

A/S AND A2 ART AND DESIGN AT T.G.G.S

A BRIEF 'WALKTHROUGH' FOR YR 11.



AS LEVEL
Specification

Accredited

ART AND DESIGN

Art, Craft and Design (H200)

Fine Art (H201)

Graphic Communication (H202)

Photography (H203)

Textile Design (H204)

Three-Dimensional Design (H205)

Critical and Contextual Studies (H206)

For first assessment in 2016

ocr.org.uk/alevelartanddesign

Version 1.2 (January 2020)



We like the continuity that having followed the OCR syllabus at GCSE affords, and therefore lots of the things you need to be aware of at A/S and A2 will be familiar ground to you if you have been in TGGS for GCSE. If not, it won't take long for it to 'click'.

IF opting for
A/S before
committing to
the full A2...

The aims and learning outcomes for these qualifications are to enable learners to develop:

- intellectual, imaginative, creative and intuitive capabilities
- investigative, analytical, experimental, practical, technical and expressive skills, aesthetic understanding and critical judgement
- independence of mind in developing, refining and communicating their own ideas, their own intentions and their own personal outcomes
- an interest in, enthusiasm for, and enjoyment of art, craft and design
- the experience of working with a broad range of media
- an understanding of the interrelationships between art, craft and design processes and an awareness of the contexts in which they operate
- knowledge and experience of real world contexts and, where appropriate, links to the creative industries
- knowledge and understanding of art, craft, design and media and technologies in contemporary and past societies and cultures
- an awareness of different roles, functions, audiences and consumers of art, craft and design.

**Some of these
bullet points
are useful to
weave into
UCAS
Personal
Statements as
they are
Transferable
Skills**

NO EXAM!
BONUS!!

Content Overview

There are seven specification titles available for study.

The titles are:

- Art, Craft and Design (H200)
- **Fine Art (H201)**
- Graphic Communication (H202)
- Photography (H203)
- Textile Design (H204)
- Three-Dimensional Design (H205)
- Critical and Contextual Studies (H206)

Component 01: Personal investigation

Learners should produce:

- a portfolio of practical work showing their personal response to either a starting point, brief, scenario or stimulus, devised and provided by the learner or centre.

Assessment Overview

H200 – H206

Component 01: Personal investigation

Portfolio (01) 80 marks
non-exam assessment
(internally assessed and
externally moderated)

100%
of total
AS Level

For this component, an early release paper will be despatched to centres based on estimated entries made and will also be available on the [OCR website](#) from 1 January.

This paper can be given to learners at the discretion of centres any time on or after 1 January in the year of certification. Centres may determine the amount of time for preparatory study prior to learners undertaking their 10-hour supervised time period.

The paper will give learners a choice of seven themes. Within the themes there will be a choice of written and/or visual starting points, briefs or stimuli. From this paper, learners are expected to choose one option for which they will generate an appropriate personal response for assessment.

Please see the Specimen Assessment Material for an example of the paper.

Planning and preparation

The amount of time given to learners for the preparation period should be determined by centres. Learners must be given a preparatory period during which they will research, plan and develop ideas for their own response to the option they have chosen. During this preparatory period teachers may give limited guidance. Guidance should be given to learners about availability and choice of materials, health and safety, avoidance of plagiarism and completion of work in accordance with specification requirements and procedures. However, it should be remembered that learners are required to reach their own judgements and conclusions and must work independently to produce their own personal response.

All work must be completed by the designated finishing time set by the centre. Dates and deadlines for preparatory work and the 10-hour supervised time, must be set by centres in order to facilitate the completion of marking and internal standardisation by

the OCR set deadline. See Section 4: Admin: what you need to know.

Learners can continue to work on their preparatory work until the first period of supervised time commences. Learners must refer to their preparatory work during the supervised 10 hour period. Preparatory work should not be amended or developed further during or after the timetabled 10 hours supervised time. No additional work should be brought into the supervised sessions. Preparatory work and outcome(s) should be kept under secure conditions at all times when not in use and once the supervised time period is completed.

Realising intentions

Learners will have up to 10 hours in which to independently realise their response(s). The 10 hours can be divided into a number of sessions and timetabled to suit the centre. At least one session should be at least 2–3 hours in duration. Centres should ensure that short sessions are avoided.

For regulations governing examinations, centres should consult the OCR Admin Guide and Entry Codes: 14–19 Qualifications or the JCQ document, *General and Vocational Qualifications: Instructions for Conducting Examinations*.

Learners are required to provide evidence of all assessment objectives in response to their chosen starting point, brief or stimulus, within the 10-hour supervised time period. It is expected that during the supervised time period, learners will realise their intentions to an outcome(s).

All selected work produced for the component, including the research, planning and development work produced in the preparatory period must be submitted for assessment.

The Externally set task is marked using the marking criteria for the Externally set task in Section 3f.

We will give out the paper during your first lesson back after Xmas and go through all themes, suggesting ways you might tackle each so you can make an informed judgement.

Fine Art (H201)

Learners are required to choose one or more area(s) of study, such as:

- Portraiture
- Landscape
- Still life
- Human form
- Abstraction
- Experimental imagery
- Narrative
- Installation
- Working in a genre

Overview

- Learners should be able to explore, research and acquire techniques and develop their skills, knowledge and understanding in a range of Fine Art media.
- Learners should explore relevant images, artefacts and resources relating to Fine Art. Learners may use traditional methods and/or digital techniques to produce Fine Art work.
- Learners in Fine Art are expected to demonstrate specialisation in particular materials, media or processes to allow for an appropriate depth of study. This can be achieved by working toward the extension and development of particular themes, ideas or issues.
- An important focus is on learners recording through using drawing or other appropriate visual forms.
- Drawing skills should be understood and developed as appropriate to the ways of recording and communicating intentions, ideas and emotions in the context of Fine Art.

Areas of Study

Learners are required to work in **one or more area(s)** of Fine Art, such as those listed below. Combinations of these areas are also possible:

- portraiture
- landscape
- still life
- human form
- abstraction
- experimental imagery
- narrative
- installation
- working in a genre.

Techniques

The following are some of the techniques available to learners in Fine Art: mark making, mixed-media, casting, glazing, collage, intaglio, photographic printing and digital manipulation.

You don't need to explore with a load of varied media – you would be better off exploring the various ways you could use ONE or TWO media – pencil and Biro, for example.

Skills

Learners will be expected to demonstrate skills as defined in the Art and Design Core Content section of this specification, in the context of their chosen area(s) of Fine Art. In addition, learners will be required to demonstrate skills in all of the following:

- understanding and the use of pictorial space and real space, composition, rhythm, scale and structure in Fine Art
- understanding and application of scale appropriate to the chosen work and direction relevant to learners' intentions
- understanding and applying formal elements such as colour, line, tone, texture, shape and form in relation to Fine Art
- selecting, editing and developing ideas
- using appropriate visual language and terminology within Fine Art
- manipulating imagery
- understanding and using relevant conventions and genres in Fine Art such as figurative, abstract and symbolic.

Knowledge and Understanding

Learners must use an appropriate range of processes and techniques using traditional and/or digital media, appropriate to the chosen subject area, enabling research, exploration and the creation of the final outcome(s).

Learners will build and evidence an understanding of:

- relevant technologies, materials, processes and resources
- continuity and change in different genres, styles and traditions relevant to Fine Art and the chosen areas of study within this specialism
- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts
- how images and artefacts relate to the time and place in which they were made and to their social and cultural context
- a working vocabulary and specialist terminology which are relevant to their chosen area(s) of study within Fine Art.

Sounds daunting
but in reality it's
all the things
you will have
been doing in
spadefuls at
GCSE!

3a. Forms of assessment

Component 01 is the Externally set task. The early release paper will be issued on **1 January** in the year of certification. It will provide learners with a range of themes, each with written and visual starting points, a brief and stimuli. From these, **one option** must be selected by the learner on which they must base their personal response. Centres will allow learners a set period of time, at their discretion, to prepare for the **Externally set task timetabled 10-hour supervised time.**

The Externally set task is a non exam assessment. It is internally marked and externally moderated using the marking criteria in Section 3f. This component is marked out of 80 marks and contributes 100% to the overall weighting of OCR's AS Level in Art and Design.

Please refer to Section 2b: Content of AS Level in Art and Design for further detail.

3b. Assessment objectives (AO)

There are four assessment objectives in OCR's AS Level in Art and Design. These are detailed in the table below.

Learners are expected to demonstrate their ability to:

	Assessment Objective
AO1	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
AO2	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
AO3	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
AO4	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

AO weightings in AS Level in Art and Design

The relationship between the assessment objectives and the components is shown in the following table:

Component	% of AS Level				
	AO1	AO2	AO3	AO4	Total
Externally set task (01)	25	25	25	25	100

All the AOs are
EXACTLY the
same as they
are at GCSE...
This equals
CONTINUITY!

4	<p>Ideas are well developed, reflecting influences of relevant research of contextual and other sources, with evidence of focused and detailed investigation.</p> <p>Demonstrates detailed and informed analysis and critical understanding.</p> <p>11–13</p>	<p>Detailed and informed exploration and selection of relevant resources, media, materials, techniques and processes.</p> <p>Detailed and informed review and refinement of work as it develops.</p> <p>11–13</p>	<p>Detailed and informed recording of ideas, observations and insights relevant to intentions.</p> <p>Purposeful ability to reflect critically on work and progress.</p> <p>11–13</p>	<p>A personal and meaningful response with well-developed and purposeful links to intentions.</p> <p>Connections made between visual and other elements where appropriate, are well developed and purposeful.</p> <p>11–13</p>
5	<p>Informed ideas are fully developed, with in-depth reflection of influences of contextual and other sources, with evidence of focused and insightful investigation.</p> <p>Demonstrates fully developed and insightful analysis and critical understanding.</p> <p>14–16</p>	<p>In depth exploration and well-considered selection of relevant resources, media, materials, techniques and processes.</p> <p>Fully developed and insightful review and refinement of work as it develops.</p> <p>14–16</p>	<p>In-depth and well-considered recording of ideas, observations and insights relevant to intentions.</p> <p>Insightful ability to reflect critically on work and progress.</p> <p>14–16</p>	<p>A personal and meaningful response with fully developed and insightful realisation of intentions.</p> <p>Connections made between visual and other elements, where appropriate, are fully developed and insightful.</p> <p>14–16</p>
6	<p>Informed ideas are fully and maturely developed, reflecting a sophisticated response to contextual and other sources, with evidence of mature and sustained investigation.</p> <p>Demonstrates sophisticated and sustained analysis and critical understanding.</p> <p>17–20</p>	<p>Sophisticated and sustained exploration and mature selection of relevant resources, media, materials, techniques and processes.</p> <p>Sophisticated and sustained review and refinement of work as it develops.</p> <p>17–20</p>	<p>Sophisticated and mature recording of ideas, observations and insights to reflect intentions.</p> <p>Sophisticated ability to reflect critically on work and progress.</p> <p>17–20</p>	<p>A personal and meaningful response showing sophisticated and mature realisation of intentions.</p> <p>Connections made between visual and other elements, where appropriate, are sophisticated and mature.</p> <p>17–20</p>

0 marks = no response or no response worthy of credit.

OCR like the words ‘Sophisticated’ and ‘Mature’ – sounds a bit like me!

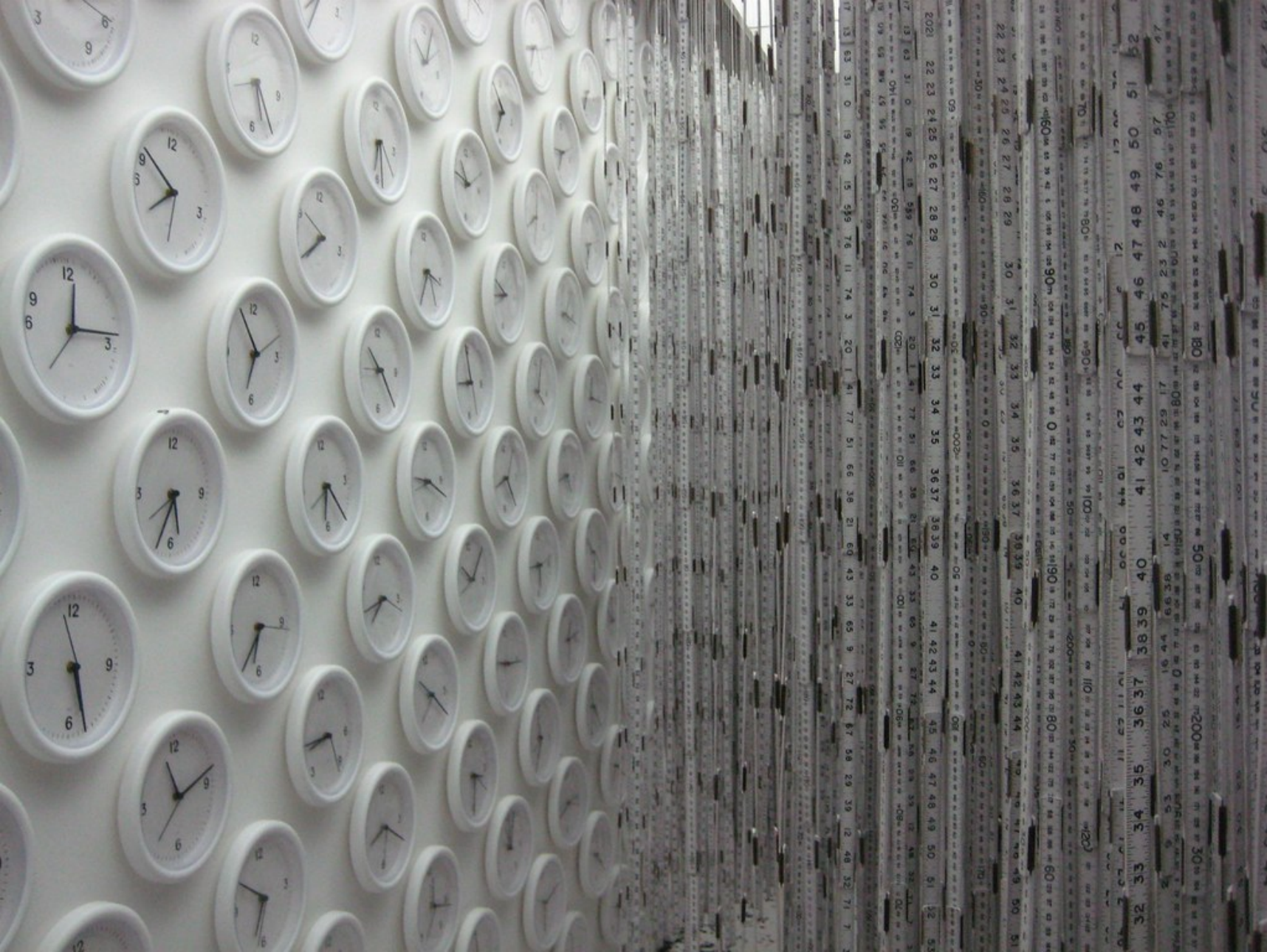
You usually need to be in LEVEL 6 across ALL AOs to be able to get an A grade – there is no A* grade at A/S. You need to get about 72/80 for an A

One of
my
favourite
Artists...

Cildo
Meireles



How to build Cathedrals
Cildo Meireles



Fontes (Fountains)





Babel



**A2
Level.**

A LEVEL

Specification

Accredited

ART AND DESIGN

Art, Craft and Design (H600)

Fine Art (H601)

Graphic Communication (H602)

Photography (H603)

Textile Design (H604)

Three-Dimensional Design (H605)

Critical and Contextual Studies (H606)

For first assessment in 2017

ocr.org.uk/alevelartanddesign

Version 1.4 (January 2020)



A2 follows a very familiar path as GCSE, in that there is C/work (called a 'Personal Investigation' and an Exam.

1c. What are the key features of this specification suite?

- There is a choice of seven specialisms (endorsed titles) to choose from. Each is made up of two components: a Personal investigation (60%) and an Externally set task (40%).
- The Personal investigation has two integrated elements: a portfolio of practical work and a related study which explores the context in which their chosen practical area of study exists.
- This qualification provides clear marking criteria common to both the Personal investigation practical work and the Externally set task for all specialisms, in order to aid consistent application across components.
- This qualification provides clear, distinct assessment criteria for the related study as part of the Personal investigation marking criteria.
- This qualification offers assessment which is all internally marked and externally moderated by visit.
- There is a choice of themes for the Externally set task, which are open to all specialisms. Each theme offers a choice of textual and visual starting points, briefs and stimuli.
- There is maximum flexibility in delivery: the theme and starting point for the Personal investigation is set by the teacher and learner and there is no set time restriction on preparation periods for the Externally set task.
- Learners may work entirely in non-digital media or entirely in digital media, or a combination of both.
- OCR's A Level in Art and Design is fully co-teachable with OCR's one component AS level qualification.

At TGGS we follow the 'Fine Art' course, as we do at GCSE for CONTINUITY!

Content Overview

Assessment Overview

There are seven qualifications available for study.

The available specialisms are:

- Art, Craft and Design (H600)
- **Fine Art (H601)**
- Graphic Communication (H602)
- Photography (H603)
- Textile Design (H604)
- Three-Dimensional Design (H605)
- Critical and Contextual Studies (H606)

Component 01: Personal investigation

- Learners should produce two elements:
 - (i) a portfolio of practical work showing their personal response to either a starting point, brief, scenario or stimulus, devised and provided by the learner or centre
 - (ii) a related study: an extended response of a guided minimum of 1000 words.

Component 02: Externally set task

- The early release paper will be issued on **1 February** and will provide learners with a number of themes, each with a range of written and visual starting points, briefs and stimuli.
- A response should be based on one of these options.

Personal investigation

(01)

120 marks

non exam assessment
(internally assessed and externally moderated)

60%

of total
A level

Externally set task

(02)

80 marks

15 hours

non exam assessment
(internally assessed and externally moderated)

40%

of total
A level

Element 1: Practical portfolio

This is a practical portfolio with supporting contextual research in which learners are expected to develop a personal response based on the centre-set or learner-set theme leading to a finished realisation(s) or outcome(s).

This portfolio will consist of a **sustained project, theme or course of study**. It may be presented in appropriate formats for the specialism and area of study chosen using, for example, **sketchbooks, mounted sheets, maquettes, prototypes, digital presentations, animation, scale models or illustrated written work**.

There is **no restriction on the scale** of work produced or the timeframe for undertaking the work but learners should carefully **select, organise and present** work to ensure that they provide evidence of meeting all four assessment objectives.

Learners must show they have:

- independently developed ideas through sustained and focused investigations in response to a given starting point
- produced material informed by contextual and other sources that informs the development of their practical work

- explored ideas, techniques or processes appropriate to their chosen specialism(s)
- recorded observations from sources relevant to intentions
- critically reviewed and refined their work as it progresses
- used their planning and preparation to produce coherent realisation(s)/outcome(s).

For the purposes of assessment, learners will provide evidence of all the assessment objectives through the **careful selection and presentation** of their work. The practical portfolio should be viewed as a whole and judgements regarding the extent to which all of the assessment objectives have been met should be made across the submission as a whole.

OCR-produced exemplar material is provided to help centres design and set their own starting points, briefs, scenarios and stimuli but this material must not be used for summative assessment. This is available on the [OCR website](#).

The first part of your Personal Investigation (P.I) is your 'Practical Portfolio'.

SELECT

ORGANISE

PRESENT

Element 2: Related study

Learners are required to establish through this written and, where appropriate, illustrated component, the related context in which their chosen practical portfolio exists.

This may be established by exploring the genre, subject matter, movement or historical framework of the overarching starting point, course of study or theme selected.

The aim of the related study is to enable learners to develop their ability to communicate their knowledge and understanding of art historical movements, genres, practitioners and artworks, considering the way that these change and evolve within chronological and other frameworks. It also builds their understanding of the relationship between society and art: art historical terms, concepts and issues; methods of researching, investigating and analysing; and how works are interpreted and evaluated.

The related study should be separate and clearly identifiable from the contextual research embedded in the development of the practical portfolio. Learners should also highlight their own work and clearly distinguish it from collected or transposed material.

Learners may produce the related study in an appropriate form of which the following are some examples: an illustrated essay, digital presentation/blog, illustrated study sheets or written report.

It is a requirement of the related study that all source material and research are listed and acknowledged in a bibliography and should be clearly identifiable in the work presented for assessment.

The two elements of the Personal investigation are marked using the relevant sections of the Personal investigation marking criteria in Section 3f.

This is really an illustrated essay which is more focused and detailed/analytical than your general Art history that accompanies your C/work. We begin to tackle this in the Aut term of Y13. It carries its own set of marks.

For this component, an early release paper will be despatched to centres based on estimated entries made and will also be available on the [OCR website](#) from 1 February.

This paper can be given to learners at the discretion of centres any time on or after 1 February in the year of certification. Centres may determine the amount of time for preparatory study prior to learners undertaking their 15-hour supervised time period.

The paper will give learners a choice of seven themes, each with a choice of written and/or visual starting points, briefs or stimuli. From this paper, learners are expected to choose one option for which they will generate an appropriate personal response for assessment.

Please see the Specimen Assessment Material for an example of the paper.

Planning and preparation

The amount of time given to learners for the preparation period should be determined by centres. Learners must be given a preparatory period during which they will research, plan and develop ideas for their own response to the option they have chosen. During this preparatory period teachers may give limited guidance. Guidance should be given to learners about availability and choice of materials, health and safety, avoidance of plagiarism and completion of work in accordance with specification requirements and procedures. However, it should be remembered that learners are required to reach their own judgements and conclusions and must work independently to produce their own personal response.

All work must be completed by the designated finishing time set by the centre. Dates and deadlines for preparatory work and the 15-hour supervised time must be set by centres in order to facilitate the completion of marking and internal standardisation by the OCR-set deadline. See Section 4: Admin: what you need to know.

Learners can continue to work on their preparatory work until the first period of supervised time commences. Learners must refer to their preparatory work during the supervised 15-hour period. Preparatory work should not be amended or developed further during or after the timetabled 15 hours supervised time. No additional work should be brought into the supervised sessions. Preparatory work and outcome(s) should be kept under secure conditions at all times when not in use and once the supervised time period is completed.

Realising intentions

Learners will have up to fifteen hours in which to independently realise their response(s). The 15-hour supervised time can be divided into a number of sessions and timetabled to suit the centre. At least one session should be at least 2–3 hours in duration. Centres should ensure that short sessions are avoided.

For regulations governing examinations, centres should consult the OCR Admin Guide and Entry Codes: 14–19 Qualifications or the JCQ document, *General and Vocational Qualifications: Instructions for Conducting Examinations*.

Learners are required to provide evidence of all assessment objectives in response to their chosen starting point, brief or stimulus, within the 15-hour supervised time period. It is expected that during the supervised time period, learners will realise their intentions to an outcome(s).

All selected work produced for the component, including the research, planning and development work produced in the preparatory period, must be submitted for assessment.

The Externally set task is marked using the relevant marking criteria for the Externally set task in Section 3f.

The EST comes out each Feb 1st.
You have 15 hours for the Final Piece and we normally hold this over 3 consecutive 5 hour days at the end of April or start of May

This gives about 12 weeks to complete prep - PLENTY

Fine Art (H601)

Learners are required to choose one or more area(s) of study, such as:

- Portraiture
- Landscape
- Still life
- Human form
- Abstraction
- Experimental imagery
- Narrative
- Installation
- Working in a genre

This list ties in with what we call ‘Universal Themes’ – it basically covers anything you’d want to do!

The content shown below must be used in conjunction with the Art and Design Core Content section.

Overview	<ul style="list-style-type: none">• Learners should be able to explore, research and acquire techniques and develop their skills, knowledge and understanding in a range of Fine Art media.• Learners should explore relevant images, artefacts and resources relating to Fine Art. Learners may use traditional methods and/or digital techniques to produce Fine Art work.• Learners in Fine Art are expected to demonstrate specialisation in particular materials, media or processes to allow for an appropriate depth of study. This can be achieved by working toward the extension and development of particular themes, ideas or issues.• Drawing skills should be understood and developed as appropriate to the ways of recording and communicating intentions, ideas and emotions in the context of Fine Art.
Areas of Study	<p>Learners are required to work in one or more area(s) of Fine Art, such as those listed below. Combinations of these areas are also possible:</p> <ul style="list-style-type: none">• portraiture• landscape• still life• human form• abstraction• experimental imagery• narrative• installation• working in a genre. <p>Techniques</p> <p>The following are some of the techniques available to learners in Fine Art: mark making, mixed-media, casting, glazing, collage, intaglio, photographic printing and digital manipulation.</p>

As with
A/S –
nothing to
worry
about
here.

Skills	<p>Learners will be expected to demonstrate skills as defined in the Art and Design Core Content section of this specification, in the context of their chosen area(s) of Fine Art. In addition, learners will be required to demonstrate skills in all of the following:</p> <ul style="list-style-type: none">• understanding and the use of pictorial space and real space, composition, rhythm, scale and structure in Fine Art• understanding and application of scale appropriate to the chosen work and direction relevant to learners' intentions• understanding and applying formal elements such as colour, line, tone, texture, shape and form in relation to Fine Art• selecting, editing and developing ideas• using appropriate visual language and terminology within Fine Art• manipulating imagery• understanding and using relevant conventions and genres in Fine Art such as figurative, abstract and symbolic.
Knowledge and Understanding	<p>Learners must use an appropriate range of processes and techniques using traditional and/or digital media, appropriate to the chosen subject area, enabling research, exploration and the creation of the final outcome(s).</p> <p>Learners will build and evidence an understanding of:</p> <ul style="list-style-type: none">• relevant technologies, materials, processes and resources• continuity and change in different genres, styles and traditions relevant to Fine Art and the chosen areas of study within this specialism• how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts• how images and artefacts relate to the time and place in which they were made and to their social and cultural context• a working vocabulary and specialist terminology which are relevant to their chosen area(s) of study within Fine Art.

Ditto

Component 01: Personal investigation

Component 01 is the **Personal investigation**. Learners must produce **two elements** in response to a centre- or learner-set starting point, brief, scenario or stimulus: a **portfolio of practical work and a related study**.

This component is a non exam assessment. It is internally marked and externally moderated using the marking criteria in Section 3f. This component is marked out of **120 marks** and contributes **60%** to the overall weighting of OCR's Art and Design A Level.

Component 02: Externally set task

Component 02 is the **Externally set task**. The early release paper will be issued on **1 February** in the year of certification. It will provide learners with a range of themes each with written and visual starting points, a brief and stimuli. From these, one option must be selected by the learner on which they must base their personal response.

Centres will allow learners a set period of time, at their discretion, to prepare for the Externally set task timetabled 15-hour supervised time.

The related study should consist of a guided minimum of 1000 words of extended written response.

Please refer to Section 2b of this specification for further detail.

The Externally set task is a non exam assessment. It is internally marked and externally moderated using the marking criteria in Section 3f. This component is marked out of **80 marks** and contributes **40%** to the overall weighting of OCR's Art and Design A Level.

Please refer to Section 2b of this specification for further detail.

It does not matter if your Related Study (R.S) goes way over 1000 words – it is the quality that counts!

	Assessment Objective
AO1	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
AO2	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
AO3	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
AO4	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

All AOs
the same
as GCSE!

Develop
Explore
Record
Present

DERP!

AO weightings in A Level in Art and Design

The relationship between the assessment objectives and the components is shown in the following table:

Component	% of A level				
	AO1	AO2	AO3	AO4	Total
Personal investigation (01)	15	15	15	15	60
Externally set task (02)	10	10	10	10	40
	25	25	25	25	100

4	Practical portfolio	influences of relevant research of contextual and other sources, with evidence of focused and detailed investigation. Demonstrates detailed and informed analysis and critical understanding. 13-16	and selection of relevant resources, media, materials, techniques and processes. Detailed and informed review and refinement of work as it develops. 13-16	of ideas, observations and insights relevant to intentions. Purposeful ability to reflect critically on work and progress. 13-16	response with well-developed and purposeful links to intentions. Connections made between visual and other elements, where appropriate, are well developed and purposeful. 13-16
	Related study	Detailed communication of ideas with informed exploration, refinement and critical and contextual understanding. Purposeful use of specialist language and vocabulary in recording is demonstrated. Evidence of knowledge and well-developed understanding is shown when presenting the study and realising intentions. Connections, where appropriate, between visual and other elements are well developed and purposeful. 13-16			
5	Practical portfolio	Informed ideas are fully developed, with in-depth reflection of influences of contextual and other sources, with evidence of focused and insightful investigation. Demonstrates fully developed and insightful analysis and critical understanding. 17-20	In-depth exploration and well-considered selection of relevant resources, media, materials, techniques and processes. Fully developed and insightful review and refinement of work as it develops. 17-20	In-depth and well-considered recording of ideas, observations and insights relevant to intentions. Insightful ability to reflect critically on work and progress. 17-20	A personal and meaningful response with fully developed and insightful realisation of intentions. Connections made between visual and other elements, where appropriate, are fully developed and insightful. 17-20
	Related study	Well-considered communication of ideas with insightful exploration, refinement and critical and contextual understanding. Extensive and well-considered use of specialist language and vocabulary in recording is demonstrated. A high level of structured and reasoned knowledge and understanding is shown when presenting the study and realising intentions. Connections, where appropriate, between visual and other elements are fully developed and insightful. 17-20			
6	Practical portfolio	Informed ideas are fully and maturely developed, reflecting a sophisticated response to contextual and other sources, with evidence of mature and sustained investigation. Demonstrates sophisticated and sustained analysis and critical understanding. 21-24	Sophisticated and sustained exploration and mature selection of relevant resources, media, materials, techniques and processes. Sophisticated and sustained review and refinement of work as it develops. 21-24	Sophisticated and mature recording of ideas, observations and insights to reflect intentions. Sophisticated ability to reflect critically on work and progress. 21-24	A personal and meaningful response showing sophisticated and mature realisation of intentions. Connections made between visual and other elements, where appropriate, are sophisticated and mature. 21-24
	Related study	Sophisticated and sustained communication of ideas with thorough exploration, refinement and excellent critical and contextual understanding. Extensive and sophisticated handling of specialist language and vocabulary in recording is demonstrated. An accomplished level of structured and reasoned knowledge and understanding is shown when presenting the study and realising intentions. Connections, where appropriate, between visual and other elements are sophisticated. 21-24			

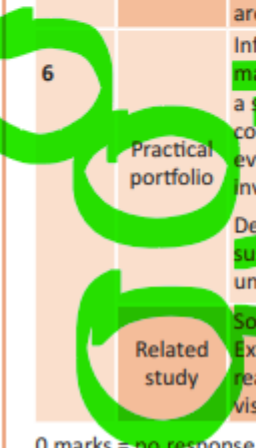
0 marks = no response or no response worthy of credit.

There are those words again from A/S...

Sophisticated

Sustained

Mature



4	Ideas are well developed, reflecting influences of relevant research of contextual and other sources, with evidence of focused and detailed investigation. Demonstrates detailed and informed analysis and critical understanding. 11-13	Detailed and informed exploration and selection of relevant resources, media, materials, techniques and processes. Detailed and informed review and refinement of work as it develops. 11-13	Detailed and informed recording of ideas, observations and insights relevant to intentions. Purposeful ability to reflect critically on work and progress. 11-13	A personal and meaningful response with well developed and purposeful links to intentions. Connections made between visual and other elements, where appropriate, are well-developed and purposeful. 11-13
5	Informed ideas are fully developed, with in-depth reflection of influences of contextual and other sources, with evidence of focused and insightful investigation. Demonstrates fully developed and insightful analysis and critical understanding. 14-16	In-depth exploration and well-considered selection of relevant resources, media, materials techniques and processes. Fully developed and insightful review and refinement of work as it develops. 14-16	In-depth and well-considered recording of ideas, observations and insights relevant to intentions. Insightful ability to reflect critically on work and progress. 14-16	A personal and meaningful response with fully developed and insightful realisation of intentions. Connections made between visual and other elements, where appropriate, are fully developed and insightful. 14-16
6	Informed ideas are fully and maturely developed, reflecting a sophisticated response to contextual and other sources, with evidence of mature and sustained investigation. Demonstrates sophisticated and sustained analysis and critical understanding. 17-20	Sophisticated and sustained exploration and mature selection of relevant resources, media, materials, techniques and processes. Sophisticated and sustained review and refinement of work as it develops. 17-20	Sophisticated and mature recording of ideas, observations and insights to reflect intentions. Sophisticated ability to reflect critically on work and progress. 17-20	A personal and meaningful response showing sophisticated and mature realisation of intentions. Connections made between visual and other elements, where appropriate, are sophisticated and mature. 17-20

0 marks = no response or no response worthy of credit.

No prizes for guessing...

They pop up again in the EST





Depending upon numbers interested and the model's availability, we will offer a 6-8 week Life Drawing course in the Aut Term that would benefit all, even if your P.I is not dealing with the human figure specifically.

“Art enables us to
find ourselves and
lose ourselves at
the same time.”

Thomas Merton

