**Criterion A: Knowing and Understanding**

This criterion is about the knowledge you gain from looking at other artists’ work and how it impacts your own. You have to have ***evidence*** of this either in visual or written form.

**Evidence:** Your investigation into other portrait artists and how this has impacted your own artwork. Mention of concepts/artists/subject specific language in your on-going journal of process and in your summative reflection. There should be reference to the genre of portraiture, and how it relates to the identity of the artist and the subject of the portrait.

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| **Level**  | Descriptor |
| 1-2 | i You demonstrate **limited** knowledge and understanding of the art form studied, including concepts, processes, and **limited** use of subject‑specific terminology iii You demonstrate **limited** use of acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.  |
| 3-4 | i You demonstrate **adequate** knowledge and understanding of the art form studied, including concepts, processes, and **adequate** use of subject‑specific terminology iii You demonstrate **adequate** use of acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.  |
| 5-6 | i You demonstrate **substantial** knowledge and understanding of the art form studied, including concepts, processes, and **substantial** use of subject‑specific terminology iii You demonstrate **substantial** use of acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.  |
| 7-8 | i You demonstrate **excellent** knowledge and understanding of the art form studied, including concepts, processes, and **excellent** use of subject‑specific terminology iii You demonstrate **excellent** use of acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.  |

**Criterion B: Developing Skills**

Just as you would imagine but with the emphasis on being able to show evidence of **developing skill**.

**Evidence:** Your document in your journal of all of the stages of the unit leading to your final artwork. How did you learn about facial proportions and the possibilities of portraiture? The final artwork itself and how it applies the skills you have practiced/acquired. Our ATL focus for the unit is Self-Management organisational skills in your ability to maintain a document of your process with on-going formative reflection.

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| **Level**  | Descriptor |
| **1-2** | i. you demonstrate **limited** acquisition and development of the skills and techniques of the art form studiedii You demonstrate **limited** application of skills and techniques to create, perform and/or present art  |
| **3-4** | i. you demonstrate **adequate** acquisition and development of the skills and techniques of the art form studiedii You demonstrate **adequate** application of skills and techniques to create, perform and/or present art  |
| **5-6** | i. you demonstrate **substantial** acquisition and development of the skills and techniques of the art form studiedii You demonstrate **substantial** application of skills and techniques to create, perform and/or present art  |
| **7-8** | i.you demonstrate **excellent** acquisition and development of the skills and techniques of the art form studied ii.You demonstrate **excellent** application of skills and techniques to create, perform and/or present art  |

**Criterion C: Thinking Creatively**

How you have shown your artistic intentions (what you want the work to communicate or how you want to impact the audience) You also have to show creative ‘exploration’ of ideas – being experimental and open to new ways of working in your planning or development work. How this leads to your final artwork.

**Evidence:** Your statement of intent. Reflection throughout the process of learning about portraiture and the making the final artwork. Use of ideas gained through your research.

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| **Level**  | Descriptor |
| **1-2** | i. You develop a **limited** artistic intention that is **rarely** feasible, clear, imaginative **or** coherentiii. You demonstrate **limited** exploration of ideas to shape artistic intention that **may reach** a point of realization. |
| **3-4** | i. You develop an **adequate** artistic intention that is **occasionally** feasible, clear, imaginative **and/or** coherentiii. You demonstrate **adequate** exploration of ideas to shape artistic intention **through to** a point of realization. |
| **5-6** | i. You develop a **substantial** artistic intention that is **often** feasible, clear, imaginative **and** coherentiii. You demonstrate **substantial** exploration of ideas to **purposefully** shape artistic intention **through to** a point of realization. |
| **7-8** | i.You develop an **excellent** artistic intention that is **consistently** feasible, clear, imaginative **and** coherentii.You demonstrate **excellent** exploration of ideas to **effectively** shape artistic intention **through to** a point of realization. |

**Criterion D: Responding**

Reflection and refinement, criticism/analysis of artwork, your own and that of other artists – how you make communicate meaning through your art work.

**Evidence:** Summative reflection, artist investigation and your answer to the questions:

What technical skills enable accurate depiction of likeness?

How did your investigation of other artists work impact your own art work?

To what extent does the identity of the model for a portrait impact the artwork?

Is the perception of ‘likeness’ objective or subjective?

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| **Level of Achievement** | Descriptor |
| **1-2** | iii. you present a **limited** critique of the artwork of self and others.  |
| **3-4** | iii. you present an **adequate** critique of the artwork of self and others.  |
| **5-6** | iii. you present a **substantial** critique of the artwork of self and others.  |
| **7-8** | iii. you present an **excellent** critique of the artwork of self and others.  |