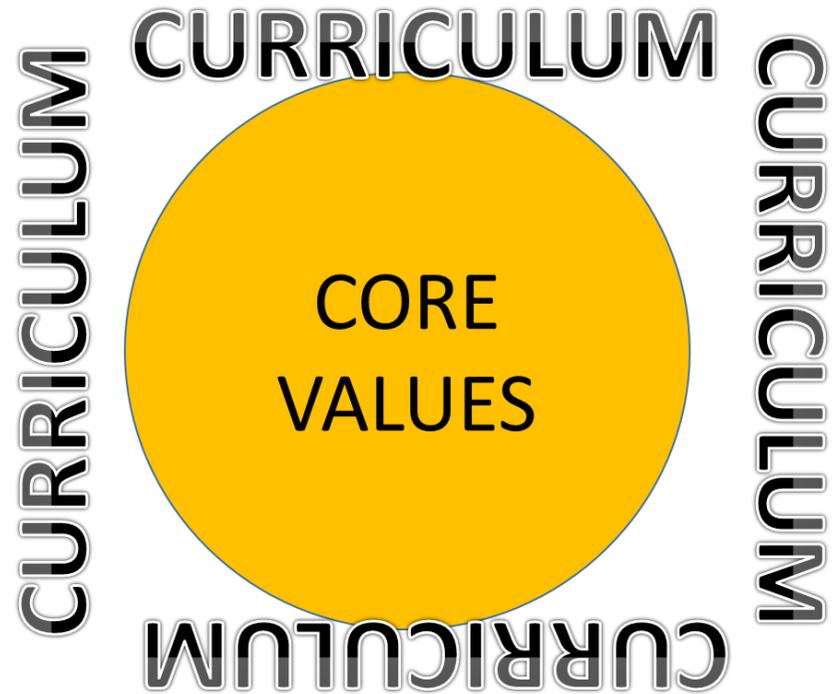


Year 8 Grade Descriptors

ART



EMERGING

Topic	Portraiture and Identity	Cubist Still Life	Narrative Art Concertina Sketchbook
Descriptor	<p>Emerging research into Frida Kahlo and Sarah Beeson.</p> <p>Emerging understanding of how to draw a portrait / self-portrait using the rules of facial proportion.</p> <p>Emerging understanding of the work of Sarah Beeson noticing variations in the layering of text and mark making in her work.</p> <p>Partial understanding of the rules of facial proportion and different human features.</p> <p>Emerging understanding of how to create different skin tones using colour and paint.</p> <p>Inconsistent handling of a few paint techniques (studying the work of Sarah Beeson.)</p> <p>An emerging understanding of how to use different mark making methods and form in both portrait observational drawings and first-hand observational drawings of personal objects.</p> <p>Adequate ideas generated for final piece.</p> <p>A written evaluation that demonstrates an emerging understanding of own identified strengths and areas of improvement in the project (written evaluation)</p>	<p>Emerging research into Pablo Picasso and the art movement Cubism.</p> <p>Emerging understanding (through a series of observational drawings) of how to draw an object from different viewpoints and angles.</p> <p>Emerging understanding of the work of Pablo Picasso (focus on his Cubist paintings of Still life)</p> <p>Partial understanding of how different viewpoints of objects are combined to create a cubist image. (evidenced through a pastiche and practical work.)</p> <p>Emerging understanding of how to construct an effective still life. (Emerging understanding of a successful arrangement of objects.)</p> <p>Emerging skills in handling oil pastel techniques (studying the work of Picasso.)</p> <p>An emerging understanding of how to use and combine and manipulate different materials to create an effective 3D relief outcome.</p> <p>Adequate ideas generated for final piece.</p> <p>A written evaluation that demonstrates an emerging understanding of own identified strengths and areas of improvement in the project (written evaluation)</p>	<p>Emerging knowledge of vocabulary, through written analysis and use of technical Art language.</p> <p>Emerging understanding of the definition of the term “Narrative Art”</p> <p>Emerging research in to a Typographer, Graphic designer and Illustrator.</p> <p>Emerging independence in selecting an appropriate Illustrator and Graphic designer</p> <p>Emerging skills in using “pen, ink and wash” through a series of observational drawings.</p> <p>Methodical, adequate, deliberate and straightforward drawing techniques evidenced in first hand and second-hand observational drawings.</p> <p>Emerging understanding of the expressive qualities used to describe shape, surface and pattern.</p> <p>Partial collection of secondary source images that illustrate line, tone and texture.</p> <p>Emerging understanding of how to creatively use text in an image to communicate a story line.</p> <p>Emerging understanding of how to construct a 3D concertina book.</p> <p>Final piece: an emerging understanding of how to use materials to create a basic composition and using a range of different materials.</p>

DEVELOPING

Topic	Portraiture and Identity	Cubist Still Life	Narrative Art Concertina Sketchbook
Descriptor	<p>Developing research into Frida Kahlo and Sarah Beeson.</p> <p>Developing understanding of how to draw a portrait / self-portrait using the rules of facial proportion.</p> <p>Developing understanding of the work of Sarah Beeson, investigating the variations in the layering of text and mark making in her work.</p> <p>Developing understanding of the rules of proportion and different human features.</p> <p>Developing understanding of how to create and appropriately apply different skin tones using colour and paint.</p> <p>Developing understanding of how different shades and highlights of skin tone are applied to a portrait.</p> <p>Developing understanding of how to use a range of different mark making methods and form in both portrait observational drawings and first-hand observational drawings of personal objects.</p> <p>Competent design influenced by Sarah Beeson, showing some understanding of how she uses different layers and text in her portrait series of work.</p> <p>A written evaluation that demonstrates a developing understanding of own identified strengths and areas of improvement in the project (written evaluation)</p>	<p>Developing research into Pablo Picasso and the art movement Cubism.</p> <p>Developing understanding (through a series of observational drawings) of how to draw an object from different viewpoints and angles.</p> <p>Developing understanding of the work of Pablo Picasso (focus on his Cubist paintings of Still life)</p> <p>Developing understanding of how different viewpoints of objects are combined to create a cubist image. (evidenced through a pastiche and practical work.)</p> <p>Developing understanding of how to construct a competent still life. (Developing understanding of a successful arrangement of objects.)</p> <p>Developing handling of oil pastel techniques (studying the work of Picasso.)</p> <p>A developing understanding of how to use and combine and manipulate different materials to create a competent 3D relief outcome.</p> <p>Effective ideas generated for final piece.</p> <p>A written evaluation that demonstrates a developing understanding of own identified strengths and areas of improvement in the project (written evaluation)</p>	<p>Developing knowledge of vocabulary, through written analysis and use of technical Art language.</p> <p>Developing understanding of the definition of the term “Narrative Art”</p> <p>Developing research in to a Typographer, Graphic designer and Illustrator. (student choice)</p> <p>Developing independence in selecting an appropriate Illustrator and Graphic designer</p> <p>Developing skills in using “pen, ink and wash” through a series of observational drawings.</p> <p>Developing, controlled, appropriate, emerging technical drawing skills, evidenced in first hand and second-hand observational drawings.</p> <p>Developing understanding of the expressive qualities used to describe shape, surface and pattern.</p> <p>Appropriate collection of secondary source images that illustrate line, tone and texture.</p> <p>Developing understanding of how to creatively use text in an image to communicate a story line.</p> <p>Developing understanding of how to construct a 3D concertina book.</p> <p>Final piece: a developing understanding of how to use materials to create an emerging composition and using a range of different materials.</p>

SECURE

Topic	Portraiture and Identity	Cubist Still Life	Narrative Art Concertina Sketchbook
Descriptor	<p>Secure research into Frida Kahlo and Sarah Beeston.</p> <p>A secure understanding of how to draw a portrait / self-portrait using the rules of facial proportion.</p> <p>Different angles and viewpoints of the face are investigated, demonstrating a developing understanding of changes in perspective.</p> <p>Secure understanding and discussion of the work of Sarah Beeston, exploring the variations in the layering of text and mark making in her work.</p> <p>Secure understanding of the rules of proportion and different human features.</p> <p>A secure understanding of how to create and confidently apply different skin tones using colour tints and shades with paint.</p> <p>Secure understanding of how to confidently use a range of different mark making methods and form in both portrait observational drawings and first-hand observational drawings of personal objects.</p> <p>Confident design that demonstrates a secure influence by Sarah Beeston. A confident understanding of how Beeston uses layers and text in her portrait series of work.</p> <p>A written evaluation that demonstrates a secure understanding of own identified strengths and areas of improvement in the project (written evaluation)</p>	<p>Secure research into Pablo Picasso and the art movement Cubism.</p> <p>Secure understanding (through a series of observational drawings) of how to draw an object from different viewpoints and angles.</p> <p>Secure understanding of the work of Pablo Picasso (focus on his Cubist paintings of Still life)</p> <p>Secure understanding of how different viewpoints of objects are combined to create a cubist image. (evidenced through a pastiche and practical work.)</p> <p>Secure understanding of how to construct a successful still life. (Developing understanding of a successful arrangement of objects.)</p> <p>Secure handling of oil pastel techniques (studying the work of Picasso.)</p> <p>A secure understanding of how to use and combine and manipulate different materials to create a competent 3D relief outcome.</p> <p>Secure ideas generated for final piece.</p> <p>A written evaluation that demonstrates a secure understanding of own identified strengths and areas of improvement in the project (written evaluation)</p>	<p>Secure knowledge of vocabulary, through written analysis and use of technical Art language.</p> <p>Secure understanding of the definition of the term “Narrative Art”</p> <p>Secure and relevant research in to a Typographer, Graphic designer and Illustrator. (student choice)</p> <p>Secure level of independence in selecting an appropriate Illustrator and Graphic designer</p> <p>Secure skills in using “pen, ink and wash” through a series of observational drawings.</p> <p>Secure and confident technical drawing skills evidenced in first hand and second-hand observational drawings.</p> <p>Secure understanding of the expressive qualities used to describe shape, surface and pattern.</p> <p>Relevant collection of secondary source images that illustrate line, tone and texture.</p> <p>Secure understanding of how to creatively use text in an image to communicate a story line.</p> <p>Secure understanding of how to construct a 3D concertina book.</p> <p>Final piece: A secure understanding of how to use materials to create a successful composition and using a range of different materials.</p>

MASTERY

Topic	Portraiture and Identity	Cubist Still Life	Narrative Art Concertina Sketchbook
Descriptor	<p>Confident research into Frida Kahlo and Sarah Beeston.</p> <p>A confident understanding of how to draw a portrait / self-portrait using the rules of facial proportion.</p> <p>Different angles and viewpoints of the face are explored, demonstrating a confident understanding of changes in perspective.</p> <p>Confident and assured understanding through discussion of the work of Sarah Beeston, exploring the variations in the layering of text and mark making in her work.</p> <p>Confident understanding of the rules of proportion and different human features.</p> <p>A confident understanding of how to create and accurately apply different skin tones using colour tints and shades with paint.</p> <p>Confident understanding of how to confidently use a range of different mark making methods and form in both portrait observational drawings and first-hand observational drawings of personal objects.</p> <p>Confident and assured design that demonstrates a secure influence by Sarah Beeston.</p> <p>Confident understanding of how Beeston uses layers and text in her portrait series of work.</p> <p>A written evaluation that demonstrates a confident understanding of own identified strengths and areas of improvement in the project (written evaluation)</p>	<p>Confident research into Pablo Picasso and the art movement Cubism.</p> <p>A confident understanding (through a series of observational drawings) of how to draw an object from different viewpoints and angles.</p> <p>Confident understanding of the work of Pablo Picasso (focus on his Cubist paintings of Still life)</p> <p>Confident and assured understanding of how different viewpoints of objects are combined to create a cubist image. (evidenced through a pastiche and practical work.)</p> <p>Confident understanding of how to construct a successful still life. (Developing understanding of a successful arrangement of objects.)</p> <p>Confident handling of oil pastel techniques (studying the work of Picasso.)</p> <p>A confident understanding of how to use and combine and manipulate different materials to create a successful 3D relief outcome.</p> <p>A confident range of ideas generated for final piece. Strongest idea selected for final piece.</p> <p>A written evaluation that demonstrates a confident understanding of own identified strengths and areas of improvement in the project (written evaluation)</p>	<p>Confident knowledge of vocabulary, through written analysis and use of technical Art language.</p> <p>Confident understanding of the definition of the term “Narrative Art”</p> <p>Confident and appropriate research in to a Typographer, Graphic designer and Illustrator. (student choice)</p> <p>Confident and skilful level of independence in selecting an appropriate Illustrator and Graphic designer</p> <p>Confident and skilful use of “pen, ink and wash” techniques through a series of observational drawings.</p> <p>Secure and confident technical drawing skills evidenced in first hand and second-hand observational drawings.</p> <p>Confident understanding of the expressive qualities used to describe shape, surface and pattern.</p> <p>A range of relevant secondary source images that illustrate line, tone and texture.</p> <p>Confident and skilful understanding of how to creatively use text in an image to communicate a story line.</p> <p>Confident understanding of how to construct a 3D concertina book.</p> <p>Final piece: A confident understanding of how to use materials to create a successful composition and using a range of different materials.</p>

EXCEPTIONAL PERFORMANCE

Topic	Portraiture and Identity	Cubist Still Life	Narrative Art Concertina Sketchbook
Descriptor	<p>In-depth research into Frida Kahlo and Sarah Beeston.</p> <p>A fluent understanding of how to draw a portrait / self-portrait using the rules of facial proportion.</p> <p>Different angles and viewpoints of the face are explored, demonstrating a fluent understanding of changes in perspective.</p> <p>Fluent understanding through discussion of the work of Sarah Beeston, exploring the variations in the layering of text and mark making in her work.</p> <p>Fluent understanding of the rules of proportion and different human features.</p> <p>A fluent understanding of how to create and accurately apply different skin tones using colour tints and shades with paint.</p> <p>Fluent understanding of how to confidently use a range of different mark making methods and form in both portrait observational drawings and first-hand observational drawings of personal objects.</p> <p>A fluent design that demonstrates a secure influence by Sarah Beeston.</p> <p>Assured understanding of how Beeston uses layers and text in her portrait series of work.</p> <p>A written evaluation that demonstrates a fluent understanding of own identified strengths and areas of improvement in the project (written evaluation)</p>	<p>Fluent research into Pablo Picasso and the art movement Cubism.</p> <p>A fluent understanding (through a series of observational drawings) of how to draw an object from different viewpoints and angles.</p> <p>Fluent understanding of the work of Pablo Picasso (focus on his Cubist paintings of Still life)</p> <p>Fluent, sustained and assured understanding of how different viewpoints of objects are combined to create a cubist image. (evidenced through a series of artist studies and practical work.)</p> <p>Fluent understanding of how to construct a confident and dynamic still life. (Developing understanding of a dynamic arrangement of objects.)</p> <p>Fluent and assured handling of oil pastel techniques (studying the work of Picasso.)</p> <p>A fluent understanding of how to use and combine and manipulate different materials to create a successful 3D relief outcome.</p> <p>A fluent range of ideas explored for final piece. Strongest idea selected for final piece.</p> <p>A written evaluation that demonstrates a Fluent understanding of own identified strengths and areas of improvement in the project (written evaluation)</p>	<p>In-depth research into chosen artist / illustrator: Perceptive facts with comprehensive pictures. Fluently understand and discuss the work (of chosen artist) with a focus on variations composition and use of text.</p> <p>A fluent understanding of the definition of the term “Narrative Art”</p> <p>Independent selection of appropriate artist and illustrator to support and develop own ideas.</p> <p>Perceptive and comprehensive skills evidenced in using “pen, ink and wash” through a series of observational drawings.</p> <p>Fluent understanding of the expressive qualities used to describe shape, surface and pattern.</p> <p>Comprehensive collection of secondary source images that illustrate line, tone and texture.</p> <p>Fluent understanding of how to creatively use text in an image to communicate a story line.</p> <p>Fluent understanding of how to construct a 3D concertina book.</p> <p>Perceptive written evaluation: accurately and independently identifying areas of success and areas of improvement. A fluent use of technical art terminology in written analysis.</p>