

# Art and design – The exemplification of standards guidance on improving these standards in KS3



**Key Stage 3 Exemplification for Levels 1-2 can be found in the national archive, at:**

<http://webarchive.nationalarchives.gov.uk/20110813032310/http://curriculum.qcda.gov.uk/key-stages-3-and-4/assessment/exemplification/standards-files/art-and-design/art-and-design-level1.aspx>

**Key Stage 3 Exemplification for Levels 3-8 can be found on the Teachfind website, at:**

<http://www.teachfind.com/qcda/exemplification-standards-assessing-art-and-design-art-and-design-key-stage-3-subjects-1>

## Overview

The standards files enable classroom teachers across the country to have a common understanding of different levels and the different aspects of the subject that underpin each one.

You can use the standards files:

- to standardise judgements, so that teachers have a shared understanding of national standards before they make assessments;
- as a reference when assessing students;
- to clarify what it means to make progress;
- to exemplify good assessment practice;
- to support moderation activities.

## Standardisation

Schools could use the materials for standardisation training in these ways:

- teachers assess the work of one exemplification standards file student using a version with the judgements removed and then compare their judgements with those in the file
- teachers copy one or two collections of work from their own students, without any annotation or commentary, and ask colleagues to identify students in the exemplification standards files whose performance is closest to their students
- each teacher assesses one student and agrees the level judgement with a colleague by comparing the student's work with that of an exemplification standards file student at that level.

## Referencing

When assessing your own students, you can use the exemplification standards files:

- as a benchmark;
- to compare your students' performance with examples that have been assessed against national standards;
- to check how much evidence of attainment is needed at a specific level;
- to see what is typical of performance in adjacent levels, for example comparing two collections of work;
- to check what progression looks like.

## In-school moderation

Moderation generally involves a group of teachers reviewing a sample of class teachers' initial assessments, reconciling any disagreements and agreeing a final judgement. These materials help to ensure that the final judgement is based on evidence and is in line with national standards.

Moderators can resolve disagreement by asking: 'How does this student compare to those in the standards files?'

## Exemplifying assessment practice

Subject leaders and others running training sessions could use the materials to show how the principles underpinning periodic assessment work in practice, or to illustrate particular aspects of assessment.

Discussion could focus on:

- attainment at a particular level or an aspect of the subject at different levels;
- extending the range of evidence in different subjects to support periodic assessment;
- how much evidence of attainment is needed to support a judgement;
- differences between evidence from oral work, practical activities and writing;
- whether it is harder to find evidence for some areas of the curriculum than others and what can be done about this;
- identifying the next steps in teaching and learning for a student or groups of students.

## Students' work in the standards files

Each exemplification of standards file contains evidence from students working at different levels. The files include written work, notes made by the teacher when working with or observing students, and video, audio or visual evidence. The key stage 3 students' work is based on the revised secondary national curriculum introduced in Sept. 2008.

Each file contains:

- a student profile, and a short statement for each piece of evidence explaining what the student was asked to do
- a commentary on each piece of evidence organised by different aspects of the subject (for example in citizenship: understanding citizenship, enquiring and communicating and taking citizenship action)
- next steps for each piece of evidence to help the student progress
- an overall assessment judgement that weighs up the evidence and gives a level-related judgement against national standards.

## How can teachers use this resource to improve standards?

To improve achievement, subject leaders must have a clear view of the Levels and these standards and be able to set the correct expectations for the outcomes in their own lessons, thereby setting out the correct expectations for standards in the subject. This can then be modelled for the other members of their subject team. Subject meetings should regularly be used to review progress and standards, agree modifications to schemes, lesson planning and teaching (classroom pedagogy) in order to maintain standards or to achieve targets. Subject leadership requires this approach.

**As subject leader, the setting of the standards of expectation to be achieved in each year group and for each key stage is the principle responsibility.**

This is closely followed by the following 7 key responsibilities to lead their colleagues and team to:

1. gather, interpret and use pupil and cohort data to inform expectations and consequent modifications to schemes and lesson planning;
2. set out the formative and summative assessment procedures used by your team to ensure all pupils are on track and performance data is recorded and up to date;
3. maintain an oversight of assessment and progress of all classes, applying their knowledge of different groups and their experience in defining individual learning needs;
4. carry out actions to ensure the quality of teaching and learning, to include:
  - monitor learning and take all such actions required to guide you colleagues and team to develop practice, providing suitable learning experiences and opportunities that promote high standards (and including health and safety);
  - lead your colleagues and team in the tracking of progress and achievement, use of marking and feedback and the selection and use of suitable teaching and learning practices to meet the needs of all learners;
  - lead in the development and use of such interventions that enable all pupils to progress in line with their expectations and standards overall;
5. ensure access to suitable CPD to maintain the breadth and quality of the art and design curriculum, the quality of teaching and learning and standards achieved;
6. respond to whole school issues and developments, leading actions within the subject;
7. Liaise with SLT to ensure the subject/department is operating within whole school priorities and requirements.

**NB. All other activities are related to the day to day, termly and annual management of the subject.**

The improvement of standards has to begin in the classroom by the setting of correct expectations to pupils at the start of each lesson, along with the setting of suitably challenging expectations of outcomes to be achieved by the end of the lesson, project, unit of work or element of the planned scheme of work. This must also take the need for differentiation, fully into account.

Within the following Exemplification, the amount of annotation in the commentaries is more than a classroom teacher would normally record. This is because the standards files need to stand alone and the classroom teacher is not on hand to discuss the evidence or the student's work. Schools aren't expected to create their own exemplification material. However, a head of art and design in a secondary school may well want to create a portfolio of examples and visual evidence for the purposes of moderation of standards in the department with all the members of the team and for NQTs and student teachers. Similarly, images or sections of images from a portfolio can be used in the classroom with pupils to make expectations clear, by illustrating specific examples of work. But also to help explain the improvements in standards and practice expected for each learning activity, and to illustrate what the success criteria look like.

### Pupil's profile

Beth is in year 8 and enjoys art and design lessons. The support she receives in lessons helps her to concentrate on more complex tasks and recognise when she is making progress.

### Using collage to build work of increasing complexity

#### Context

Pupils were introduced to a variety of techniques and materials that could be combined to produce multi-layered work of increasing complexity and detail. They were encouraged to experiment with colour, texture and pattern when combining these different materials.

#### Evidence groups

- Collage
- Flower sculptures
- Observational painting
- Evaluation
- Overall assessment judgement



#### Experimenting with shape, shade and colour (1)

Beth experimented with overlapping different shapes as the first stage in building a multi-layered piece of work.



#### Layering (2)

Beth created more complex pieces by layering different shapes. In conversation with her teacher, Beth explained the reasons for her choices.





### Layering (3)

Beth created more complex pieces by layering different shapes. In conversation with her teacher, Beth explained the reasons for her choices.



### Layering (4)

Beth created more complex pieces by layering different shapes. In conversation with her teacher, Beth explained the reasons for her choices.

### Assessment commentary

Understanding art, craft and design:

Beth selected, cut out and positioned a range of differently sized shapes, then added colour and shade to them. She engaged readily with the tasks and described how different colours portrayed different moods or feelings.

Creating art, craft and design:

Beth experimented with different ways of arranging her shapes before choosing a final version. She coloured and shaded the shapes and understood that the idea of overlapping them and using a number of layers to her work would make it more interesting.

### Next steps

To progress, Beth needs to:

- experiment with different arrangements of shapes, sizes, colours and textures to make work that she finds more artistically pleasing
- develop her range of artistic techniques and processes such as using finer detail when colouring and shading.



## Using Georgia O’Keeffe as a stimulus for making 3D flower sculptures

### Context

Pupils designed and made large scale 3D flowers from a variety of materials, based on their exploration of the work of Georgia O’Keeffe. They created a frame from wire then used a variety of materials to fill the frame.

### Pupil's work

#### 3D flower sculpture - early stages (1)

Beth produced a wire frame for her flower sculpture ready for filling with a variety of materials that she selected.



#### 3D flower sculpture - adding materials (2)

Beth added layers of materials to her frame to create stronger, more vibrant colours.



### 3D flower sculpture – final piece (3)

Nearing completion, Beth's work showed a variety of textures and materials.



#### Assessment commentary

Understanding art, craft and design:

Beth made choices about colour, shade and texture, and identified why she made certain choices. She combined a number of materials together to create a glossier, more richly coloured final piece.

Exploring and investigating:

Beth experimented with different ideas when encouraged to do so. Her teacher and in-class support worked very closely with her to help her to understand that it is normal for her to feel unsure or undecided about her work. She tended to see things literally and this made her frustrated with tasks that required interpretation and originality.

Creating art, craft and design:

Beth demonstrated a degree of control with basic techniques such as shading and cutting out basic shapes. She benefited from in-class support to encourage her to persevere with completing her work.

#### Next steps

To progress, Beth needs to:

- understand that uncertainty and experimentation are part of the process of art and design
- develop strategies for recognising and describing more abstract ideas.

### Georgia O'Keeffe observational painting

#### Context

Pupils used a painting by Georgia O'Keeffe as a stimulus for a large scale observation painting. The task provided pupils with opportunities to develop their observational skills and painting techniques.



## Pupil's work

### 1. Adding colour to observational drawing (1)

Beth created an outline from her observations of the Georgia O'Keeffe print and added blocks of colour.



### 2. Adding colour to observational drawing (2)

Beth created an outline from her observations of the Georgia O'Keeffe print and added blocks of colour.





### 3. Adding colour to observational drawing (3)

Beth created an outline from her observations of the Georgia O'Keeffe print and added blocks of colour.



### 4. Adding colour to observational drawing (4)

Beth created an outline from her observations of the Georgia O'Keeffe print and added blocks of colour.





**5. Large, solid blocks of colour (1)**

Beth added large solid blocks of colour to her painting.



**6. Large, solid blocks of colour (2)**

Beth added large solid blocks of colour to her painting.



## 6. Beth's finished painting



### Assessment commentary

- **Understanding art, craft and design:**  
Beth saw and reproduced the more literal and obvious features of the O'Keeffe painting, focusing on shape and dominant colours.
- **Exploring and investigating:**  
Beth painted what she saw and identified within the original O'Keeffe piece. Initially, she drew detailed shapes which, in the final piece, were masked by the solid blocks of colour.
- **Creating art, craft and design:**  
Beth produced some detailed and proportioned drawings as the basis for her paintings, showing some good control. She then added strong, solid blocks of colour focusing on filling the paper rather than adding further detail and texture.



### Next steps

To progress, Beth needs to:

- improve her observational skills and the ability to recognise detail
- focus on attention to subtle detail in her own work at all stages
- look at art that has different intentions in order to help her to express her ideas and emotions through her own art.

### Evaluating and reflecting

#### Context

Beth was interviewed about the making process for her 3D flower sculpture. She talked about her choice of materials and colours, what she felt about her work and what improvements she would make.



#### Evaluation

Beth reflects on her flower making project and how she feels about her work.

#### Video can be viewed at:

<http://webarchive.nationalarchives.gov.uk/20110813032310/http://curriculum.qcda.gov.uk/key-stages-3-and-4/assessment/exemplification/standards-files/art-and-design/art-and-design-level1.aspx>

### Assessment commentary

- **Understanding art, craft and design**

Beth made some observations about her choice of materials and colours, and how those choices influenced what she thought about her work. She described, in simple terms, how pieces of art make her feel. She identified aspects of her own and other people's work that she liked or disliked.

### Next steps

To progress, Beth needs to:

- convey more abstract ideas and feelings through her art work
- develop her capacity to reflect more critically on her own work.

### Overall assessment judgement

#### Art and design exemplification standards file level 1

Overall, Beth is working at level 1.

- **Understanding art, craft and design:**

Beth recognised and communicated straightforward ideas and intentions in her observational paintings. She explained how different colours elicited different moods and conveyed different meanings. Beth participated enthusiastically in art and design lessons and responded positively to the different ideas presented to her.

- **Exploring and investigating:**

When encouraged, Beth explored different ideas as shown by the variety of techniques used in her flower sculpture. She was confident when working with a clear purpose and where her investigations **were literal in intention, as shown in the reproduction of the Georgia O'Keeffe painting.**

- **Creating art, craft and design:**

Beth produced some good, detailed work, especially in the early stages of designing and making such as in her initial drawings responding to the O'Keeffe flower painting which showed some command of a range of artistic skills. In the final work, Beth chose to focus on larger, solid blocks of colour.

## Art and design exemplification standards file level 2

### Pupil's profile

Korun is a year 8 pupil who thoroughly enjoys art and design, and participates positively and enthusiastically. He frequently demonstrates his confidence in the subject through supporting and encouraging his classmates.

### Evidence groups

- Observational painting
- Felt making
- Flower sculptures
- Evaluation
- Overall assessment judgement

### Georgia O'Keeffe observational painting

#### Context

Pupils used a painting by Georgia O'Keeffe as a stimulus for a large scale observation painting. The task provided opportunities for pupils to develop their observational skills and to exercise control of their painting techniques.



#### Observational painting

Korun produced a large scale observational painting from a Georgia O'Keeffe print. A print of the original O'Keeffe painting can be seen to Korun's right. Korun recognised the need for accuracy in his representation of O'Keeffe's work.





### Final piece

Korun's finished painting.

### Assessment commentary

- Understanding art, craft and design:**  
 Korun observed Georgia O'Keeffe's work and attempted to reflect these observations in his own painting. **He recreated simple elements such as colour and scale.**
- Exploring and investigating:**  
 Korun observed and recreated elements of the original work accurately, as visible in the scale and use of colour in his version. He recognised that this task required him to produce a piece of work that reflected O'Keeffe's use of scale and colour. From his observations he made straightforward representations of the original work.
- Creating art, craft and design:**  
 Korun used a variety of shading, texture and colour in his painting. He worked independently and showed control over the techniques required for this task such as sketching initial outlines, drawing more detailed plans and painting with a variety of textures and shades.

### Next steps

To progress, Korun needs to:

- develop his observational skills to look at less obvious features and details
- develop sufficient control of painting and drawing techniques to reflect these observations accurately in his own work
- adapt his technical skills to suit different styles of work, including the ability to vary elements such as brush strokes, depth of colour and level of detail.

## Felt making

### Context

Pupils were introduced to a technique for hand making pieces of felt using merino wool fibres with soap and water.

### The felt making process

Korun felted fibres of merino wool using soap and water. Firstly, he combed the felt to knit the fibres together and then soaked the felt in water. The felt was then dried using a wooden roller in order to produce the final product.



### Felt making - finished piece

Korun explained and demonstrated the process to other students in the group when making his final piece.

### Assessment commentary

- Creating art, craft and design:  
Korun understood and followed each of the different stages of the felt making process, from selecting appropriate materials to production of a completed piece of work. At each stage of the process he showed care and control and recognised that the quality of the final piece of work depended on this.
- He explained and demonstrated the process to other students in the group, which showed understood the techniques. This helped him to grow in confidence and independence.

### Next steps

To progress, Korun needs to:

- plan his own sequences of work
- make independent and informed choices about use and placement of materials to influence the outcome of the final work
- investigate how the final design of the piece can be influenced at different stages of the process.



## Using Georgia O'Keeffe as a stimulus for making 3D flower sculptures

### Context

Pupils designed and made large scale 3D flowers from a variety of materials including their felt, based on their exploration of the work of Georgia O'Keeffe. They created a frame from wire then used a variety of materials to fill the frame.

### Pupil's work



#### Wire framework

Korun designed and built a wire frame for his flower following a demonstration by his teacher.



#### Filling the wire frame

Korun selected and used a variety of materials to build his 3D flower.



#### Applying multiple layers of materials

Korun used multiple layers of materials to enhance the depth and richness of colours.



#### 3D flower near to completion

Korun used multiple layers and a variety of materials to build a richly textured and coloured piece of work.





### Finished piece

Korun's finished sculpture.

### Assessment commentary

- **Understanding art, craft and design:**

Korun demonstrated the connections in terms of subject matter, choice of colour and overall design between his flower sculpture and the work of Georgia O'Keeffe. He reflected thoughtfully on his work at a number of stages, which led to a series of improvements. He recognised the relationship between this work and his earlier painting based on a Georgia O'Keeffe print.

- **Exploring and investigating:**

Korun experimented with a variety of different techniques when creating his final piece. He combined them in original and creative ways, such as in his use of felt, tissue paper and ribbon. He made a series of adaptations and improvements to his work including adding extra layers of paint and clear glue to improve the depth of colour and gloss finish he wanted to produce.

- **Creating art, craft and design:**

Korun created a well constructed and designed final piece. The work had some connection with the starting point of O'Keeffe's paintings. He paid attention to the quality of the piece and showed a degree of control over the different techniques and materials he selected and used.

### Next steps

To progress, Korun needs to:

- refer back to the original intention of the piece more regularly
- pay greater attention to the finer details of work he is looking at and represent that fine detail in his own interpretation.



## Evaluating and reflecting

### Context

Korun was interviewed about the making process for his 3D flower sculpture. He talked about the materials and techniques he chose and discussed how he adapted and improved his work after feedback from his teacher and from reflecting on it himself.



Video can be viewed at:

<http://webarchive.nationalarchives.gov.uk/20110813032310/http://curriculum.qcda.gov.uk/key-stages-3-and-4/assessment/exemplification/standards-files/art-and-design/art-and-design-level2.aspx#scroll-tab-1822789>

### Evaluation

Korun reflects on his flower making project and how he feels about his final piece of work.

### Assessment commentary

- **Understanding art, craft and design:**

Korun engaged very readily with the activities in art and design, and experimented with a variety of different approaches in order to improve the quality of his work. He recognised that it is important to reflect on his work throughout the designing and creating process. He showed some understanding of how his own work can be shaped and influenced by the work of professional artists. He described in simple terms what he felt about his work and how he would make improvements in future.

### Next steps

To progress, Korun needs to:

- look at how his work can communicate ideas and meanings more effectively
- make further connections between his own work and that of others, including professional artists.

## Overall assessment judgement

### Art and design exemplification standards file level 2

Overall, Korun is working at **level 2**.

- **Understanding art, craft and design:**

Korun made successive improvements and adaptations to his work as seen in his 3D flower sculpture and felt making. He saw how his work could be influenced by the work of professional artists such as Georgia O'Keeffe and made simple observations about elements such as colour and subject matter. In discussion, he described how a piece of work made him feel.

- **Exploring and investigating:**

Korun tried a wide variety of different activities. In the flower project he designed and created quite complex pieces of work that required a number of steps. His work showed confidence in a range of basic techniques and applications. He showed independence by piecing different materials and techniques together in original and creative ways.

- **Creating art, craft and design:**

Korun displayed control over a number of different processes and techniques including painting, drawing and craft skills such as his felt making. He investigated a number of different processes with regular input from his teacher. He experimented with a small range of unfamiliar techniques having observed the work of a number of different artists. For example, he used of a number of different materials and processes when constructing his 3D flower sculpture. This showed a willingness to experiment.

## Art and design exemplification standards file level 3

### Pupil's profile

Pupil A is a headstrong student with a short attention span. He came to the project with low level technical skills and little interest in the subject. However, as the project introduced new media techniques, his engagement and confidence increased and he found ways of conveying his ideas with some degree of success.

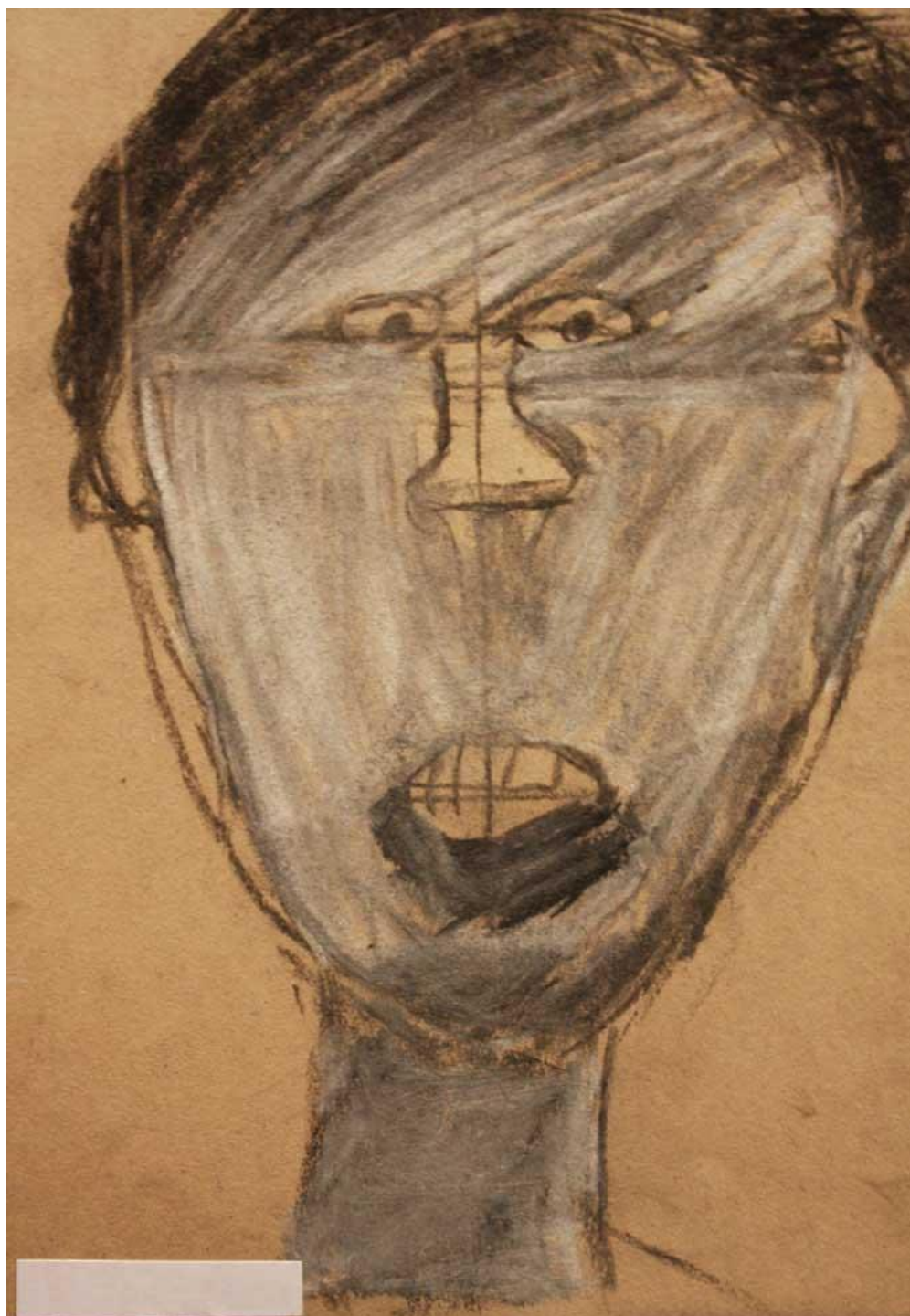
### Evidence groups

- Observational portraits
- Swagger portraits
- Portrait sketch
- Tableau
- Digital collage
- Overall assessment judgement

### Observational portraits

#### Context

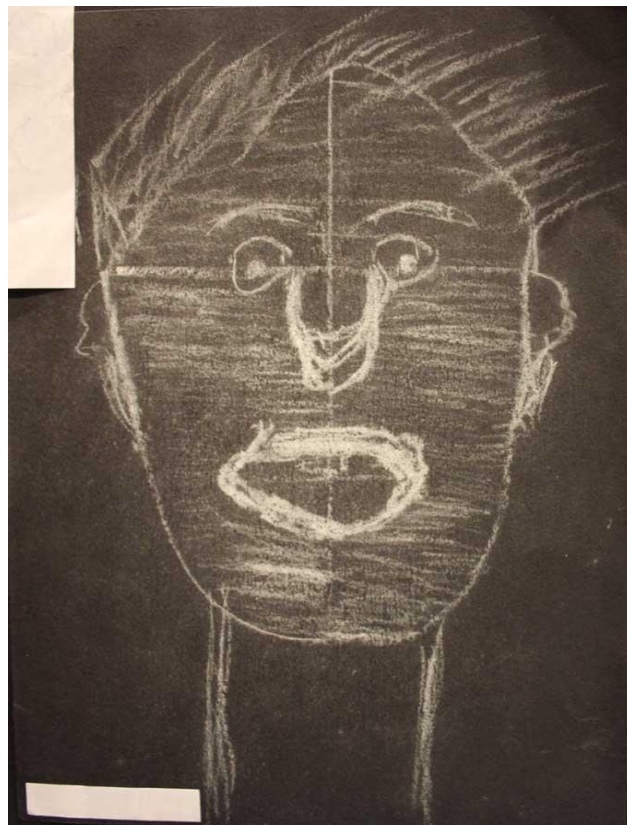
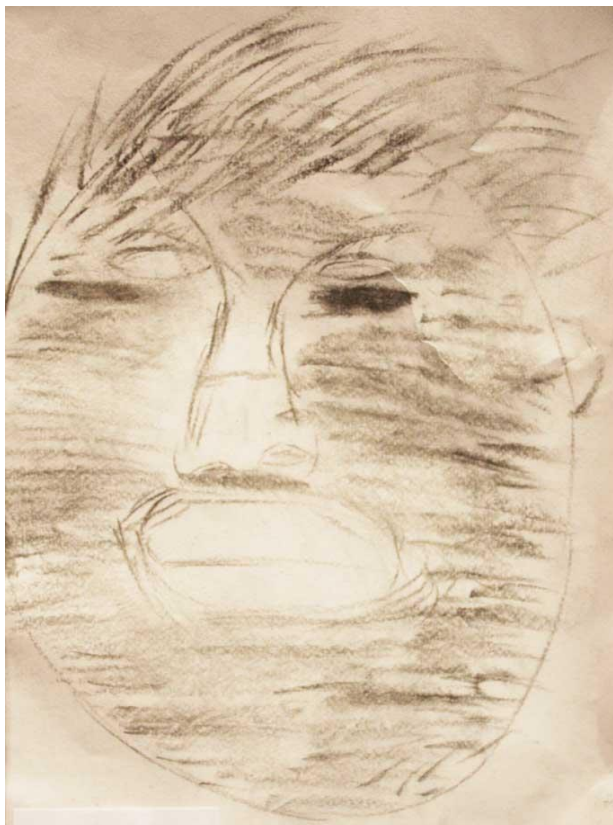
This work was part of a project on identity and image. Pupils studied the work of the Renaissance artist Hans Holbein and the contemporary artist Johannes Phokela to identify how values and meaning can be conveyed. After the teacher led a session on proportion, pupils drew portraits of each other from direct observation.



#### Observational drawing

Under instruction from the teacher, Pupil A has divided the face with guidelines, but has not grasped proportion.





#### Pupil's comments:

'Phokela was more interesting to look at because his work looked more fun...like he was making a joke of it.'

'I thought they were quite funny with lots going on. Holbein was a bit boring.'

#### Assessment commentary

Pupil A's work shows some involvement and humour. However, he has not reflected or evaluated effectively and his skills lack sophistication.

##### • Understanding art, craft and design:

In a group discussion about portraits by Holbein and Phokela, Pupil A talked about how portraits can suggest what a person is like and made suggestions about the characters of people shown.

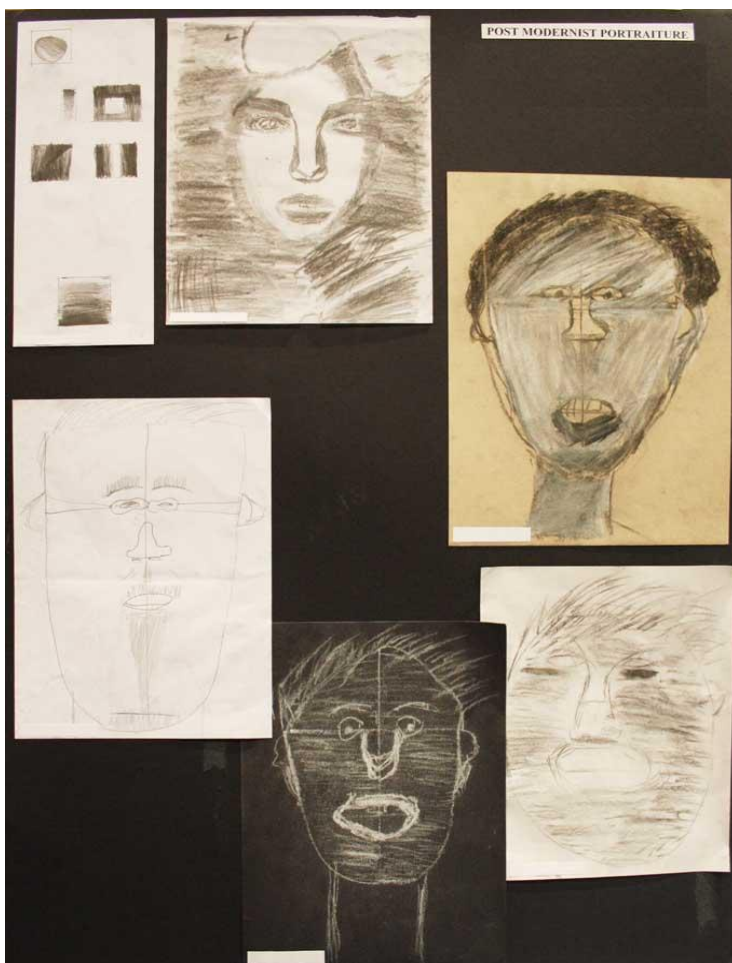
##### • Creating art, craft and design:

In drawing his portraits, Pupil A has divided the face with guidelines (as instructed by the teacher), but has not grasped proportion (a springboard for this project). He has made incorrect assumptions about facial proportion and repeated these. He has not evaluated his own work or improved his skills.

#### Next steps

To progress, Pupil A needs to:

- look more closely at what he is studying to develop observational drawing skills
- revisit instructions regarding proportion
- consider how clues and signs (such as clothes, hairstyles, ornaments and possessions) can be used to give messages about a person.

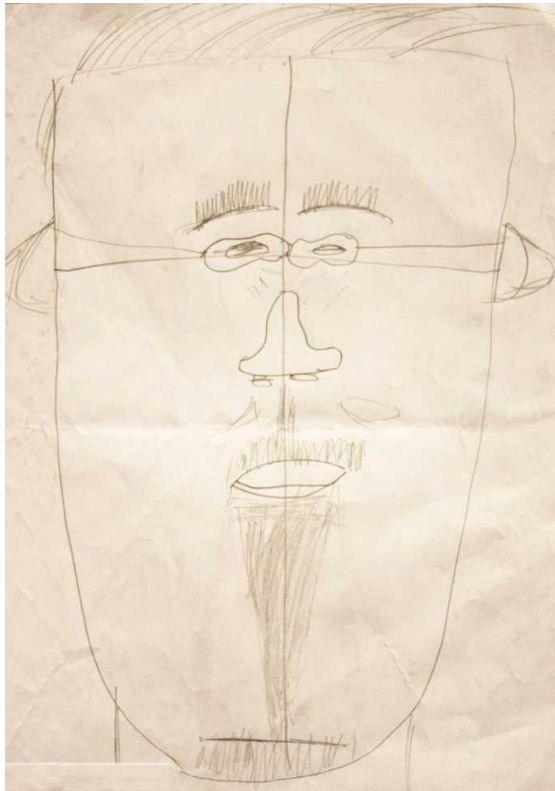


## Swagger portrait studies and resource collection

### Context

This work was part of a project on identity and image. Pupils compared historical swagger portraits (portraits of people displayed ostentatiously or self-consciously) with contemporary works by artists such as Johannes Phokela, Cindy Sherman and Philip Sutton. The aim was to recognise the characteristics and influence of social and historical contexts. Pupils made studies from various works.

### Pupil's work



**Study from swagger portrait**

This picture was copied from a photograph



### Pupil's comments:

*'We looked at a painting called the Ambassadors with two men in it. Our teacher told us that everything on the table was a clue to who they are. It was cool the way the skull was stretched out so you couldn't see it from the front...'*

### Assessment commentary

Pupil A has collected images of swagger portraits as a resource and did two studies of swagger portraits in charcoal. He has also looked at some of the details that appear in historical portraits for clues about the status of the person shown and the historical context of the portrait.

- **Understanding art, craft and design:**

Pupil A has, in conversation with his teacher, described and commented on the ideas and work of others. He has made some connections between his own and others' work by recognising that his portraits can include symbols as clues about the person he is portraying. He has described elements of his collection. However, he has not analysed the images in any depth or shown an understanding of the way that art can be informed by and illuminate cultural contexts.

- **Exploring and investigating:**

Pupil A has shown he can gather information relevant to his line of enquiry and has used it to further his ideas.

### Next steps

To progress, Pupil A needs to:

- compare the work of artists and reflect on the different ways that artists provide clues about the person they are portraying. This could be through posture, attitude and expression as well as setting, clothing and possessions.





POST MODERNIST PORTRAITURE

Collection of swagger portraits and studies

## Contemporary swagger portrait sketch

### Context

This work was part of a project on identity and image. Pupils took the idea of the traditional swagger portrait and imagined an update of it, showing a person engaged in contemporary activity in an historic and imposing setting. The aim was to provide sketches of their ideas for a photographic tableau.

### Pupil's work

#### Pupil's comments:

The men in the Ambassadors painting look a bit like “gangsta” rappers, lots of bling. They’ve even got an instrument...’



### Contemporary swagger portrait sketch

Pupil A's sketch is of a contemporary pop musician.

### Assessment commentary

Pupil A has completed one drawing of a planned finished composition. However, he has not engaged with the project in a developmental way by taking time to reflect on how to improve his work or explore other choices.

- **Understanding art, craft and design:**

Pupil A has recognised the way that posture, costume and attitude are used in posters of contemporary heroes (pop stars).

- **Exploring and investigating:**

Pupil A has gathered some information, resources and materials in response to suggestions and his own ideas. He has made an independent and personal choice of which person to portray (a pop star).

### Next steps

To progress, Pupil A needs to:

- investigate and record more than one idea, using a variety of information and resources.

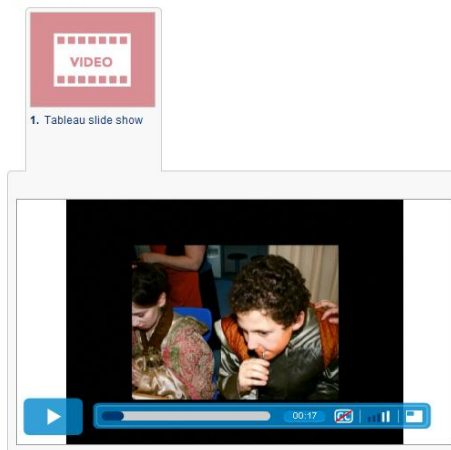


## Tableau slide show

### Context

This work was part of a project on identity and image. Pupils borrowed a trunk of theatrical old-fashioned aristocratic costumes and dressed up in a costume of their choice. After the teacher had given them instructions about lighting and composition, they took photos of each other posing in a contemporary activity. Pupils work as a group preparing and taking photographs.

Pupil's work



### Tableau slide show

Pupils work as a group preparing and taking photographs.

See the video at: <http://curriculum.qcda.gov.uk/key-stages-3-and-4/assessment/exemplification/standards-files/art-and-design/art-and-design-level3.aspx>

### Pupil's comment on group brainstorming

'It was more fun working in a group, taking photos and pretending to be a pop star. I'm not very good at drawing but like taking photos. You can get lots of ideas quickly...'

### Assessment commentary

Pupil A was motivated by the theatrical aspects of this activity. He has taken on board his previous learning and assessment feedback. He has experimented with more ideas in group work and discussion. He has used posture, attitude and expression deliberately in photography.

- **Creating art, craft and design:**

Pupil A has developed his own practical skills by participating in the collaborative creation of a photographic tableau. He has also listened, reflected and suggested improvement and alternatives in group brainstorming sessions and discussions. Exploring a different approach, in this case, group planning, is characteristic of level 4.

### Next steps

To progress, Pupil A needs to:

- step back to think more about what he is trying to present and plan how his intentions can be realised.

## Digital collage

### Context

This work was part of a project on identity and image. After discussing composition, pupils used Photoshop techniques to create a digital collage of their tableau images on an image of a traditional painted background.

Pupil's work







## Assessment commentary

Pupil A welcomed the opportunity to use new media, which helped him overcome his lack of confidence with more traditional drawing media.

- **Creating art, craft and design:**

Pupil A has used and developed his practical skills by investigating the qualities and potential of a range of materials and processes.

His investigation of possibilities is less purposeful. He has not generated new ideas or experimented with different compositions (it remains very close to his original sketches). His use of symbolism and imagery is eclectic rather than deliberate.

## Next steps

To progress, Pupil A needs to:

- improve his technical skills, particularly in drawing
- experiment and pursue different ideas and approaches, changing direction if there is a reason to do so.

## Overall assessment judgement

### Art and design exemplification standards file level 3

Overall, Pupil A is working at **Level 3**

***Pupils explore ideas and collect visual and other information for their work. They investigate visual and tactile qualities in materials and processes, communicate their ideas and meanings, and design and make images and artefacts for different purposes. They comment on similarities and differences between their own and others' work, and adapt and improve their own.***

- **Understanding art, craft and design:**

Pupil A has made progress by recognising how a portrait provides information (as well as a likeness of the subject) in a variety of ways. He now needs opportunities to develop a clear sense of how art can be understood within broader concepts such as genre and culture.

- **Exploring and investigating:**

Pupil A has made some personal choices and shown some independence in his original idea for a contemporary swagger portrait and the way in which he worked with other pupils to take photographs. This is an emerging strength and is characteristic of a higher level. However, his exploration of the subject has been superficial.

- **Creating art, craft and design:**

Pupil A has shown a limited level of technical skill when using traditional media. He has developed a greater understanding of digital media and used this to manipulate photographic images, which gives his work some superficial sophistication. However, he has accepted instant results and not explored different options deliberately and purposefully or refined his technical understanding and skills.



## Art and design exemplification standards file level 4

### Pupil's profile

Pupil B had some skills from which to draw as the project started but suffered from a short attention span, often not sustaining study or building upon an evaluation of previous work. When she was involved or engaged in group work, she showed some creative flair but inconsistency hindered progression.

### Observational drawing

#### Context

In this project, pupils took fish as their theme, looking at how they can be used decoratively and symbolically. Learning in the project was enriched by working with the biology and English departments.

In the first sequence of activities, pupils explored shape, surface, texture and detail based on their observations of a variety of frozen fish. They also explored drawing and mark-making techniques using a variety of media.

### Evidence groups

- Observational drawing
- Imaginative drawing
- 3D collage
- Ceramics
- Video diary
- Poetry
- Animation
- Overall assessment judgement



Observational drawing of a fish

### Assessment commentary

Pupil B's drawing shows that she has concentrated on work at a sustained level and developed some technical skills.

- **Creating art, craft and design:**

Pupil B's drawing shows that she has investigated purposefully. She has worked from first-hand observations, using line and tone, to record what she could see. She has understood the qualities of different materials, using the pencil to follow the form for instance.

### Next steps

To progress, Pupil B needs to:

- further develop and practice her drawings skills (including her observation skills).

### Imaginative drawing

#### Context

In this project, pupils took fish as their theme, looking at how they can be used decoratively and symbolically. Learning in the project was enriched by working with the biology and English departments.

In this sequence of activities, pupils developed drawings they had done of fish into a study of an imagined composite fish. They looked at images of fish created by artists as well as photographs of a wide range of exotic and colourful fish. The aim was to eventually create a storyboard for a short animation.

The teacher observed Pupil B reverting to a comic style and not using any of the contextual material she could have used to synthesise an original approach.

'I wanted to make a fish town, like in Finding Nemo or Spongebob... '



Imaginative drawing of a fish

### Assessment commentary

Pupil B completed this work very much on her own terms and chose her own approach rather than taking her teacher's advice. As she did not want to use and build on her earlier observational drawing or examine the approaches of other artists and illustrators, her work is simplistic. This means that this work is more characteristic of a lower level.

- **Understanding art, craft and design:**

Pupil B has recognised and described some simple characteristics of different kinds of illustration based on comics.

- **Creating art, craft and design:**

Pupil B has considered the nature and quality of some familiar materials and used these materials.

### Next steps

To progress, Pupil B needs to:

- study more drawings to develop her knowledge of drawing styles and techniques
- sketch out ideas before committing to a final composition
- build on the technical skills that she displayed in her previous drawings
- use her observational studies more deliberately to inform the development of her ideas.

## Three-dimensional collage

### Context

In this project, pupils took fish as their theme, looking at how they can be used decoratively and symbolically. Learning in the project was enriched by working with the biology and English departments.

In this third sequence of activities, Pupil B used paper manipulation and collage skills to produce a three-dimensional decorative relief panel.



### Three-dimensional collage of a fish



#### Assessment commentary

Pupil B has re-engaged with the aims of the project and produced work of some significance. Her work shows clear references to resource material, showing she is looking to her research to inform her own work.

- **Exploring and investigating:**

Pupil B's work shows that she has exploited a variety of approaches to investigate and record ideas, information and resources. She has used photographs to develop her ideas and experimented with materials to resolve problems of representing both fins and scales in a decorative fashion.

- **Creating art, craft and design:**

Pupil B has created an outcome in which her ideas have been adapted and refined to exploit the possibilities of colour, pattern and texture.

#### Next steps

To progress, Pupil B needs to:

- incorporate all the elements of drawing (line, tone, colour, pattern, texture) when making studies
- take greater care over the use of, tone, colour, pattern and texture in each medium used.

## Ceramics

### Context

In this project, pupils took fish as their theme, looking at how they can be used decoratively and symbolically. Learning in the project was enriched by working with the biology and English departments.

In this sequence of activities, pupils reworked their ideas and designs based on fish to create a clay relief panel.



Ceramic Fish

### Assessment commentary

Pupil B has broadened her experience of different media. However, her work is not ambitious and does not show much sustained effort or engagement. She has not used her evaluation of her previous work to inform new thinking.

- **Exploring and investigating:**  
Pupil B has explored a variety of ceramic techniques that can be used to apply decoration and texture.
- **Creating art, craft and design:**  
Pupil B has exercised some control over materials, and has been successful in applying her skills to complete her relief panel.

### Next steps

To progress, Pupil B needs to:

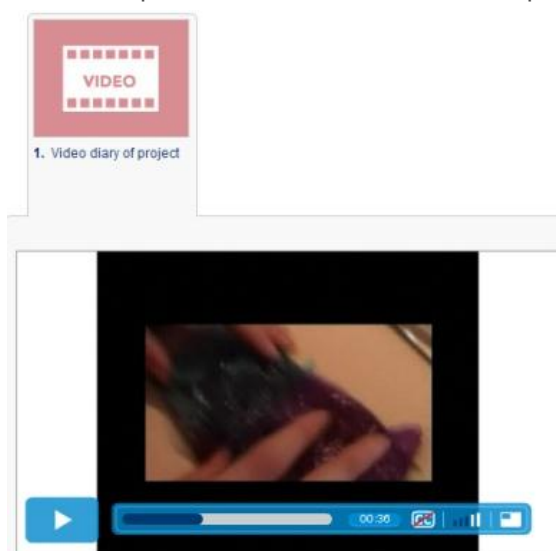
- spend more time on her work, sustaining and focusing her technical skills
- fully exploit the potential of materials by considering alternatives.

## Video diary

### Context

In this project, pupils took fish as their theme, looking at how they can be used decoratively and symbolically. Learning in the project was enriched by working with the biology and English departments.

In this sequence of activities, pupils were asked to record the whole process of the project in any form they wished. Pupil B worked with a classmate to produce a video diary.



### Video diary of project

This video shows Pupil B making her fish. It shows a careful approach to planning and using materials. The commentary shows her ability to use research and techniques purposefully.

### Video can be viewed at:

<http://curriculum.qcda.gov.uk/key-stages-3-and-4/assessment/exemplification/standards-files/art-and-design/art-and-design-level4.aspx>



## Assessment commentary

Pupil B's video shows her working in collaboration with another student and completing tasks with independence.

- **Understanding art, craft and design:**

Pupil B has used the video to describe and present what she has done, the techniques used and the different stages and processes involved in the work.

- **Exploring and investigating:**

Pupil B has developed her own independent ideas with humour. She has shown an increased level of engagement and the video shows her using another medium to record ideas and information about her working practice.

- **Creating art, craft and design:**

Her video diary shows that she can use materials and techniques independently and purposefully. It also shows that she has an understanding of the qualities of the materials she uses and can exploit these to good effect.

## Next steps

To progress, Pupil B needs to:

- continue to consider how other artists have approached the theme in subsequent phases of the project
- consider how different materials give rise to different outcome possibilities.

## Poetry

### Context

In this project, pupils took fish as their theme, looking at how they can be used decoratively and symbolically. Learning in the project was enriched by working with the biology and English departments.

In this part of the sequence, pupils wrote a poem, using the written word as an expressive medium to support their visual experiments.

### Pupil's comments communicating ideas

'It was strange working with my English teacher on an art project but it was easy writing a poem about something I had made... '

## Assessment commentary

Pupil B has written a poem to communicate her ideas.

- **Creating art, craft and design:**

Pupil B has recognised that in both poems and pictures, ideas are communicated through symbols that can be expressive in different ways.

## Next steps

To progress, Pupil B needs to:

- consider carefully what words she could use to describe the different qualities she can see in her own work
- find examples of other poems where poets have used words to describe what they have seen.

### Fish

As aggressive as a bear

As long as the Wall of China

As independent as a seed

As scary as Halloween

As sharp as knife

As red as blood

As spikey as a hedgehog

As fierce as a lion

As reclusive as a hermit

As fast as a fighter plane

As naughty as an ASBO

As organized as a diary

As strong as a rhino's horn

## Animation based on a storyboard

### Context

In this project, pupils took fish as their theme, looking at how they can be used decoratively and symbolically. Learning in the project was enriched by working with the biology and English departments.

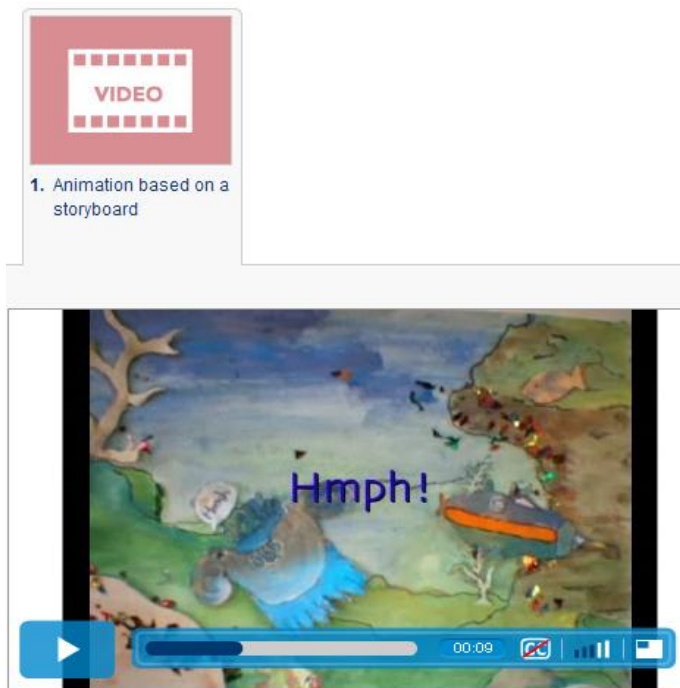
In this sequence of activities, pupils worked in pairs to make a storyboard for an animation. They used a cartoon of a fish they had drawn previously, and developed the animation sequence based on the

storyboard.

Animation based on a storyboard

The video can be viewed at:

<http://curriculum.qcda.gov.uk/key-stages-3-and-4/assessment/exemplification/standards-files/art-and-design/art-and-design-level4.aspx>



### Assessment commentary

Pupil B really enjoyed this part of the project and showed a high level of engagement with other students, working well towards common goals. In these situations she shows evidence of her imagination and capacity to develop ideas during conversations with others.

- **Exploring and investigating:**

Pupil B has identified her own ideas and intended outcomes. In the storyboard and animation there is evidence of the way she has developed and enhanced her ideas.

- **Creating art, craft and design:**

Pupil B has engaged with new and unfamiliar materials to communicate their ideas to others by using software tools to create a storyboard for a stop-motion animation.

### Next steps

To progress, Pupil B needs to:

- brainstorm and collaborate more with other pupils to develop ideas and themes when working towards future projects.

## Overall assessment judgement

Art and design exemplification standards file level 4

Overall, Pupil B is working at **Level 4**

*Pupils use a variety of approaches to explore and experiment with ideas, information and resources in order to develop their intentions. They investigate and develop a range of practical skills and use the qualities of materials and processes purposefully to suit their intentions when designing and making. They compare and comment on differing ideas, methods and approaches used by artists, craftspeople and designers, relating these to the contexts in which the work was made. They discuss their own work and that of others and consider how they might adapt and refine their ideas, skills and processes.*

This assessment was reached by balancing the varying quality of work that Pupil B achieved in different aspects of the project. This work was spread across a range of levels, with weaker work at the beginning of the project.

- **Understanding art, craft and design:**

Pupil B has reflected on simple characteristics of different kinds of illustration to create her work. During the process of creating the video she reflected on the processes she was using and how she could improve her work. In conversation, she also made connections between her work and that of others but her comments remained descriptive rather than analytical.

- **Exploring and investigating:**

Although Pupil B's work was not always consistent, she has shown signs of imagination and pursued her own ideas. She now needs opportunities to improve her understanding of processes and acquire skills.

- **Creating art, craft and design:**

Pupil B has some drawing skills and has been able to develop a range of other practical skills related to the techniques and processes she intends to use. She follows projects through and completes tasks, such as the video diary, with a degree of independence.



## Art and design exemplification standards file level 5

### Pupil's profile

At the start of the project, Pupil C had limited drawing skills. He was inclined to try to be accurate, which was an obstacle to his working more freely and expressively. During the project he engaged with new media and became comfortable with digital technologies. As a result, he became increasingly committed to the project and developed his drawing skills.

### Evidence groups

- Photographs and drawings
- Photocollages
- Animated film
- Virtual sketchbook
- Manipulated drawings
- Sculpture exhibition
- Evaluation
- Overall assessment judgement

### Photographs and drawings

#### Context

This work was produced as part of an extended project exploring and celebrating the locality of the pupils' school and their place in the community. Pupils studied the work of the artists Grayson Perry and Keith Haring. During the different phases of the project they produced several pieces of work, including drawings and photographs, photocollages, an animated film, digitally manipulated images and two-dimensional sculptures, which were exhibited in the school.

In the first sequence of activities, to generate ideas, pupils produced a series of photographs, drawings and collages. They explored abstracting the figure and expressing movement. They used figure silhouettes and textural overlays of their immediate environment to create a photomontage. Focusing on using line and tone to create an effect, they worked with pen and ink, wax resist, wash over tissue paper and photography. They were encouraged to experiment and take open-ended risks with the media.



#### Taking preparatory photographs

Pupil C worked collaboratively. He directed student models, explored ideas and worked with others towards common goals.



#### Preparatory digital image

In his preparatory study, Pupil C used digital means to isolate chosen images.



#### Preparatory silhouette and photomontage

Pupil C created a multilayered effect by projecting studies of the school and drawn textures onto his model. The digital images of silhouetted figures and photomontage work were a valuable confidence-building stepping stone to the more traditionally demanding, drawn observational studies that followed.





**Preparatory timed drawing**

Pupil C's observational drawing builds on his earlier explorations with new technologies and encourages his use of more traditional media and techniques.



## Assessment commentary

Pupil C has learnt to use the camera as an expressive tool and an alternative to more traditional observation work. He has created a range of different compositions by using camera angles, light sources, figure stances and projections onto the figure.

By taking a multimedia approach to the subject (in which he created a series of collaged and silhouetted figure-surfaces on which to draw), he has developed the confidence to go on to draw from primary observation.

Pupil C is working at the high end of level 5. He has taken creative risks, used new media and adapted and refined his ideas, processes and intentions.

- **Understanding art, craft and design:**

After discussing the ideas, methods and approaches of two artists (Grayson Perry and Keith Haring), Pupil C began to respond personally to their work. He has drawn on his understanding of their methods and approaches to inform his own ideas, intentions and choices.

- **Exploring and investigating:**

In conversation with the teacher, Pupil C has explained how he developed his own independent ideas and intentions for the work.

- **Creating art, craft and design:**

Pupil C has investigated a range of resources and selected those that are the most useful for his purposes. He has used a camera to experiment and take risks and has realised (by using projections onto figures) the potential of photography to communicate feelings and ideas. He has also used the camera as an observational tool, experimenting with different ideas and making reasoned judgments. He has refined each of his images based on an evaluation of his own and others' work. He has started the process of generating a range of potentially viable designs by exploiting the potential of new and unfamiliar materials with increasing confidence.

## Next steps

To progress, Pupil C needs to:

- explore in more depth the methodology of artists to develop his own personal style and to interpret and explain meaning in art
- continue to independently explore different media combinations and apply the technical knowledge he gains from new ways of working
- justify his choices in self-evaluations, explaining why he feels his work is successful on his terms and using critical understanding to develop his own views and practice.

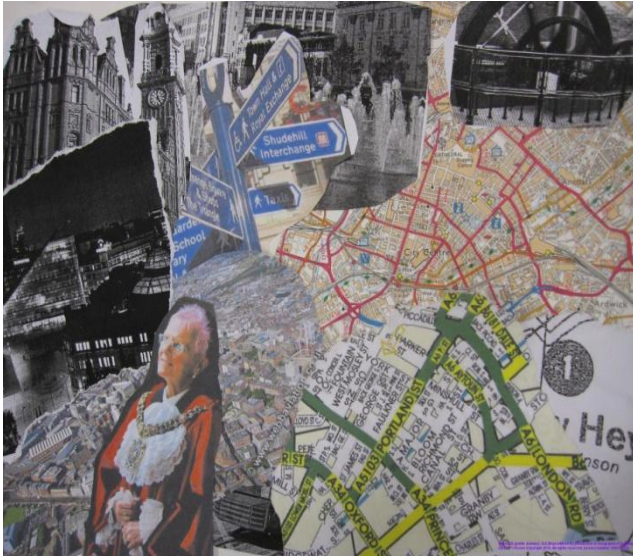
## Photocollages

### Context

This work was produced as part of an extended project exploring and celebrating the locality of the pupils' school and their place in the community. Pupils studied the work of Grayson Perry and Keith Haring. During the project they produced several pieces of work, including drawings and photographs, photocollages, an animated film, digitally manipulated images and two-dimensional sculptures (which were exhibited in the school).

In this second sequence of the project, the teacher explained the activities and asked pupils to collect resources and images relevant to their own work. Pupils created photomontages of photographs and images, refined these (for example, as line drawings) and drew figures in silhouette. Their final piece was a photocollage of their silhouette figure superimposed on their photomontage.

Pupils also attended a workshop run by the sculptor Marjan Wouda, in which they explored wire as a three-dimensional medium and created maquettes (scale models) of wildlife they observed in a nearby reservoir.

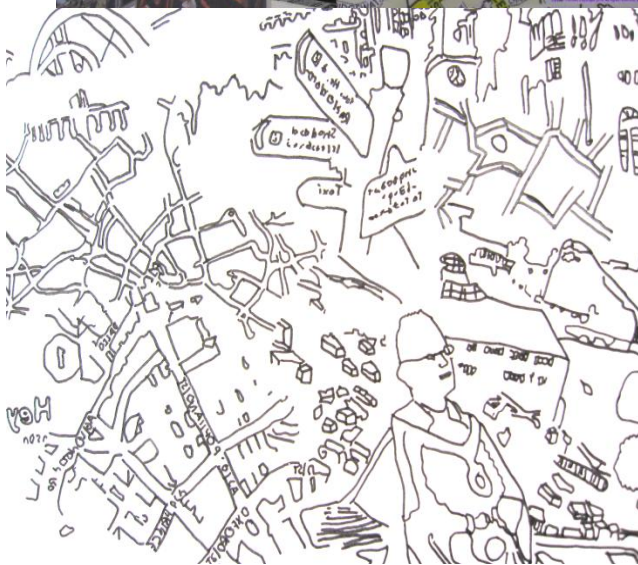


### Photomontage of collected photographs and images

Pupil C considered composition symbolism when organising the visual information he had selected in order to relate it to his theme and express his ideas.

### Line drawing interpretation of a photomontage

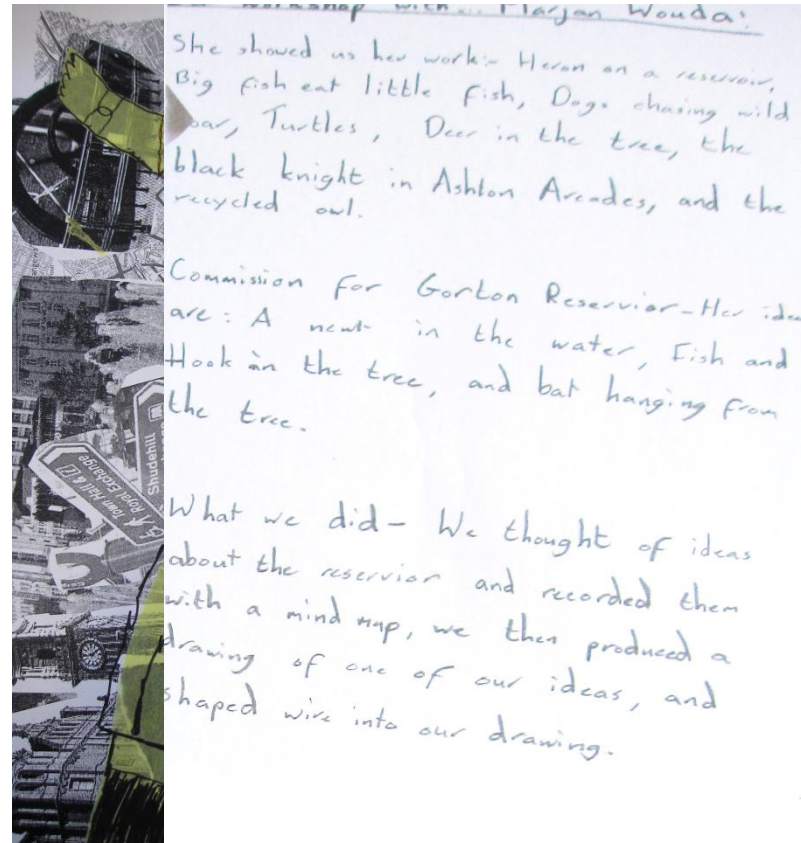
Pupil C explored the potential of working from the same imagery in different media and using different approaches.



### Photocollage of a silhouette figure and photomontage

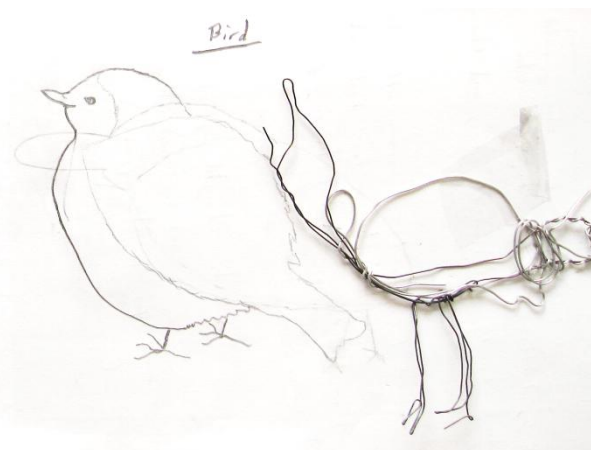
The processes involved in creating a photomontage allowed pupils to build on visually exciting, multilayered surfaces.

### Workshop notebook



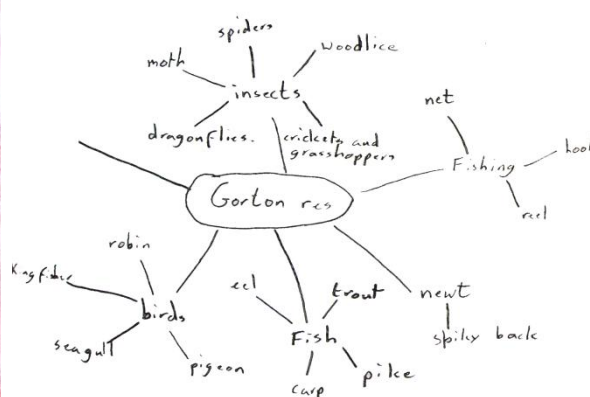
Pupil C responded to the workshop in a variety of ways, exploring and experimenting with the subject matter and demonstrated techniques.





### Workshop notebook

Pupil C responded to the workshop in a variety of ways, exploring and experimenting with the subject matter and demonstrated techniques



### Assessment commentary

Pupil C has taken some creative risks and experimented with media and contrasting approaches to create purposeful images. Although more comfortable working with familiar media he has learnt to adapt to new approaches. He has also learnt to explore and develop ideas by using formal elements appropriately, as well as the qualities of a range of materials, techniques and new technologies.

- **Exploring and investigating:**

Pupil C has collected his own relevant imagery to explore an idea. He has used his collection, as well as images provided in the classroom, and selected those that are most useful for his purposes. He has used his explorations to develop and refine his own independent ideas and intentions.

- **Creating art, craft and design:**

Pupil C has shown confidence in investigating and exploiting the potential of new and unfamiliar materials after participating in a workshop given by an artist (Marjan Wouda).

### Next steps

To progress, Pupil C needs to:

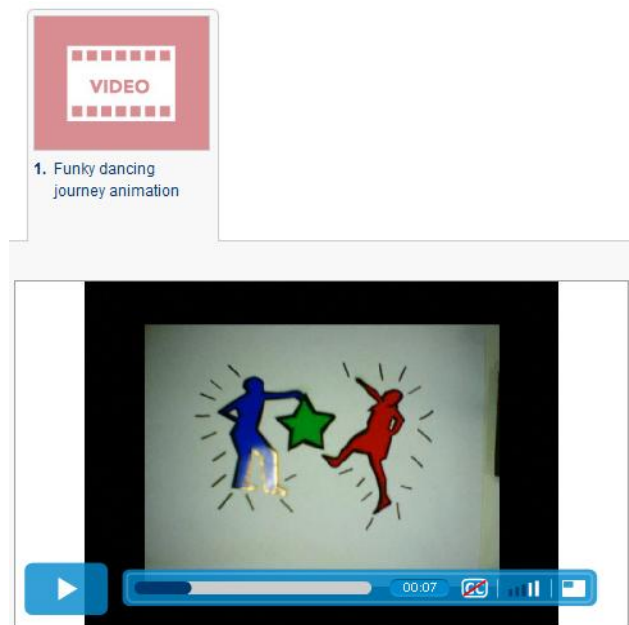
- exploit 'the accidental and unexpected' in the process of making art, considering how this can contribute to designing
- develop a greater level of independence and sustained engagement to refine his technical skills.

## Animated film

### Context

This work was produced as part of an extended project exploring and celebrating the locality of the pupils' school and their place in the community. Pupils initially studied the work of Grayson Perry and Keith Haring. During the project they produced several pieces of work, including drawings and photographs, photocollages, an animated film, digitally manipulated images and two-dimensional sculptures (which were exhibited in the school).

In the third sequence of activities, pupils looked at the work of the 'viral video' animator Blu, on YouTube. They then worked with a visiting filmmaker to create their own short animation based on the work they had done so far.



#### Funky dancing journey animation

Pupil C's stop-motion animated film is on the theme of journeys. He has related his theme to the work of the artist Keith Haring.

The animation can be viewed at:

<http://curriculum.qcda.gov.uk/key-stages-3-and-4/assessment/exemplification/standards-files/art-and-design/art-and-design-level5.aspx>



#### Block prints used as background in animated film

Pupil C created patterns for block prints from one of his earlier drawings and used these prints to create a textured effect for the background in his animated film.

### Assessment commentary

Pupil C's animated film shows some creative competence in applying his new media skills. He has worked across disciplines and explored and experimented with ideas, appropriate materials, tools and techniques. He has engaged with his teacher's earlier assessment and comments and described the way that the artists Keith Haring and Grayson Perry convey meaning through imagery.

He has worked creatively, analysing, exploring and experimenting with media and materials in order to convey his theme through visual symbols and motifs. He has taken risks when exploiting new technologies and unfamiliar ICT processes, and created outcomes in which his ideas and purpose are apparent. He has exploited the potential of new and unfamiliar materials.

- **Understanding art, craft and design:**

Pupil C has considered alternative outcomes, reflecting upon his designs and evaluating effectively how outcomes might be extended or improved. He has adapted and refined his approach, taking account of his understanding of art (specifically the work of Keith Haring) and his own developing intentions.

- **Exploring and investigating:**

Pupil C has engaged in open-ended explorations and investigations by exploiting the qualities of a range of media and new technologies in the process of generating outcomes.

- **Creating art, craft and design:**

Pupil C has developed his technical knowledge to complete work in which his intentions were apparent.

### Next steps

To progress, Pupil C needs to:

- independently explore other strands of research that might elicit equally successful outcomes
- evaluate the unexpected aspects of experimentation and consider how these might further be exploited
- move beyond description to critical understanding when engaging with the way that artists convey meaning through imagery.

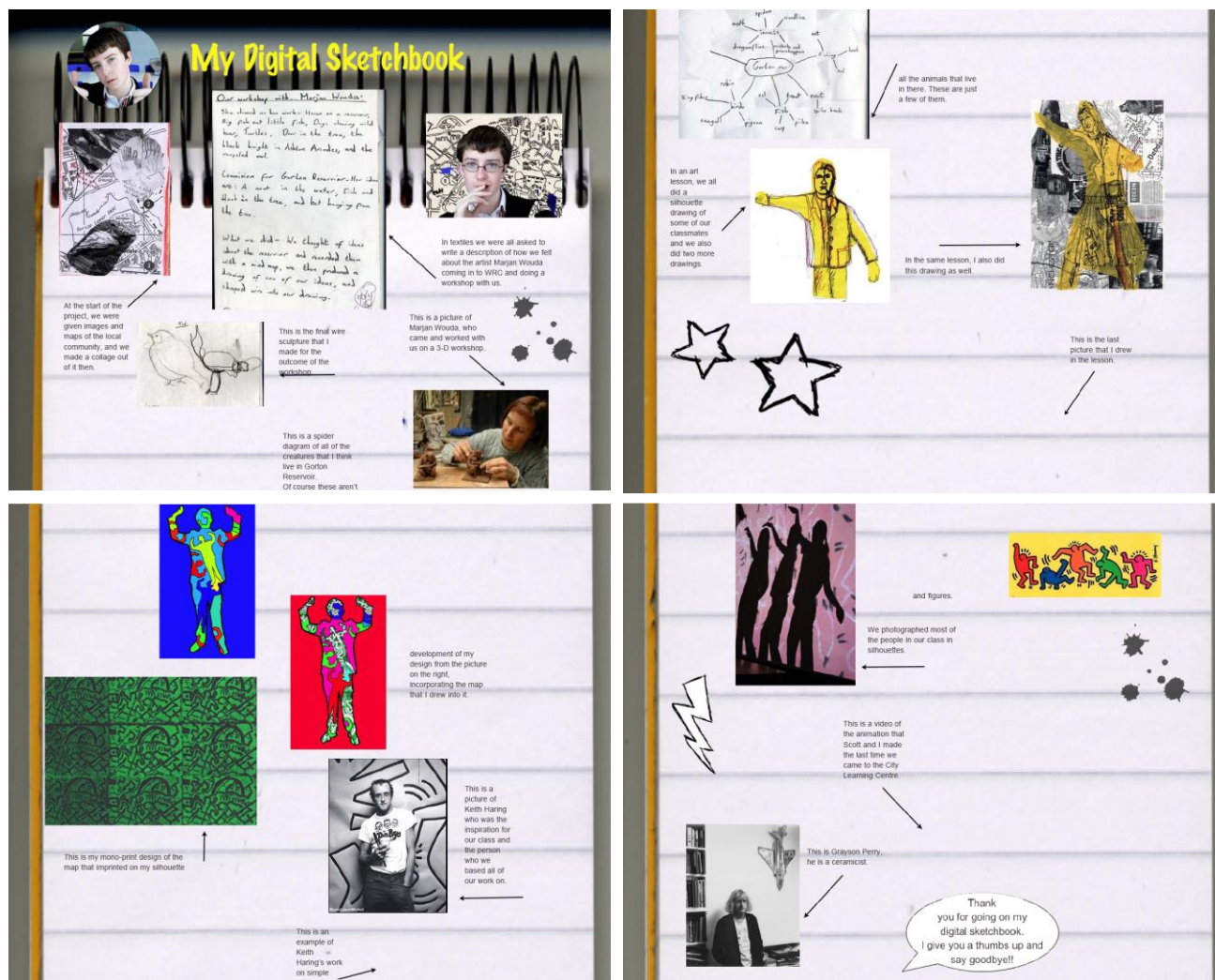


## Virtual sketchbook

### Context

This work was produced as part of an extended project exploring and celebrating the locality of the pupils' school and their place in the community. Pupils studied the work of Grayson Perry and Keith Haring. During the project they produced several pieces of work, including drawings and photographs, photocollages, an animated film, digitally manipulated images and two-dimensional sculptures (which were exhibited in the school).

Pupils compiled a virtual sketchbook during the course of their work on the project. The following 4 sample pages are taken from the six completed.



### Assessment commentary

Pupil C's virtual sketchbook shows that he is selective when processing information and has used this to take ideas forward. It also shows that he has worked effectively with a range of materials and techniques to realise his ideas and intentions.

- **Understanding art, craft and design:**

Pupil C has demonstrated an understanding of the sequential nature of the project and the key concepts and processes that underpinned all the elements of the work. He has drawn on his understanding of art to inform his own ideas, intentions and choices.

### Next steps

To progress, Pupil C needs to:

- make reasoned evaluations of the purpose and meaning of his own work and that of others
- provide further evidence of an understanding of the cultural context, personal intentions and effectiveness of artists studied
- organise and prioritise key activities in evaluations, demonstrating an understanding of the effective use of formal elements (for example, balancing pattern and colour).

## Digitally manipulated drawings

### Context

This work was produced as part of an extended project exploring and celebrating the locality of the pupils' school and their place in the community. Pupils studied the work of Grayson Perry and Keith Haring. During the project they produced several pieces of work, including drawings and photographs, photocollages, an animated film, digitally manipulated images and two-dimensional sculptures (which were exhibited in the school).

In this fifth sequence of activities, pupils returned to silhouette images, using these to develop large, two-dimensional figurative sculptures. The aim was to work as a team to produce a coherent final group exhibit of the sculptures, which were to be displayed permanently in the school's entrance.

### Preliminary drawings

Pupil C developed a design from his original photographs.

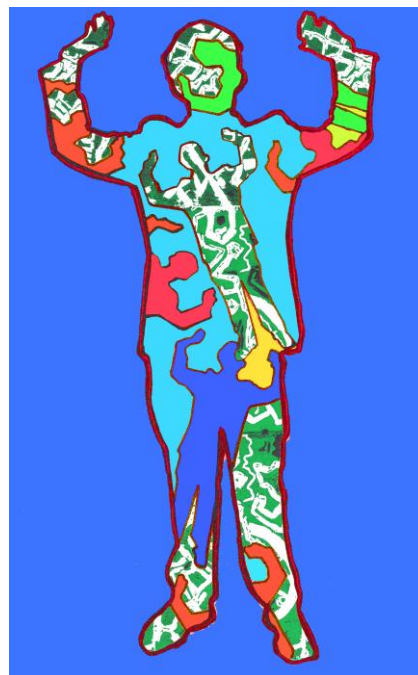
### Preliminary drawing in Photoshop

Pupil C manipulated his design by experimenting with different layers of colour, texture and imagery that he had gleaned from various stages of the project.

He used Photoshop tools and design processes to explore potentially viable designs. He scanned, layered and coloured images to create a variety of effects.

### Planning an arrangement of sculptures

Pupil C worked with others in planning the exhibit. The aim was to arrange the sculptures as a group in a large, open space to convey the sense of a journey. The teacher observed him listening to others and taking account of different views.





## Assessment commentary

Pupil C has shared opinions and preferences when responding to the work of others. He has evaluated and made informed choices about other pupils' work and been sensitive to the collaborative nature of this stage of the design process. He has experimented with ideas independently and inventively, and used a range of resources imaginatively.

- **Understanding art, craft and design:**

Pupil C has responded to contextual stimulus (the work of other artists) and the work of other pupils in his group to effectively contribute to decisions about a group exhibit. He has evaluated his own work and the work of others by considering what he, and they, hoped to achieve.

- **Creating art, craft and design:**

Pupil C has increased his involvement in the project and engagement with others in his group. He has synthesised stylistic approaches in his work to move it from pastiche (imitative) to original (where his own ideas are apparent).

## Next steps

To progress, Pupil C needs to:

- work independently to find further examples of artists whose style or approach might inform his work, noting the social and cultural conventions that affect their work
- give a more fully reasoned evaluation of his work, in relation to his intentions, in his sketchbook.

## Exhibition of sculptures

### Context

This work was produced as part of an extended project on exploring and celebrating the locality of the pupils' school and their place in the community. Pupils studied the work of Grayson Perry and Keith Haring. During the project they produced several pieces of work, including drawings and photographs, photocollages, an animated film, digitally manipulated images culminating in a group installation of flat panel sculptures that were exhibited in the school.

This is the sixth in the sequence of activities and is the culmination of the project. At this stage pupils collaborated with the design and technology department to realise their final piece of sculpture. Using resistant materials, and with the assistance of technicians, their two-dimensional designs were mounted onto stands to complete their freestanding sculptures. They tried different arrangements for the sculptures, which were then put on permanent display in the entranceway of the school.

### Exhibition of sculptures

Pupil C's finished sculpture is a coherent component in the group work and in relation to the exhibition site.





### Assessment commentary

Pupil C has responded quickly to new information and created outcomes in which his ideas and purposes are clearly apparent. He has actively engaged with issues that affect him and those around him responding positively to produce a piece of artwork for his local environment. In doing so he has taken account of the way that other artists have combined different elements and stylistic references to create meaning. He has purposefully explored the potential of different ideas, materials, processes and techniques (including creative technology such as Photoshop). He has taken risks and thought artistically. By working collaboratively in the final stages of the activity, he has developed negotiation skills (including the ability to compromise).

- **Understanding art, craft and design :**

Pupil C's work in the group showed that he has adapted and refined his approach based upon his understanding of art and the intention of the project. He has become at ease with a range of styles and some of the conventions of contemporary art.

- **Creating art, craft and design:**

Pupil C has made the most of every opportunity to exploit the potential of new and unfamiliar materials. His work shows that he has used his technical knowledge and practical skills to create outcomes in which his ideas and purposes are clearly apparent.

### Next steps

To progress, Pupil C needs to:

- consolidate his understanding of materials, processes and formal structures in order to make more informed and independent choices about the direction of his own work.

## Evaluation

### Context

This work was produced as part of an extended project exploring and celebrating the locality of the pupils' school and their place in the community. Pupils studied the work of Grayson Perry and Keith Haring. They produced several pieces of work, including drawings and photographs, photocollages, an animated film, digitally manipulated images culminating in a group installation of flat panel sculptures, which were exhibited in the school. Throughout the project pupils planned, reviewed and evaluated the complete design process they had taken part in, presenting this work in PowerPoint (see sample page on right, full version on-line at KS3 site).



### Assessmentary commentary

Pupil C has described his progress and demonstrated his willingness to act on advice. His evaluation shows that he resolved ideas and experiments with different materials, techniques and technologies through interdisciplinary practice. His evaluation shows that he has understood how the final designs were achieved through a collaborative and inventive connection of different ideas and references. It also shows that he adapted and changed ideas as underlying technical problems arose. His journal shows that he is aware of the various influences that have shaped his thinking and the effectiveness of his work.

- **Understanding art, craft and design:**

Pupil C has described and discussed the approaches of different artists. His work does relate to the stylistic conventions of the artists he has studied.

- **Exploring and investigating:**

Pupil C has used his reflective journal to give shape to his thinking and develop approaches that reflect his interests and intentions.



### Next steps

To progress, Pupil C needs to:

- explain and analyse different cultural contexts more fully
- express preferences with a higher degree of informed opinion
- interpret and explain how ideas and meanings are conveyed by artists.

### Overall assessment judgement

Art and design exemplification standards file level 5

Overall, Pupil C is working at **Level 5**

*Pupils take some creative risks when exploring, experimenting and responding to ideas and selecting information and resources in order to develop their work. When designing and making, they develop and use their technical knowledge and skills to manipulate the qualities of materials, processes and the formal elements appropriately. They consider and discuss the ideas, methods and approaches that are used by artists, craftspeople and designers, relating these to both context and purpose. They evaluate their own work and that of others, reflecting on their own view of its purpose and meaning. They are able to adapt and refine their ideas, processes and intentions.*

- **Understanding art, craft and design:**

Pupil C has drawn on others' methods and approaches, and engaged with the work of practising artists, to inform his own ideas, intentions and choices. He has made comparisons between his work and that of other artists (Keith Haring and Grayson Perry). He has understood the role of an artist (Marjan Wouda) who works in his local community and developed his own views on relevant subject matter for a workshop project. He is less secure in his understanding of the cultural context within which artists operate.

- **Exploring and investigating:**

Pupil C has explored and experimented with ideas, materials, tools and techniques with some success. In conversation with teachers and fellow students he has made reasoned and informed judgements as the work progressed. Working from first-hand exploration using a range of media, he has found ways to communicate feelings, experiences and ideas to others.

- **Creating art, craft and design:**

Pupil C's work shows that he has taken part in the creative process by exploring ideas, media and new technology. His prior knowledge of Photoshop helped him engage confidently with processes in which he has improved and refined a series of completed design ideas for a three-dimensional figure. He has worked with others to realise his ideas and intentions. He has gained in confidence in drawing but this is not a strength.

Some aspects of his work show that he has approached and used a wide range of media with confidence. (This is a characteristic of level 6.)

## Art and design exemplification standards file level 6

### Pupil's profile

Pupil D gained confidence and purpose as she progressed through the activities in this unit. She is a willing and diligent student who enjoys art and design.

### Contextual and photographic research

#### Context

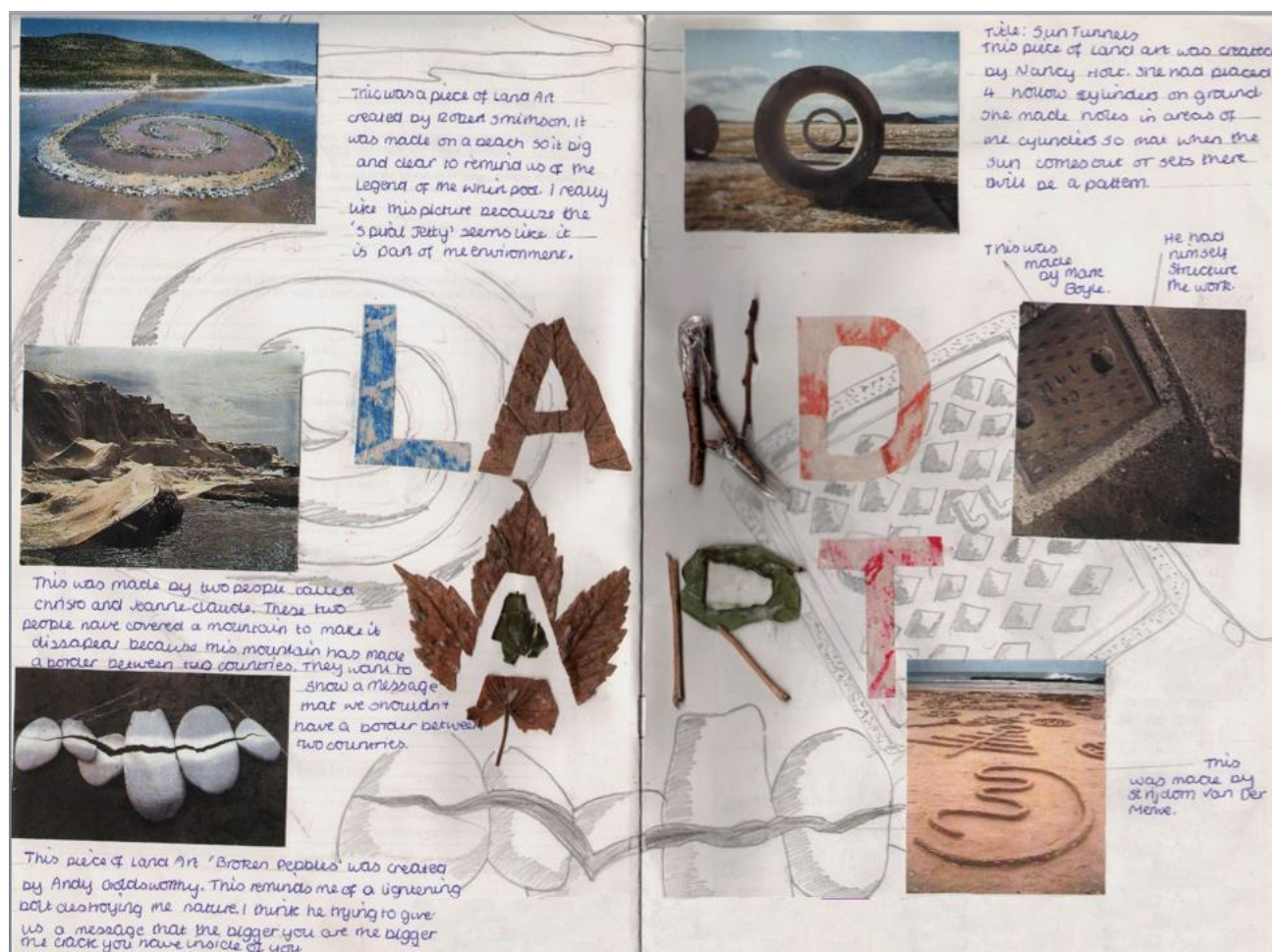
These activities were part of an extended project on land art. The project took place over two terms.

#### Evidence groups

- Research
- Final design
- Plaster cast
- Microscope drawing
- Experimental work
- Image manipulation
- Finished piece
- Overall assessment judgement

In the first term, pupils explored the environment around the school, considering their place within the local community. They did research into land art, took photographs of surfaces in their environment, produced drawings based on their photographs and created low-relief ceramic tiles based on these drawings. They also worked together to take plaster casts from the tiles and put these casts into a low-relief mural, planning the layout of the tiles, assembling them and then installing the mural for exhibition in the school. A focus in this project was the approach and work of the Boyle Family, a group of artists who work collaboratively and are best known for their three-dimensional casts of the surface of the earth.

In this sequence of activities, pupils did contextual research into land art. They created a research journal as homework and had a class discussion about land art, the environment and carbon footprints. They investigated natural and made surfaces. Focusing on the streets and park around the school, they sketched interesting textures, took photographs and experimented with tightly framed compositions. They then looked at how these surfaces are represented in works by the Scottish artist Mark Boyle and discussed how everyday things may be seen in different ways. They recorded notes, images and ideas in sketchbooks. They also worked collaboratively with a visiting filmmaker to document their research.







## Assessment commentary

Pupil D has explored first-hand a variety of surfaces on her own and as part of a group. She has been perceptive in her selection of surfaces to photograph and shown increasing sophistication in selecting and composing. She has learnt to use a camera to create successful compositions.

- **Understanding art, craft and design:**

Pupil D's sketchbook and class presentations show she has considered the ideas of an artist (Mark Boyle). In discussions, she has recognised the influence of cultural and social contexts on his work. In conversation with the teacher, she explained his ideas and how he conveys meaning through his choice of subjects, forms and materials.

She analysed both research tasks purposefully and recognised effective ways to make progress. She also discussed methods and approaches with her teacher and other pupils.

- **Creating art, craft and design:**

Pupil D's selection of surfaces shows that she has understood the rationale and working methodology of an artist (Mark Boyle). She has learnt how to observe the world around her more closely. She has viewed ordinary objects as having aesthetic significance and explored how their textures and colours can be used as inspiration for a piece of artwork. Her photograph of a detail of a gate with stones shows a sophisticated use of picture space and formal elements of composition. She has used what she learnt from an evaluation of the work of the Boyle Family to inform her choices about composition.

## Next steps

To progress, Pupil D needs to:

- express and explain her own opinions and reasoned preferences about the artists studied
- explore the context of art works in her sketchbook further, to explain more clearly how and why her understanding of others' work affects her own ideas
- appreciate how codes and conventions are used to create successful composition when looking at an artist's work.
- develop her drawing and designing skills through further practice in her sketchbook
- compare artists' approaches (and genres and traditions) to inform her own judgements and values, using her sketchbook to record her observations.

## Final design

### Context

These activities were part of an extended project on land art. The project took place over two terms.

In the first term, pupils explored the environment around the school, considering their place within the local community. They did research into land art, took photographs of surfaces in their environment, produced drawings based on their photographs and created low-relief ceramic tiles based on these drawings. They also worked together to take plaster casts from the tiles and put these casts into a low-relief mural, planning the layout of the tiles, assembling them and then installing the mural for exhibition in the school. A focus in this project was the approach and work of the Boyle Family, a group of artists who work collaboratively and are best known for their three-dimensional casts of the surface of the earth.

In this sequence of activities, pupils worked from photographs they had taken and notes and sketches they had made to design individual sections for a low-relief group mural. They also worked in groups to plan the overall layout of the mural. The objective was to think and learn about scale and the qualities of a three-dimensional medium.



### Final drawing for a mural section

Pupil D adapted one of her photographs as her contribution to the group design for the mural. She secured her design by creating an underlying vertical and horizontal structure and overlaying it with complex motifs, textures and rhythms.





### Planning the layout of the mural pieces

Pupils held a mini plenary to decide how the pieces in the mural design would fit together. They tested arrangements by laying out sections on the floor. They also planned their next steps in the project. During this group work, the teacher observed that Pupil D saw her work as part of a whole. Pupil D also recognised that art can be decorative and a collaborative activity.



### Assessment commentary

Working in a group, Pupil D had the opportunity to see her work as part of a whole. She has recognised that art can be decorative and a collaborative activity. She has evaluated the effectiveness of her own and other pupils' work while emulating the collaborative nature of the methodology of other artists (the Boyle Family).

- **Creating art, craft and design:**

Pupil D has worked effectively and developed confidence in using her technical knowledge and skills as well as the qualities of materials to realise her intentions. She has adapted photographs (by cropping and refining them) to create a drawing using the formal elements of composition, colour and texture.

### Next steps

To progress, Pupil D needs to:

- refine her technical skills and use of formal elements to develop more varied and creative compositions in three-dimensional materials.

## Plaster cast

### Context

These activities were part of an extended project on land art. The project took place over two terms. In the first term, pupils explored the environment around the school, considering their place within the local community. They did research into land art, took photographs of surfaces in their environment, produced drawings based on their photographs and created low-relief ceramic tiles based on these drawings. They also worked together to take plaster casts from the tiles and put these casts into a low-relief mural, planning the layout of the tiles, assembling them and then installing the mural for exhibition in the school. A focus in this project was the approach and work of the Boyle Family, a group of artists who work collaboratively and are best known for their three-dimensional casts of the surface of the earth.

In this sequence of activities, pupils experimented with different tools to create a range of marks and surfaces in clay. They also used photographs they had taken as inspiration for creating different textures. They were encouraged to take some risks and try to find as much information as possible about the marks that different tools would make. After providing instruction on safe practice with plaster, the teacher allocated sections of the design to pupils, who then took a plaster cast of their clay moulds. They assembled the tiles in their mural, which was installed as part of a group art exhibit in the school.





### Making a clay mould

The teacher observed Pupil D using clay with confidence. She rolled the clay out firmly and used tools and stamps with precision and care.



### Pupil's comments:

*'In the first one, I have tried to experiment with different objects for making different surfaces and the other one is taken from my best photograph. I used a wooden plank, pebbles, a leaf and a screw. These were things I found. Parts of my cast did not come out properly. The leaf did not show up well because it was too flat. The screw came out higher than the wood, because I pressed it in too deep. I didn't mean for this to happen but I really like it. I really enjoyed working with the clay and plaster.'*

### Plaster cast from a clay mould

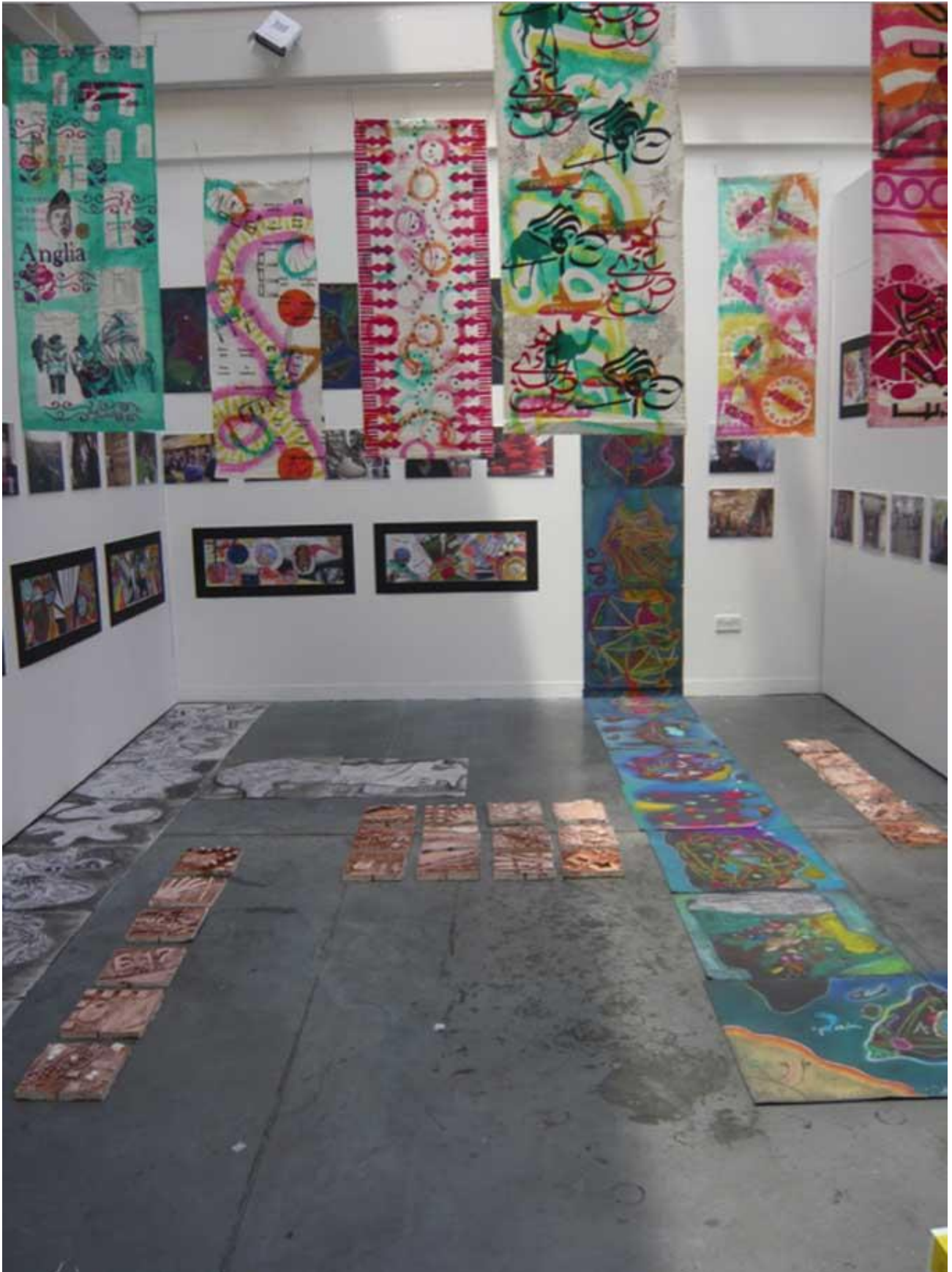
Pupil D worked with others to develop a collaborative design and they produced a final piece in which the work is aligned.



### Plaster casts laid out in final mural

The work that Pupil D's group did, exploring surfaces and collaborating to create a mural, referenced the work and approach of the Boyle Family artists. However, the pupils synthesised influences and research to produce an original artwork. The chain motif spiralling through the design was inspired by the 'Spiral Jetty' by Robert Smithson, which Pupil D had researched earlier in the project.





Installation of mural in exhibit

## Assessment commentary

Pupil D has worked purposefully, developing the technical skills and understanding she needed to create a plaster cast piece for a mural section. She has improved her technical knowledge and skills and shows that she can appreciate the qualities of the different materials and effects she uses in her work. Pupil D has reflected on and evaluated her own and her friend's work. She has begun to make informed decisions as a result of her reflections and evaluations, which has helped her develop her ideas.

- **Exploring and investigating:**

As Pupil D moved through the project, she demonstrated confidence in experimenting with different approaches. She has combined ideas, processes and materials using different media. She has explored and used with sensitivity different tools to create different textures. She has understood the difference between a wooden surface and a pebbled one and the process of making a bas-relief cast from plaster. She has used one of her photographs for inspiration.

- **Creating art, craft and design:**

Pupil D has articulated, in her evaluation, her growing understanding of the qualities of materials, processes and formal elements. Her work shows that she has developed, refined and applied her craft skills with control and sensitivity to realise her intentions.

## Next steps

To progress, Pupil D needs to:

- take ideas further and exploit the source material to develop her own ideas, values and practice and create work with more originality (her bas-relief piece is very similar to her original photograph).

## Observed drawing from microscope

### Context

These activities were part of an extended project on land art that took place over two terms.

In the second term, pupils built on what they had learnt in the first term about using the world as a visual resource and creatively collaborating on art works and installations. They shifted their focus from the local environment to aspects of the environment not visible to the naked eye. This was to stimulate their curiosity and explore their sense of wonder, as artists, at the appearance of the world at the cellular level. They collaborated with the science department, using microscopes and slides to make studies of cell forms, patterns and structures. The objective was to develop ideas and create pieces for a large-scale group exhibit.

In the first sequence of activities, pupils looked at a range of images of cells and organisms under a microscope and drew them, using paper and pastels. They also studied images such as those created by the artist Mark Francis. They then used these drawings as a starting point for making more creative images of cells and their structures, using ink and charcoal.



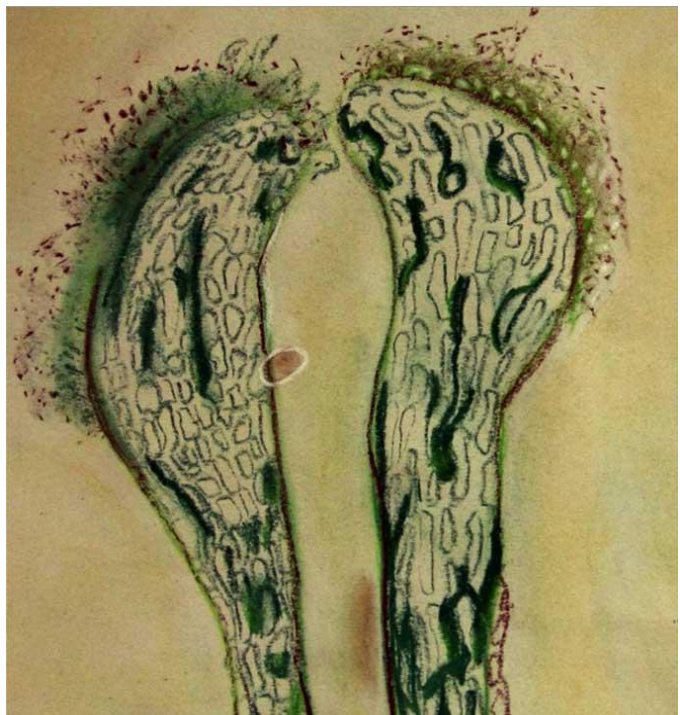
## Drawing cells with pastels



### Detail of a pastel drawing of cells

The pupils responded directly to their first-hand experience of using a microscope, making choices about cropping and composition and developing drawing skills in the process.

### Pastel study of cells



### Abstract drawing of cells

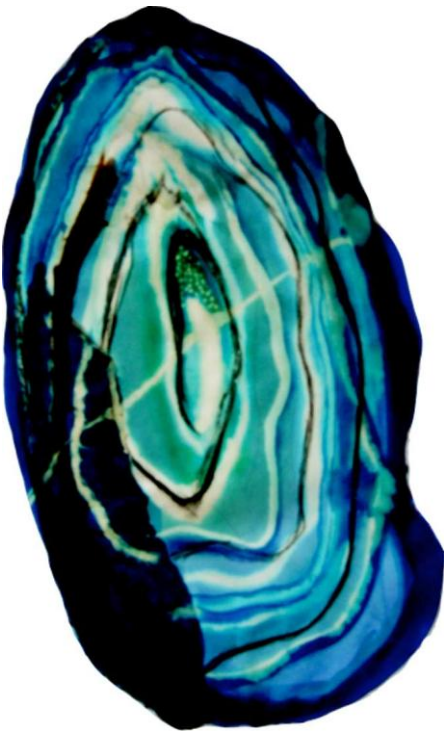
The teacher observed that Pupil D experimented creatively, using media expressively to convey an abstract sense of the microscopic world. She also took creative risks in her approach to making marks, moving away from the rectilinear underpinning of her earlier compositions.



### Study of a cell

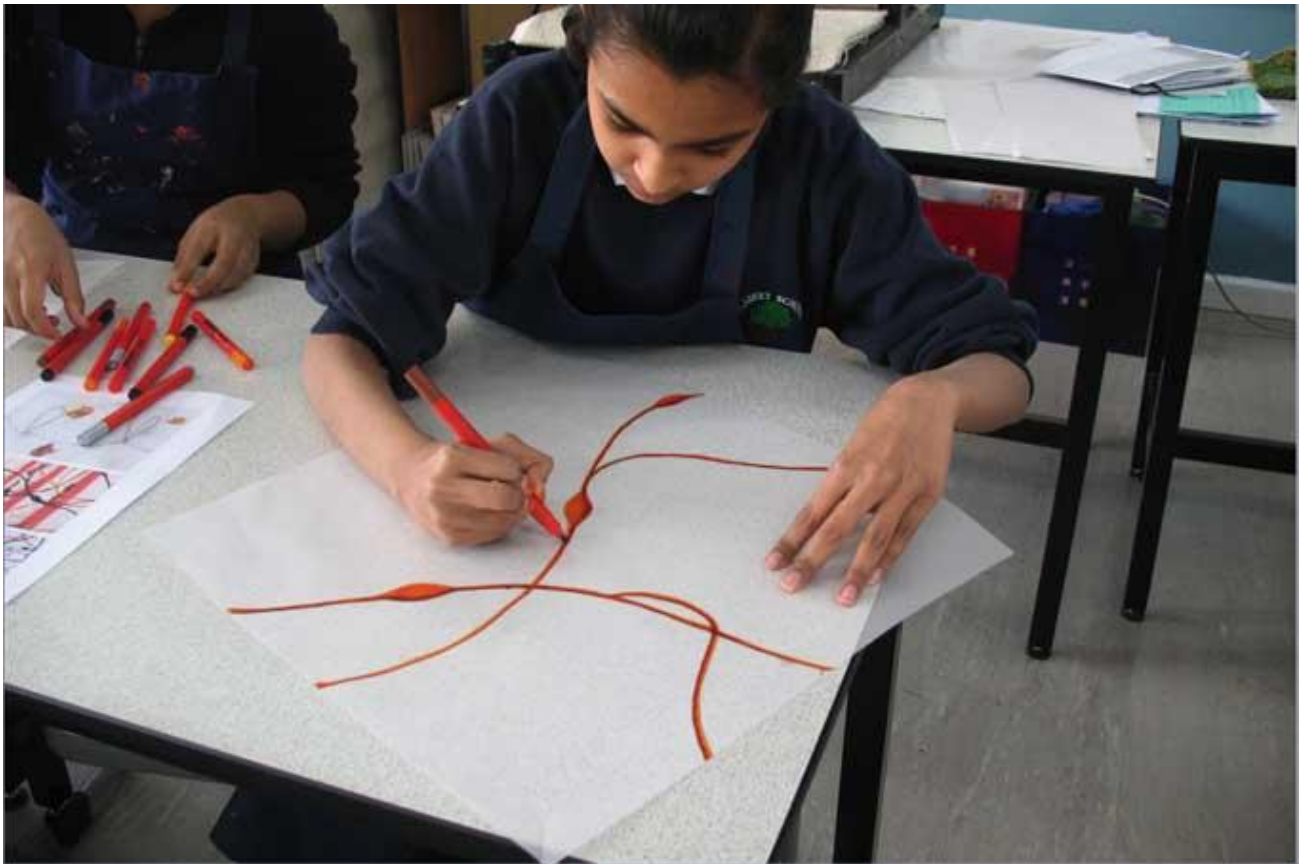
### Abstract drawing of a cell

The teacher observed that Pupil D's drawings show she has extended her technical repertoire and begun to enjoy the subtle use of colour and line.



Abstract drawing of cells

### Creating an abstract drawing of cells



### Assessment commentary

Pupil D has explored and experimented with her ideas. Working within the predetermined framework, she has made informed choices about media and processes and has used different approaches in each study. She has engaged with the primary sources and made purposeful images. She has been analytical and accurate in her pastel drawing, although slightly timid in her approach, and a little more expressive in her ink painting.



- **Creating art, craft and design:**

Pupil D has purposefully explored a variety of media including pastel, ink, charcoal, tissue and bleach, refining her representation of what she saw in an increasingly creative way.

In her sketches from the microscope, she has used the formal elements of colour and tone effectively. However, her approach was quite restrained and her use of colour could be more expressive. Her ink painting of a seed (from photographs by the artist Rob Kessler) shows that she has understood the structure of the seed. She has used the formal elements of shape, form, tone and colour effectively.

### Next steps

To progress, Pupil D needs to:

- be more adventurous with colour, using it to create more imaginative, original work.

## Experimental work with paint, wire and collage

### Context

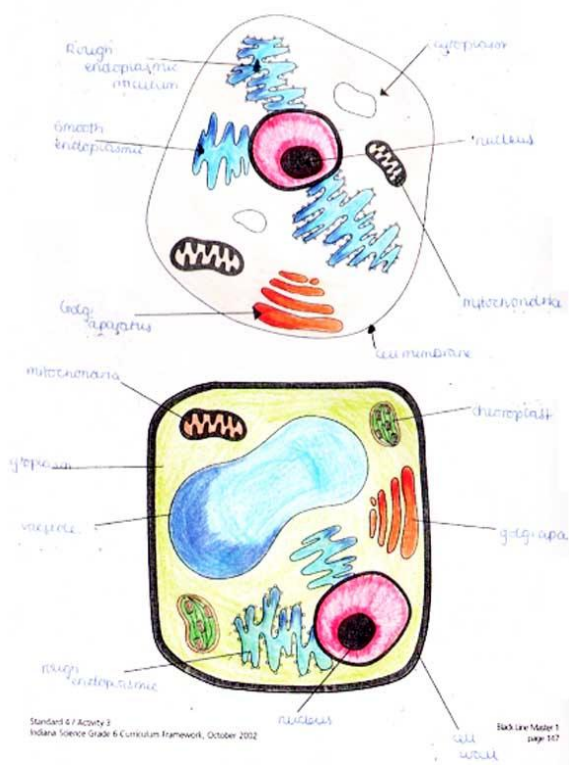
These activities were part of an extended project on land art that took place over two terms.

In the second term, pupils built on what they had learnt in the first term about using the world as a visual resource and creatively collaborating on art works and installations. They shifted their focus from the local environment to aspects of the environment not visible to the naked eye. This was to stimulate their curiosity and explore their sense of wonder, as artists, at the appearance of the world at the cellular level. They collaborated with the science department, using microscopes and slides to make studies of cell forms, patterns and structures.

The objective was to develop ideas and create pieces for a large-scale group exhibit.

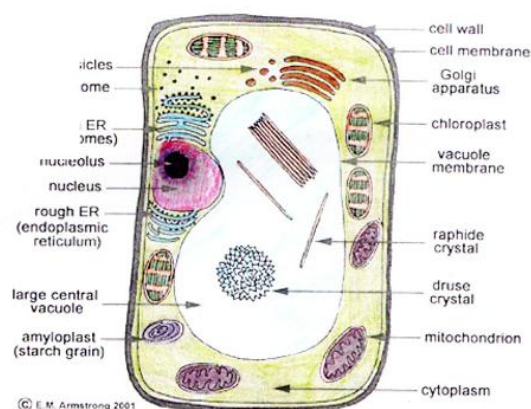
In this sequence of activities, pupils used the colours, shapes and forms of cells and organisms they had seen under the microscope and in other artists' works as stimuli for playing with and manipulating colour. They made notes, sketched and recorded ideas in notebooks and sketchbooks. After creating a wire sculpture of a cellular structure, pupils drew a picture of it, in colour. They also created an annotated study of images of cellular structures.

### Plant and Animal Cells

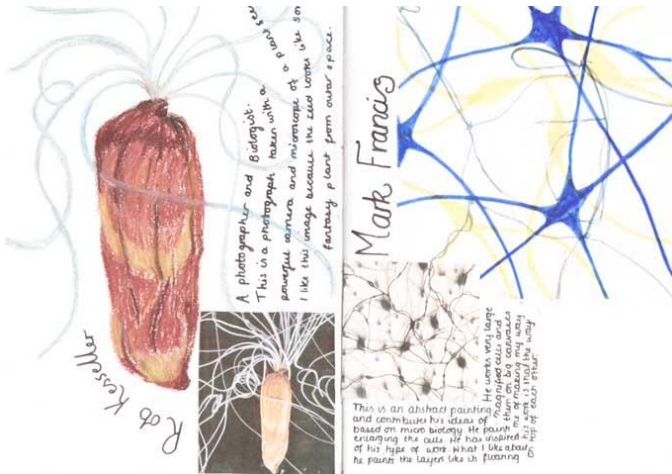


### Notebook analysis of cellular structures

The teacher observed that Pupil D made links between science and art and is becoming aware of the value of analyzing what she can see.



Plant or animal cell? How can you tell?



Sketchbook pages of cellular structures



Drawing a cellular structure

### Drawing a cellular structure

The teacher observed that Pupil D made links between science and art and is becoming aware of the value of analyzing what she can see.



### Annotated study of a cellular structure

The teacher observed that Pupil D selected and experimented with images of microscopic structures (from the internet) to inform her studies. She has shown a growing understanding of the quality of line, colour and space.





## Assessment commentary

Pupil D has gained confidence and begun to take risks. Her work is much more expressive than the analytical studies she produced earlier in the project. She has learnt that she can take other sources as inspiration and use her imagination to change these into something unique and original.

- **Understanding art, craft and design:**

Pupil D has shown a good understanding of the work of other artists. In her pen drawing she has analysed the work of an artist (Mark Francis) and produced her own interpretation, using forms, lines and shapes characteristic of the artist's work. Her visual and written analysis of the work of two artists (Mark Francis and Rob Kessler) shows a sound understanding of context. She has collected relevant imagery (from the internet) to support her work. She has linked her work in this project with her science coursework on plant and animal cells.

- **Exploring and investigating:**

Pupil D has shown increasing confidence in her use of the materials and started to take creative risks in her application of paint on plastic. She has manipulated the materials to achieve an imaginative and expressive piece.

- **Creating art, craft and design:**

Pupil D shows a clear determination to refine her technical understanding and skills. She recognises and exploits the qualities of the techniques she uses.

## Next steps

To progress, Pupil D needs to:

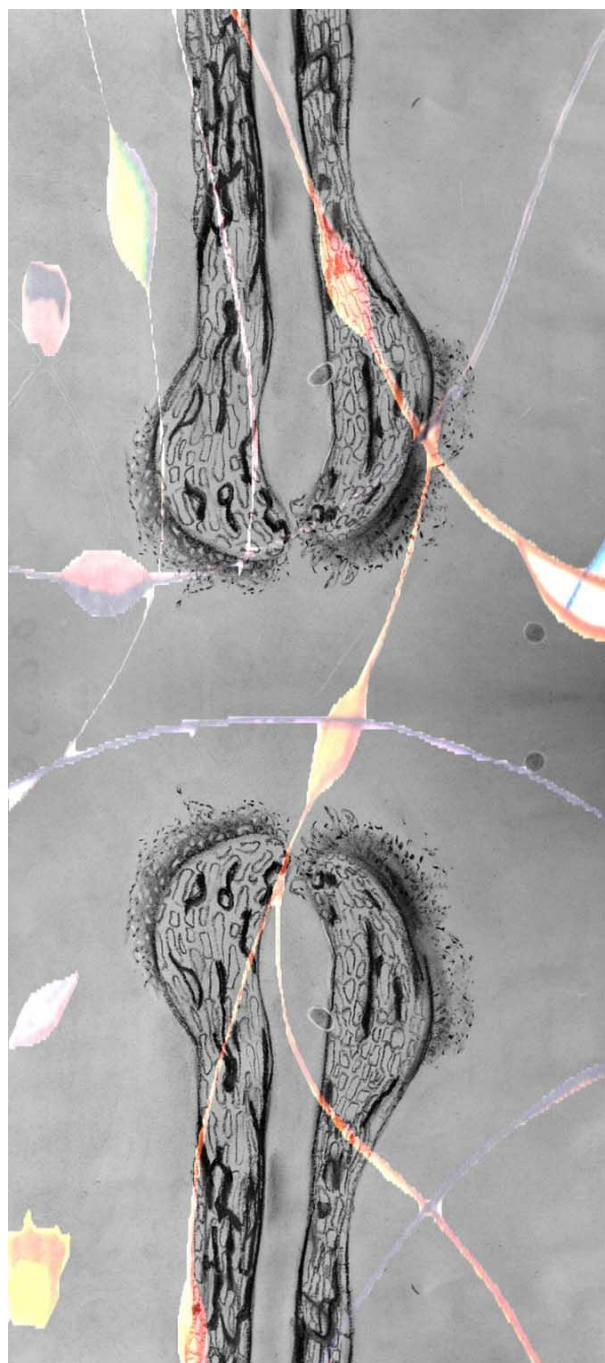
- explain in her work journal how she has been influenced by the work of others.

## Image manipulation

### Context

These activities were part of an extended project on land art that took place over two terms.

In the second term, pupils built on what they had learnt in the first term about using the world as a visual resource and creatively collaborating on art works and installations. They shifted their focus from the local environment to aspects of the environment not visible to the naked eye. This was to stimulate their curiosity and explore their sense of wonder, as artists, at the appearance of the world at the cellular level. They collaborated with the science department, using microscopes and slides to make studies of cell forms, patterns and structures. The objective was to develop ideas and create pieces for a large-scale group exhibit. In this sequence of activities, pupils used observational drawings and experimental work they had done previously to create a design in Photoshop. The objective of this task was for pupils to learn how to manipulate, alter and layer images to create a final design.





### Preliminary drawing in Photoshop

She used Photoshop tools and design processes to explore potentially viable designs. He scanned, layered and coloured images to create a variety of Manipulated image in Photoshop

Pupil D scanned her earlier drawings and images and experimented with manipulating and layering them in different ways.

### Overlaid image in Photoshop

#### Assessment commentary

Pupil D has made informed choices, gaining confidence from her experiments.

- **Exploring and investigating:**

Pupil D has confidently combined materials, processes and formal elements to realize her intentions. Working in Photoshop has made it easier for her to take risks as she could start again if she did not like an effect. She has used a range of tools in Photoshop, including more difficult tools such as 'the magic wand' to delete backgrounds.

She has been experimental in her approach to layering images, copying and repeating and playing with colour and opacity. The process of building up a design has encouraged her to explore a range of possibilities. She has documented her work in her sketchbook, formulating and developing ideas as she went along.

#### Next steps

To progress, Pupil D needs to:

- express reasoned judgments in group discussion to inform the next phase of a project and lead to practical action.

## Finished piece

### Context

These activities were part of an extended project on land art that took place over two terms. In the second term, pupils built on what they had learnt in the first term about using the world as a visual resource and creatively collaborating on art works and installations. They shifted their focus from the local environment to aspects of the environment not visible to the naked eye. This was to stimulate their curiosity and explore their sense of wonder, as artists, at the appearance of the world at the cellular level. They collaborated with the science department, using microscopes and slides to make studies of cell forms, patterns and structures. The objective was to develop ideas and create pieces for a large-scale group exhibit.





In this sequence of activities, pupils worked together to produce their final collaborative piece, a three-metre-high perspex screen. They included printouts of their Photoshop images, with annotations and self-evaluation, in their sketchbooks.



Each pupil chose the design they thought was the most effective to contribute to the exhibition. The final images were printed onto the perspex screen using Lazertran transfer paper.

### Final image

Pupils had some experience of digital software and technician support and advice was available to help them realise their ideas and master the software sufficiently to complete the task.







## Assessment commentary

In terms of creativity and competence, Pupil D is now working securely and consistently at the top of level 6. Her purposeful and effective use of techniques and practical skills is clear. Her work shows that she can develop and refine her ideas and proposals for a piece of public art. She has worked collaboratively with fellow students contributing to discussion and decisions in order to bring the complete work to fruition. Pupil D has provided a reasoned evaluation (in written and oral form) of her own and others' work and taken into account the artistic purpose and meaning of studying the world around us, creating large-scale decorative work for public display and working collaboratively.

- **Creating art, craft and design:**

Pupil D has developed and created an effective final design using traditional and digital media. She worked with her peers and others to design and complete a collaborative piece for a public exhibition.

## Next steps

To progress, Pupil D needs to:

- consider how different codes and conventions are used to express ideas in different genres, styles and traditions and use this to inform and extend her own intentions.

## Overall assessment judgement

Art and design exemplification standards file level 6

Overall, Pupil D is working at **Level 6**

*Pupils accept creative risks, exploring and experimenting with ideas independently and inventively and using a range of appropriate resources imaginatively to develop, design and make work. They apply their technical knowledge and skills to realise their intentions, using the qualities of materials, processes and the formal elements effectively. They interpret and explain how ideas and meanings are conveyed by artists, craftspeople and designers, recognising the varied characteristics of different historical, social and cultural contexts. They provide a reasoned evaluation of the purpose and meaning of their own work and that of others. They use their critical understanding to develop their own views and practice.*

- **Understanding art, craft and design:**

Pupil D has shown some understanding of artists' work by studying land art and the Boyle family. She has expressed informed opinions in discussions and written work. She has worked on her own and in a group. She has considered the influence and impact of cultural and social context on the work of artists, although it could have been more in depth.

- **Exploring and investigating:**

Pupil D has manipulated images skilfully to create designs that build on her research and understanding of other artists' work. She has documented her progress in her sketchbook and portfolio in a way that clearly shows the development of ideas. She has taken the idea of experimenting into other elements of her work (for example, in her presentation of research).

- **Creating art, craft and design:**

Pupil D has developed confidence in using a range of materials. She has become experimental in her approach and has started to take creative risks and learn from these. Her growing ability to master technical and practical skills at the end of the project is often of a quality more closely associated with level 7.

## Art and design exemplification standards file level 7

### Pupil's profile

Pupil E is enthusiastic and reflective in her approach to art and both seeks and listens to advice. She has high-level drawing skills and during the course of this project used new media with increasing confidence and technical understanding. She also began to develop an intuitive and sophisticated approach to her work.

### Observational drawing

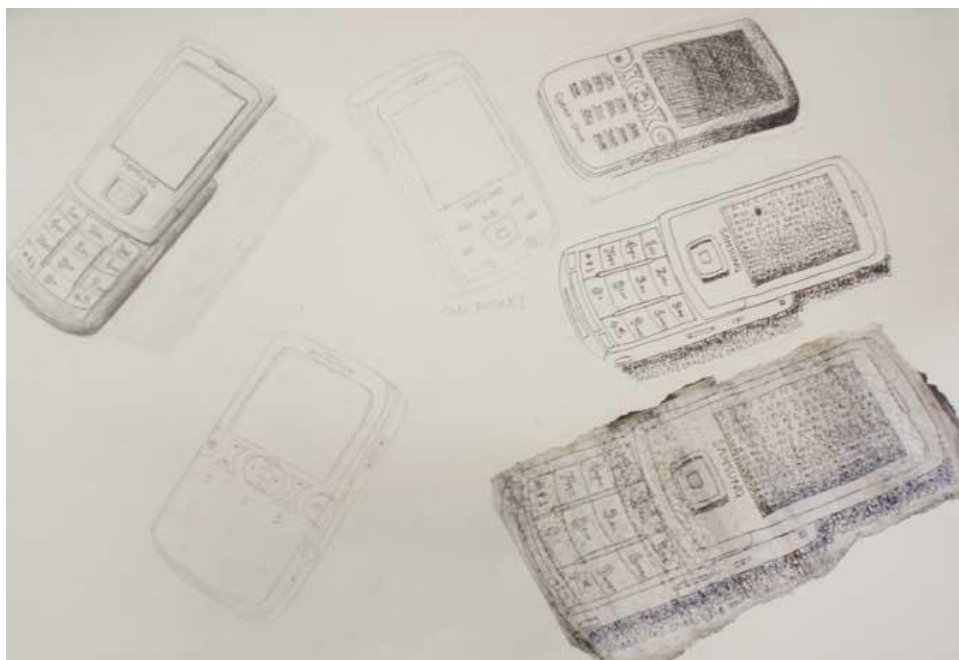
#### Context

This work was part of an extended project in which pupils explored their interests and environment. The aim was to explore mixed media to develop work on the theme of identity and self-image. Students studied the work of the artist Mary Bero to provide inspiration and a starting point for their own exploration.

In this opening sequence of activities, pupils made drawings on a variety of surfaces using a variety of media (pencil, pen, oil pastel and ink).

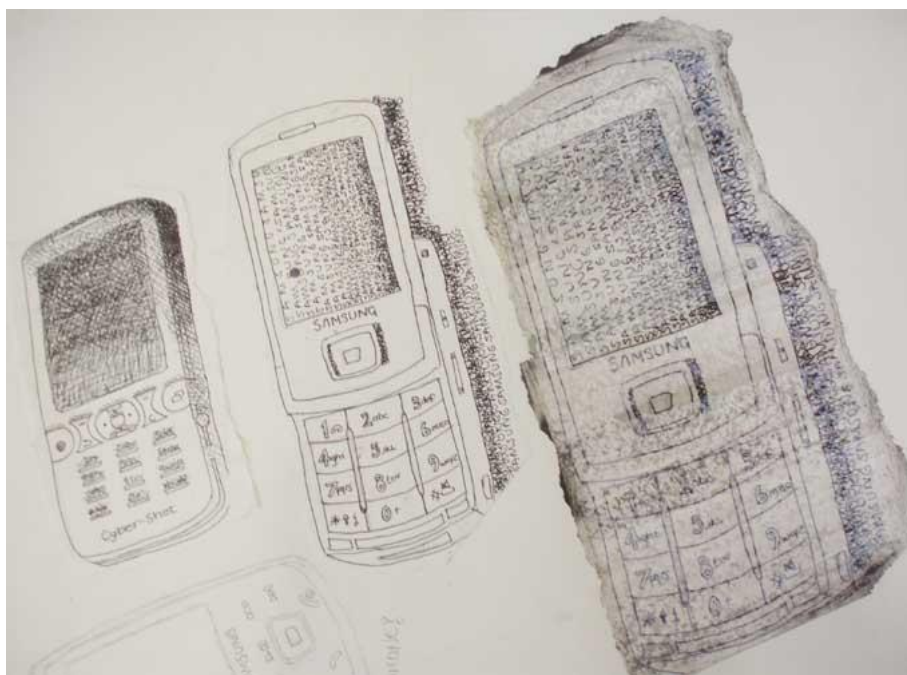
### Evidence groups

- Observational drawing
- Drawing exercises
- Visual diary
- Assemblage
- Self-portrait



### Drawings of mobile phones

Pupil E's commitment to developing her technical skills is apparent in these sustained studies.





## Assessment commentary

Pupil E has explored and experimented purposefully, using various materials, tools and techniques. She has worked from first-hand observation and shown a confident understanding and use of their qualities and the formal elements of tone and texture. She has used these sensitively to realise her intentions.

- **Exploring and investigating:**

Pupil E has explored various two-dimensional media and approaches in her observational work. She has used drawing media with careful deliberation and created a range of drawings, which show increasing technical fluency as she experiments with different effects.

## Next steps

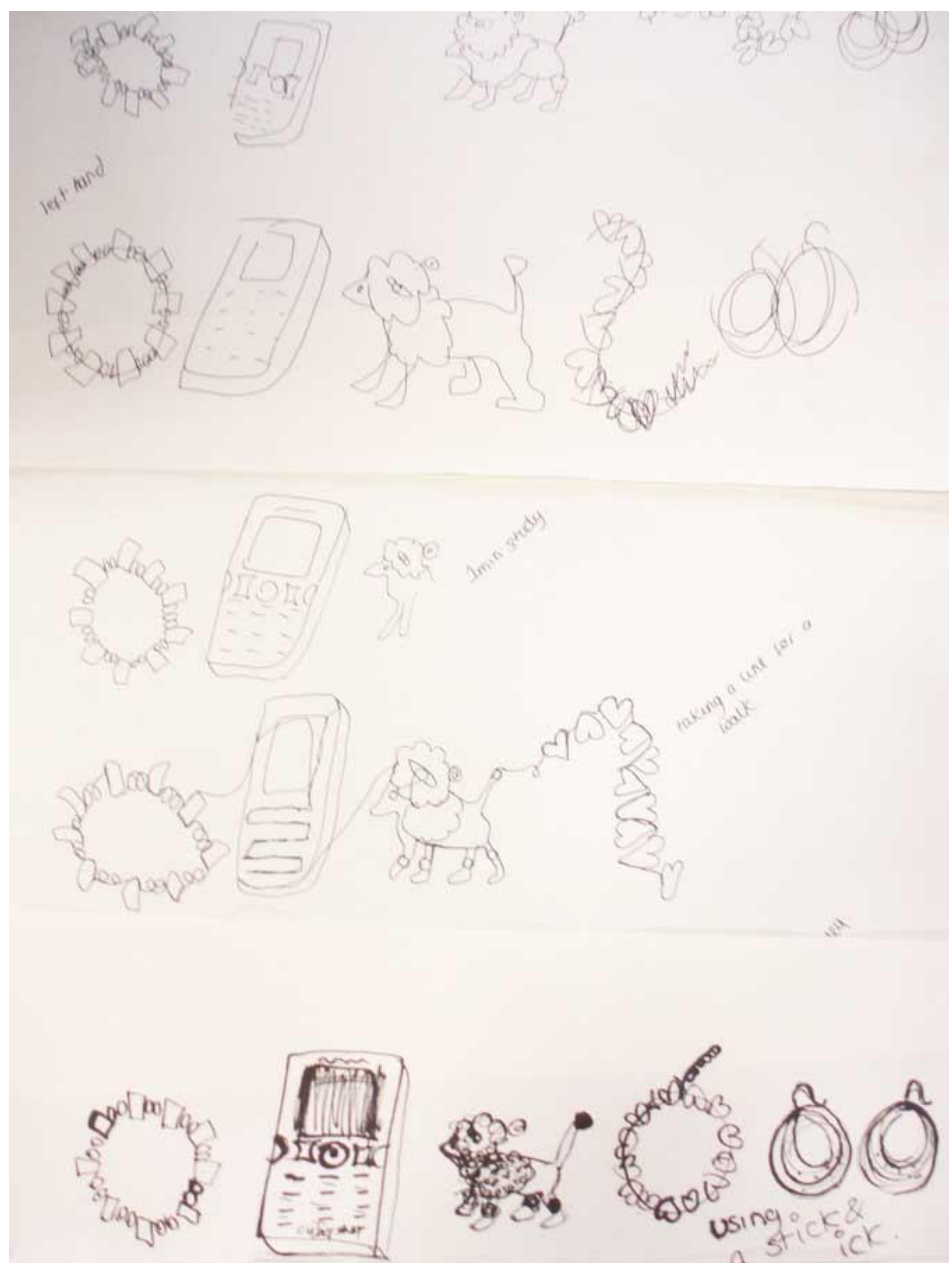
To progress, Pupil E needs to:

- continue to experiment to generate ideas and new ways of working (specifically, to extend her repertoire of mark-making techniques)
- achieve a greater range of tone across all the media and techniques used.

## Drawing exercises

### Context

This work was part of an extended project in which pupils explored their interests and environment. The aim was to explore mixed media to develop work on the theme of identity and self-image. Students studied the work of the artist Mary Bero to provide inspiration and a starting point for their own exploration.



In this second sequence of activities, pupils did a series of timed experimental drawing exercises that included drawing while blindfolded and drawing onto wet paper. Other exercises involved experimenting with the use of text to create both meaning and texture.

### Drawing exercises (1)

Here it is possible to see a growing confidence in the use of line. In her journal she explained how she enjoyed the freedom these studies gave her. The teacher observed Pupil E enjoying the pace-driven creative experience. She particularly liked the immediate outcomes and seeing success in incidental or accidental elements.

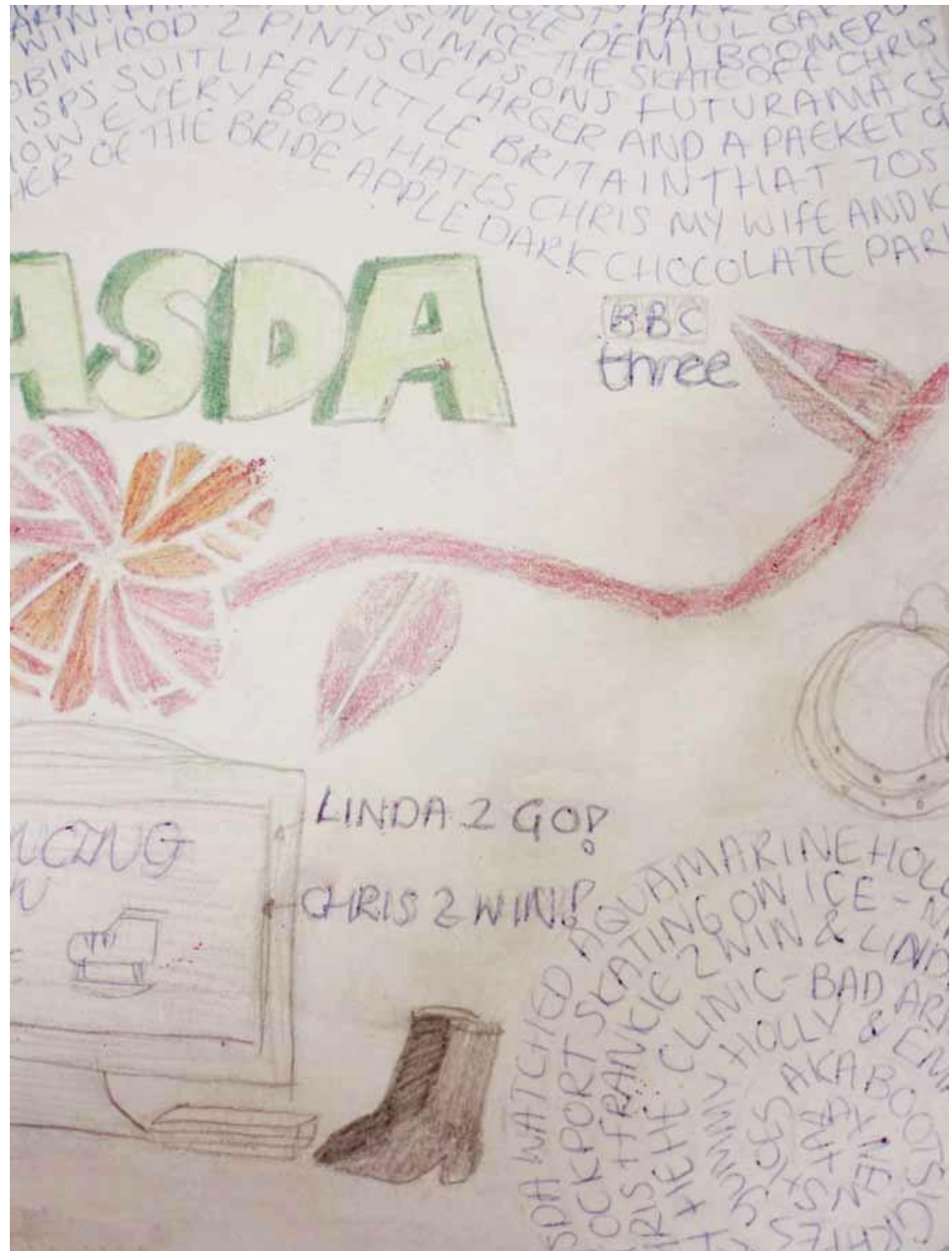


### Drawing exercises (1)

Here it is possible to see a growing confidence in the use of line. In her journal she explained how she enjoyed the freedom these studies gave her. The teacher observed Pupil E enjoying the pace-driven creative experience. She particularly liked the immediate outcomes and seeing success in incidental or accidental elements.

### Drawing exercises (2)

Pupil E has experimented with the use of simple images and text to present ideas about her environment. She uses text as both texture and commentary. In this example the text supplements other aspects of her life by listing the names and details of popular television programmes and brands.





## Assessment commentary

Pupil E has confidently explored different techniques to produce original drawings. She has experimented by using a variety of approaches and learnt from this, forming and developing her own ideas.

- **Exploring and investigating:**

Pupil E's work shows that she has listened carefully to instructions and responded quickly and creatively. The teacher observed that she responded confidently to risk-taking drawing exercises. Pupil E has recognised that the immediate and spontaneous response called for in timed drawing can produce valuable unforeseen outcomes that do not depend on conventional drawing ability. The spontaneous nature of the exercise allowed her to successfully test and use a variety of materials and processes imaginatively, purposefully and creatively.

## Next steps

To progress, Pupil E needs to:

- continue to explore new ways to create a richer surface texture and tonal variation, including the use of text
- continue to generate original ideas by experimenting with media combinations in her sketchbook and analysing why some accidental discoveries have value.

## Visual diary

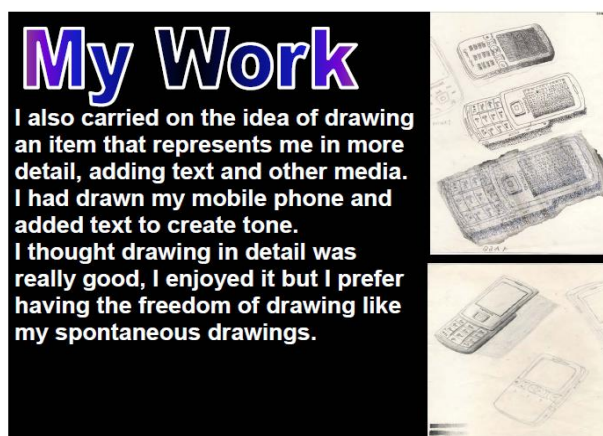
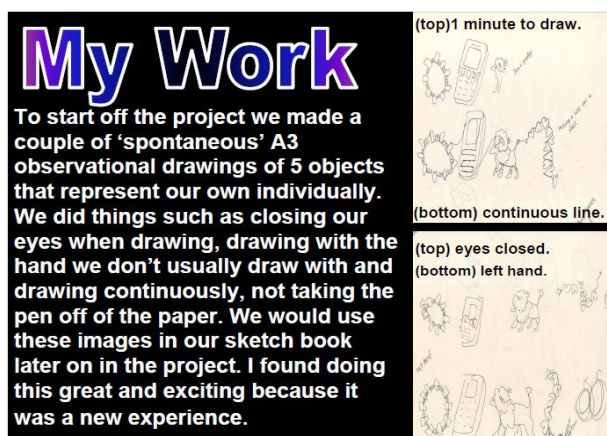
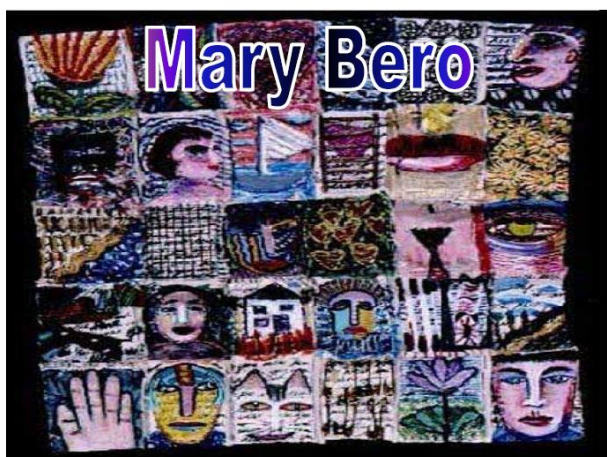
### Context

This work was part of an extended project in which pupils explored their interests and environment. The aim was to explore mixed media to develop work on the theme of identity and self-image. Students studied the work of the artists Mary Bero to provide inspiration and a starting point for their own exploration.

During the project pupils produced an electronic visual diary or journal to show their working process. They wrote a commentary and included pictures of their own studies and the work of artists that had inspired them. The diary also contained images of finished work and an evaluation of their success.

### Electronic visual diary

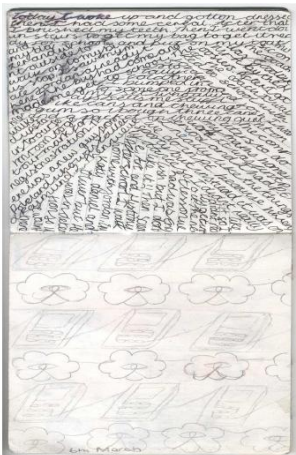
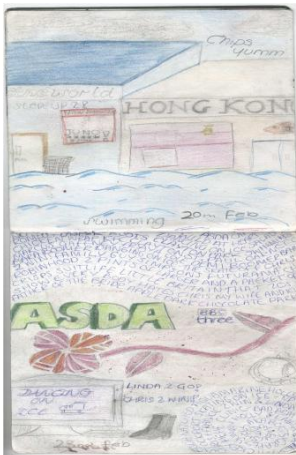
In this electronic record of her work during the project Pupil E shows her enthusiasm and willingness to experiment. In the detail of the text she uses words to inform and add layers of meaning to her visual work.





# My Work

I carried on the idea of Mary Bero's technique into my sketch book and added my own ideas and medias to make them show my identity. I drawn things into my sketch book such as places, writing, information and faces, adding a variety of textures and media. I also ripped the pictures from my spontaneous drawing and included stitch like Mary Bero has done in most of her images.



# My Work

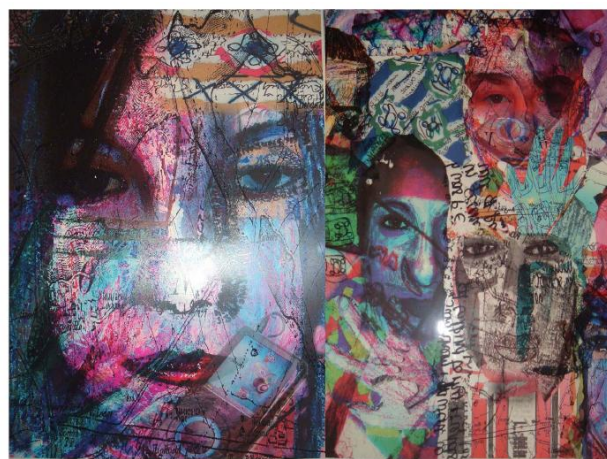
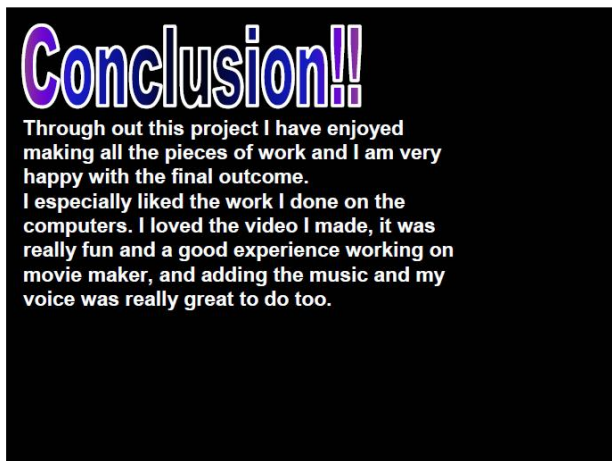
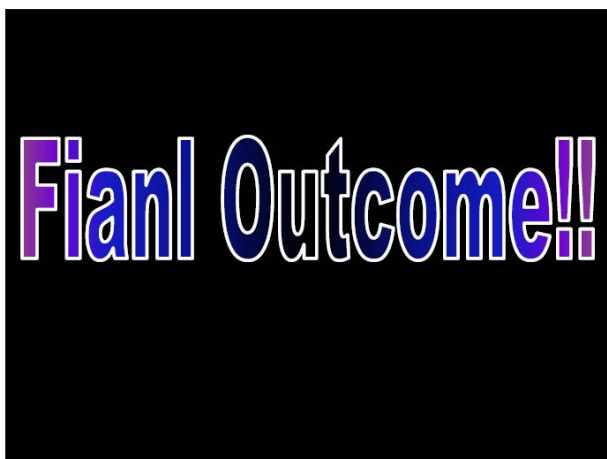
I developed my work by drawing a self portrait, my hand and adding my item that represented me. I enjoyed doing this because I could position everything where I wanted and I used a mixture of media such as emotion paint, oil pastel and collage. I also added text to my image, giving it more texture and making it more interesting. I created a collage by adding white, pink and blue coloured paper to an A4 image of myself. I didn't particularly like this part of the project as it took so long to do and I didn't complete it.



# My Work

The final outcome of this project was a large image, which was a computerised collage of all our individual work put together in layers. My individual piece was the self portrait I had drawn. I edited this and added my other work into this picture. I like how the colour makes the eyes stand out and the map makes the image look more interesting. Then that was put onto the large collage along with the other students work. I really liked the final outcome, the colours are all blended together and the faces and hands all join together nicely. I also like how the image has no gaps and that there is so much to look at. The image is very intriguing because all of the students have a different outcome and the entire image is covered with all our work.





#### Electronic visual diary

In this electronic record of her work during the project Pupil E shows her enthusiasm and willingness to experiment. In the detail of the text she uses words to inform and add layers of meaning to her visual work.

#### Assessment commentary

Pupil E's journal shows that she has directed her own creative practice and independently developed her drawing and presentation skills. She has understood that the everyday can produce creative opportunities for developing a personal visual landscape. She had a very committed and independent approach to completing her diary. In her journal she explains how the work of Mary Bero has influenced her own work and shows her recognition of the conventions used by Bero.

- **Understanding art, craft and design:**

Pupil E's journal shows that she has recognised that the iconography of contemporary culture can be used to inform creating and making. She has understood the visual expression of issues and ideas personal to herself and used this to convey meaning to others. She has confidently used different contemporary styles and media to inform her own judgements and values, and explained her understanding of these. In class discussion she evaluated how individual experience and cultural context shape what artists make and do. She has also investigated personal issues in relation to contemporary culture and context.

- **Exploring and investigating:**

Pupil E has identified and purposefully pursued ideas and approaches that lead to imaginative and original responses. This is shown in her visual journal.

Creating art, craft and design:

Pupil E has explored a range of subject matter and media and developed further skills and techniques from her own experiences and experiments. She has applied these skills to produce imaginative, original, confident and purposeful images.

#### Next steps

To progress, Pupil E needs to:

- further explore cultural references where text and textiles can be used in art (this could be done in her work journal)
- continue to practise and experiment by combining different materials and approaches.

## Textile and mixed-media assemblage

### Context

This work was part of an extended project in which pupils explored their interests and environment. The aim was to explore mixed media to develop work on the theme of identity and self-image. Students studied the work of the artists Mary Bero to provide inspiration and a starting point for their own exploration.

In this stage of the project pupils used their earlier research and experiments to create mixed-media collages. These combined different textile techniques with collage, painted and drawn elements, including text.

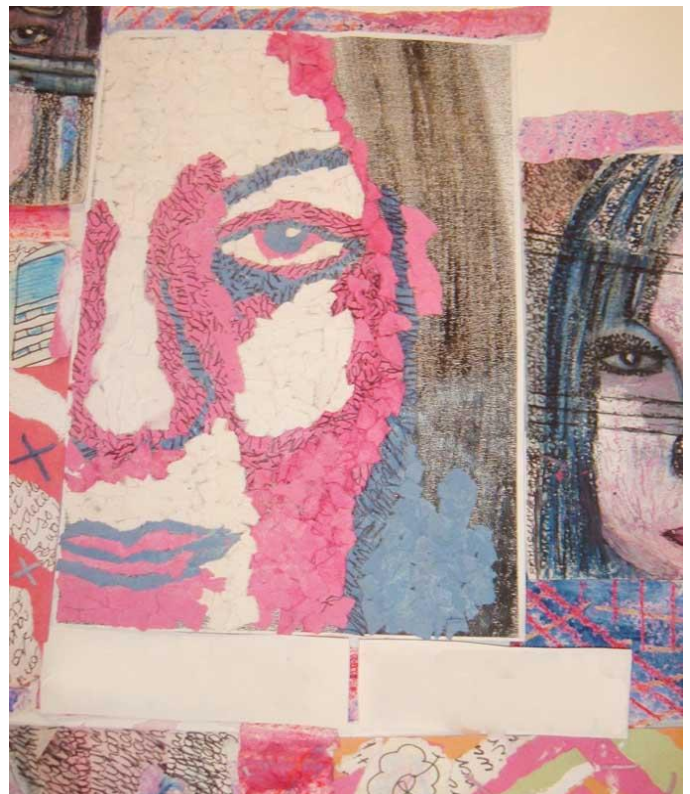


### Textile and mixed media collage

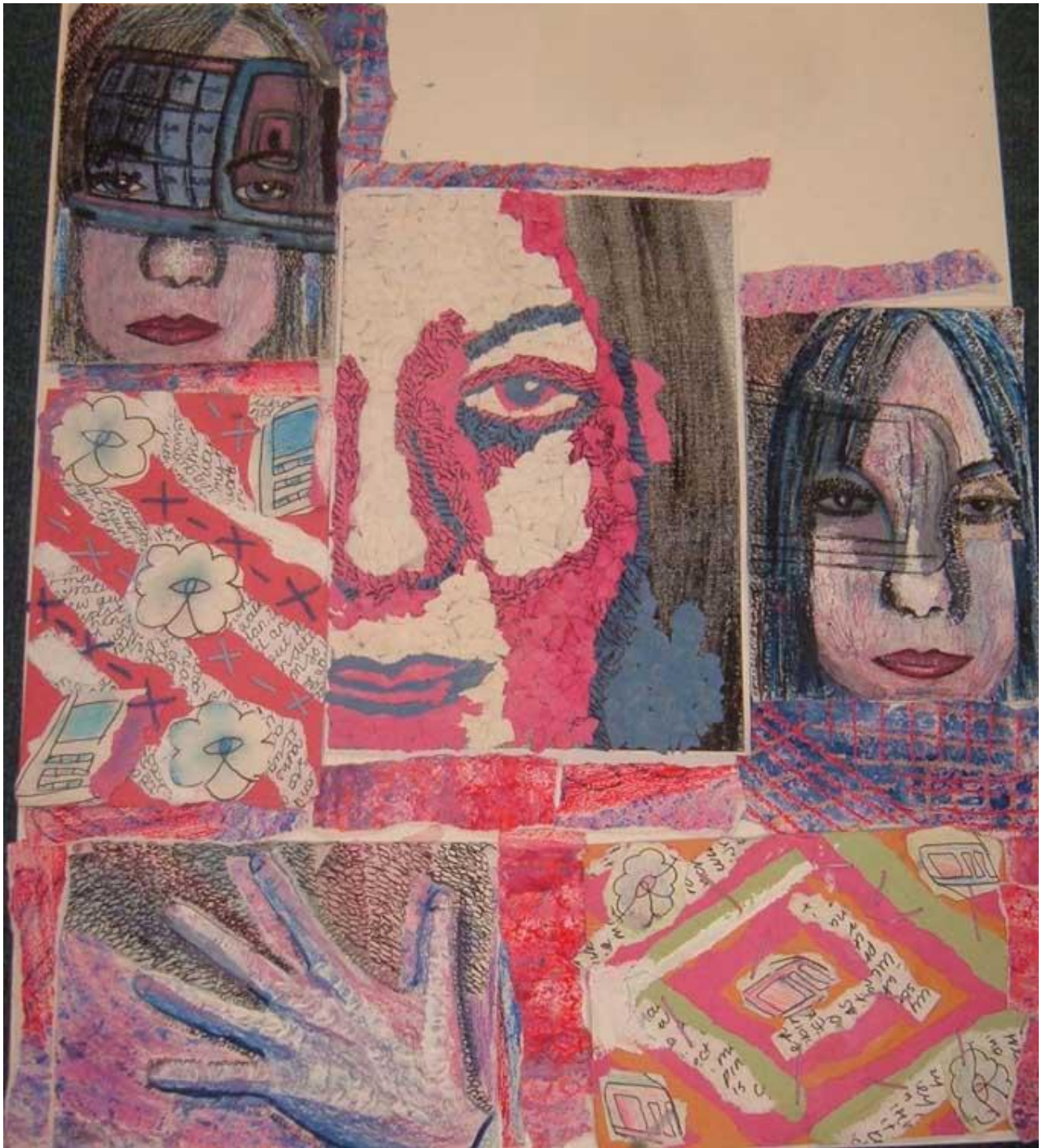
The influence of earlier experiments in spontaneous drawing and the use of text as a means of creating texture are clearly seen here.



### Detail of mixed-media assemblage (1 & 2)







Mixed-media assemblage  
Pupil E uses images

### Assessment commentary

Pupil E has worked with purpose and confidence. She has made informed and personal choices to create imaginative and original imagery. She has taken a multi-faceted approach, using and adapting a variety of materials (including textiles), techniques and processes. She has developed a perceptive appreciation of the qualities of different materials and has developed and adapted her technical skills to make effective use of the wide range of techniques she has explored.

She has considered the effect of cultural contexts on artists' methods, for instance, by recognising the implications of being a female artist working with textiles. She has adapted and refined her own ideas, processes and intentions through a sympathetic exploration of Bero's work and approach.

- **Understanding art, craft and design:**

Pupil E's work has explored a range of imagery using references to urban and contemporary culture. In her work and her diary she shows an appreciation of how her own experience and interests as a girl can be used to make work which reflects her identity, for instance, where she uses descriptive text about her day as a decorative element in her designs. In her research about Mary Bero she confirmed her ability to recognise how this artist uses materials and imagery, which reflect her own concerns and



interests as a female artist. She has explained and effectively used some of the conventions and styles of contemporary art for her own purposes.

- **Exploring and investigating:**

Pupil E has used and adapted materials and ideas from personal experience and primary and secondary sources. She has shown persistence and purposeful exploration to move her work forward. In her diary it is clear that she has enthusiastically taken creative risks to initially generate, and then develop, ideas using and combining a variety of approaches.

### Next Steps

To progress, Pupil E needs to:

- continue to generate and record ideas and new ways of working (this could be done in her work journal).

## Self-portrait and collaborative piece

### Context

This work was part of an extended project in which pupils explored their interests and environment. The aim was to explore mixed media to develop work on the theme of identity and self-image. Students studied the work of the artists Mary Bero to provide inspiration and a starting point for their own exploration.

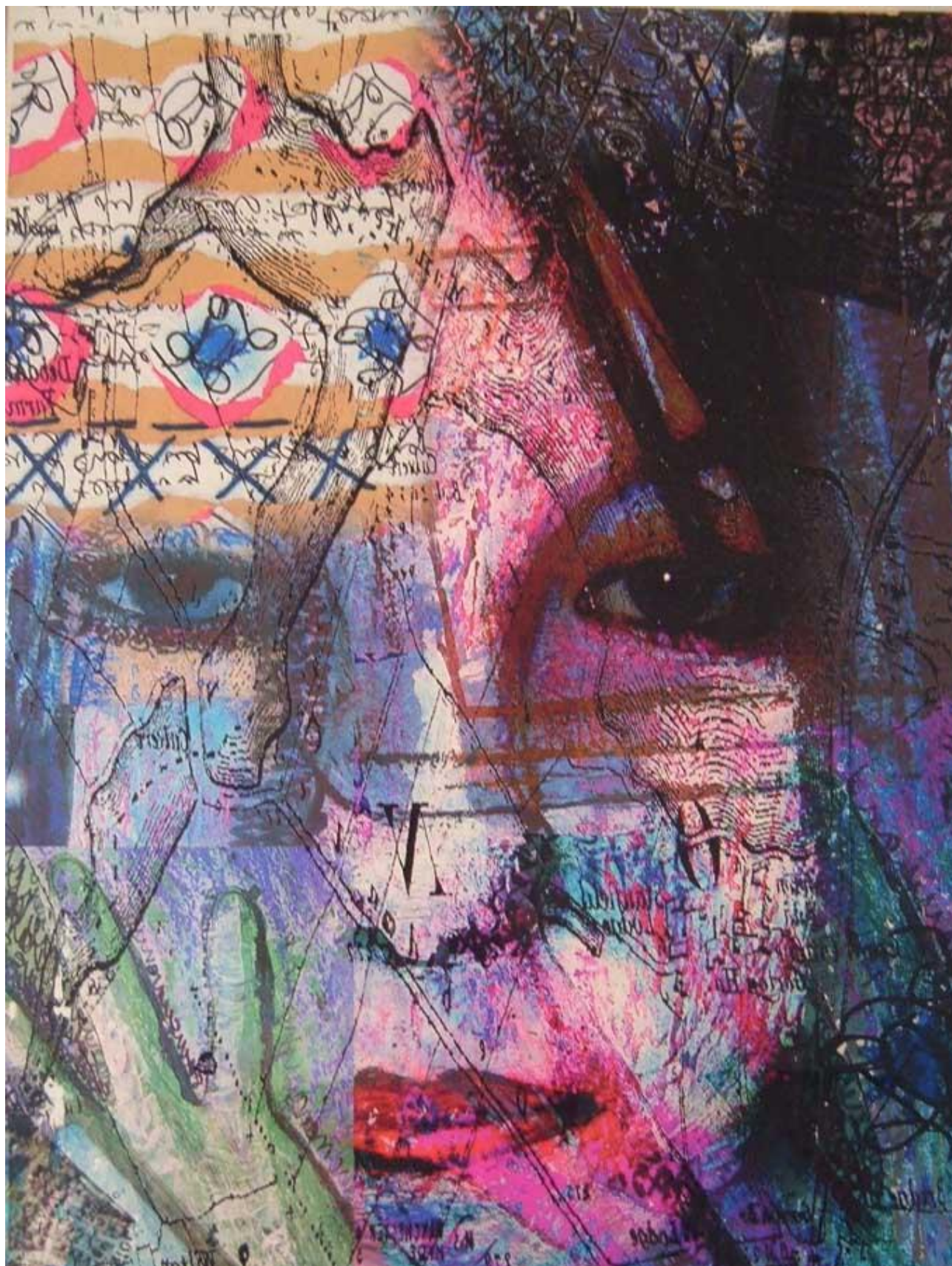
In this final phase of the project pupils changed their approach and worked collaboratively, using digital media. They reworked their earlier images, scanning them into computers and manipulating and combining their individual images to create new work. They overlaid images in layers, experimenting with different combinations, until they arrived at a final composition. They transferred their final designs onto perspex using Lazertran transfer paper. These activities were complemented by a day-long visit to their City Learning Centre, where pupils learnt and used new ICT skills and were able to see the results of their work immediately.



### Self-portrait (1)

Early on, Pupil E experimented with layers and transparency in PhotoShop. Pupils were supported with specialist advice throughout this intensive activity at the City Learning Centre.





### **Self-portrait (2)**

Here Pupil E has used digital software to carefully cut, combine and arrange her images in layers. The software effects and transparency have been sensitively adjusted to create a coherent self-portrait.





#### **Collaborative piece**

The work of several pupils has been combined to make a single collaborative image.



#### **Installation of self-portraits and collaborative piece**

The work was finally professionally displayed in a gallery open to the public.

#### **Assessment commentary**

Pupil E has produced imaginative images using new technologies and materials (although these owe something of their impact to the subtle effects created by the software she used). She has worked with a clear sense of purpose while researching, formulating and developing her own material and original ideas. She has benefited from an intensive, out-of-classroom experience (the trip to the City Learning Centre), exploring areas that are new to her, such as combining traditional art and craft techniques with new



technology. She has learnt to expect to spend differing lengths of time, depending on the process and aim, to achieve results.

- **Exploring and investigating:**

Pupil E has pursued her creative ideas by selecting and manipulating images. She has made independent and informed choices about how to present and combine previous work.

- **Creating art, craft and design:**

Pupil E has used various ICT processes (such as scanning, digital photography, downloading images and composing and manipulating images with Photoshop tools) confidently and sensitively, to create effective and successful images.

### Next steps

To progress, Pupil E needs to:

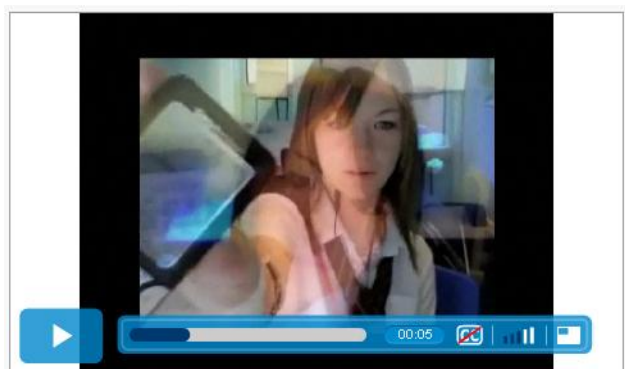
- sustain her interest and experience of using digital media and further develop her ability to use digital software with increasing independence.

## Video clip

### Context

This work was part of an extended project in which pupils explored their interests and environment. The aim was to explore mixed media to develop work on the theme of identity and self-image. Students studied the work of the artists Mary Bero to provide inspiration and a starting point for their own exploration.

Pupils worked with the music and ICT departments to create a personal signature video, using some of the imagery they had created. In this piece they extended their thinking about self-identity using video and sound they had recorded themselves and combining this with music and further images taken from the project. They used video editing software to create this short video.



### Signature video clip 'Me, Myself and I'

Pupil E compiled this short collage of video, sound, digital and scanned images. It takes further the ideas of self-identity, which has been the theme running through this project.

The video clip can be viewed at:

<http://curriculum.qcda.gov.uk/key-stages-3-and-4/assessment/exemplification/standards-files/art-and-design/art-and-design-level7.aspx>

## Assessment commentary

Pupil E has confidently understood and used materials and processes and combined these sensitively. By taking images, sound and music from different contexts to convey thoughts and feelings she has created a personal and imaginative video. She has used resources (including the internet) positively and intelligently, finding and extracting a wide variety of information to inform her purposeful enquiry.

- **Exploring and investigating:**

Pupil E has been open minded throughout and in her diary she explains that she enjoyed the opportunity to expand her work using video and sound the most. Throughout she has been happy to experiment and adapt and combine materials adventurously and imaginatively.

- **Creating art, craft and design:**

Pupil E has tested, used and adapted processes imaginatively, purposefully and creatively, for example by representing herself using new technologies and putting herself into a personal cultural context. Her work shows that she has gained ICT skills such as scanning and using image manipulation and video editing techniques and audio tools. Her video shows that she has understood the significant idea of communicating a sense of identity by using and combining media imaginatively and expressively. She has always recognised the need to develop technical expertise in order to use the qualities of materials and resources effectively.

## Next steps

To progress, Pupil E needs to:

- continue to reflect on how words can contribute additional meaning and impact to her art practice
- consider how she might continue to use new technologies to support her art practice either as a way of recording process or as a medium in its own right.

## Overall assessment judgement

### Art and design exemplification standards file level 7

#### Overall, Pupil E is working at Level 7

*Pupils learn from taking creative risks that help them to form and develop their ideas and to create purposeful, imaginative work with some originality. They demonstrate confident understanding and use of materials, processes and the formal elements, combining these thoughtfully to realise their intentions. They analyse and comment on their own and others' work, appreciating how codes and conventions are used to express ideas in different genres, styles and traditions. They explain how and why their understanding of the work of others affects their own ideas, values and practice.*

- **Understanding art, craft and design:**

Pupil E has engaged with the work of the artist Mary Bero and looked at some of the ways that new technology is used to create meaning and art in contemporary culture. She has considered how art draws on the experiences and cultural context of artists and used her own circumstances and environment as a catalyst to explore identity in relation to her urban environment. She has been ready to make informed personal choices and has adapted and refined her thinking throughout the creative process.

- **Exploring and investigating:**

Pupil E has worked individually and as a member of a team towards a common goal. She has explored and experimented with new ideas, materials and techniques, combining scanned multimedia studies with digital portraits and manipulating these using digital software. Throughout the project she has shown a willingness to take risks and experiment using materials in new ways and experimenting with new media. Her ability to pursue ideas with an open mind and imagination has been a strength.

- **Creating art, craft and design:**

The quality of Pupil E's final piece and video shows that she has engaged with the project in a personal and sustained manner developing along the way the skills she has needed to be successful. She has grown in confidence and sensitively understands and uses materials and processes effectively to make creative, personal and imaginative outcomes.



# Art and design exemplification standards file level 8

## Pupil's profile

Pupil F is a willing student who works at a consistently high level in art and design. She confidently exploits what she learns while showing an analytical, critical and contextual understanding. Her work is often highly personal and original.

## Contextual research

### Context

This work was part of an extended project on the theme of light and shadow, in which pupils studied the work of the artists Christian Boltanski, Sue Webster, Cornelia Parker and Tim Noble before conducting their own art experiments. In this introductory sequence of activities, pupils visited the Tate Modern gallery where they made studies and wrote a critical appraisal in their sketchbooks. They used their research as a contextual starting point for their experiments.

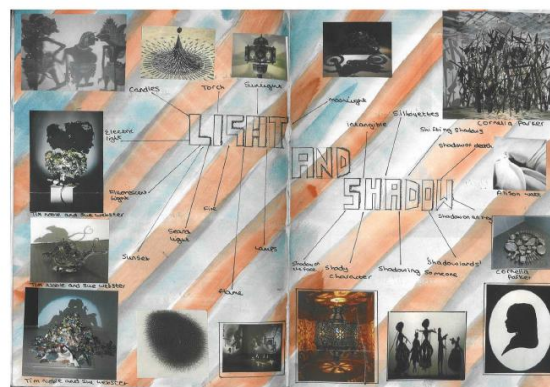
### Evidence groups

- Contextual research
- Paper manipulation
- Paper structures
- Animation music
- Observational drawing

## Light and Shadow

### Key activity 1-Research

Presented as sketchbook pages



Brainstorm created after class discussion.

Student visited the Tate Modern Gallery to discover examples of light and shadow. She made a collage about the trip.



Student made drawings and notes in the gallery and completed the page at home.

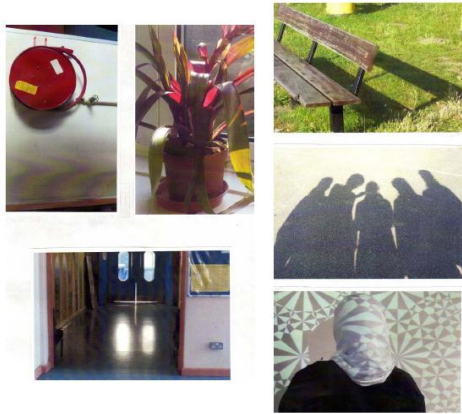


While on a History trip to the V&A Museum the student discovered more examples of light and shadow which she recorded in notes, drawings and photographs.

After the visit to the Tate Gallery the student experimented in the art room. She suspended objects in front of various light sources and took these photographs.



Student hunted for examples of light and shadow in the school. She recorded her findings with a digital camera



## Light and Shadow

### Key activity 2

Experiments with paper in preparation for creating a paper structure.



Experiments with paper-sewing, burning, weaving, punching.

## Light and Shadow

Key activity 3- Creating a paper structure that casts interesting shadows.

Paper structure designed and assembled by student.



Student has experimented with different light sources to produce a series of digital images.



Using coloured gels in front of the light source has created this effect.

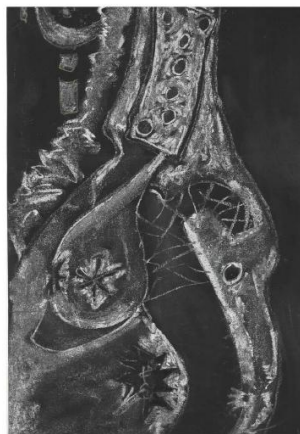


Student has created the patterns on the right by cutting shapes out of a piece of card. The light source is shone through the holes.





Observational drawings in mixed media. The student has worked from her paper structure created in the previous term.



The student has selected a small section of her paper structure. She has worked from observation and chosen to work in white chalk pastel on black paper. The drawing is A3.



The student has created a second drawing of the top of her paper structure. She has worked from observation and chosen to use white and black poster paint and a marker pen. The drawing is A3.



A2 drawing in mixed media. The student has worked from observation using water colour wash, poster paint and charcoal over collage.



Close up view of part of A2 mixed media drawing.

### Assessment commentary

Pupil F has responded enthusiastically to the project and produced in-depth work of a high standard. She has engaged readily with the work of artists and has perceptively recognised how personal ideas can be expressed using different symbolic codes.

- Understanding art, craft and design:**

Pupil F has analysed, engaged with and critically questioned aspects of her own and others' work. Her commentary in her journal, as well as her participation in class discussions, shows that she can confidently express reasoned judgements about her own and others' work. Her judgements have been based on an informed understanding of context and purpose. She has confidently expressed her ideas and opinions and explained her work to others.

She has personally responded to the inspiration and recorded her experiences, discoveries and understanding in collage, drawings and notes in her journal. She has linked her art project to other areas of the curriculum, independently noticing light and shadow in a range of environments and situations, for example when on a history trip to the Victoria and Albert Museum and around the school. She has related her research to her own artwork.

She has understood the context and meaning of artwork and artefacts from different times and places, for example Victorian cut outs and Moroccan lamps, and compared and contrasted these. Her investigation of the work of other artists (Cornelia Parker, Christian Boltanski, Tim Noble and Sue Webster) has inspired her to create her own experiments in the classroom. She has recorded these with a digital camera.

## Next steps

To progress, Pupil F needs to:

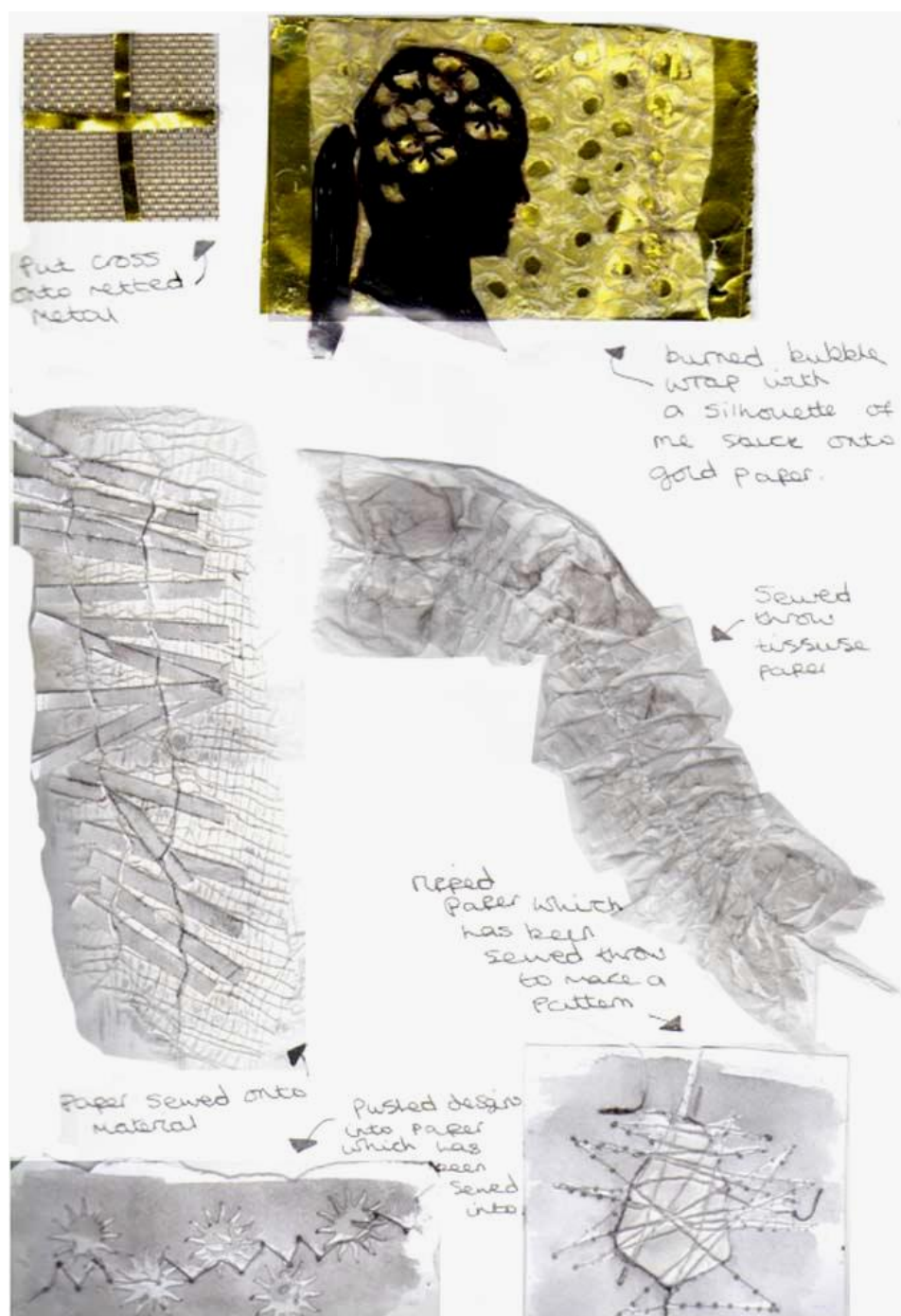
- extend the relationship between the work of Christian Boltanski and Tim Noble, and between Victorian cut outs and Moroccan lamps, to include a wider set of references.

## Paper manipulation

### Context

This work was part of an extended project on the theme of light and shadow, in which pupils studied the work of the artists Christian Boltanski, Sue Webster, Cornelia Parker and Tim Noble before conducting their own art experiments.

In this sequence of activities, pupils experimented with different ways of manipulating, cutting and stressing paper to create a wide variety of sculptural and textural effects.



### Sketchbook pages

Pupil F's experiments show a willingness to combine and investigate the properties and qualities of materials, exercising skill and judgement in the process.





### Sketchbook pages

Pupil F's experiments show a willingness to combine and investigate the properties and qualities of materials, exercising skill and judgement in the process.

## Assessment commentary

Pupil F has developed her ideas and technical skills, experimenting and engaging with these in a sustained way.

- **Exploring and investigating:**

Pupil F has shown that she understands the creative process. She has investigated the properties of materials with enthusiasm and imagination. She has experimented with sewing techniques (hand and machine) and scrunched, woven, layered, punched, burned and combined paper with other materials (wire, fabric, acetate).

- **Creating art, craft and design:**

Pupil F has freely and independently experimented with many techniques. She has manipulated paper to create and combine rich textures and different effects of light and shadow.

## Next steps

To progress, Pupil F needs to:

- consider other sources of inspiration that might move her exploration in new directions.

## Paper structures and photography

### Context

This work was part of an extended project on the theme of light and shadow, in which pupils studied the work of the artists Christian Boltanski, Sue Webster, Cornelia Parker and Tim Noble before conducting their own art experiments.

In this sequence of activities, pupils made their own structure in paper and then experimented with photography to create light (including coloured light) and shadow effects.



**Paper structure**



### Light and shadow effect on paper structure (1)

Pupil F experimented with different light sources to create a light and shadow effect in her photograph of her paper structure.





### Light and shadow effect on paper structure (2)

Pupil F used coloured gels in front of a light source to create a coloured-light and shadow effect in her photograph of her paper structure.



### Light and shadow effect on paper structure (3)

Pupil F cut holes of different shapes out of a piece of card and placed it in front of a light source to create a coloured-light and shadow effect in her photograph of her paper structure.

## Assessment commentary

Pupil F has become a confident artist. She has tried out different ideas and adapted them to suit her intentions. She has created an original piece of work that is informed by her contextual references (but not a pastiche of them). She has worked independently and with others and is not afraid to take intuitive risks. She has translated her ideas into a three-dimensional work and photographed it. She has understood the importance of careful research and how a simple idea can evolve into different outcomes in a range of media.

- **Exploring and investigating:**

Pupil F has applied the knowledge and skills she gained earlier in the project to designing and constructing a paper structure. She has selected the most successful techniques, materials and processes and used them appropriately. She has experimented with different settings on a digital camera and worked with a partner to try out different light sources, compositions and distances when photographing. She has taken risks and learnt from her mistakes. She has selected images that work for her and rejected those that disappointed her.

## Next steps

To progress, Pupil F needs to:

- continue collecting images, photographs and objects to feed and develop her work
- challenge herself to explore a wider selection of ideas.

## Animation with music

### Context

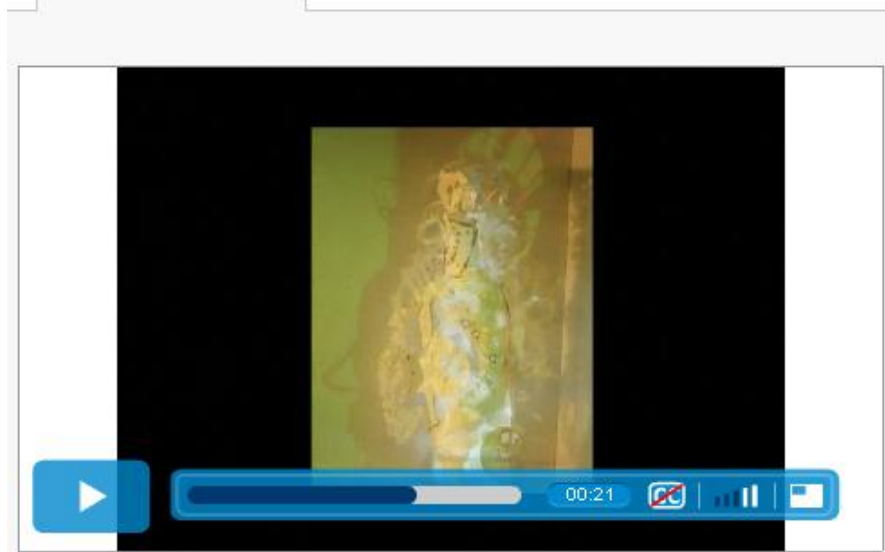
This work was part of an extended project on the theme of light and shadow, in which pupils studied the work of the artists Christian Boltanski, Sue Webster, Cornelia Parker and Tim Noble before conducting their own art experiments.

In these activities, pupils worked with the music and IT departments to make a digital animation of paper structures they had created with their own music compositions.



1. Animation with music

The video can be viewed at:  
<http://curriculum.qcda.gov.uk/key-stages-3-and-4/assessment/exemplification/standards-files/art-and-design/art-and-design-level8.aspx>



### Assessment commentary

Pupil F has produced work that is original and exciting. She has combined a number of technical processes (paper sculpture, photography, video and sound) with confidence and skill. She has built on knowledge she gained earlier in the project and developed her own ideas enthusiastically, creatively and intuitively. She has reviewed and modified her work as it progresses and taken risks, rejected ideas that do not work and selected ideas that have potential.

- **Creating art, craft and design:**

Pupil F has freely and independently experimented with and combined approaches, materials and processes, including new technologies. Using photo and video editing software, she has created a short animation with her own digital images of her paper structure and her own music composition. She has confidently developed and applied her technical skills and understanding at all stages.

### Next steps

To progress, Pupil F needs to:

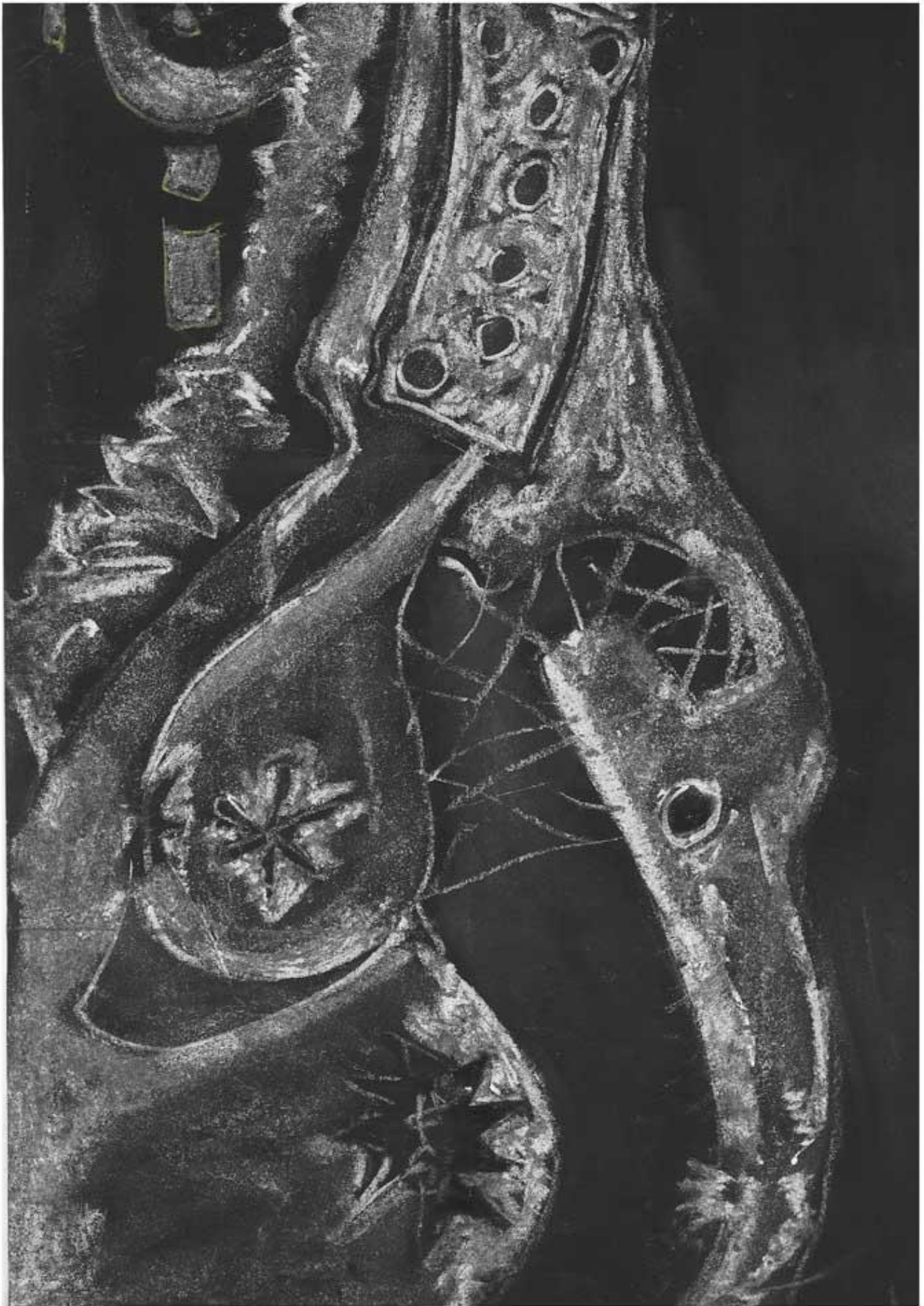
- extend her ideas by considering her paper structure in terms of scale, considering how might it be further developed as a large-scale sculpture.

## Observational drawing

### Context

This work was part of an extended project on the theme of light and shadow, in which pupils studied the work of the artists Christian Boltanski, Sue Webster, Cornelia Parker and Tim Noble before conducting their own art experiments.

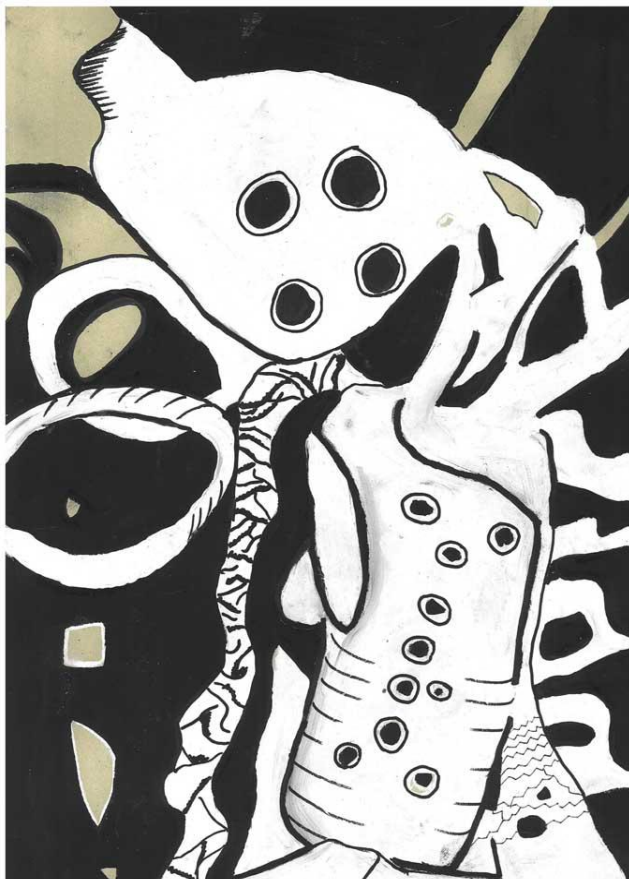




In this sequence of activities, pupils practised using traditional drawing media (such as paint, chalk, marker pens and charcoal) to make a series of drawings of their paper structures in different media.

**Drawing of a detail of a paper structure (1)**

Pupil F drew a small section of her paper structure with white chalk on black paper.



**Drawing of a paper structure in mixed media**  
Pupil F drew her paper structure using mixed media (wash, watercolour, poster paint and charcoal over collage pieces).

**Drawing of a detail of a paper structure (2)**  
Pupil F drew the top section of her paper structure with white and black poster paint and marker pen.



**Drawing of a paper structure in mixed media (detail)**





Pupil F has produced accurate, imaginative and original drawings. She has used the formal elements and qualities of a range of media to compose an exciting drawing, selecting, analysing and refining her work as it progresses. She has developed ideas and intentions from first-hand observation and reflected on her own work and the work of others.

- **Creating art, craft and design:**

Pupil F has explored, experimented with and made informed choices about media, techniques and processes. She has translated a three-dimensional structure into a series of large, two-dimensional drawings, combining ideas, processes and materials to develop her intentions. She has adapted and refined her two-dimensional drawings. She has used a range of drawing techniques to record accurately from direct observation. She has used paint, chalk, marker pens and charcoal accurately and creatively.

### **Next steps**

To progress, Pupil F needs to:

- research further contextual references to extend her repertoire of expressive drawing techniques.

## **Stage lighting and design for dance performance**

### **Context**

This work was part of an extended project on the theme of light and shadow, in which pupils studied the work of the artists Christian Boltanski, Sue Webster, Cornelia Parker and Tim Noble before conducting their own art experiments.

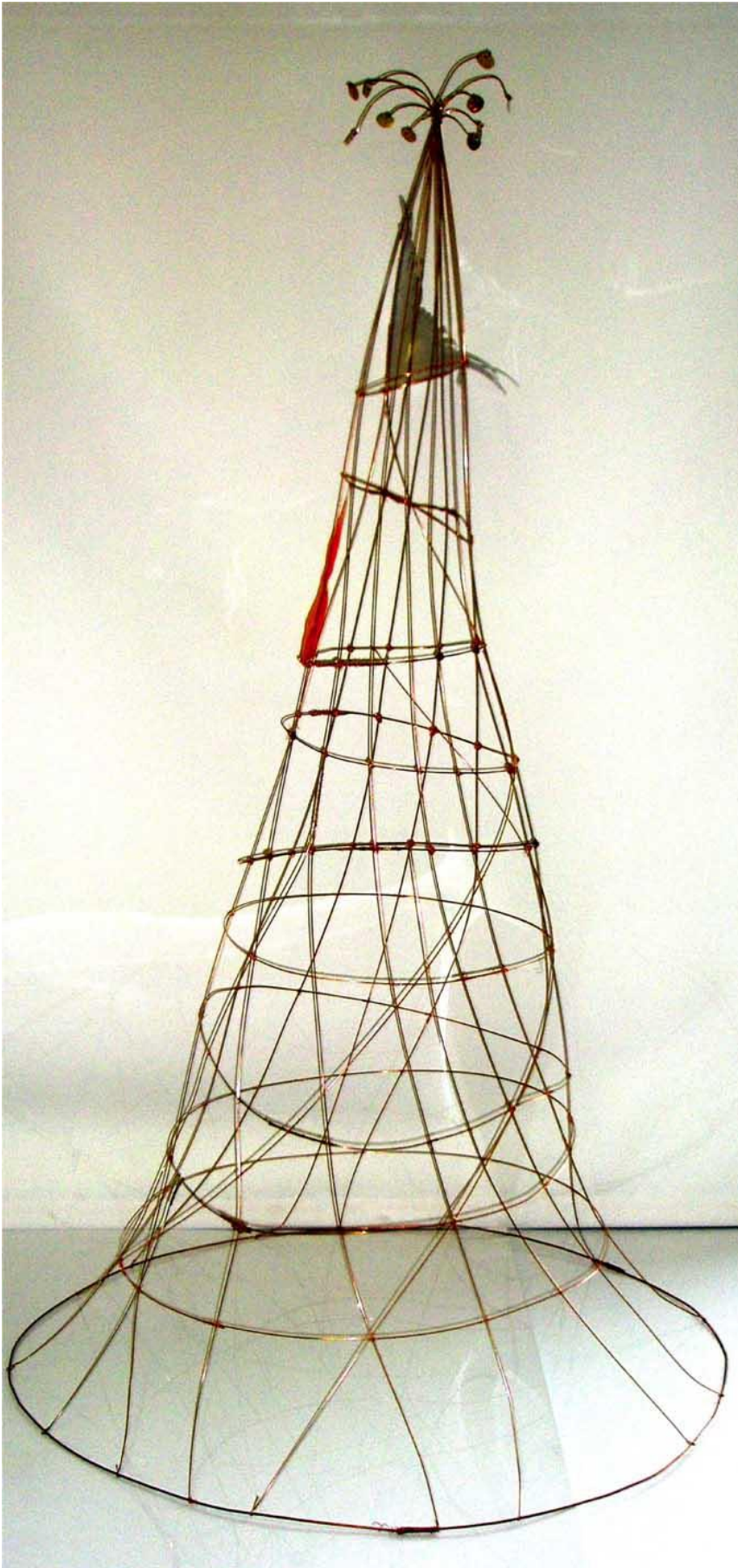
In this sequence of activities, pupils took what they had learnt about light and shadow in previous work to study stage lighting and design. They worked with a visiting carnival artist to create large stage props for a dance performance called 'Shadows'.

Pupils also developed a dance sequence using their sculptures as part of the piece.



### **Stage prop (1)**

The pupils worked in groups of three. They joined copper rods with thin wire to assemble their stage prop.



#### Stage prop (2)

Pupils based their designs on preliminary drawings they made in their sketchbooks. They also got ideas from paper structures they had made previously.





**Shaping and decorating a stage prop (1)**

Pupils worked as a team, sharing tasks and agreeing on the shape and decoration of their stage prop





**Shaping and decorating a stage prop (2)**  
Pupil F added decorations to her stage prop with glue and wire. She has been inspired by the work of the carnival artists and uses ideas and techniques that she has learnt.



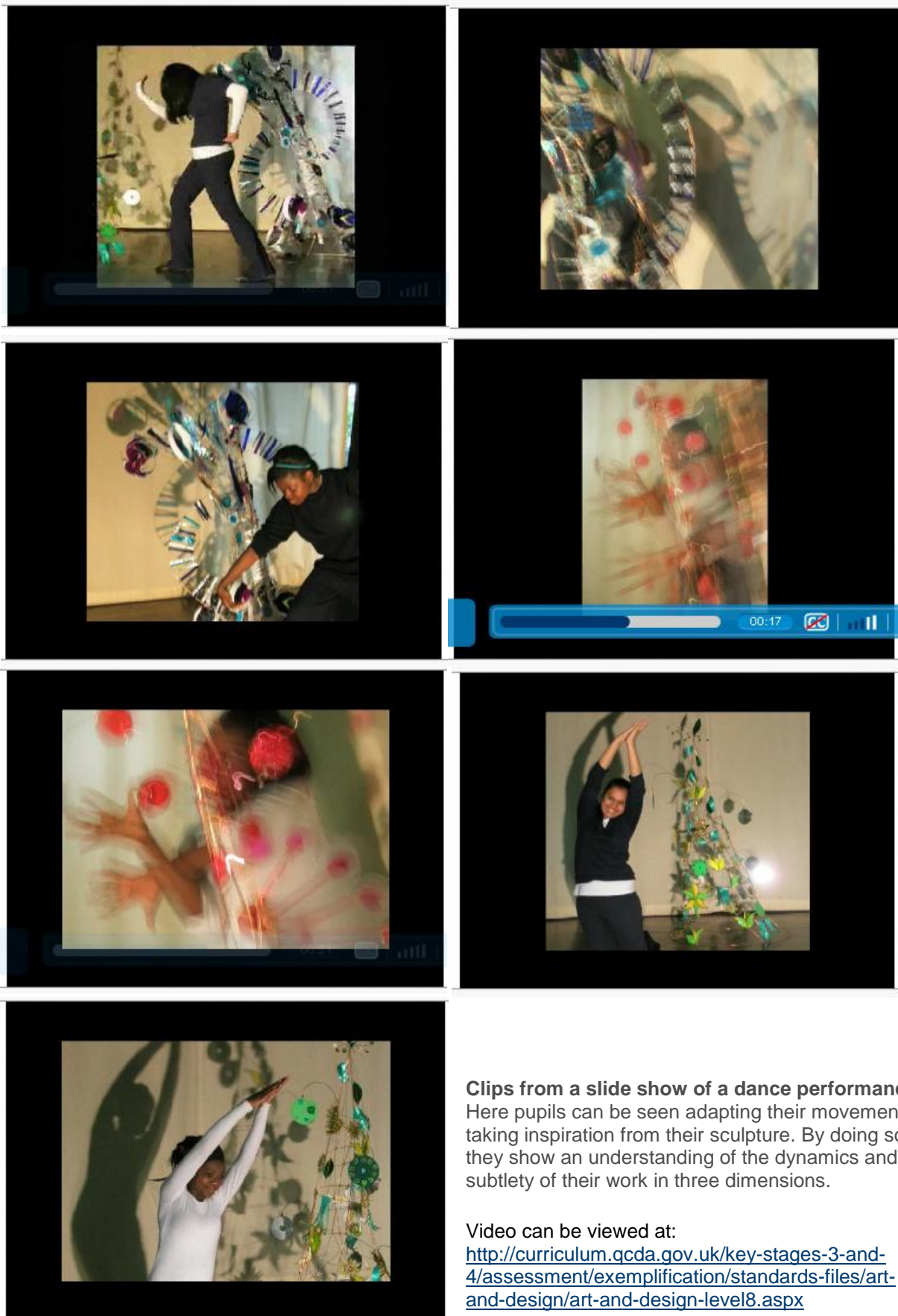
**Balancing a stage prop**  
The pupils worked as a team to resolve problems, one of which was balancing the stage props





### **Stage lighting and design**

The pupils created shadow effects by using a powerful lamp and white backdrop.



### Clips from a slide show of a dance performance

Here pupils can be seen adapting their movements taking inspiration from their sculpture. By doing so they show an understanding of the dynamics and subtlety of their work in three dimensions.

Video can be viewed at:

<http://curriculum.qcda.gov.uk/key-stages-3-and-4/assessment/exemplification/standards-files/art-and-design/art-and-design-level8.aspx>



The following is taken from a Presentation on 'Surfaces'

## SURFACES

- Record of personal experiences of man-made and natural surfaces in the local environment. (Digital images, rubbings, drawings)



I started this project by making a brainstorm of different surfaces. I worked in my sketchbook using collage materials.

I used a digital camera and went around the school recording different surfaces. This is a small selection of some of my favourite images.



[Click to go to the previous page in the document](#)



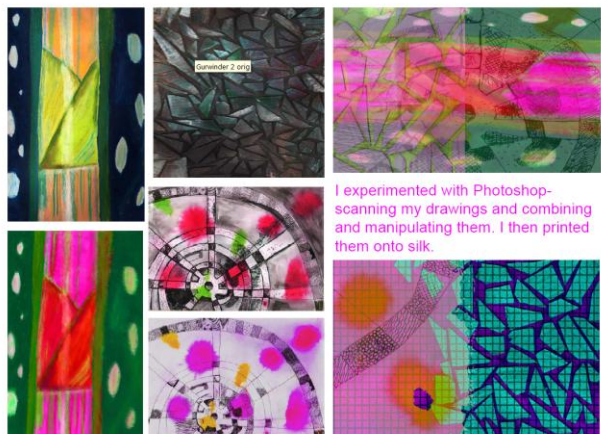
This is my first observational drawing of a man hole cover. I made it A3 and back in the classroom I used pen and inks.



I found this interesting bamboo stem in the school green house. I made this A3 drawing in oil pastels.



This is my third drawing of cracked paving. I made it from pieces of cardboard and acrylic paint.



- Research – annotated sketchbook pages exploring the work of a range of artists, designers and crafts people.



I did some research and found out about three artists who use different textures in their work. Their work made me laugh because the textures are unexpected and rather disgusting.

## Notes, written as part of research

- 'Fur breakfast' was made by the artist Meret Oppenheim in 1935. It's a cup and saucer that has been covered in fur. The artist was very interested in Surrealism which is a type of art about thoughts and dreams. I think this piece is funny. I would hate to drink from a furry cup because the fur would be horrible on my tongue.
- 'Soft Fur good humours' was made by Claes Oldenburg in 1963. The artist liked making pop art which was about everyday things. His work is all opposite- the small, hard, cold, smooth lollies have been made large, soft and furry.

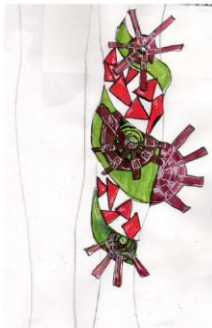
## Research notes continued

- 'Giant Apple core' was also made by Claes Oldenburg. The artist has changed a small juicy apple into a huge, hard sculpture. Something ugly has been made into an interesting piece of art.
- 'Human hair dress' was made by the contemporary artist Jenni Dutton. This type of art is called conceptual and is really about ideas. The artist has made it from papier mache, wire and human hair, which she collected from her hairdresser. I think that long hair is very beautiful and lovely to touch and brush, but on this dress it makes me feel a bit shocked and I definitely do not want to touch it. Perhaps the artist wants to say 'keep off'.

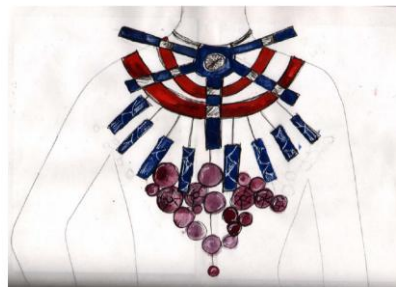


I decide to design a piece of jewellery based on my drawings and research. I found these images to help me.

- Experiments with materials, techniques and design ideas- annotated examples in sketchbook.



This is my first jewellery design. It is based on my three drawings and is worn around the leg.



My second design is worn around the neck and I have decide to make this piece although I will have to make a few modifications.



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EXPERIMENTING WITH USE IN MY JEWELLERY

DIFFERENT TECHNIQUES THAT I CAN USE IN MY JEWELLERY

I did lots of different experiments to try out the most suitable materials and techniques for my work.

1. Original fashion accessory that reflects the local man-made and natural environment.
2. Presentation and evaluation of the project (Power point presentation created by student).

The Paper Pattern I made for my jewellery piece.

Paper pattern

This is my paper pattern for my piece of jewellery. I used this to get the shapes and sizes right.

Let's work together

A jewellery artist came into school to show me how to link my jewellery pieces together. She also showed me her work and all the interesting jobs she has done since leaving art college.

This is the final piece of jewellery. I am really proud of my work which expresses lots of different aspects of the local environment.

embossed metal

metal chain

painted acrylic

copper wire, metal and beads

printed fabric

stick wrapped in fabric

beads wrapped in printed fabric

I enjoyed this project because I was able to develop my own ideas and try out lots of different materials and techniques. I don't usually notice the different surfaces around the school and I was surprised how I could use a dirty man hole cover and change the shape into a piece of jewellery.

Some artists use opposites in their work like Naomi Filmer's Ice Jewellery and Meret Oppenheim's Furry Cup.

I'm not sure that I would wear my jewellery to a party, but I wouldn't like to drink out of a furry cup either!

## Assessment commentary

Pupil F has constructed (with wire and other materials) a large, three-dimensional framework, stable and free standing, to use as a stage prop. When lit, particularly by a light source using coloured gels, the structure casts interesting shadows that add complexity and subtlety to the work.

- Understanding art, craft and design:**

Pupil F has made and expressed reasoned judgements about her own and others' work, based on an informed understanding of context and purpose. She has worked with others (including a carnival artist) and developed negotiating skills. She has shared ideas and opinions and listened to and encouraged others.

- Creating art, craft and design:**

She has looked critically at her own and others' work, making perceptive, intuitive and analytical judgements (during the art-making process) to develop the artwork. She has refined and modified her designs (the original design was very difficult to construct and there were problems with stability that had to be resolved). She has experimented freely with materials and techniques.

## Next steps

To progress, Pupil F needs to:

- continue to find out about artwork that interests her that might be from a variety of contexts and cultures, including multicultural aspects of craft and fashion
- share her findings and opinions with others and in her work journal, using appropriate critical language.

## Overall assessment judgement

### Art and design exemplification standards file level 8

Overall, Pupil F is working at **Level 8**

*Pupils develop, express and realise ideas in often original ways, confidently exploiting what they learn from taking creative risks and from their understanding of creative processes. They exploit the potential of materials and processes independently, making both intuitive and analytical judgements to develop and realise their intentions. They analyse, engage with, and question critically aspects of their own and others' work, identifying how beliefs, values and meanings are expressed and shared. They confidently express reasoned judgements about their own work and that of others, demonstrating analytical, critical and contextual understanding.*

- **Understanding art, craft and design:**

Pupil F's work and methodology is sophisticated. She has exploited a variety of critical approaches in reviewing, analysing and assessing her work to come to well-considered conclusions. She has identified unexpected or imperfect outcomes and appreciated what might be learnt from them. She has reviewed and modified her work as it progresses (for example, she adjusted the shape of her paper structure so that it was strong, stable and interesting to look at from a range of viewpoints).

She understands how other artists have worked on the theme of light and shadow and how their work is similar to and different from her own work. She has recorded her discoveries about this in a way that is visually exciting. She has worked independently and in a team to achieve her ends.

- **Exploring and investigating:**

Pupil F's paper structure and stage lighting and design work for the dance performance shows a sophisticated and confident understanding of how to experiment with ideas, processes and techniques. She has used some of these techniques and processes to record her observations, experiences, opinions and ideas. She has developed her thinking skills through experimentation, investigation and enquiry. She has organised and presented her own material appropriately, adapting and refining her own images at all stages of the creative process.

- **Creating art, craft and design:**

Pupil F's developmental work and final outcomes show her sophisticated mastery of techniques and processes. Working alongside a professional artist, she has developed and translated personal ideas into drawings, three-dimensional work and video with creativity and originality. She has confidently synthesised different media and processes in a personal style to realise intentions. She has taken risks, experimenting with lighting and light sources, compositions and camera distance and settings.