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|  | **Assessment Criteria** | | | **Art and Design** | |  |  |  |
|  | **Strand 1: Recording** | **Strand 2: Experiment** | **Strand 3: Develop** | | **Strand 4: Research** | | | **Strand 5: Present** | |
|  | *Make drawings and studies from primary and secondary observation, and from imagination. Understanding of proportion and topography. Use of mapping lines and marks to establish accurate structure and composition. Establishment of tonal value and elementary colourways, through to advanced, saturated colour. Use of layering and blending.* | *Experiment with appropriate media, materials, techniques, and processes. Improve by testing a variety of arrangements and colourways, and by extending control of texture, blending, and line quality. Progress in colour mixing by using primary, secondary, and tertiary colour. Use given colours and mix own. Imaginative application of surface pattern.* | *Develop ideas through investigations and visual experiments, building plans through the mixing of compositions and materials. Use Imagination and invention. Exploring designs, edit and select. Use repetition to advance options. Take risks. Consolidate successful or selected ideas.* | | *Demonstrate critical understanding of sources. Research artists and art styles. Read about art. Write about your art and that of others. Seek successful examples. Show comprehension of visual language. Make effective use of sources. Write and talk about your work using appropriate vocabulary.* | | | *Present a personal and meaningful response. Design pictures and images autonomously. Conjure up interesting visual outcomes that realise intentions and demonstrate understanding of artistic practice. Show mastery of relevant techniques.* | |
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| **Excelling**  **8 9** | Drawings and studies from primary and secondary observation are highly accurate and/or sensitive. Proportions, symmetry, structure and fine details are rendered with confidence and flair. Lines and marks are used gracefully and with distinct purpose. Spatial awareness is dynamic and intuitive. Understanding of characteristics of objects drawn is evident in the work. | The student has an insightful and intuitive approach to experimentation. Work is undertaken with independence and indicates a clear appreciation of how it will be applied. Materials are used creatively and skilfully. Natural interplay between materials. Embracing new materials There is a secure notion of playfulness and risk-taking embedded in the procedures. Significant use of colour mixing. Assured use of mixed-media. | Studies are securely confident, illustrating a fluent understanding and application of the technical aspects of the design process. Scaling up is accurate and details reflect the quality observation and research undertaken. Each stage of the process continues to develop creatively, exceeding the original  plan. There are ample versions of the designs, each offering a convincing alternative. The sketchbook is used as a natural extension of the research process. | | Confident and highly creative response to the study of Art styles and artists. There is clear understanding of how and why artists make work and there are imaginative insights into the work. Written information and opinion is fluent and intelligent. Links made between works are convincing. Work made in homage to other artists is accurate and skilled but also inventive and thought-provoking. | | | Highly refined and sophisticated compositions. Embracing scale easily. Adaptable and imaginative selection of and experimentation with materials and methods. Mastery of materials. Comprehensive understanding of form, balance and construction. Fully comprehends the tension between the formal practical and aesthetic elements. Techniques are highly controlled and are used with exemplary flair. Sophisticated use of compositional devices. High level rendering and modelling. Advanced level of craftship. | |
| **Surpassing**  **6 7** | Drawings from primary and secondary observation are accurate and/or sensitive. Proportion, symmetry, structure and details are rendered with confidence. Work shows a solid understanding of proportion and structure. Colour mixing is assured. Full use of tonal range. | The student has an assured approach to experimentation. Work is undertaken with some independence and indicates a fair appreciation of how it will be applied. Materials are regularly used creatively and skilfully. There is a learnt interplay between materials. Embracing some new materials There is a sense of playfulness and an appreciation of the benefit of risk-taking. Some significant use of colour mixing. Mixed-media is used periodically and with surety. | Studies and ideas are confident, illustrating a thorough understanding and application of the technical aspects of the creative process. Scaling up is accurate and details reflect the quality of observation and research undertaken. The final product continues to develop even after the design has been committed to paper. There are some different designs, each offering a viable alternative The sketchbook is used as a natural extension of the research process. | | Confident and creative response to the study of Art styles and artists. There is understanding of how and why artists make work and imaginative insights. Written work is clear and can be though-provoking, and links made between work seen and work made are interesting. Work created in homage to other artists is accurate and satisfying and links skilfully with the student’s own work. | | | Convincing but conventional compositions. Imaginative selection of and experimentation with materials and methods. Heading towards mastery of materials thorough understanding of form, balance and construction. Recognises the tension between the formal practical and aesthetic elements. Techniques are controlled and are often used with flair. Clever use of compositional devices. Fine level rendering and modelling. Solid level of craftship. | |
| **Achieving**  **4 5** | Drawings from primary and secondary observation are largely consistent in their accuracy and/or sensitivity. Proportion, symmetry, structure and details are rendered with increasing accuracy. Work shows a sound understanding of  proportion, tonal range and variety of mark and line. Colour mixing is largely accurate. | The student has an enthusiastic approach to experimentation. Work is occasionally undertaken with some independence and indicates a fair appreciation of how it will be applied. Materials are used with some creative thought and reasonable skill. There is interplay between materials and cautious embracing of some new materials There is playfulness and an occasional risk-taking. Use of colour mixing. Mixed-media is used periodically. Materials are used competently, sometimes creatively. | Studies and ideas are confident, illustrating a thorough understanding and application of the technical aspects of the creative process. Scaling up is convincing and details reflect the quality of observation and research undertaken. The final product is suggested by the preparatory studies and may continue after the design has been committed to paper. There are some different designs, each offering a believable alternative The sketchbook is used as an extension of the research process. | | Secure and steady response to the study of Art styles and artists. There is understanding of how and why artists make work and some insights. Written work is clear and consistent, and links made between work seen and that made, are efficient. Work made in homage to other artists is accurate and satisfying. | | | Pleasing and conventional composition. Some Imaginative selection of and experimentation with materials and methods. Beginning to head towards mastery of materials with a fair understanding of form, balance and construction. Notices the tension between the formal practical and aesthetic elements. Techniques are controlled and are sometimes used with flair. Steady use of compositional devices. Fair level rendering and modelling. Reasonable level of craftship. | |
| **Developing**  **2 3** | Drawings from primary and secondary observation, although inconsistent, have elements of accuracy and/or sensitivity. Proportion, symmetry, structure and details are rendered at a basic level, showing a tentative understanding of mark making, colour relationships, tonal values and line. Studies and sketches are often incomplete. There is a hesitancy in rendering space. | The student is inconsistent in his/her approach to experimentation. Work produced shows elements of independence but only tentative appreciation of how it will be applied. The sketchbook is used inconsistently to record the results of the research. Materials are used enthusiastically but without control. There is a reluctance to experiment.  Materials are used hesitantly | Studies and ideas are basic, illustrating an elementary understanding and application of the technical aspects of the creative process. Scaling up is unconvincing and details reflect the quality of observation and research undertaken. The final product is either loosely linked or disconnected to the preparatory studies. There are minimal different designs, barely offering a realistic alternative The sketchbook is used in a cursory fashion and not as an extension of the research process. | | Straight forward study of Art styles and artists. There is minimal understanding of how and why artists make work and there are few insights into the work. Written information and opinion elementary and factual. Links made between works are unconvincing or absent. Work made in homage to other artists is rudimentary and simple, lacking accuracy. | | | Basic understanding of conventional composition or rough, uncontrolled sense of aesthetic arrangement. Some selection of and experimentation with materials and methods. Awkward use of materials with a little understanding of form, balance and construction. Cursory awareness of the tension between the formal practical and aesthetic elements. Techniques are poorly controlled and are sometimes used casually or even in a disinterested manner. Basic level rendering and modelling. Some attempts at craftship. | |
| The is a lack of care in the work and it is minimal in amount. Vague links to what is drawn and minimal attempt to establish spatial structure , tone or accuracy of colour |
| **Elementary**  **1** | Experiments are cursory and lack control. New materials are not embraced | Ideas are perfunctory and development is rudimentary | | Superficial understanding of Art and Artists. | | | Main piece ideas are simplistic and undeveloped | |
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