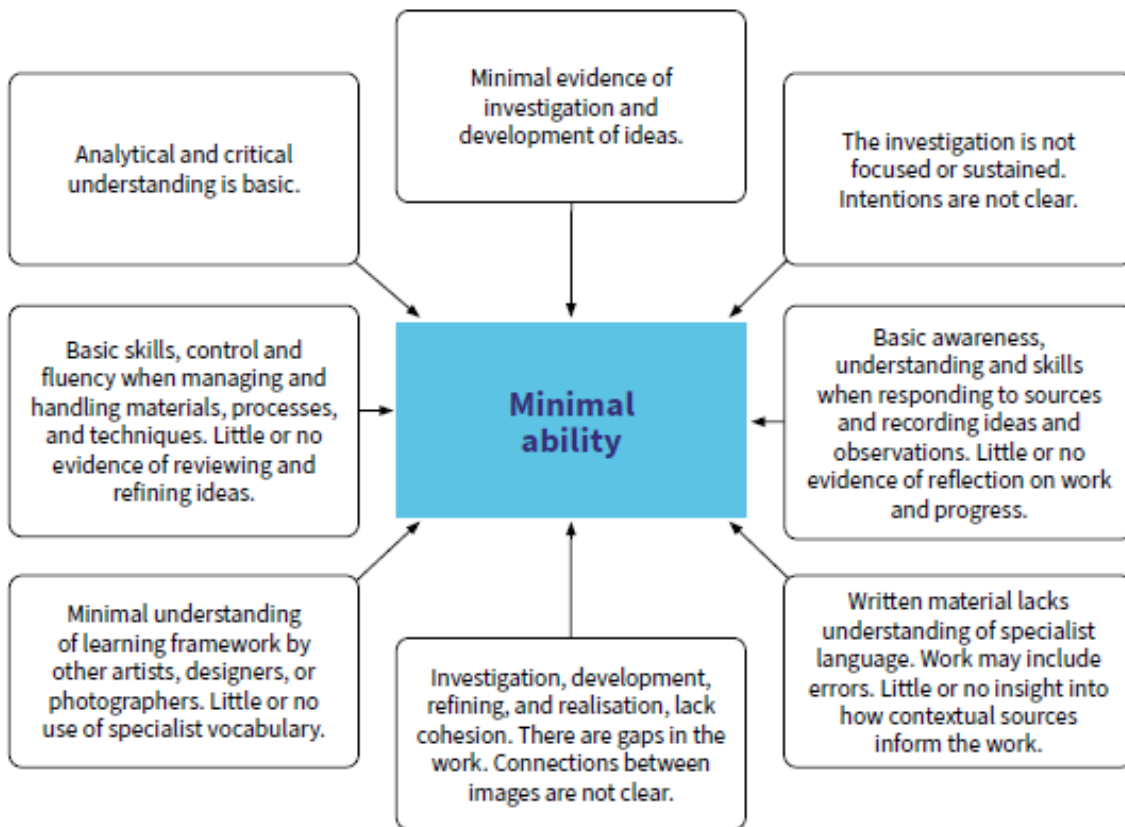
		AO1	AO2	AO3	AO4
Marks		Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.	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.
16	Convincingly	<ul style="list-style-type: none"> A consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates consistent analytical and critical understanding. Demonstrates consistent use of appropriate specialist vocabulary. 	<ul style="list-style-type: none"> A consistent ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas with increasing confidence as work develops. 	<ul style="list-style-type: none"> A consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates a consistent ability to reflect critically on work and progress. 	<ul style="list-style-type: none"> A consistent ability to present a personal and meaningful response. Demonstrates a consistent ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements. Generally clear, coherent and accurate use of language.
15	Clearly				
14	Adequately				
13	Just				
12	Convincingly	<ul style="list-style-type: none"> A reasonably consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates reasonably consistent analytical and critical understanding. Demonstrates reasonably consistent use of appropriate specialist vocabulary. 	<ul style="list-style-type: none"> A reasonably consistent ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas with a degree of success as work develops. 	<ul style="list-style-type: none"> A reasonably consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates a reasonably consistent ability to reflect critically on work and progress. 	<ul style="list-style-type: none"> A reasonably consistent ability to present a personal and meaningful response. Demonstrates a reasonably consistent ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements. Basic clarity, coherence and accuracy in using language.
11	Clearly				
10	Adequately				
9	Just				

		AO1	AO2	AO3	AO4
Marks		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.
8	Convincingly	<ul style="list-style-type: none"> Some ability to develop ideas and sustain investigations, informed by contextual and other sources. Demonstrates some analytical and critical understanding. Demonstrates limited use of appropriate specialist vocabulary. 	<ul style="list-style-type: none"> Some ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas with limited success as work develops. 	<ul style="list-style-type: none"> Some ability to record ideas, observations and insights relevant to intentions. Demonstrates some ability to reflect critically on work and progress. 	<ul style="list-style-type: none"> Some ability to present a personal and meaningful response which is uneven. Demonstrates some ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements. Limited clarity, coherence and accuracy in using language.
7	Clearly				
6	Adequately				
5	Just				
4	Convincingly	<ul style="list-style-type: none"> Minimal ability to develop ideas and sustain investigations, informed by contextual and other sources. Demonstrates minimal analytical and critical understanding. Demonstrates little or no use of appropriate specialist vocabulary. 	<ul style="list-style-type: none"> Minimal ability to explore and select appropriate resources, media, materials, techniques and processes. Minimal evidence of reviewing and refining ideas as work develops. 	<ul style="list-style-type: none"> Minimal ability to record ideas, observations and insights relevant to intentions. Demonstrates minimal ability to reflect critically on work and progress. 	<ul style="list-style-type: none"> Minimal ability to present a personal and meaningful response, limited by a lack of skill and understanding. Demonstrates minimal ability to realise intentions and, where appropriate, make connections between visual and other elements. Unclear and often inaccurate language is used.
3	Clearly				
2	Adequately				
1	Just				
0		No work			

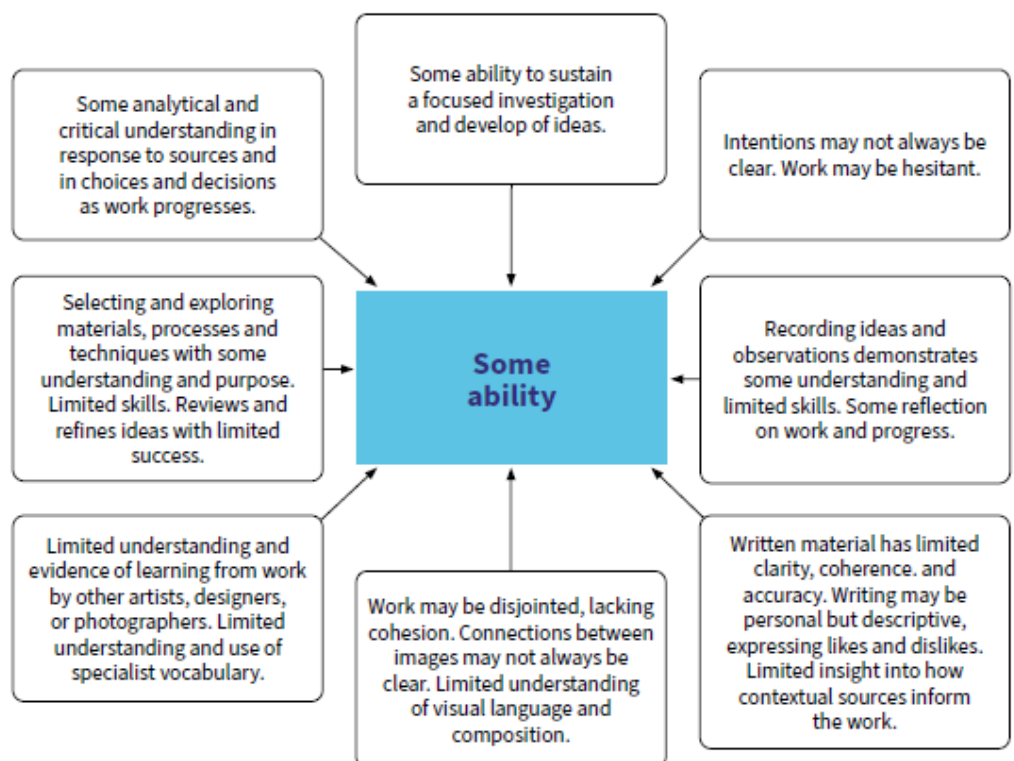
MARK BAND CHARACTERISTICS

Minimal	Some	Moderate
<ul style="list-style-type: none"> • Random, disconnected, lacks relevance. • Limited analysis. • Brief or lacking investigation. • Lacks experimentation. • Rudimentary skills. • Lacks coherence. • Arbitrary. • Lacking any sense of purpose. • Insignificant and minimal choices. • Dependent on copying. • Haphazard and disorganised. • Fragmented, disconnected. 	<ul style="list-style-type: none"> • Simple, brief references. • Beginnings of purpose. • cursory analysis. • A sense of intention. • Attempts at selection. • Uncomplicated insights and ideas. • Fundamental skills. • Brief journeys. • Lacking in analysis, awareness and insight. • The beginnings of a personal response. • Moving towards understanding. 	<ul style="list-style-type: none"> • Variable depth of understanding. • Derivative, imitative responses. • Sources provide basic inspiration. • Sometimes superficial. • Emerging, growing capacity. • Variable standard of creativity and independence. • Perhaps repetition of ideas and process. • Safe, uncomplicated. • Developing sense of purpose.
Consistent	Highly developed	Exceptional
<ul style="list-style-type: none"> • Appropriate, relevant and informed. • Purposeful investigation of sources and process. • Little or no variation in standard. • Recognition of value and increasing understanding. • Informed refinement. • Increasing confidence. • Well defined intentions. • Increasingly personal responses and creative journey. 	<ul style="list-style-type: none"> • Consistently inquisitive. • Independent exploration. • In depth investigation. • Insightful, informed analysis. • Increasing confidence. • Willingness to take risks. • Sustained reflection. • Increasing clarity of purpose. • Overall depth of understanding and application. • A synthesis of ideas and production qualities. • Strong realisation. 	<ul style="list-style-type: none"> • Highly discriminating, rich and rigorous ideas and process. • Thorough enquiry. • Confident and self-assertive. • Mature. • Self-aware. • Well informed analysis leading to well informed realisation. • Sophisticated abilities and reflection. • Perceptive. • Discerning. • Astute. • Clear and coherent intentions. • Genuine creativity and discovery.

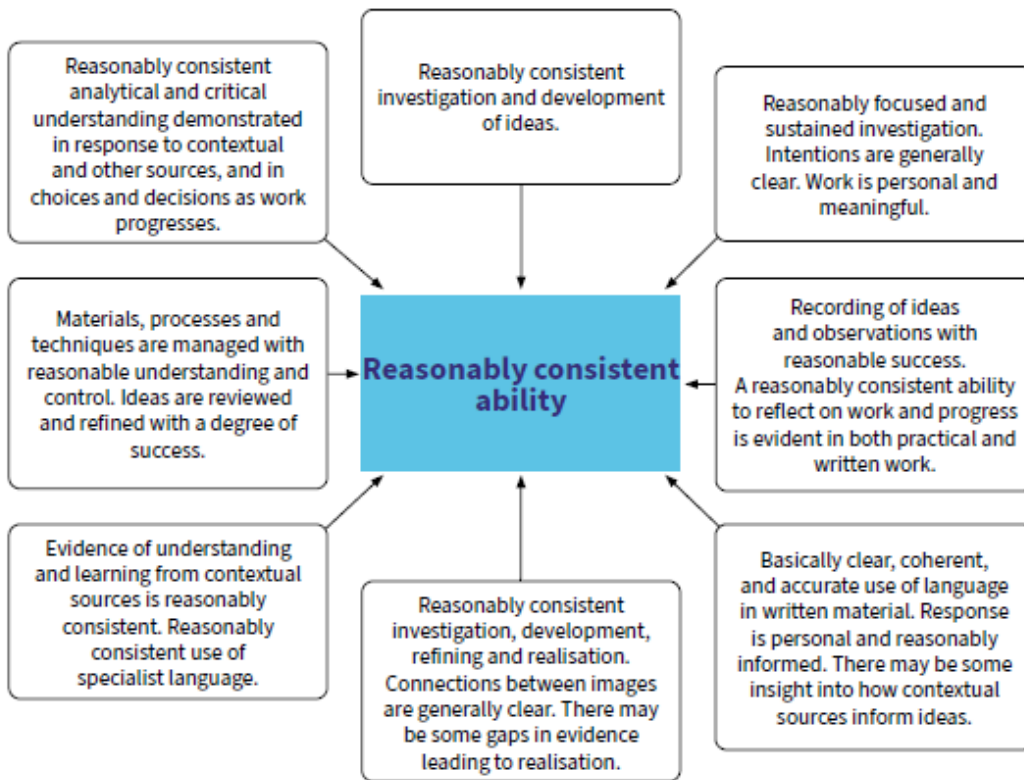
Minimal ability: 1–4 marks



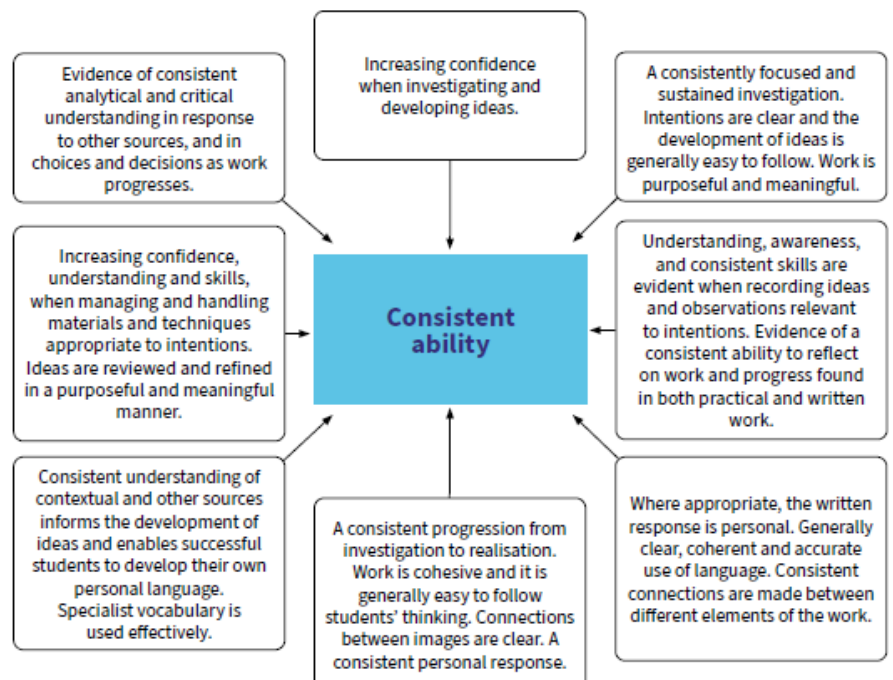
Some ability: 5–8 marks



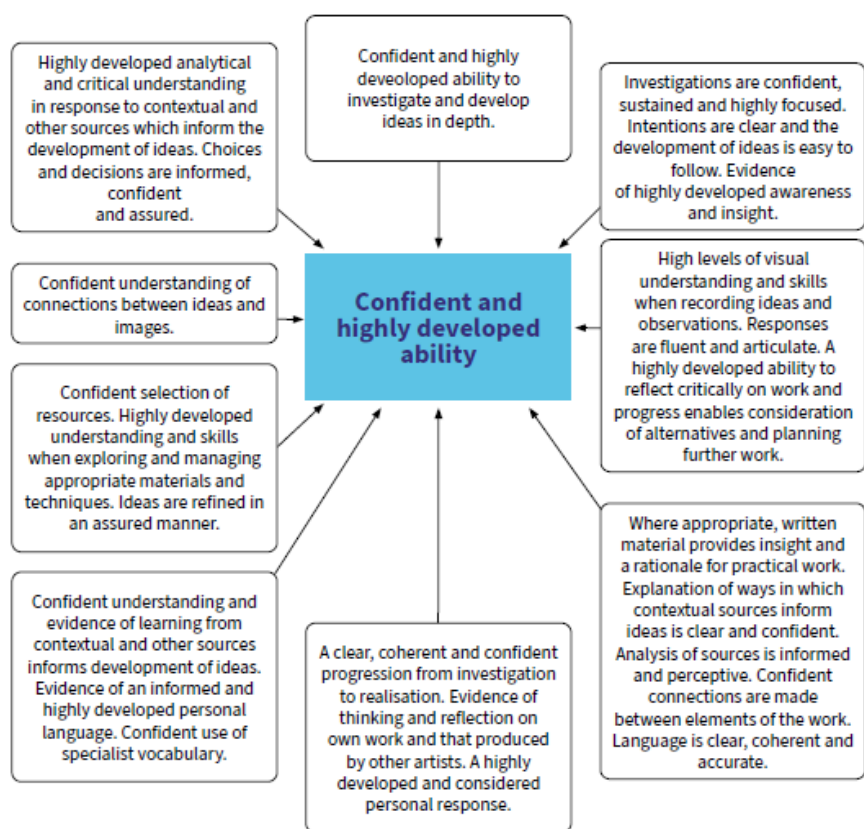
Reasonably consistent ability: 9-12 marks



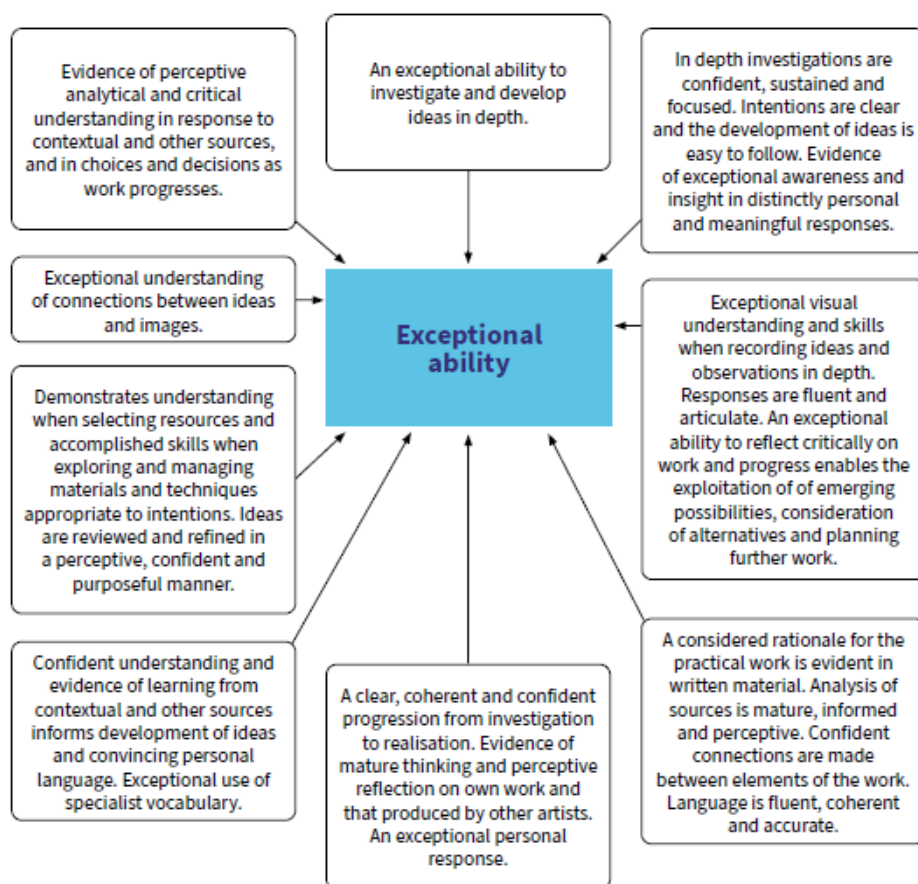
Consistent ability: 13-16 marks



Confident and highly developed ability: 17-20 marks



Exceptional ability: 21-24 marks



AO1

EXPLORE
ANNOTATE
BEGIN TO LINK A
THEME IMAGES
TO YOUR CHOSEN ARTISTS WORK
WRITTEN ANALYSIS ARTISTS
LINK ARTISTS WORK TO
IDEAS AND ARTWORK RESEARCH

AO1 – Develop ideas through investigations, demonstrating critical understanding of sources.

- What sort of source(s) has been chosen?
- There is a difference between just collecting reference material / research and using reference material / research. Can we see evidence of interrogating the source(s) and any understanding of the value of research?
- What value has the student placed on the source? What has it been used for? Does it support the development of the creative journey? If so, How?
- How has the student demonstrated an understanding of the source? To what depth? (This is qualified by the language of the mark band descriptions and the spidergrams).

A02

EXPERIMENT WITH A RANGE OF MEDIA

LINKING TECHNIQUES TO ARTISTS AND THEMES

TEXTILES

CLAY

DRAWING

MIXED MEDIA

PHOTOGRAPHS

OIL PASTEL

WATERCOLOUR

PEN AND INK

A02 – Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

- Is there evidence of ideas progressing and changing over time via whatever means? Are decisions being made by the student? Is there evidence of understanding, intent and purpose behind decisions made? (This is qualified by the language of the mark band descriptions and the spidergrams)
- Is there evidence (visual or otherwise) of the value / significance of changes made, results of experiments, results of trials with materials, mark making experiments, changes in concept or technique?
- If copying or pastiche of a source is evident, what is the value of it to their understanding and the student's learning or progression of ideas?

A03 IDEAS

IDEAS LINKING TO ARTISTS WORK
OBSERVATIONAL DRAWINGS
ALL ARTWORK LINKING TOGETHER
PLANS, DESIGNS
IN A RANGE OF EXPLANATIONS
DIFFERENT MEDIA ANNOTATION

A03 – Record ideas, observations and insights relevant to intentions as work progresses.

- Does any annotation record an idea, insight or observation?
- Does any element of drawing record an idea, insight or observation?
- Does any visual and / or annotated practice help us understand the nature of progression or understanding of the student's ideas. Do we see any evidence of the student's intention.
- Do we see any evidence that helps us to identify the depth of understanding as the student progresses work and ideas. (Again this is qualified by the language of the mark band descriptions and the spidergrams)

A04 FINAL

MEANINGFUL PIECE OF WORK
INFORMED SHOW UNDERSTANDING
RESPONSE LINKS
LINK BETWEEN TO ARTISTS WORK
VISUALS AND ARTISTS
PRESENTATION RELEVANT

A04 – Present a personal response that realises intentions and demonstrates understanding of visual language.

- Are we seeing a collection of evidence that clearly tells us about the student's independent and creative journey?
- Are we seeing a collection of evidence that tells us that the student's journey is informed by the work or direction of others?
- Are we seeing a collection of evidence that brings together intention, understanding and meaning that has been derived from sources and the student's own skills, imagination and understanding?
- Are we seeing evidence of a student's independent creative journey?
- Are we looking at evidence of a journey with many outcomes in response to trials, tests, experiments? Has the student attempted and / or made a number personal responses and realisations throughout the journey?

AN A LEVEL ARTIST'S GUIDE TO THE ASSESSMENT OBJECTIVES

HOW TO MAKE SURE YOU SMASH IT!

AO 1: DEVELOP IDEAS

Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding

?

- EXPLORE WIDELY TO IDENTIFY ARTISTS & IDEAS WHICH INSPIRE YOU
- INCLUDE RELEVANT EXAMPLES OF YOUR CHOSEN ARTISTS' WORK
- ANNOTATE EXPLAINING WHAT YOU UNDERSTAND & FIND INTERESTING
- MAKE YOUR OWN PRACTICAL RESPONSES TO YOUR CHOSEN ARTISTS
- USE EXCELLENT VOCABULARY TO DEMONSTRATE YOUR KNOWLEDGE



AO 2: EXPERIMENT

Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as your work develops

?

- USE A VARIETY OF APPROPRIATE MEDIA TO MAKE SKILLED WORK
- TRY NEW MATERIALS & PROCESSES THAT YOU HAVEN'T USED BEFORE
- ENSURE THAT YOUR WORK DEMONSTRATES YOUR PROGRESS IN USING MATERIALS, & YOUR LEARNING FROM LOOKING AT OTHER ARTISTS
- DOCUMENT A RANGE OF IDEAS AND OUTCOMES & EVALUATE THESE



AO 3: RECORD

Record in visual and/or other forms, ideas, observations and insights relevant to intentions, demonstration an ability to reflect on your work and progress

?

- DRAW OBJECTS SKILFULLY - PRESENT SOME SUSTAINED STUDIES
- INCLUDE A VARIETY OF APPROACHES TO DRAWING & RECORDING
- DOCUMENT YOUR OWN HIGH QUALITY PHOTOGRAPHS
- ADD SECONDARY RESEARCH (INTERNET, MAGAZINE, NEWSPAPERS)
- USE APPROPRIATE VOCABULARY TO ANNOTATE & REVIEW YOUR WORK

RELEVANT
WELL-SET
IN-FOCUS



AO 4: PRESENT

Present a personal, informed and meaningful response, demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements

?

- DOCUMENT PLANS FOR SEVERAL OUTCOME IDEAS & VARIATIONS
- PRODUCE A FINAL PIECE WHICH REFLECTS YOUR BEST SKILLS & IDEAS
- BE ANALYTICAL IN EVALUATING YOUR WORK (BUT NOT NEGATIVE)
- YOUR OUTCOME SHOULD DEVELOP FROM PREPARATORY STUDIES & BE PERSONAL TO YOU, NOT A VERSION OF ANOTHER ARTISTS WORK

handy printable bookmark

ANNOTATION

WRITE LIKE A PRO!

FORMAT

- How you present your written ideas is up to you, but remember - it must be legible and show some visual sensitivity.
- Typing and hand writing are both fine.
- Don't write long paragraphs of text - annotation is a brief form for getting key points and ideas across.

WRITING ABOUT OTHER ARTISTS' WORK

- Biography is only needed where it is relevant to your understanding of the artist's work.
- Include artists that are relevant to your project and explain how.
- Demonstrate your understanding of both the materials and the ideas in their work.

SOME GREAT ART WORDS TO SPICE UP YOUR WRITING



Get someone else to read your annotation to check it communicates your ideas clearly

MONOCHROME	ATMOSPHERIC	EXAGGERATED
INFLUENCE	PASSIONATE	MUTED
SYMMETRY	EXPRESSIVE	CONTROLLED
CONCEPT	TACTILE	FLUID
BACKGROUND	DYNAMIC	INTRICATE
FOREGROUND	RICH	BALANCED
DEPTH	TRADITIONAL	SMUDGED
LIGHT	REALISTIC	OVERWHELMING
OPAQUE	MELANCHOLIC	MINIATURE
TRANSPARENT	INTENSE	SKETCHY
SPONTANEITY	TEXTURED	BLENDED
COMPLIMENTARY	DISTINCTIVE	DELICATE
CONTRAST	REFINED	VIBRANT
SIMILARITY	DOMINANT	ORGANIC
RELATIONSHIP	SMOOTH	ANGULAR
CHARACTERISTIC	ABSTRACT	HATCHING
STRUCTURE	CONTEMPORARY	SILHOUETTE
VIEWPOINT	COMPLEX	DAPPLIED
ISOLATED	DRAMATIC	FRAGMENTED

'4C Analysis'



You should attempt to use this sheet to help you to 'plan' your analysis in Art & Design. **DON'T** use it literally by answering each question as this will sound too contrived and your writing will not flow in the way it should. Instead, use these questions as prompts and make notes before writing your analysis up as a piece of continuous prose.

CONTENT

- What is the subject matter of the work, i.e. what is happening, what is it about?
- Is the subject matter significant to the theme/concept in the work or is it quite incidental?
- Does it explore social, moral, political or religious concerns?
- Is there an autobiographical dimension to the piece/work?
- Was the subject matter observed directly, remembered or imagined?
- Has it been treated representationally, or is there deliberate exaggeration, distortion or abstraction and if so why?
- Can the subject matter be easily "read" or are there less obvious meanings suggested through the use of symbolism, metaphors, analogy etc.?

COMPOSITION

- How have the various elements of the work been arranged and composed?
- What compositional devices have been used? E.g. focal point, perspective, reoccurring pattern/shape, diverging lines, a particular area of interest created by colour, lack of colour, shape etc.?
- Is there one dominant object or does the work incorporate many shapes and features, how much of the space does this occupy?
- What is the spacing like in the piece, where are things positioned, foreground, middle-ground, background?
- Is the work unified or is it pleasing in parts, but unsatisfactory as a whole?

CREATION

- How was the work made and what was it made with? ***(you may need to research this instead of guessing)***
- What materials, tools, processes and techniques have been used in its production?
- How and where might the work have been started? Why do you think this was the case?
- Through what stages did the work proceed from conception to completion?
- What use might have been made of preparatory studies, sketches, design sheets, photographs, maquettes/models, for example?
- Was the work produced quickly or did it evolve slowly over a long period of time?
- What skills are required to produce such a piece of work?

CHARACTERISTICS

- What kind of colour scheme has been used and is the overall effect harmonious or one of contrasts?
- Are there any particularly predominant colours or do colours have equal significance? Do these colours represent any emotions or feelings? If so, how?
- Is texture important and if so how varied are those that are incorporated or suggested?
- Does the work affect you the viewer in any way?
- Does it capture a mood, feeling or emotion? Which ones and how?
- Can you imagine the mood or feeling of the artist or artists who produced it?

ANNOTATION

WHEN TALKING ABOUT YOUR OWN WORK,
TRY TO SAY:

- ★ **WHAT** you have done
- ★ **HOW** have you done it
- ★ **WHAT** inspired you
- ★ **WHY** is it successful
- ★ **IS** there anything that you would change

SENTENCE STARTERS

USE THESE TO HELP YOU GET STARTED

In this piece of work I have...

I have created this piece by...

I was inspired by...

The successful parts of my work are...

The areas I could change in my work are...

ART VOCABULARY

Words to make your writing about art zing!

ADJECTIVES

TIPS

- ★ Make your writing fun & interesting to read.
- ★ Take time to look closely at the image.
- ★ Use evidence from the image to back up your observations.

Crisp
Contrasting
Fluid
Complimentary
Relaxed
Delicate
Subtle
Pale
Grainy
Symmetrical
Uniform
Harsh
Lurid
Bleached
Earthy
Parallel

Formless
Saturated
Geometric
Balanced
Faint
Indistinct
Flowing
Dismal
Radiant
Minimal
Slender
Wobbly
Miniature
Vivid
Horizontal
Intense

Robust
Ambiguous
Curvy
Busy
Rough
Monochrome
Repeated
Scratchy
Glassy
Tranquil
Distorted
Mellow
Translucent
Opaque
Pronounced
Monumental

Garish
Distinct
Dramatic
Layered
Dazzling
Striking
Gloomy
Vertical
Concealed
Juxtaposed



NOUNS

Frame
Foreground
Focus

Perspective
Background
Viewpoint

Tone
Shadow
Composition
Colour
Surface
Perimeter
Element

Texture
Emphasis
Subject
Brush-stroke
Technique
Construction
Depth

Highlight
Scale



IDEAS

- ★ Find 5 new words and lookup their meanings
- ★ See how many of these words you can use describing a chosen artwork
- ★ Work in pairs to discuss works using these words



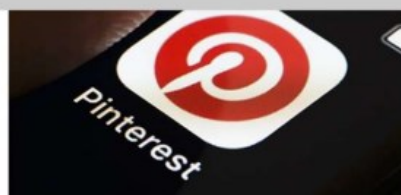
Don't overuse
these words!
Unique | Bold
Like | Abstract

Famous Artists Idea Sheet

Artist	Country of Origin	Category	Element	Working with...
Chuck Close	American	Contemporary	Portrait	Grid portraits
Georgia O'Keeffe	American	Abstract Painting	abstract	abstracting from nature
Native American Art	American		pattern	totem poles/pattern/latch rugs/Weaving
Edward Hopper	American	painter	value	portraits of places/ light
Miriam Schapiro	American	collage	shapes	shapes/ acrylic.. Fabric... collage
Andy Warhol	American	pop art	shape	turning ads into art/ cultural icons
Robert Arneson	American	Sculpture	form	modeling a self portrait of personality
Frank Stella	American (Boston)	Abstraction	pattern	abstract pattern
Winslow Homer	American (Boston)	Watercolorist	pattern	Reflections of nature
Janet Fish	American (Boston)	Painter	value	reflected light/self portrait
Wyeth Family	American (ChaddsFord)	painter/ realism	composition	painting a still life; narrative
Faith Ringgold	American (Harlem)	Narrative Art	Unity	Narrative art
Romare Bearden	American (NC)	Collage	Juxtaposition	personal images
Keith Haring	American (NY)	symbolic painter	symbolic	symbols
Jacob Lawrence	American (Philly)	Painter	shape	shapes/social issues/community
Alexander Calder	American (Philly)	Sculpture/wire	volume	volume
Louise Nevelson	American (Russia)	Found Object Sculpture	Sculpture	Found Object Sculpture
Red Grooms	American (Tennessee)	Sculpture	Sculpture	community
Horace Pippin	American (W.Chester)	Folk Art	shape	creating folk animals/everyday life
Frank Lloyd Wright	American (Wisconsin)	Geometric Architecture	shape/line	drawing city view
Bridget Riley	British	painter.. Illusions	rhythm	op art
Vincent Van Gogh	Dutch	painter	color	color
Vincent Van Gogh	Dutch	painter	line	linear landscapes
Johannes Vermeer	Dutch	Painter	composition	composition
Rembrandt	Dutch	painter	value	seeing double light/dark
Henry Moore	England	Sculpture/figure	volume	modeling a figure
Edgar Degas	French	Impressionist	composition	painting motion
Paul Cézanne	French	painter	composition	still life
Paul Gauguin	French	Painter	color	Creating with color
Auguste Rodin	French	Sculpture	movement	sculpting movement
Henri Rousseau	French	Painter	color	landscapes/fantasy
Claude Monet	French	Impressionist	line	painting a moment in time
Henri de Toulouse-Lautrec	French	printmaking/painter	color	creating a color print
Marcel Duchamp	French	painter	rhythm	visual joke; rhythmic ideas
Edvard Manet	French	Impressionism (father of)	composition	group portrait
Käthe Kollwitz	German	Social Issues	line value	emotional portrait
Albrecht Dürer	German	graphic art/ painter	line	line
Greek/Romans	Greece	Sculpture	Sculpture	Carving a relief
Caravaggio	Italian	Painter	value	dark/ light
Michelangelo	Italian	Painter	balance	figures
John Singer Sargent	Italian	Painter	balance	full length portraits
Japanese Prints	Japan	Printmaking	shape	nature prints
Frida Kahlo	Mexican	Painter	symbolic	symbolic self portrait
Diego Rivera	Mexican	Muralist	unity	Political muralist
Edvard Munch	Norway	Expressionism	composition	expressive portrait
Wassily Kandinsky	Russian	Abstraction	shape	abstracting from nature

Artists for research...

"Where can you find them? Where could you start?"





Action Plan

Theme/Topic I'm going to explore...

The overriding theme/topic I will start from:

Artists I'm going to look at...

Who inspired me:

*What elements of their work I'd like to adopt in my own work
(styles/techniques/colours/concepts/messages/etc):*

What my project will be all about / how I'll personalise it...

What I'd like to do that's different to the artists I've mentioned:

My concept/meaning/message... i.e. WHY I'm doing it:

My final piece idea...

What it will look like:

How it will link to my artists/studies/own ideas:



Artists & Contextual References used

Artist/Reference #1

Name:

Their influence

What elements of their work I'd like to adopt in my own work:

Artist/Reference #2

Name:

Their influence

What elements of their work I'd like to adopt in my own work:

Artist/Reference #3

Name:

Their influence

What elements of their work I'd like to adopt in my own work:

My theme

Summary of what I'm exploring/trying to achieve:

Personalising

Having explored these artists, how will I develop my project in a more personal direction that helps me to achieve my initial intentions?

Final Outcome ideas

What it might look like:

How it will link to my artists/studies/own ideas:

PROGRESS TRACKING

AO1: Development of Ideas in relation to Artists

- or other Contextual sources, showing analytical, critical and cultural understanding



AO2: Development & Experimentation

- with materials, techniques and ideas, showing a visual journey with refinement and improvement along the way



AO3: Observations / Studies

- showing recording of your ideas, observations and insights relevant to your intentions



AO4: Final Piece

- making connections and resolutions in a personal, informed and meaningful way



FINAL PIECE IDEA...

- 💡 SKETCH OUT & ANNOTATE YOUR FINAL PIECE PLAN
- 💡 USE YOUR BEST IDEAS AND MOST SUCCESSFUL PRACTICAL WORK IN YOUR FINAL PIECE
- 💡 DO NOT THINK YOU HAVE TO INCLUDE EVERYTHING YOU HAVE DONE - BE SELECTIVE
- 💡 YOUR FINAL PIECE MUST LINK BACK TO YOUR PROJECT!

ART EXAM READY?

SKETCHBOOK...

- 📖 CHECK YOU ARE UP TO DATE: NO UNFINISHED PAGES
- 📖 BE SURE TO HAVE RELEVANT ARTIST LINKS
- 📖 THOUGHTFUL ANNOTATION AND EVALUATION TO SHOW THE PROGRESS OF YOUR IDEAS ↷
- 📖 HIGH QUALITY PRACTICAL WORK SHOWING REFINEMENTS
- 📖 PRIMARY OBSERVATION! 👁

EXAM PLAN...

CREATE AN EXAM PLAN IN YOUR SKETCHBOOK OR ON A SHEET OF A4 PAPER. DEPENDING ON YOUR PROJECT, IT MIGHT BE QUITE DETAILED OR QUITE SIMPLE - BUT USE IT AS AN OPPORTUNITY TO CHECK YOU HAVE THOUGHT THROUGH ALL POTENTIAL ISSUES 🧠

INCLUDE:

- ☆ AN ANNOTATED SKETCH OF YOUR PLANNED PIECE
- ☆ A LIST OF MATERIALS YOU WILL BE USING ☰
- ☆ YOUR PLANNED TIMINGS
- ☆ KEY REMINDERS TO YOURSELF - E.G. ARTIST LINKS

ON THE DAY...

- ➡ ARRIVE EARLY SO YOU CAN ARRANGE AND CHECK YOUR MATERIALS
- ➡ KEEP AN EYE ON THE TIME - REVIEW YOUR PROGRESS AS YOU GO AND SET MINI TARGETS TO MAKE SURE YOU WILL FINISH ON TIME 🕒
- ➡ IF SOMETHING DOES NOT WORK AS EXPECTED, DO NOT PANIC: REVIEW YOUR OPTIONS CALMLY
- ➡ MAKE SURE YOU EAT AND DRINK TO KEEP YOUR ENERGY AND CONCENTRATION UP 🥤
- ➡ TAKE A MOMENT TO STAND BACK AND REVIEW WHAT YOU ARE DOING EVERY NOW AND THEN - CHECK BACK TO YOUR PLAN AND YOUR SKETCHBOOK
- ➡ DO NOT BE AFRAID TO ADAPT YOUR IDEA A LITTLE IF NECESSARY

TOP EXAM TIPS

- Research the artists immediately.
- Plan your time on a calendar so you know exactly how many weeks you have before the exam date.
- Leave enough time to develop your ideas.
- Choose a question that interests you and use the skills you have already learnt.
- Work the hardest you have ever worked, this is 40% of your overall mark.
- Carefully consider scale, materials and the time frame you have.
- Prepare the surface you are working on well before the exam day.
- Practise your final piece (even if it is a bit smaller) before the exam day.
- Come to the exam with all of your prep work.
- Improve the quality and presentation of your prep before the deadline.

Week		Task
1 3/2/25		<p>Research your favourite exam questions. Look up artists, create some rough mind-maps of ideas and start a Pinterest board.</p> <p>Spend the lesson making notes, names of artists and decide which question you will study.</p> <p>Complete title page and mind map. Create some small drawings around your research/mind map to demonstrate skill nice and early on. Make sure you have the question you have chosen written out on the first page so the examiner knows what you are responding to. Try to tie your title page into your initial ideas for the question. Remember the title page sets the tone for your project so you want it to be of high quality! Use a media that links to your area of study</p> <p>Create a double page of ideas. Evidence broad and wide-ranging research into your topic through images, colour swatches, notes, sketches and screenshots from websites/photocopies from books.</p>
2		<p>Complete your 1st Artist research page</p> <p>Select an artist who inspires you and whose work you could replicate/take inspiration from within your own. They do not have to do the exact thing you want to do in your project! You may choose to look at them because you like the way they use colour, the way they use composition, the way they use a particular media.</p> <p>Remember to include on your page the following: Images of the artist work (aim for at least 5), information about the artist (brief – max 1 paragraph), your opinion and why you have chosen to look at this artist – how are they inspiring you, 4C analysis (1 paragraph on each of these). Finally, you may want to include a small copy of the artist work if you think this will be helpful in understanding how they have used the media to create your piece later.</p> <p>Start to collect photos to work from for your first piece (or produce your first shoot). This should be a piece which is inspired by the artist. Where possible try to take your own photos but if you can't take your own photos (for instance you want to draw a lion and don't have a pet lion at home) you can use a photo from the internet (unless you are a photographer you need your own photos!). Aim to get a minimum of 20 photos which you can work from</p> <p>Start to plan your first piece responding to the artist. Start with some design ideas (minimum 3) (sketches or statement of intent) Make sure these are done to a high standard and not rushed. Remember to annotate your design ideas to explain what you are intending to do – how big is it going to be? What media? How does it link to the artist?</p> <p>Choose your best design idea and start to refine it. Consider the composition first. Try tweaking the size of things, try tweaking the position. Where is your focal point? Produce 3 different composition ideas/ different edits</p> <p>Next consider the media and colour scheme you will use. Fine art -get a photocopy of your most successful design idea and work on this to try different media/colour schemes. If you are on the computer, remember to screenshot your colour trials/edits as you edit your images in different ways.</p> <p>Remember this stage is to help you figure out how to make your piece in the most successful way. Any questions you have that start with "what would happen if I do..." are things you should have a go at and see what happens!</p>

<p>Week 3 Half term</p>	<p>Once you have completed all of your trials you are ready to create your transcription - aim to spend about 3 hours on this piece. Remember it should have connections to the initial artist you have looked at. Use what was the most successful in your trials. Photography – produce a ‘final’ response to the artist. Make sure you consider how this is presented – print work where possible</p>	
<p>Week 4</p>	<p>Complete your second artist research page. Select a second artist who inspires you and whose work you could replicate/take inspiration from within your own. This artist should complement the first artist but they shouldn’t be too similar. You will be combining their work in the next couple of weeks so think what styles would go together and work with the ideas you have.</p> <p>Respond to your artists as appropriate like you did for artist 1 (create a ‘wow’ page) – Design ideas/statement of intent</p> <p>Produce 2 pages of experimentation where you are experimenting with combining some of the ideas/elements of the artist you have explored with your own ideas.</p>	
<p>Week 5</p>	<p>Produce a larger development piece outside of your book (A3 or equivalent) use this as an opportunity to show off your skills and practice any techniques/combinations of materials or composition ideas you would like to explore. Your work should be more imaginative and personal now, avoid copying directly from the artists you have looked at so far. Photography – produce a ‘final’ response to the artist. Make sure you consider how this is presented – print work where possible</p>	
<p>Week 6</p>	<p>Create your third and final artist research page.</p> <p>Respond to your artist appropriately -as before, creating a copy of a small section of their work if needed/shoot 3</p> <p>Take another series of primary source photographs and produce some observational sketches from these. Stick in a contact sheet from your shoot and annotate it.</p> <p>Complete some design ideas/statement of intent – trial/edit/experiment like you have done previously.</p>	
<p>Week 7</p>	<p>Produce another larger development piece outside of your book (A3 or equivalent) use this as an opportunity to show off your skills and practice any techniques/combinations of materials or composition ideas you would like to explore. Your work should be more imaginative and personal now, avoid copying directly from the artists you have looked at so far.</p>	
<p>Week 8</p>	<p>Create a mind map of ideas for your inspired piece, drawing inspiration from the artists/development work you created throughout the project.</p> <p>Take any primary source photos that you will need to work from for your inspired piece outcome ideas. You can also use secondary source when necessary</p> <p>Begin to create some small sketches of potential composition ideas in pencil – annotate to add notes of your intentions and add some rough colour plans</p> <p>Trial any media/ colours/compositions needed.</p>	

Week 9	<p>Produce another development piece where you are combining ideas/influences from the three artists you have looked at so far, along with your own imaginative ideas. Play to your strengths and spend this week creating something really impressive, original and enjoyable outside of your book (A3 or A2 size) using appropriate materials.</p> <p>take a photo and stick it in your book and analyse and reflect on the success of it and how your ideas have developed since creating it.</p> <p>Additional task: Create a 4th artist research page (optional)</p>	
Week 10 (Easter)	<p>Using your reflection, consider how you can refine your idea further – how can you develop it/ move it on further/find another way of representing your ideas.</p> <p>Begin to create some small sketches of potential refined composition ideas in pencil – how are you moving the idea on now? – annotate to add notes of your intentions and add some rough colour plans</p>	
Week 11 (Easter)	<p>Create a 2-3 small ‘miniature’ pieces that begin to realise your intentions for your final piece (A4). These could be small drawings, paintings, sculptures /edits etc.</p> <p>Develop your favourite idea further into a more developed A3 practice piece (or equivalent) which is created using the same materials you think that you will need to use in the exam</p>	
Week 12	<p>Annotate your development pieces that you are creating in the lead up to the exam – reflect on your work as it is progressing and identify any areas for improvement.</p> <p>Continue to refine and develop your ideas for your final piece, testing and experimenting with materials to make sure that your outcomes are as successful as you want them to be. If you need to change your mind about your final piece, do it now.</p> <p>You may also wish to undertake additional research to inform your final piece</p>	
Week 13	<p>Complete any unfinished work. Review and refine all of your drawings in your portfolio of work and ensure that you are happy with them.</p> <p>Take any extra primary source photographs that you may need for your exam.</p> <p>Source any specific materials that you may need for your exam e.g. boards, paints, brushes, glazes etc. Speak to your teacher. Make sure that you have everything read.</p>	
Week 14	<p>Complete a final design plan/final statement of intent ready for your exam.</p> <p>You need to explain what you are doing and how it links to the artists you have looked at. You should clearly explain what the piece is about, what size, what media you will use. If time, add colour to show what colour scheme you will use.</p> <p>Ask your teacher for last minute feedback and advice.</p> <p>Create your hour-by-hour time plan for the 15 hours</p> <p>Prepare any boards/canvases etc with gesso, wedge clay, stretch paper etc.</p>	
	Exam 6 th /7 th /8 th	