



SARUM
ACADEMY
PHOTOGRAPHY
& GRAPHICS



A Level – Year 12

Name:



@ Home before you start:

Purpose of this booklet:

This booklet will have many uses throughout the course. It has some outlines of the projects we will do as well as lots of informative and helpful resources you will need during the course. Keep it somewhere safe and read through it before September.

Summer Work:

Make sure you complete the summer work. The tasks you're being asked to do will be the type of tasks you will complete during the course. Make sure you come to the first lesson with this work ready to share and discuss with your teachers and peers.

Other Useful things to do or see:

Social Media:

Use this to your advantage. Follow #tags which will fill your feed with art, graphics and photography. This will give you a daily dose throughout.

Virtual tours:

- National Gallery of Art, Washington DC
- Van Gogh museum
- The J. Paul Getty Museum LA
- Saatchi
- J Paul Getty Museum, Los Angeles
- Vatican Museums, Rome
- Guggenheim, Bilbao
- Natural History Museum, London
- Rijksmuseum, Amsterdam
- National Museum of Modern and Contemporary Art, South Korea
- Musée d'Orsay, Paris
- British Museum, London
- MASP, São Paulo, Brazil
- National Gallery, London
- Royal academy (summer show)
- Tate

Top Websites:

- PhotoPedagogy - features some great photography student sketchbooks with accompanying notes.
- Student Art Guide - Brilliant for exemplar sketchbooks to inspire students and help demonstrate teachers' expectations.



- The arty teacher.com / Great links to artists for project themes
- Colossal - Inspiration
- Booooooom.com - Inspiration
- illustrationfriday.com - Inspiration
- <https://www.itsnicethat.com/> - Inspiration
- <https://www.illustrationx.com/> - Inspiration
- <https://www.flickr.com/> - Inspiration & online portfolio for Photography
- <https://web.500px.com/> Inspiration & digital art and graphics
- <https://particulr.co/> - Inspiration
- <https://thingsorganizedneatly.tumblr.com/> - Inspiration
- <https://zzzzoom.tumblr.com/> - Inspiration
- <https://unsplash.com/> Photography – Inspiration & free images to use

Netflix: Abstract (The Art of Design), The Creative Brain, The B-Side, Our Planet (Behind the Scences), Tales By Light, Sky Ladder, McQueen,

YouTube: Lots of great tutorials you can access online. Might be useful to scratch up on your photoshop skills.

Affinity.com – This is software that rivals Photoshop and is free at the moment. You might want to download this and explore.



Understanding the Assessment Objectives:

Each assessment objective is worth 25% of the marks available

- **Assessment Objective 1:** Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding. **Looking at the work of others or making links to other cultures discussing, analysing and showing an influence within your own work.**
- **Assessment Objective 2:** Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops. **Experimenting with your work – photo shoots, digital editing, physical editing and improving your work as you progress.**
- **Assessment Objective 3:** Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress. **Planning photo shoots, photographs, layout sketches, reflective annotations (www & ebi), annotated contact sheets.**
- **Assessment Objective 4:** Present a personal and meaningful response that realises intentions and where appropriate, makes connections between visual and other elements. **Final piece, which leads from the experimental work and relates to the research into the work of others.**

Year 12: Experiment & Specialise
Year 13 Component 1: 60% of A Level
Deadline: End of January 2022
Component 2: Externally Set Assignment



Overview of Year 12:

Term 1, 2 & 3 Introduction & Mini Projects. Term 4 & 5 Mock Exam Project. Term 5/6 Start Personal Investigation.

Mini Project Themes/ Briefs:

Logo Design: Generate ideas and develop a logo for you as a working professional photographer.

Magazine Cover: Create a front cover for a new fashion magazine. Take photographs, edit and combine with text to create a visually interesting design which engages and intended target audience.

Packaging: Create packaging for a food or drink based product. Take photos or illustrate your visuals and combine with text to make a visually appealing packaging design.

Children's Book: Combine text and image to create a double page spread of a children's book. Look to use a combination of illustration and photographed texture to create a stimulating visual.

Campaign/ Promotion: Combine text and Image to create a visually stimulating and clear graphi communication. This could be political, campaign based or even promotion of an event. Use photography to capture your visuals.

Within each mini project you will...

- Complete initial research and inspiration
- Mind map your thoughts and ideas
- Look at, research and critically analyse the work of others
- Plan a photo shoot/ concept
- Carry out a photoshoot – This will include annotated contact sheets or create visuals in another appropriate format
- Edit/ experiment with images using Adobe Lightroom, Adobe Photoshop and any other appropriate software, processes and techniques.
- Experiment with outcome and application to contextualize through Graphic mock ups.
- This will lead to an outcome or final piece for the project.



Term 4 & 5 - Mock Exam Project

Referring to previous exam questions you will select a starting point and work independently through a practical project. You will be guided by your teacher through the process making sure your work covers all of the assessment objectives. You will investigate the work of others, plan and execute photo shoots, edit and experiment with your work, which will culminate in a personal and meaningful outcome.

Term 5 & 6 – Personal Investigation

This project will be worth 60% of your overall A Level grade and is an extended project you will do over several months. With support from your teacher you will come up with your own starting point for the project based on an interest or area of photography you're most interested in. You will complete a practical project as well as a supporting written essay, which will inform and compliment your practical work. You will be making initial investigations, researching and analysing the work of others and executing some initial photo shoots and making a start on the written component.



Potential Artist Research

Landscape/ Places:

Lewis Baltz, Doug Aitken, Ed Ruscha '26 gasoline stations', Bernard & hilla Becher, Mark Power, Rut Blees Luxemburg, Seven Fennema, Todd Hido, Fabienne Rivory, Stephen Shore, Martin Stavars, Jon Tonks, Brassai, Ellie Davies, Frank Machalowski, Dan Holdsworth, MiKhael Subotzky & Patrick Waterhouse

Still life/ Objects/Product:

Peter Fraser, Laura Letinsky, William Eggleston, Stephen Gill, Edward Weston, Keith Arnatt, Karl Blossfeldt, Slinkachu, Karl Grimes, Morya Davey, Krista Steike, Phillip Toledano, Ori Gersht, Richard Wentworth, Richard Foster,

People/Relationships/ Society

Martin Parr, Robert Frank, Elina Brotherus, Sally Mann, Phillip Lorca Dicoria, Adam Amengual, Boogie, David Talley, Richard Billingham, Bruce Davidson, Saul Leiter, Mary Ellen Mark, Diane Arbus, Rineke Dijkstra, Chuck Close, Kirsty Mackay, Donna Stevens, Delaney Allen, Julian Germain, Richard Avedon, Alichia Dobrovnick, Maciej Dakowicz, Bruce Davidson,

Issues /Conflict

Adam Broomberg & Oliver Chanarin, Barbra Kruger, Nan Goldin, Don McCullin, Weegee, Robert Capa, Simon Roberts, Gillian Wearing, Maria Gruzdeva,

Document / Narrative

Gregory Crewdson, Edward Burtynsky, Corey Arnold, Cindy Sherman, Mary Ellen Mark, Chris Killip, Paul Strand, Alec Sloth, CJ Clarke, David Barnes, Clare Richardson, Zed Nelson, Sophie Calle, Jeff Wall, Hannah Starkey, Larry Sultan, Martin Parr, Lee Frielander, Philip-Lorca Dicorcia, Benjamin Bechet, Benoit Paille,

Experimental / Distortion

Michal Macku, Man Ray, David Hockney, Gerhard Richter, Jerry Uelsmann, Duane Michals, Aldo Tolino, Murielle Michetti – Opaque, Chloe Sells, Susan Derges, James Welling, Alban Grosdidier

Fashion

Aisha Zeijpveld, Helmet Newton, David Bailey, Corrine Day, Rankin, Irving Penn, Eve Arnold, Mario Testino, Juergen Teller, David LaChapelle, Tim Walker, Karl Lagerfeld, Nick Knight, Guy Bourdin, Terry Richardson, Sebastian Kim, Alex Sainsbury,



Websites for finding artists/inspiration:

<http://www.art2day.co.uk/> (Specific website with artists for GCSE & A Level themes)

<http://www.thisiscolossal.com/>

<https://www.lensculture.com/>

<http://www.hotshoeinternational.com/>

<http://thephotographersgallery.org.uk/a-z-of-photographers>

<http://trendland.com/photography/>

<http://www.featureshoot.com/>

<http://www.itsnicethat.com/categories/photography>

<http://www.americansuburbx.com/>

<http://aperture.org/>

<http://artistaday.com/>

<http://www.booooooom.com/>

<http://www.ignant.de/>

<http://www.illustrationweb.com/artists>

<http://madeinshoreditch.co.uk>

Highly recommended that you use Pinterest and create your own inspiration boards

<https://www.pinterest.com/>

The Student Guide: Really good for tutorials, sketchbook examples and inspiration ideas

<http://www.studentartguide.com/featured/natural-forms-gcse-art-exam>

<https://www.sketchbookproject.com/>

<https://www.skillshare.com/>



Artist, Photographer or Designer Research

- Collect images of the photographer/ artists work.
- Gather factual information about the photographer/ artist if available (DOB? Where studied? Techniques etc) Bullet point this information.
- Use the following page to analyse the work in more detail and to help you form a personal written opinion.
- Make sure you consider the presentation of the work and how it could relate to the work you're looking at.

Assessment Objectives	AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.			
Minimal Evidence	1	2	3	4
Limited ability > developing skills	5	6	7	8
Generally clear evidence	9	10	11	12
Consistent effective ability	13	14	15	16
Confident and highly developed	17	18	19	20
Exceptional Ability	21	22	23	24



Photography Artist Research

Facts:

- Does it have a title or name? when was it taken? What genre? ie landscape, portrait etc
- Describe the photo, what is the subject matter, what is in the photo?
- What is the photo for? Personal work? From a collection? Commercial?

Purpose – What is the purpose of the work?

Audience – Who is the intended audience?

Format – The following sections are to help you analyse the work.

Format:

- How might the photo have been taken? Camera set? Exposure – Aperture, shutter speed & ISO
- How is the photo framed or cropped? What effect does this have?
- Has the photograph been set up? How? Why? What effect?
- What size is the photograph? How is it seen? What effect does this have?
- How has colour been used? What effect does this have?
- Is it digital or analogue photography?
- What might have influenced the work? *Another artist, social, political, cultural, environmental or ethical contexts etc*

Opinion:

- What is the overall mood of the photograph? Calming/ aggressive/ passive/ imposing/ dramatic/ positive or negative...Why do you think this?
- What do you like or not like about the work? Why?
- How could it influence your own work? Has it given you any ideas?



Graphic Analysis guide

P – What is the purpose of the packaging of the product?

A – Who is the target audience for the product?

F – How has the packaging been designed to perform its function and to appeal to its intended audience. You may want to comment on the following points.

Start with an overall brief description of what you see and notice about the design.

Layout - How the audience is encouraged to view the product? How is it composed? Is it rule of thirds/ golden section? diagonal? central? to one side? symmetrical or asymmetrical? What's on the front? Back?

Colour - What is the colour palette? Why?

Text - What kind of fonts are used? and how are they used? (bold, cut-out) What does the font tell you about the theme or audience of the product?

Logo/header - and its connotations?

Packaging texture - glossy? Matt? texture What does this suggest?

Images - **Who, what, where, how and why?**

Information – What information is on the packaging, what are the legal requirements?



Language to help you describe:

Composition:

Grid like layout, **Vertical** or **horizontal** layout (eye is lead mostly up and down or left and right) **Focal** point (main focus) **Diagonal** line **Centred** or **off centre**,

Balanced/ unbalanced, **Combination of** images and text, **Close-up/** cropping, **Leading lines**, **Use of repetition**, **Perspective - Foreground, middle-ground and background**, **Depth of Field** ie how much is in focus

Colour:

Limited colours (only a couple of colours used), **Complementary** colours (contrasting/ opposite), **Key** colour (main colour), **Harmonious** colours (side by side on the colour wheel/ similar), **Monochrome** colour (produced in shades of one colour or black and white), **Bold/ intense** colour, **Primary or secondary** colours, **Opaque** (not able to see through, not transparent), **Transparent** (able to see through), **Warm or cool**, **Vibrant or muted**



Annotations:

Annotation has become an important aspect of your project and demonstrates how you reflect on your own and others work and should enable you to communicate decisions you've made when developing your work.

When annotating your work you should consider answering the following questions:

- What have you done? How?
- What has worked? Why?
- What would you do differently?
- What will you do next?
- Why you prefer one experiment or edit over another?
- Try to always relate it back to your theme and the message or mood you're trying to communicate.

Planning a shoot:

- Brief description
- Visual Influence (specific images with element you like)
- Lighting (equipment, set up)
- Location (map, snap shot, studio set up)
- Model (phone head shot)
- Props (snap shot)
- Weather conditions/ time of day
- Composition/ angles (sketch, golden section, framing, perspective)
- Camera Settings (Manual – ISO, aperture, shutter speed, AV, TV mode)
- Specific equipment needed (tripod, flash gun etc)
- Clothes/ outfit/ Make up
- Support/ Help (reflectors, direct light etc)



Year 12 Graphics/ Photography – Mock Exam

Project Written Component 500-1000 words

Select the 2 most influential pieces of work from other artists, which have informed your own practical work.

Discuss their work making comparisons between them and discuss how they influenced the development of your own work.

It should provide evidence of your ability to analyse and evaluate work by artists, designers, craftspeople and photographers.

You need to consider the following points:

- It must be a word processed document.
- You must include images of the work you discuss.
- Make sure that the text is legible and spelling, punctuation and grammar are accurate so that the meaning is clear, use specialist vocabulary when appropriate.
- It should be a well-organised account, with an introduction, analysis, conclusion and bibliography.
- Try to include quotes from art historians, art critics or the artist themselves. You may want to contact them directly if possible.

SUGGESTED ESSAY STRUCTURE:

INTRODUCTION/ POINT:

- Outline what you will discuss.
- Put forward a point of view, answer the question 'in miniature'.
- (between **50-100 words**)

MAIN PARAGRAPHS:

- Discuss examples of pieces of Photography or artwork in detail to support your point of view/ discussion area.
- Use the help sheet 'Photography Artist Research' earlier in this document to help analyse the work.
- Make comparisons between the examples you have selected.
- Start with words like "although" and "whilst" to compare and put forward your personal opinions or ideas. (between **400-800 words**)

CONCLUSION:

Summarise/ draw a conclusion to your original question/statement which backs up your point of view/ opinions. (between **50-100 words**)



Photography: Suggested Project Checklist For Mock Exam Project

(not for Mini Projects)

- Title Page
- Brief – explaining what you're investigating (project proposal)
- Initial inspiration page (Pinterest, Instagram, internet, books etc)
- Evidence of gallery visits. (could be virtual)
- Minimum 3X References (artist, photographer, designer, film maker, advert etc)
- Evidence of planning a photo shoot (refer to help sheet)
- Minimum 6 photo shoots including annotated contact sheets
- Edits from a photo shoot (from each photoshoot you should look to develop a number of photos, showing 5-6 variations of edits eg. cropping, Photoshop manipulations, exposure, touch ups etc.) At the end of a series of work presented in your book you should annotate what you plan to do next. Make sure you screen shot any digital processes.
- Mid-project 'project development' refer to help sheet.
- Evidence planning of final-outcome.
- Experiment with final outcome
- Final Outcome
- Reflective evaluation
- ANNOTATE ALL WORK



Graphics: Suggested Project Checklist For Mock Exam Project

(not for Mini Projects)

- Title Page
- Mind Map/ Mood board
- Initial Visual Research
- Refined brief (project proposal)
- 6-8 pieces of research (artists, illustrators, designers, design agencies, specific pieces of graphics etc)
- Topic specific research
- Target audience research
- Responses to research
- Image Making (drawings, photoshoots & editing, painting, ink drawing, light painting, lino printing, mono printing, etching, laser cutter, digital illustrations, stencil/ spray paint, mark making, Adobe Illustrator, Dark room, scanography)
- Typography Research
- Own Typography (hand drawn, digitally manipulated, lino prints etc)
- Mid-project 'project development' refer to help sheet.
- Planning (sketches, layout, subject specific content needed)
- Development of outcome.
- Final Outcome.
- ANNOTATE ALL WORK



Project Proposal:

This is a short review of your initial ideas and how you plan to begin your investigation. (1-2 paragraphs)

My project title is.....

My Initial ideas include....

Things that I think I would like to try are...

Experiments with my camera (or digitally) I would like to explore include....

My investigation will begin by..... (Looking at a particular artist/researching technical methods, etc.)

I chose this particular option because.... (You wanted to try something new/ challenging or develop a particular skill, etc.)

Project Development:

This is a short review of your project so far looking at your initial ideas and how you have begun to develop your project through investigation and experimentation (1-2 paragraphs)

My project title/ theme or brief is.....

My Initial ideas included....

Things that have tried so far are...

Including experiments with techniques such as....

The most challenging aspect so far has been

The artists I have looked at so far are.....

I chose this particular option because.... (You wanted to try something new/ challenging or develop a particular skill, etc.)

The aspect of my research which has influenced me most is....

The most successful shoot/ aspect of my project so far has been.....

BecauseI intend to continue the idea of look at



Coded Feedback

Contact sheets:

C:1 Annotate contact sheets with subject specific language including the ISO, shutter speed and aperture.

C:2 Make it clear which images you will develop/edit further

C:3 Briefly describe intentions for editing

C:4 Describe the overall success of the photoshoot? Do you need to do it again? Why?

Assessment Objectives

AO1:1 Write in more detail about 1 example of the photographers work

AO1:2 Try to use more subject specific language when talking about the work of others.

AO1:3 Make sure your own work is influenced by the research you've done.

AO1:4 Make sure your annotations are clear and understandable

AO1:5 How will the work specifically influence your own?

AO1:6 Spend more time investigating the work of others

AO1:7 You can always reference further artists during a project without having to do a full investigation, annotate with key influences taken.

AO2:

AO2:1 Make sure you're documenting your editing process through screen shots and annotations.

AO2:2 You need to edit/ experiment more with each photoshoot.

AO2:3 Think about repeating photoshoots if you know you could do it better to demonstrate refinement

AO3:

AO3:1 You need to be taking more photos.

AO3:2 Make sure you evidence planning of photoshoots when appropriate

AO3:3 Make sure you plan your shoots through diagrams and consider models and props etc. carefully

AO4:

AO4:1 Show evidence of planning your outcomes, through diagrams and written annotations.

AO4:2 Make sure your annotations are reflective and inform your decision making

AO4:3 Make sure your work is clearly been developed during your project and your research has influenced or informed your work.

General:

G1: This amount of work does not reflect the amount of time you've had, make sure you manage your time efficiently.

G2: Make sure you use the help sheets within the project booklet.

G3: Make sure you communicate your ideas with us, so we can advise and support your work.

G4: Your book should reflect a genuine investigation into the theme of your topic.

G5: Keep your presentation consistent and don't spend too long on it.

G6: Is it worth printing some of your more developed outcomes on photo paper?

G7: Present work in your book as you progress.



Annotating contact sheet

Crop

Compostion (golden ratio etc)

Photo information (File name, ISO, Shutter Speed & Aperature)

Opinion (like, don't like & why)

Improvements for re-shoot

Highlight favourite photos

Intentions of editing

Date of photoshoot

Ask yourself what you were trying to achieve? Have you?

Lightroom

Vibrance

Clarity

Grain/haze

Colour choice

Vignette

Brush tool (selction)

Exposure

HDR/ Panorama

Sharpen

Black and White

Crop

Invert

Tone/ split tone

Hue/ Saturation

Presets

Spot healing

Lens Correction

Contrast

Tint

Noise

Shadows

Angle

Luminance

Temperature

Photoshop

Cropping

Black & white

Dodge and Burn (lighten and darken)



Spot healing
Clone tool to repair (Photoshop)
Levels
Hue/ Saturation
Colour Balance
Duo tone (Photoshop)
Typography (overlying text)
Layering/ blending options (Photoshop)
Turn into negative (darkroom developments)
Overlay patterns (Photoshop)
Liquify (Photoshop)
Digital Collage (Photoshop) create new compositions using combined imagery.
Double exposure (Photoshop)
Invert
Tablet drawing over
Change background colour
Distort (Filter>Liquify)
Cutting images/ collage
Rotate
Filter> Blur
Clone/ patch/ spot healing
Laser cut into material

Hand edited

Negative for darkroom
Drawing
Burning
Cut/ rip
Manipulate then re-take
Paint (water colour, acrylic etc)
Bleach
Origami
Stitching
Folder
Cutting
Water colour
Stain
weave

Darkroom

Acetate negatives (inverted then photocopy)
Liquid Emulsion (print on any surface)
Create stencils to add pattern
Dodge and Burn (lighten and darken)
Paint on developer/ fix



	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
Marks	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements
24 Convincingly	An exceptional ability to develop ideas through sustained investigations informed by contextual and other sources. Demonstrates exceptional analytical and critical understanding.	An exceptional ability to explore and select appropriate resources, media, material, techniques and processes. Reviews and refines ideas in a confident and purposeful manner as work develops.	An exceptional ability to record ideas, observations and insights relevant to intentions. Demonstrates an exceptional ability to reflect critically on work and progress.	An exceptional ability to present a personal and meaningful response. Demonstrates an exceptional ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
23 Clearly				
22 Adequately				
21 Just				
20 Convincingly	A confident and highly developed ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates confident and highly developed analytical and critical understanding.	A confident and highly developed ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas in a confident manner as work develops.	A confident and highly developed ability to record ideas, observations and insights relevant to intentions. Demonstrates a confident and highly developed ability to reflect critically on work and progress.	A confident and highly developed ability to present a personal and meaningful response. Demonstrates a highly developed ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
19 Clearly				
18 Adequately				
17 Just				
16 Convincingly	A consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates consistent analytical and critical understanding. 13	A consistent ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas with increasing confidence as work develops.	A consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates a consistent ability to reflect critically on work and progress.	A consistent ability to present a personal and meaningful response. Demonstrates a consistent ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
15 Clearly				
14 Adequately				
13 Just				
12 Convincingly	A reasonably consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates reasonably consistent analytical and critical understanding.	A reasonably consistent ability to explore and select appropriate resources, media, materials, techniques and process. Reviews and refines ideas with a degree of success as work develops. 11	A reasonably consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates a reasonably consistent ability to reflect critically on work and progress. 11	A reasonably consistent ability to present a personal and meaningful response. Demonstrates a reasonably consistent ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements. 12
11 Clearly				
10 Adequately				
9 Just				
8 Convincingly	Some ability to develop ideas and sustain investigations, informed by contextual and other sources. Demonstrates some analytical and critical understanding.	Some ability to explore and select appropriate resources, media, materials, techniques and process. Reviews and refines ideas with limited success as work develops.	Some ability to record ideas, observations and insights relevant to intentions. Demonstrates some ability to reflect critically on work and progress.	Some ability to present a personal and meaningful response which is uneven. Demonstrates some ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
7 Clearly				
6 Adequately				
5 Just				
4 Convincingly	Minimal ability to develop ideas and sustain investigations, informed by contextual and other sources. Demonstrates minimal analytical and critical understanding.	Minimal ability to explore and select appropriate resources, media, materials, techniques and process. Minimal evidence of reviewing and refining ideas as work develops.	Minimal ability to record ideas, observations and insights relevant to intentions. Demonstrates minimal ability to reflect critically on work and progress.	Minimal ability to present a personal and meaningful response, limited by a lack of skill and understanding. Demonstrates minimal ability to realise intentions and, where appropriate, make connections between visual and other elements.
3 Clearly				
2 Adequately				
1 Just				
0 No work				



Notes:

