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| Task | Working towards the skills and knowledge needed | Acquiring the skills and knowledge needed | On track with the skills and knowledge needed | Advancing and extending the skills and knowledge needed | Target and Questions |
| Leaf Drawing    Leaf Drawing | The outline of the leaf has been observed roughly.  **Some tone has been added.**  Mark-making techniques have been explored. | At least two tones have been applied to the leaf observation.  **Mark-making has been used in some places effectively.**  **The leaves have been observed with some sense of proportion.** | **The leaf outlines have been observed reasonably accurately.**  At least four tones have been applied to the observation to represent light and shadow.  **A range of mark-making has been used to represent texture.**  Tones are being blended together.  **The composition has been considered** | **The details of the leaves have been observed accurately.**  **A large range of tones have been used to represent light.**  **A large range of mark-making techniques have been used to represent light and texture.**  The shape of the leaf has been described through mark-making.  The composition is dynamic | Why is it better not to press down hard with the pencil when drawing the shape of the leaf?  Use at least five shades of tone to illustrate light and shadow.  **Why should you apply a range of mark-making techniques?**  Try layering detail on top of tone.  Follow the shape of the leaf when adding tone.  Why is it important to leave some areas free from tone?  Look for the details that make your leaf different to every other leaf. How would you describe the shape and texture? |
| Questions and Comments |  |  |  |  |  |

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| Task | Working towards the skills and knowledge needed | Acquiring the skills and knowledge needed | On track with the skills and knowledge needed | Advancing and extending the skills and knowledge needed | Target and Questions |
| Artist Pastiche (Copy)    Leaf Drawing | **A copy of the artist’s work has been attempted.**  Some tone has been added.  Colours are beginning to be mixed and blended | At least two tones have been applied to the observation when using watercolours  **The leaves have been observed with some sense of proportion.**  **Harmonious colours have been used.** | **Attention to detail is starting to enhance the drawing.**  A range of tones are beginning to be applied and helps to make the flower or leaf look realistic  Tones are being blended together.  **The composition of your pastiche has been considered** | **Personal artistic skills have been developed through carefully observing an artist’s work.**  **The response visually communicates a clear understanding of the artist’s practice.**  **Harmonious and Complementary colours are applied to make the painting look realistic** | Ensure that you hold your paintbrush like a pencil  What formal element will help to make the work look 3D?  Why is it important to look at what you are copying?  How do you show tone using watercolours?  Why is it better to mix in a palette?  How does Lizzie Harper apply harmonious colours in her work? |
| Questions and Comments |  |  |  |  |  |

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| Task | Working towards the skills and knowledge needed | Acquiring the skills and knowledge needed | On track with the skills and knowledge needed | Advancing and extending the skills and knowledge needed | Target and Questions |
| Artist Investigation | Some facts have been included about the artist.  **Some images by the artist or related to the artist have been included.**  **Lizzie Harper’s name is included** | **A copy of the artist’s work has been attempted.**  Presentation of the research has been considered.  **Key words have been included.**  A range of images by the artist have been included. | One piece of work by the chosen artist has been described in terms of content, context, techniques, materials and mood.  **The artist’s work has been copied with the intention of understanding the techniques the artist uses.**  Your presentation reflects the artist’s style.  **You have used key words within your annotation.** | **Personal artistic skills have been developed through carefully observing an artist’s work.**  One piece of work by the chosen artist has been described, analysed and evaluated in terms of content, context, techniques, materials, and mood.  **The presentation visually communicates a clear understanding of the artist’s practice.**  Key words are clearly understood and have been used correctly and in the correct context.  **There is a visual response showing an understanding of the artist’s practice.** | Include a copy of the artist’s work in your research.  Describe ONE piece of work in detail. Refer to content, context, materials, techniques and mood.  **Include key words.**  Include images of the artist’s work.  **Use key words in your annotation.**  Ensure to demonstrate you understand what the key words mean.  **How can you ensure that the artist page shows the style of Lizzie Harper’s work?**  **Ensure the images you have selected are by the artist you are studying.**  **Add your opinion Lizzie Harper’s work. Why do you like it? Is there anything you would change to make it better?** |
| Questions and Comments |  |  |  |  |  |

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| Task | Working towards the skills and knowledge needed | Acquiring the skills and knowledge needed | On track with the skills and knowledge needed | Advancing and extending the skills and knowledge needed | Target and Questions |
| Final Outcome (Print) | The outline of the leaf has been observed roughly.  **Some tone has been added.**  Mark-making techniques have been explored. | At least two tones have been applied to the leaf observation.  **Mark-making has been used in some places effectively.**  **The leaves have been observed with some sense of proportion.** | **The leaf outlines have been observed reasonably accurately.**  At least four tones have been applied to the observation to represent light and shadow.  **A range of mark-making has been used to represent texture.**  Tones are being blended together.  **The composition has been considered** | **The details of the leaves have been observed accurately.**  **A large range of tones have been used to represent light.**  **A large range of mark-making techniques have been used to represent light and texture.**  The shape of the leaf has been described through mark-making.  The composition is dynamic | Why is it better not to press down hard with the pencil when drawing the shape of the leaf?  Use at least five shades of tone to illustrate light and shadow.  **Why should you apply a range of mark-making techniques?**  Try layering detail on top of tone.  Follow the shape of the leaf when adding tone.  Why is it important to leave some areas free from tone?  Look for the details that make your leaf different to every other leaf. How would you describe the shape and texture? |
| Questions and Comments |  |  |  |  |  |