

YEAR 10 FINE ART TERM 3 – STEP BY STEP GUIDE TO CREATING A PERSONAL PROJECT

Unit 1: THE COURSEWORK PORTFOLIO (worth 60%)

To pass your GCSE you must have 2 major **PROJECTS OF COURSEWORK**. Each unit will have a theme and must include preparatory and supporting studies and a final piece.

Assessment Objective 1:

Develop their ideas through investigations informed by contextual and other sources demonstrating analytical and cultural understanding.

25%



| LIMITED | | | BASIC | | | EMERGING COMPETENT | | | COMPETENT & CONSISTENT | | | CONFIDENT AND ASSURED | | | EXCEPTIONAL | | |
|---|--------|-------|---|--------|-------|--|--------|-------|--|--------|-------|---|--------|-------|---|--------|-------|
| JUST | MOSTLY | FULLY | JUST | MOSTLY | FULLY | JUST | MOSTLY | FULLY | JUST | MOSTLY | FULLY | JUST | MOSTLY | FULLY | JUST | MOSTLY | FULLY |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| * Development of ideas through investigations shows limited ability. | | | * Development of ideas through investigations shows basic ability. | | | * Development of ideas through investigations shows emerging competence. | | | * Development of ideas through investigations shows competent and consistent ability. | | | * Development of ideas through investigations shows confident and assured ability. | | | * Development of ideas through investigations shows exceptional ability. | | |
| * The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them. | | | * The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them. | | | * The investigation process shows emerging competent critical understanding of the context of own ideas and the sources that have informed them. | | | * The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them. | | | * The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them. | | | * The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them. | | |
| * Limited attempts are made to analyse and make connections. | | | * Basic understanding of some issues when analysing and making connections . | | | * Emerging competent consideration of issues shown when analysing and making connections | | | * Competent and consistent judgements shown when analysing and making connections. | | | * Shows confident and assured understanding of complex issues, heightened analysis, informed connections. | | | * Exceptional analysis and connections. | | |

Title Page

Produce a title page that makes clear what you have chosen (do not spend too long on this!).

Generate some ideas for a title page in rough first.

- Link your background and title style to the theme of the question.
- The title page should include the question.
- It can be over two pages if you choose so.
- Remember good presentation is vital.
- From here on in each page should be a piece of work in itself

Mood board

Use at least a double page of your sketchbook where you produce a **COLLAGE** of images related to your **THEME**. These should be a combination of your own photos (originals) and images that you have researched.



A01 EXPLORE
ANNOTATE
BEGIN TO LINK A
THEME IMAGES
TO YOUR CHOSEN ARTISTS WORK
WRITTEN ANALYSIS
LINK ARTISTS WORK TO
IDEAS AND ARTWORK **ARTISTS RESEARCH**



Mind Maps

- Draw the outline faintly first, making sure the scale and shape are accurate.
- Add all the detail.
- Apply a range of tones to make the image look 3D & realistic.



To be successful:

- I will design my mind map in the theme of the question.
- I will lay out my ideas roughly first.
- I will include descriptive words, keywords and phrases relating to the question.
- I will include and link images, illustrations in my presentation.

Artist Research

To be successful:

- You will research the minimum of two artists.
- The first artist will be from the theme suggested artists.
- Your second artist will of your choice, interested in and link to the theme.
- You will present pages on these artists, images of their work and write about their work and background.
- You will explain how the artists link to the question/theme, like the theme, style or techniques because they are interesting and want to apply them in your work.
- You will include images and draw examples of their work.
- You will use the art Form/Process/Content/Mood guide sheet to help you write about their work.



Artist Research

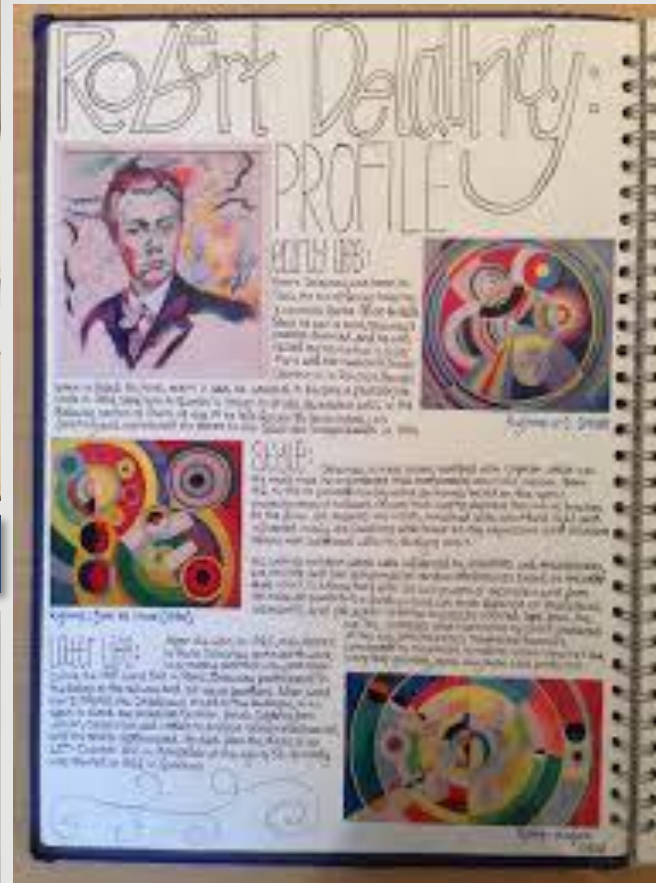


Describe & interpret their work



Express your opinion about their work

Minimum of two artists



Present Images of their work

“Art is either revolution or plagiarism.”
Paul Gauguin



Copy sections of their work



OTHER WAYS TO SAY...

NICE GOOD

agreeable
attractive
appealing
pleasant
pleasing
likeable
lovely
fine

excellent
amazing
wonderful
marvellous
exceptional
fantastic
super
outstanding
splendid

PRETTY BORING

beautiful
gorgeous
appealing
cute
lovely
exquisite
attractive
elegant
handsome
stunning

uninspiring
wearisome
humdrum
monotonous
tiresome
lacklustre
mind-numbing
tedious
dreary

LIKE BAD

admire
approve
adore
treasure
appreciate
respect
marvel
enjoy
keen on
partial to

awful
terrible
dreadful
ghastly
dire
horrific
unpleasant
grotesque
ugly
oppressive

CONTENT

Looking at the subject of the work:
What is it?
What exactly can you see?
What is happening?
What does the work represent?
What does the artist call the work?
Does the title change the way we see the work?
What is the theme of the work?

landscape, portrait, journey, moment, memory, event, surreal, abstract, etc.
This piece of work that I have chosen to write about is called... The work belongs to a period called... This piece is a It was made... This composition is one of a series... This piece is created from.... This painting is an abstract composition based on ... The artist created this painting to show.....

PROCESS

How has the work been developed and made?
What materials and tools have been used?
What are the evidence and clues for how it has been made?

painted, woven, photographed, photoshop, printed, drawn, cast, stitched, layered, assimilated, collage, mixed media, etc.
The artist has used..... This painting... This piece was created using... This piece of art contains...

FORM

Consider which of the formal elements are used?
What colours does the artist use?
What is the focal point of the image?
What kind of shapes can you find?
What kind of lines and marks does the artist use?
What is the surface like?
What kind of textures can you see?
What kind of patterns can you see?
How big is the work?

light, delicate, layered, strong, rough, dark, dripped, textured, scale, vivid, etc.
The artist has used..... This painting... This piece was created using... This piece of art contains...The composition is very dynamic and exciting.. My attention is drawn to... The focal point of this piece...

MOOD

Looking at the communication of moods and feelings.
How does the work make you feel?
Why do you feel like this?
Does the colour, texture, form, theme of the work affect your mood?

quiet, contemplative, thoughtful, hopeful, peaceful, elated, joyful, celebratory, reflective, etc.
This artwork has had a huge impact on me ... The artist is trying to challenge the viewer to... In exploration of in this work has given me.....

CONTEXT

After analysing the context, form, process and mood: What do you think the artist is saying? Why?
What message is the work/artist trying to communicate? Why?
What was happening when this work was made?

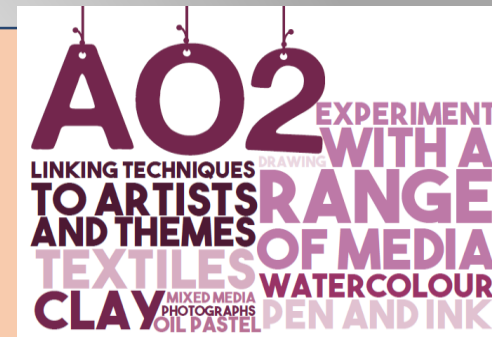
Given the social climate at the time this artwork was produced, The artist's treatment of the subject mater/ media has inspired me to..... The message inherent in this artwork has forced me to.....think about/ evaluate etc.
.....

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Assessment Objective 2:

Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes.

25%



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| * Limited ability to refine work, driven by insights gained through exploration of ideas and reflection. Ideas are consolidated too early and not fully realised. | | | * Basic ability to refine work, driven by insights gained through exploration of ideas and reflection. | | | * Emerging competent ability to refine work, driven by insights gained through exploration of ideas and reflection. | | | * Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection. | | | * Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection. | | | * Exceptional ability to refine work, informed by insights gained through exploring and reflecting on ideas. | | |
| * Limited ability to explore ideas through a process of experimentation and review. | | | * Basic ability to explore ideas through a process of experimentation and review. | | | * Emerging competent ability to explore ideas through a process of experimentation and review. | | | * Competent and consistent ability to explore ideas through a process of experimentation and review. | | | * Confident and assured and assured ability to explore ideas through a process of experimentation and review. | | | * Exceptional ability to explore ideas through a process of experimentation and review. | | |
| * Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions. | | | * Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions. | | | * Emerging competent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions. | | | * Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions. | | | * Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions. | | | * Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions. | | |

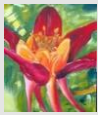
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Media Choice: Working in different styles and with different media will allow you to develop your ideas through experimentation.

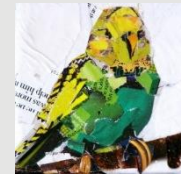
Different Media to experiment with:

- PENCIL
- BIRO PEN
- PENCIL CRAYONS
- OIL PASTELS
- WATERCOLOUR PAINT
- CHALK PASTEL
- CHARCOAL
- COLLAGE – paper from magazines/tissue etc.
- INKS
- INK & BLEACH (check which will work)
- FINELINER – BLACK OR COLOURED
- CARAN D'ACHE (watercolour crayons)
- POSTER PAINTS/READYMIX
- ACRYLIC PAINT
- PRO MARKERS
- BRUSHO (powder inks)
- SPRAY PAINT
- METALLIC CRAYONS
- PAINT MARKERS
- WAX CRAYONS.
- FABRIC TRANSFER PAINTS



Different TECHNIQUES to experiment with:

- DRAWING
- PAINTING
- SPONGING
- SPRAYING
- COLLAGING
- STENCILLING
- PRINTING – (PRESS, LINO, DRYPOINT, SCRATCHPLATE)
- MONOPRINTING
- ACETONE PRINT/ACRYLIC /PVA/TAPE TRANSFER
- ACETATE PRINT
- SCRAFFITO
- PVA GLUE/RESIST
- MIXED MEDIA
- FABRIC PRINTING



Things you could try out:

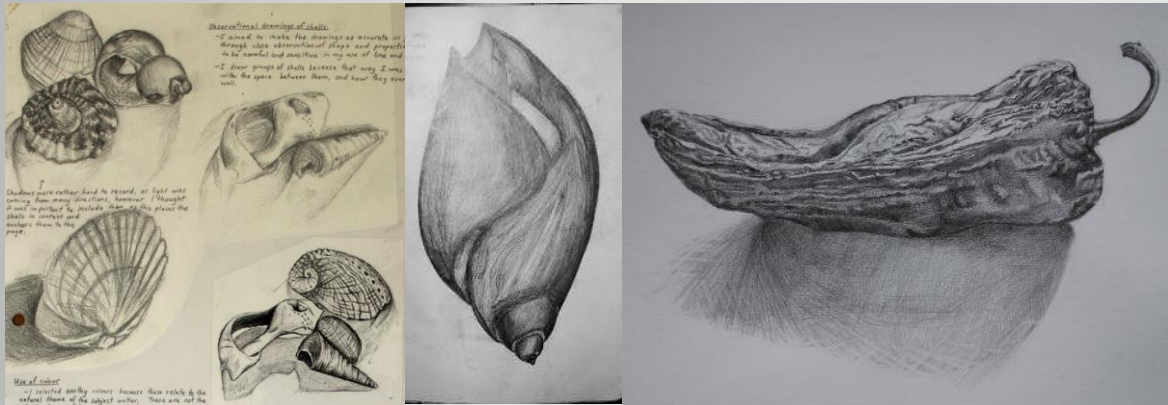
- Different compositions/angles/viewpoints.
- Background techniques.
- Working on different paper surfaces.
- Using a mix of media not just one on the same study.
- Using a mix of media on one drawing.
- Different colourways or combinations of colours (harmonious, cool, warm, opposite etc.
- Realistic colour v tonal/bright colours.

"We don't make mistakes,
just happy little accidents."
- Bob Ross



Pencil & Tone

- Draw the outline faintly first, making sure the scale and shape are accurate.
- Add all the detail.
- Apply a range of tones to make the image look 3D & realistic.



Charcoal & white pencil

- Draw a different forms with charcoal and white pencil crayon on brown paper.
- Show different marks and textures.
- Use tone in your work.



White Pencil on Black Paper

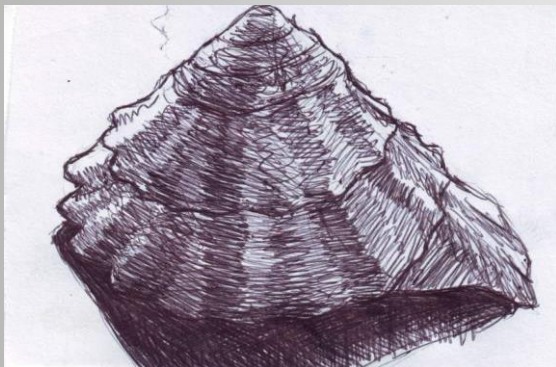
- Draw a different form with white pencil crayon on black paper.
- Show different marks and textures.
- Show the lighter tones with white shades and leave the darker values to the tone of the paper surface.



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Biro/Pen

- Draw images with a biro or pen.
- Show different marks using line, dots, cross-hatching & different textures etc.
- Show tone by pressing lighter/harder and put more marks for darker shades, less for lighter etc.



Fine Liners

- Draw images with fine liners.
- Show different marks and textures using line, cross-hatching etc.
- Use water to create washes in your images & show tones in your work



Fine Liner & Wash

- Draw images with fine liners.
- Show different marks and textures using line, cross-hatching etc.
- Use water to create washes in your images & show tones in your work.



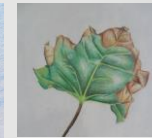
Ink & Bleach

- First of all draw the outline of the object.
- Then use paint brush or stick dipped in ink and water to fill inside of the image.
- It's good to be quite generous with amount of water as the great effect is achieved when you keep the surface wet all the time while working on it.
- When inside of the object is covered with water and ink you can add more ink in (to get darker shades) if necessary.
- At the end paint in the light areas with bleach and let it dry.



Pencil Colour

- Draw an accurate image with a pencil very faintly.
- Show different marks using line, dots, cross-hatching & different textures etc.
- Show tone by pressing lighter/harder and layering colours for different tones and shades.



Watercolour Pencil

- Draw an accurate image with a pencil very faintly.
- Show tone by pressing lighter/harder and layering colours for different tones and shades.
- Apply a damp paint brush to the coloured areas to blend the different tones and colours smoothly.
- Draw different marks using line, dots, cross-hatching & different textures etc. on top once dry.



Oil Pastel

- Draw the outline faintly in pencil first, making sure the scale and shape are accurate
- Apply a range of tones and colour to make the image look 3D & realistic
- Add fine detail too.



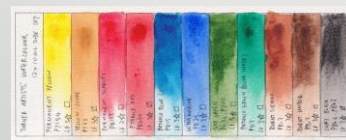
Scrafitto

- Shade a pattern of coloured pencil crayons by pressing on hard to achieve very bright colours.
- Shade black oil pastel all over your background.
- Using a sharp cocktail stick; scratch away the black to reveal the shape or pattern you want.



Watercolour Paint

- Draw the outline faintly in pencil first, making sure the scale and shape are accurate.
- Apply a range of tones and colour to make the image look 3D & realistic.
- Apply layers of colour to build up tones
- Use your mark making skills to refine and add detail to your drawings.



Poster & Acrylic Paint



- Draw the outline faintly in pencil first, making sure the scale and shape are accurate.
- Apply a range of tones and colour to make the image look 3D & realistic.
- Add fine detail too.



Monoprints

- Lay your paper flat onto the rolled out ink.
- Draw your image using a sharp pencil – use marks to create tones & texture.
- Leave to dry.



Chalk Pastel

- Draw the outline faintly in pencil first, making sure the scale and shape are accurate
- Apply a range of tones and colour to make the image look 3D & realistic.
- Add fine detail too.



Collage

Use a mixture of tissue paper, different papers, magazines or newspaper to fill an image with tones, colours and textures.



Mixed Media on Brown Paper

Use charcoal, PVA glue & tissue, white paint, coffee granules, white chalk, white pencil crayon and black ink to create mixed media studies showing texture and tones.



Wax Resist & Ink/Paint Wash

Use wax crayons or a candle to draw your patterns or images with.

Make sure gaps are left so the ink/paint colours the paper around the wax pattern or image.



Transfer Inks

The painted design:

- Draw a faint outline of your chosen image.
- Paint the image with a range of colours & let it dry.



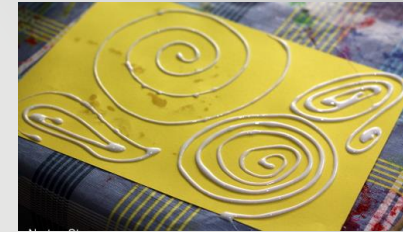
Printing your design:

- Lay your plain fabric down (light coloured) on the fabric/ironing board.
- Place your painted design facing downwards onto the fabric.
- Using a hot iron; press down gently onto the painted paper with a continuous motion for at least 1-2 minutes.
- Remove the paper & turn off the iron.



PVA Resist

- Draw an image using PVA & a brush end/stick – show different marks, lines, dots, textures etc.
- Leave to dry until next lesson.



- Use washes of watery coloured paint tones to fill your image.

Mixed-Media

Drawings – using chalk, ink, paint, pencil, charcoal, chalk, oil pastels....



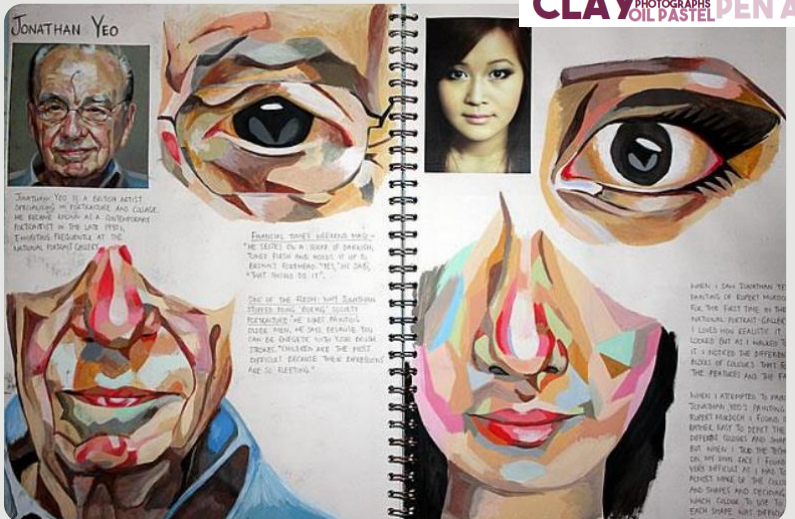
Drawings – using a range of media but used on different surfaces (envelopes, newspaper, parcel paper etc.)

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AO2 Annotation: Writing about studies from observation and imagination.

| | |
|-------------|--|
| WHAT? | <p>WHAT IS IT? Explain the piece of work you are annotating.</p> <p>Examples: This is a first-hand drawing that I made of a... This is a series of photographs I took of... This is a copy that I made of a painting by...</p> |
| WHY? | <p>WHY DID YOU MAKE IT? Explain how this piece helps you in your project. How does it link with your contextual studies?</p> <p>Examples: ...to get ideas about... to get me thinking about... to show what I have learned about... to explore the idea of... to examine the shape/form/texture/pattern of... to analyse the style of... to try out the technique of.. To practice... to develop my skills in...</p> |
| HOW? | <p>HOW DID YOU MAKE IT? Explain how you created the piece of work.</p> <p>Examples: I drew it using... I painted it with... I constructed it from... I built it up by collaging... I photographed/drew it from life.. I drew/painted it from a photograph...</p> |
| WWW EBI | <p>HOW GOOD IS IT? What are you pleased with? What could you improve?</p> <p>Examples: I am pleased with the way I... one good element of this work is... the best feature of this work is... I'm not happy with... one area that I could improve is... the least successful part of this work is... I wish that I had...</p> |
| NEXT STEPS! | <p>WHAT DID YOU LEARN? What have you found out? What are your next steps?</p> <p>Examples: I improved my skills in... I got better at working in the style of... I have a better idea of... I have a clearer understanding of... I feel more confident about... Next I will try... To follow this up, I will... To build on this piece of work I hope to...</p> |



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Assessment Objective 3:

Record ideas, observations, and insights relevant to their intentions in visual and/or other forms.

25%

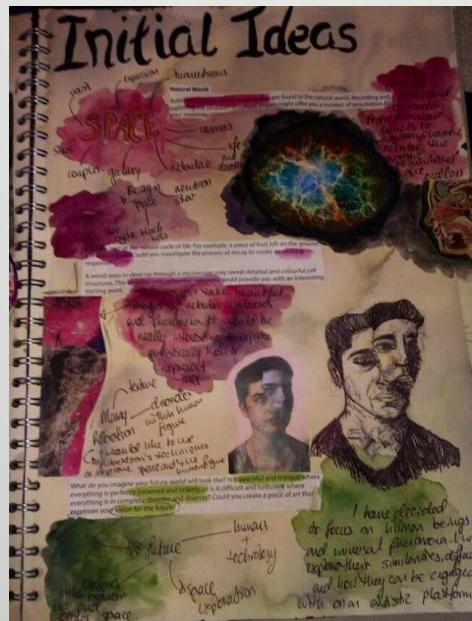
AO3 IDEAS
 IDEAS LINKING TO ARTISTS WORK
 ALL ARTWORK LINKING TOGETHER
 PLANS, DESIGNS IN A RANGE OF DIFFERENT MEDIA
 OBSERVATIONAL DRAWINGS
 PLANS
 EXPLANATIONS
 ANNOTATION

| LIMITED | | | BASIC | | | EMERGING COMPETENT | | | COMPETENT & CONSISTENT | | | CONFIDENT AND ASSURED | | | EXCEPTIONAL | | |
|---|--------|-------|---|--------|-------|--|--------|-------|--|--------|-------|---|--------|-------|---|--------|-------|
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Initial Ideas

- I want to discover more about the subject of
- The theme I have chosen is
- My influencing artists are.....
- I chosen this topic because
- I want to record directly from usingand
- I intend to experiment withto develop ideas towards my final piece.
- What else can you add?
- Think about the theme and what ideas you already have.



A03 IDEAS
IDEAS LINKING TO
ARTISTS WORK
ALL ARTWORK
LINKING TOGETHER
PLANS, DESIGNS
IN A RANGE OF
DIFFERENT MEDIA
OBSERVATIONAL
DRAWINGS
PLANS
EXPLANATIONS
ANNOTATION



To be successful:

- You will write about you initial ideas and research. Even though you may change your ideas later.
- At this stage you don't need to be very specific. Keep it general.
- You will prepare your background in the theme of **your project**.

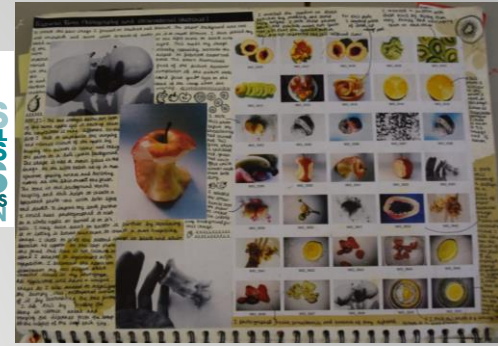
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RECORDING FROM DIRECT OBSERVATION

- You will do several pages of observations that link to your theme and annotate your work.
- Your observations can be a mix of photographs and drawings.
- Your recorded observations can be linked to the artists style and techniques you are studying as part of your experiments.

A02 EXPERIMENT WITH A RANGE OF MEDIA
LINKING TECHNIQUES TO ARTISTS' THEMES AND THEMES
ALL ARTWORK LINKING TOGETHER PLANS, DESIGNS IN A RANGE OF DIFFERENT MEDIA
CLAY MIXED MEDIA PAPER AND INK OIL PASTEL WATERCOLOUR

A03 IDEAS
IDEAS LINKING TO ARTISTS' WORK
LINKING TOGETHER PLANS, DESIGNS IN A RANGE OF DIFFERENT MEDIA
OBSERVATIONAL DRAWINGS
EXPLANATIONS
ANNOATION



Contact Sheet

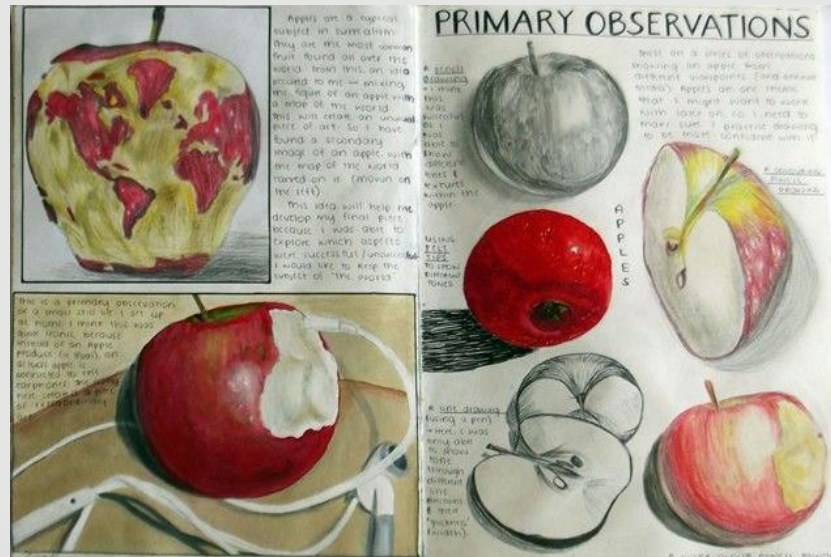
Observations

Tonal range

Draw Good quality pictures

Take lots of Photographs

Close up, Detail, variety



TO EXPERIMENT AND DEVELOP IDEAS FROM PRIMARY SOURCES

To be successful write and do:

- My next step is to experiment and develop my ideas based on my drawings and photographs.
- I will explore and experiment in a similar style of the artists I have researched.
- I will create small examples in the similar to the work of Artists' like:by exploring painting techniques, more drawing, and different backgrounds, planning possible compositions even using the computer as an aid.

A02 EXPERIMENT WITH A RANGE OF MEDIA
LINKING TECHNIQUES TO ARTISTS AND THEMES
TEXTILES OF MEDIA
CLAY WATER COLOUR
PEN AND INK

A03 IDEAS
IDEAS LINKING TO OBSERVATIONAL ARTISTS WORK
ALL ARTWORK LINKING TOGETHER
PLANS, DESIGNS IN A RANGE OF EXPLANATIONS
DIFFERENT MEDIA ANNOTATION

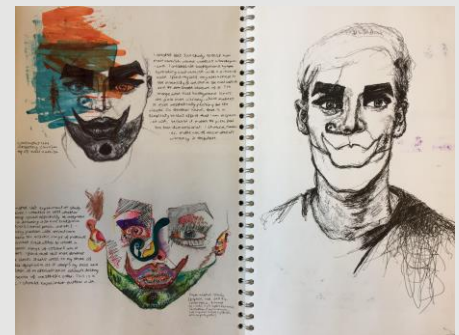


Remember to:

- Produce creative backgrounds for every page.
- Evaluate your progress, your strengths, weakness, difficulties and next steps...

TO EXPERIMENT AND DEVELOP IDEAS

- My next step is to experiment and develop my ideas.
- I will explore and experiment in a similar style of the artists that I have researched.



If you can
use your own photos!

Remember to:

- Evaluate your progress, your strengths, weakness, difficulties and next steps...

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Assessment Objective 4:

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

25%



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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 |
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| * The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them. | | | * The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them. | | | * The investigation process shows emerging competent critical understanding of the context of own ideas and the sources that have informed them. | | | * The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them. | | | * The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them. | | | * The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them. | | |
| * Limited attempts are made to analyse and make connections. | | | * Basic understanding of some issues when analysing and making connections . | | | * Emerging competent consideration of issues shown when analysing and making connections | | | * Competent and consistent judgements shown when analysing and making connections. | | | * Shows confident and assured understanding of complex issues, heightened analysis, informed connections. | | | * Exceptional analysis and connections. | | |

SELECTING AND EVALUATING YOUR BEST IDEAS

To be successful:

- I will select a few of the best ideas I have produced so far.
- I will explain what I am aiming to do for my final piece.
- I will show how my ideas have changed from the start of the project



SELECTING MY BEST IDEAS

- For my final piece I am selecting three of my best experiments.....I think they have been the most successful because.....
- My other ideas I have not chosen because.....
- Next I want to refine my ideas by experimenting with these ideas further by
(you may choose to take more photo's, try experimenting with different techniques etc)
- My ideas have been varied in this project and

AO4 FINAL
MEANINGFUL PIECE OF WORK
INFORMED SHOW UNDERSTANDING
RESPONSE LINKS
LINK BETWEEN VISUALS AND ARTISTS
PRESENTATION RELEVANT

AO3 IDEAS
IDEAS LINKING TO OBSERVATIONAL
ARTISTS WORK DRAWINGS
ALL ARTWORK PLANS
LINKING TOGETHER
PLANS, DESIGNS
IN A RANGE OF EXPLANATIONS
DIFFERENT MEDIA ANNOTATION

REFINING MY FINAL IDEA

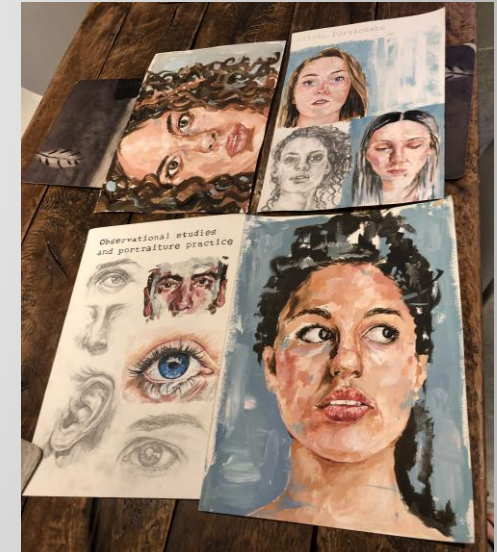
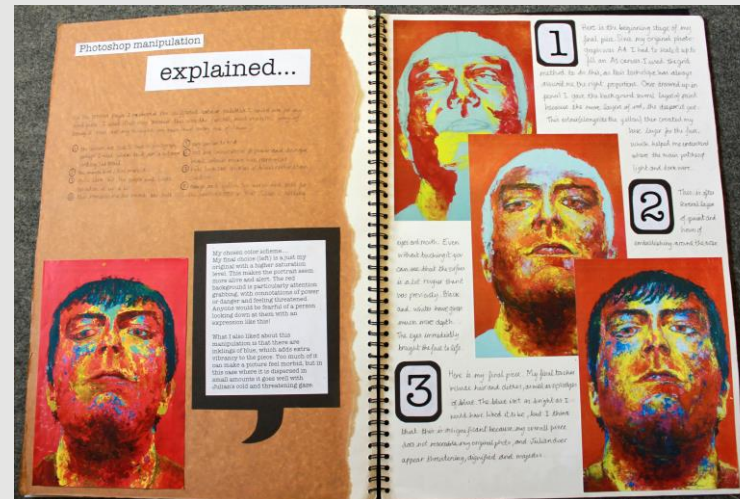
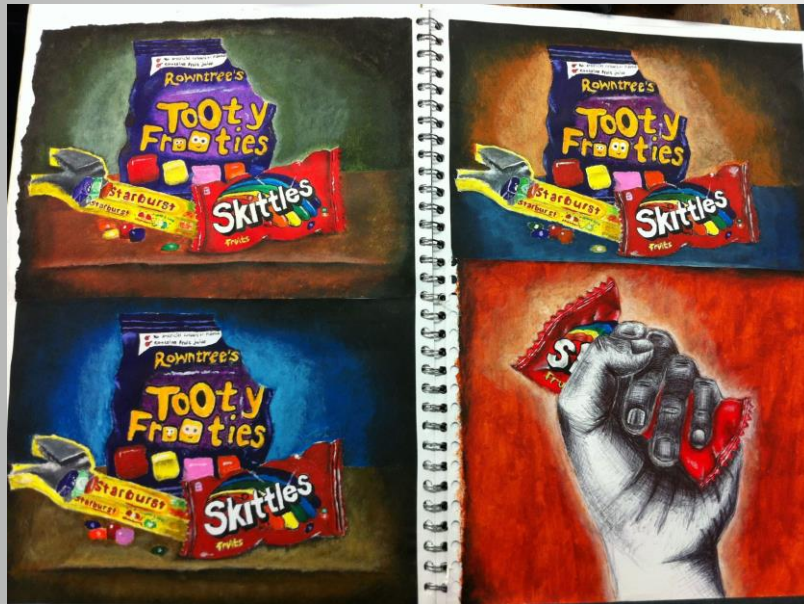
To be successful:

- I will select one idea. ? I will further experiment with different ways to create my final piece.
- For example: If you are creating a painting, a drawing or a sculpture, you need to plan at least 2 ideas on a small scale.
- I will make notes about how I think it can make the ideas work.
- I will try different techniques before making my final choice.
- If you are doing a sculpture try making a section of the sculpture using different materials like cardboard or willow to find out what is most successful.
- I will evaluate my strengths, weaknesses and next steps when experimenting.
- You can photograph your progress as well.

AO2 EXPERIMENT WITH A RANGE OF MEDIA
LINKING TECHNIQUES TO ARTISTS AND THEMES
TEXTILES OF MEDIA
CLAY, WATERCOLOUR, PENCIL AND INK

AO3 IDEAS
LINKING TO OBSERVATIONAL ARTISTS WORK
ARTISTS WORK IS ALL ARTWORK
LINKING TOGETHER PLANS, DESIGNS IN A RANGE OF EXPLANATIONS
DIFFERENT MEDIA ANNOTATION

AO4 FINAL
MEANINGFUL PIECE OF WORK
INFORMED RESPONSE
LINKS
PRESENTATION RELEVANT



DO YOU NEED TO FURTHER REFINE YOUR IDEA?

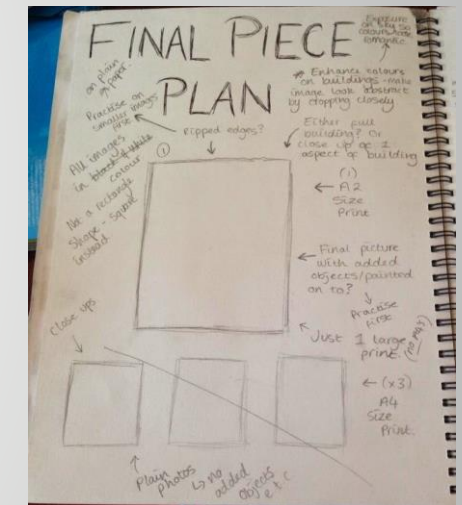
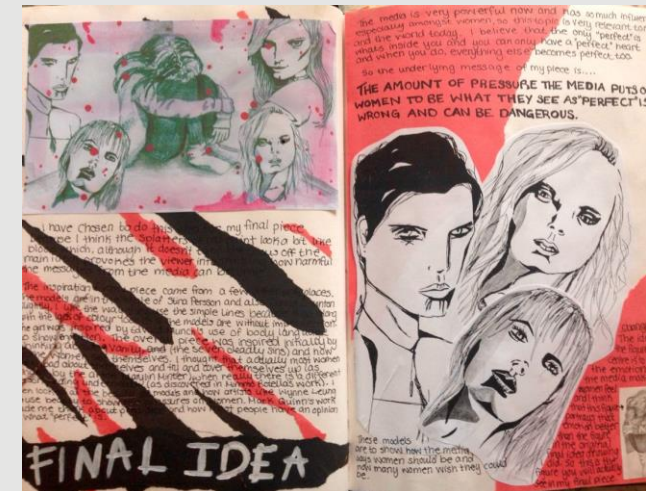
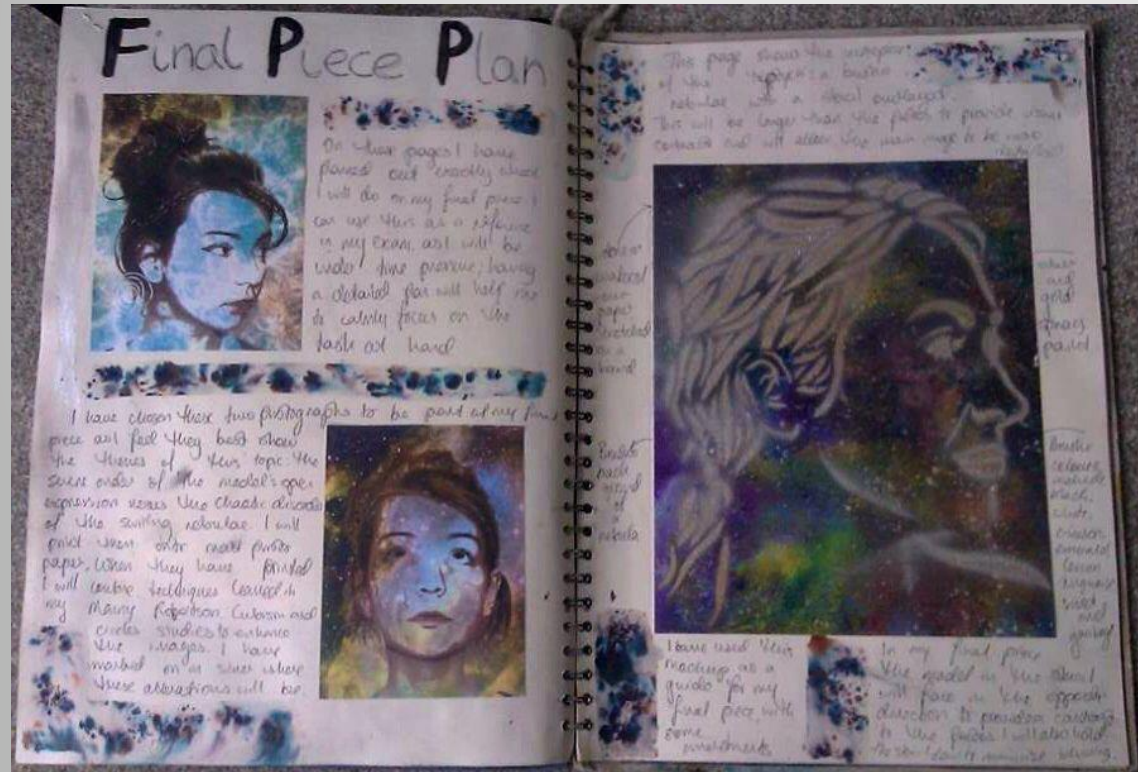
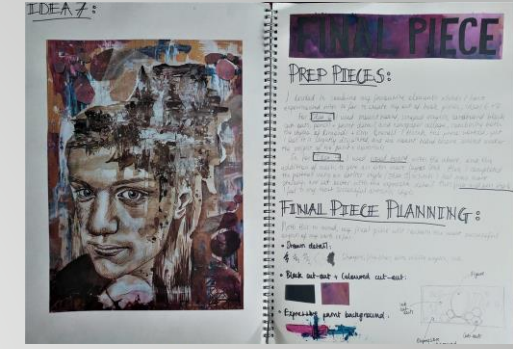
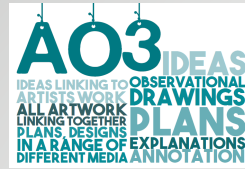
If you have changed your mind after doing your experiments, you need to include a page explaining why and how, showing your new idea with any new photographs you intend to work from.

YEAR 10 FINE ART TERM 3 – STEP BY STEP GUIDE TO CREATING A PERSONAL PROJECT

FINAL IDEA

To be successful:

- My book will contain the final prep.
- I will explain exactly what I plan to do for your final piece in detail.
- I will show how this links back to the artists work I researched.
- I will attempt some small sections of my final piece to make sure it works by testing materials, include examples, planning the scale of your work , explaining and evaluating my progress.



For my final piece I intend to..... This will show the theme ‘.....’ by.....

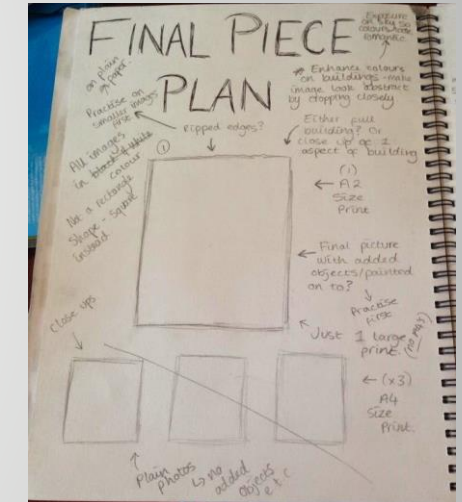
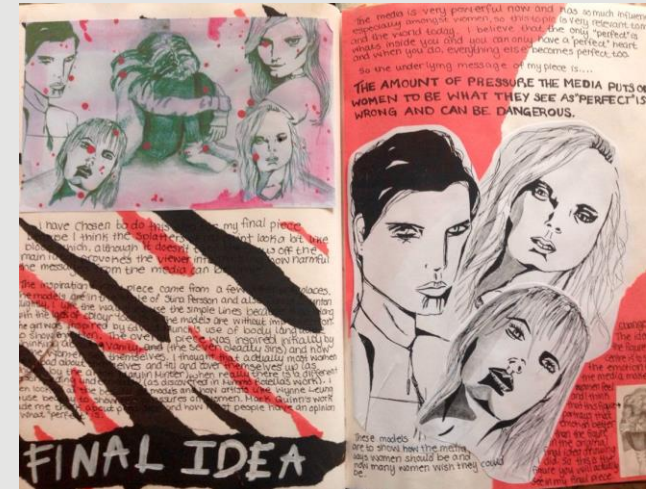
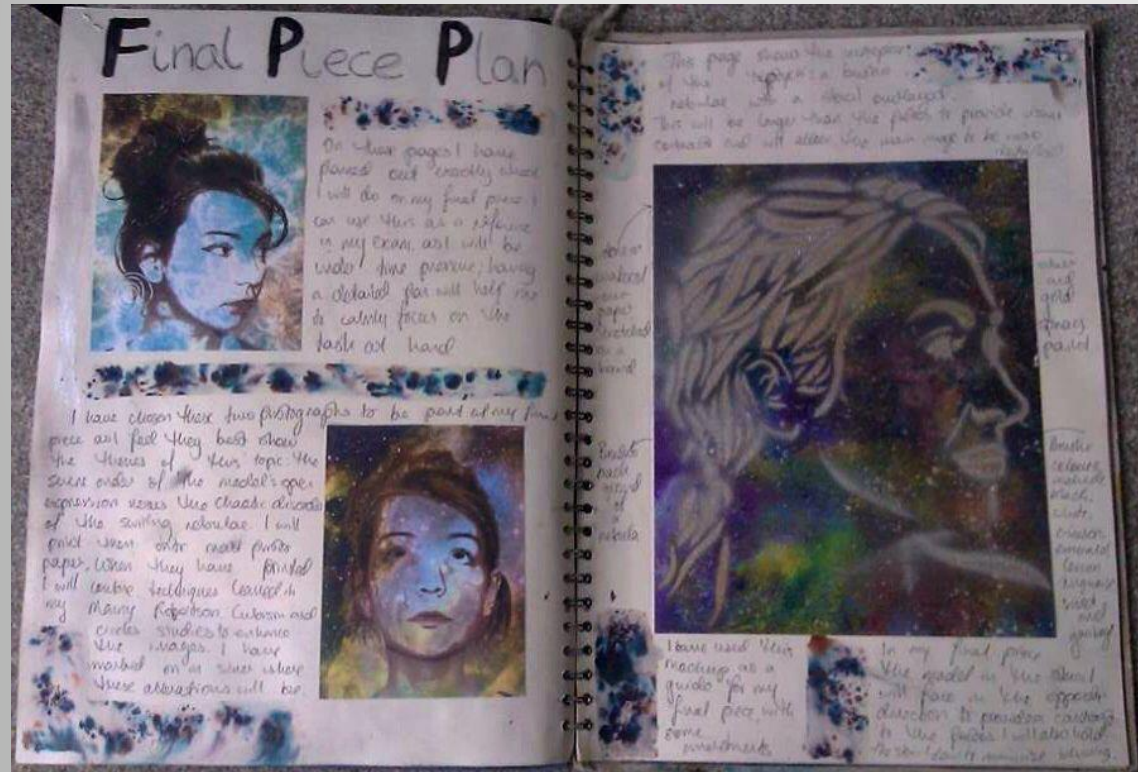
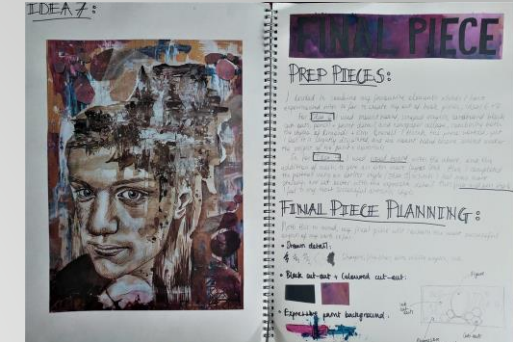
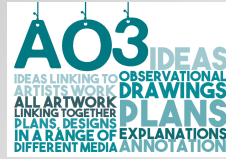
- Be specific and describe as well as illustrate exactly what you need to do. This is your chance to think through what you want to do without pressure!

YEAR 10 FINE ART TERM 3 – STEP BY STEP GUIDE TO CREATING A PERSONAL PROJECT

FINAL IDEA

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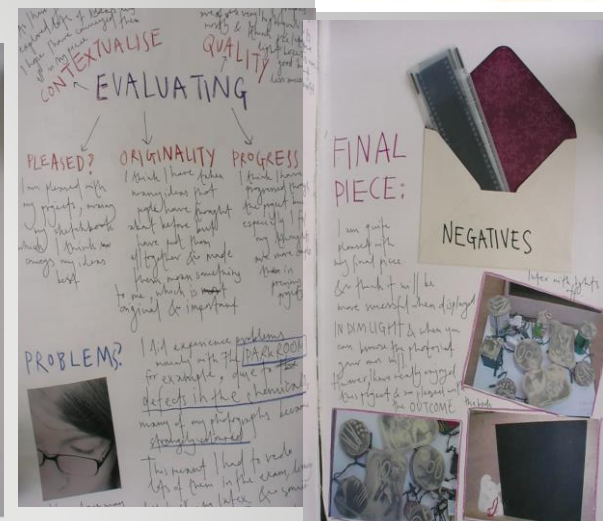
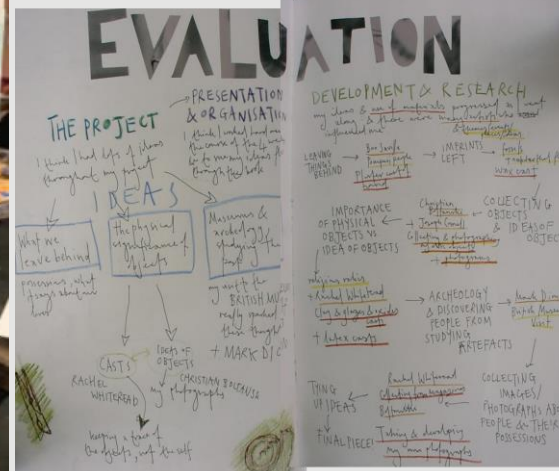
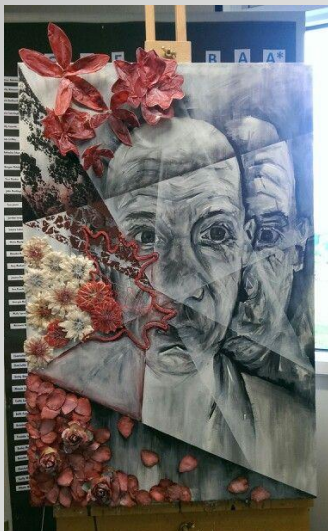
For my final piece I intend to..... This will show the theme ‘.....’ by.....

- Be specific and describe as well as illustrate exactly what you need to do. This is your chance to think through what you want to do without pressure!

YEAR 10 FINE ART TERM 3 – STEP BY STEP GUIDE TO CREATING A PERSONAL PROJECT

AO4 FINAL
MEANINGFUL PIECE OF WORK
INFORMED SHOW UNDERSTANDING
RESPONSE LINK BETWEEN VISUALS AND ARTISTS WORK
PRESENTATION RELEVANT

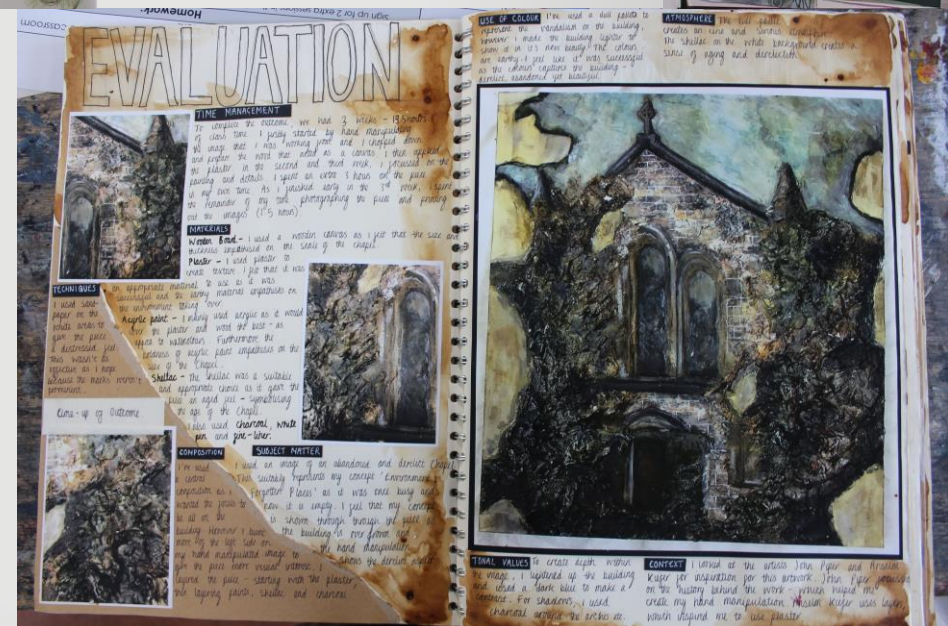
FINAL PIECE



& EVALUATION

To be successful:

- Describe what you did in your final piece.
- What was the theme and how did you choose to respond to it?
- How did your investigations, observational work and collected images effect the final piece?
- How did the artists you looked at influence your final piece?
- How did your media experiments influence your final piece?
- What changes did you make as you developed it and why?
- How do you feel about the final piece? (what works well, what doesn't)
- If you could do it again knowing what you now know, would you change anything? Why?
- If possible show the stages of making it, if you have enough time left.



Art, Craft & Design

CRITIQUE



Teacher Feedback

As well as in lesson your teacher will give you some written targets how to improve your work against the Assessment Objectives. Use your DIRT time to improve your grade!



What Went Well:

A comment telling you what you have done well in the piece of work, pointing out what is good about it and giving you some praise.

I really like / The best bit of this work is.....

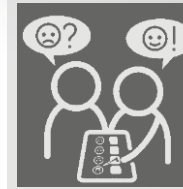
Even Better If:

A comment telling you how that piece of work could have been even better, **giving you advice** about what to do to improve similar pieces of work in the future.

I could improve this work by..... / I need to work on my.....

BE SPECIFIC!

Make your comments about your Art Work NOT your effort.



Peer-ASSESSMENT

What makes good Peer Assessment?

RED

Relevant – Linked to the lesson.

Example – Give an example of how to improve.

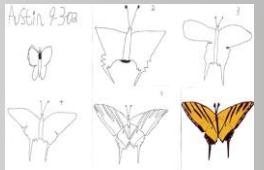
Detailed – Use clear full sentences.

WWW / EBI

“To improve you could.....”

“I like this bit, but why don’t you try.....”

“To meet all the success criteria you should.....”



What is DIRT?

A time to read the feedback you have been given about your work, by your teacher, peers and yourself, and respond independently taking action to improve your work. At GCSE you will get a range of feedback linked to specific Assessment Objectives to help you improve specific aspects of your work.

How do I do use DIRT?

- Look back at the work you have done and read your EBI's and WWW.
- Reread the success criteria for the work.
- Work on improving your work either by adding to it or choosing a section of the work to redo in responding to your feedback.
- Finally conclude your DIRT by writing what you did and why it has improved your work (YOUR DIRT RESULT).

Why do we do it?

DIRT allows you time to improve your art skills and develop your understanding of how to reach a higher grade in Art.

**Dedicated
Improvement &
Response
Time**