



Sample portfolio

**NCFE Level 3 Applied General Certificate in Art
& Design
QN: 601/8898/4**

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Introduction

The material within this portfolio relates to:

Unit 01 Materials, techniques and processes in art and design (M/508/4397)

This portfolio is designed to demonstrate the types of evidence that could be produced for Unit 01 of the NCFE Level 3 Applied General Certificate in Art and Design. It's designed to provide guidance on how a portfolio could look, rather than being prescriptive.

Evidence may be submitted in a variety of forms. In this example there are written accounts and photographic evidence. However, learners may submit evidence directly from sketchbooks, without first photographing or scanning it. Where the learner has provided photographic evidence, this should be clearly annotated to give context as to why it has been included. Each piece of evidence has been presented with the learning outcome number shown at the top of the page.

This portfolio contains manufactured evidence produced by NCFE. External Quality Assurer guidance has been provided for the evidence relating to each learning outcome. The guidance comments on how the evidence meets the grading criteria and what could be improved to obtain a higher grade.

The suggestions and assessment methods are not exhaustive and Teachers are encouraged to explore other methods which will support the learner to produce the best evidence of which they're capable for the unit. For further advice on the suitability of a particular assessment method, you can refer to the relevant qualification specification or contact your NCFE External Quality Assurer.

Each unit should be presented and assessed separately. This will assist Assessors in making accurate judgements about the learner's competence for a particular unit. The Internal Quality Assurer will sample grading decisions made by Assessors across units and provide Assessors with feedback on the reliability and accuracy of their assessments. You may present a piece of evidence for more than one unit. Where this is the case, the evidence must be clearly mapped to all units and learning outcomes to which it applies when presented to the External Quality Assurer. This will enable them to make an accurate judgement about the overall unit grade. We would encourage the use of our Evidence and Grading Tracker document which is available on our website www.ncfe.org.uk, although any method which clearly records the evidence against the learning outcomes may be used.

Learner evidence and External Quality Assurer commentary

Unit 01 Materials, techniques and processes in art and design (M/508/4397)

Learning Outcome 1

The learner will

understand safe practices in their working environment

The learner must know about:

- the correct use of personal protective equipment (PPE)
- current health and safety legislation
- how to carry out a risk assessment in their working environment

Learner evidence:

Risk Assessment

Hazard / Risk	Who is at Risk?	Normal Control Measures <i>(Brief description and/or reference to source of information).</i>	Additional Control Measures <i>(to take account of local/individual circumstances).</i>	Risk Rating H/M/L
Drawing and painting materials				
<ul style="list-style-type: none"> • Substances including Paints, inks, varnishes etc may be toxic, cause allergic reactions, be irritants or react with other substances • Damage to clothing • Slip hazards 	<p>Staff and learners</p>	<ul style="list-style-type: none"> • COSHH management system in place. • Any known hazards from substances and appropriate controls must be communicated to people who may be exposed to any risk, including teaching, cleaning staff and pupils. • Only low hazard paints, glazes and inks used where possible. • Protective aprons to be worn (PPE) • Surface to be cleaned thoroughly after use • Learners must wash their hands carefully with soap after using paints and inks. • Gloves to be worn for certain materials where known to be irritants (PPE) • Pupils thoroughly wash their hands & faces etc after each activity • Any spillage is cleaned up immediately and the floor is in a dry, safe condition • Watch for any allergic reaction to materials used. (PPE) • Food should not be consumed or brought into work areas where chemicals are used. 		<p>Low</p>

Printmaking				
<p>Lino Printing/mono printing</p> <ul style="list-style-type: none"> • Cuts • Slip risk • Hands being trapped in the printing press • Damage to clothing • Substances including Paints, inks, varnishes etc may be toxic, cause allergic reactions, be irritants or react with other substances 	<p>Staff and learners</p>	<ul style="list-style-type: none"> • Bench hooks must be used when cutting lino to ensure the lino is kept secure whilst cutting. • Students must cut away from themselves. • Lino should be warmed slightly to enable safer cutting. • Tools should be sharp and new to avoid blunt tools slipping and cutting. • Care must be taken to cut away from hands. • Gloves and protective aprons should be worn when mixing and applying printing ink. (PPE) • Any spillage of printing ink/water is cleaned up immediately and the floor is kept in a dry, safe condition • Two people should handle the printing press to avoid hands becoming trapped. • Hair should be tied back to prevent it getting trapped in the print press (PPE) 		<p>Low</p>

Ceramics				
<ul style="list-style-type: none"> Inhalation of dusts Allergies 	Staff and learners	<ul style="list-style-type: none"> Protective clothing to be worn, including an apron and gloves where a learner suffers from allergies. (PPE) Students should work with caution, picking up any dropped clay and regularly wiping down tables with a damp cloth top prevent a build-up of clay dust. All equipment and tables must be washed in warm soapy water at the end of each session. The ceramics room is vacuumed daily and deep cleaned on a regular basis. All equipment if properly cleaned daily. Food should not be consumed or brought into work areas where clay/glazes and oxides are used. 		Low
<p>Kiln</p> <ul style="list-style-type: none"> Cuts Heat/burns 	Staff and learners	<ul style="list-style-type: none"> See kiln risk assessment Kiln to be used only by trained staff Appropriate extraction is used. Sharp edges must be softened with a damp sponge prior to firing to prevent cuts. Glazes should be removed from the base of ceramic objects to avoid sticking to kiln shelves. No learners to be allowed in the kiln room. Notices to be displayed when the kiln is on. 	Individual Kiln risk assessment carried out.	Medium
<p>Oxides and glazes</p> <ul style="list-style-type: none"> Inhalation of dusts including pottery glazes / Harm to health Toxic substances 	Staff and learners	<ul style="list-style-type: none"> Protective clothing to be worn, including gloves and an apron. (PPE) Tables should be covered and cleaned thoroughly after use. Controlled allocation of small quantities of glaze materials and use of leadless glazes. 	Refer to SDS	Low

		<ul style="list-style-type: none"> • Oxides to be used with care and individual labels on glazes should be used to consider further risks • Gloves should be worn if learners when applying oxides and glazes. (PPE) • All equipment to washed down at the end of the session with warm soapy water. . 		
Textiles				
<p>Transfer Printing/Heat press</p> <ul style="list-style-type: none"> • Burns/scalding • Substances such as heat transfer inks may be toxic, cause allergic reactions, be irritants or react with other substances 	Staff and learners	<ul style="list-style-type: none"> • Controlled allocation of small quantities of transfer inks. • All equipment to be washed carefully at the end of the session. • Heat press to be used by a member of staff or learner ONLY with specific training. • Protective gloves must be worn (PPE) • Care must be taken when placing the transfer paper/fabric onto the printing press. • Warning labels to be placed next to press when in use and on and until the press has cooled. 		Low
<p>Dyes</p> <ul style="list-style-type: none"> • Substances including dyes, inks, etc may be toxic, cause allergic reactions, be irritants or react with other substances 	Staff and learners	<ul style="list-style-type: none"> • Controlled allocation of small quantities of dyes. Care taken when working with dyes in powder form to avoid inhalation. • Gloves should be worn to protect hands from staining and those with allergies. (PPE) • All equipment to washed down at the end of the session with warm soapy water 		Low
<p>Felt making</p> <ul style="list-style-type: none"> • Burns/scalding • Irritants • Slip hazards 	Staff and learners	<ul style="list-style-type: none"> • Care to be taken with hot water, thick rubber gloves must be worn (PPE) to protect hands from scalding and irritants such as the soap flakes. • Water should be allowed to cool before using. 		Low

		<ul style="list-style-type: none"> • Water/felt must be kept in a sealed tray during the process to avoid water spilling onto floors and surfaces. • 		
<p>Silk screen printing</p> <ul style="list-style-type: none"> • Exposure risk • Slip risks 	Staff and learners	<ul style="list-style-type: none"> • Photo emulsion should be applied and removed from screens by a trained person or technician in a controlled environment. • When exposing the screen to the UV light caution must be taken to ensure the area is covered by a blackout blanket to avoid damage to eyes. • Screens should be washed carefully in the cleaning booth after being exposed, protective aprons should be worn to avoid splashes on clothing. • When using printing inks caution should be taken to protect clothing using an apron (PPE) • 		Low
<p>Machine embroidery</p> <ul style="list-style-type: none"> • Electric shock • Damage caused to fingers by sharp needles • Damage to back cause by posture • Trip hazards 		<ul style="list-style-type: none"> • Check that lighting is adequate and stays on when the motor is switched off, eg for safe threading. • Seating allows for good posture and ease of movement • Avoid cables on floors, plug machine into walls or overhead wiring if available. • Put a system in place to inspect guards, needles and work areas on a weekly basis • A safe system of work includes removing feet from treadle when threading and changing needles • Power should be switched off when carrying out adjustments and needle changing • Free hand embroidery feet and embroidery hoops must be used when completing freehand embroidery. • Hair should be tied back to prevent it getting trapped in the machine. 		Low

Risk Assessment Report

Over the last week I have been looking at the areas of painting and drawing, printmaking, textiles and ceramics. I have looked at the risks and hazards, and what control measures should be put in place. From this I have created a risk assessment for the materials and tools that I will be working with in Unit 1.

The Health and safety at work Act 1974 is "the main piece of UK health and safety legislation. It places a duty on all employers "to ensure, so far as is reasonably practicable, the health, safety and welfare at work of all their employees." Through my risk assessment I have looked at and considered the hazards or risks that are taken across each area: painting, printmaking, ceramics and textiles, recording who is at risk, normal measures to control this risk, any additional measures and what level the risk poses.

The Act also requires

- safe operation and maintenance of the working environment, plant and systems
- maintenance of safe access and egress to the workplace
- safe use, handling and storage of dangerous substances
- adequate training of staff to ensure health and safety
- adequate welfare provisions for staff at work.

According to the HSE website "COSHH is the law that requires employers to control substances that are hazardous to health. You can prevent or reduce workers exposure to hazardous substances by

- finding out what the health hazards are
- deciding how to prevent harm to health (risk assessment)
- providing control measures to reduce harm to health
- making sure they are used
- keeping all control measures in good working order
- providing information, instruction and training for employees and others
- providing monitoring and health surveillance in appropriate cases
- planning for emergencies.

Therefore throughout my own risk assessment I have aimed to cover this, taking into consideration and highlighting the use of Personal Protective Equipment (PPE) to support this. "PPE is equipment that will protect the user against health or safety risks at work. It can include items such as safety helmets, gloves, eye protection, high-visibility clothing, safety footwear and safety harnesses. It also includes respiratory protective equipment (RPE)."

In line with COSHH requirements and the health and safety at work act, a substance inventory has been completed by the department technician, to record all substances and complete safety data sheets in line with COSHH requirements to identify hazards.

These are included within task-based risk assessments held by the art and design department. Individual risk assessments are held for the kiln and heat press.

"Sometimes substances are easily recognised as harmful. Common substances such as paint, bleach or dust from natural materials may also be harmful." <http://www.hse.gov.uk/coshh/basics.htm> Therefore I needed to identify which substances I will be using are harmful by reading the product labels and safety data sheets (SDS) - when working with materials that may cause some harm, such as glazes, I will be looking at each individual substance used to ensure the risk is reduced or alleviated. For example many stoneware glazes are not harmful, however, one stoneware glaze I may consider using "Midnight blue" shows that it is not a hazardous substance, however it recommends not breathing dust, vapour spray and suggests that in case of inadequate ventilation wear suitable respiratory equipment.

As I would only be using such glazes for a short period of time, not on a regular basis and in a well ventilated room I would not need to take any further precautions other than shown on my risk assessment as the risk will be low. I will need to take time to read individual labels to assess each on an individual basis as I use them.

Working with clay and clearing away is taken into consideration and these were included in my risk assessment, aiming to avoid the build-up of potentially dangerous clay dust, which over time could cause a risk to people working in that environment. Protective equipment is worn to protect clothing and gloves are provided to prevent allergic reactions, in line with the current PPE guidelines.

I needed to carry out similar checks when considering the paint, inks and dyes. Whilst most substances used in school pose little risk some people may have allergies to certain products and caution must be taken. Where I have identified hazards I have included how to prevent exposure, through the use of PPE. In all the art rooms it is standard practice to wear an apron when working with materials to prevent clothing getting damaged and hair being tied back when using certain equipment, such as the printing press.

The paints and inks used in the art area are non-toxic and pose little hazard other than damage to clothing.

Hazards created by incorrect use or misuse of equipment are also identified in my risk assessment. Some of the tools and equipment could cause harm if used incorrectly. The lino cutting tools and the lino itself can cause harm if used incorrectly, therefore measures have been put in place to ensure the risk is lessened. Using sharper blades in the lino cutters means it cuts the lino more efficiently therefore avoiding the lino cutter slipping and cutting hands. Using a cutting block to keep the lino from moving and slipping, cutting away from the body and hands prevents the person from being cut should the lino cutter slip.

Use of the sewing machine, particularly when doing freehand embroidery could cause harm if used without care and caution. A protective foot should be used on the sewing machine and embroidery hoops to keep the fabric taught and prevent it from moving around. Hoops also ensure hands are kept away from the needles.

Throughout my risk assessment I have included and highlighted, where appropriate, the use of PPE. In most instances this is the use of aprons to protect clothing from splashes and gloves to protect hands from using materials that may cause allergies or irritants. However there are also times where hair should be tied back to ensure it does not get caught in machinery such as the sewing machine or printing press. Equipment worn should be checked regularly and only choose products which are CE marked in

accordance with the Personal Protective Equipment Regulations 2002. Safety equipment such as aprons and gloves should be kept clean and if re-used kept clean and stored in a clean environment.

Unit 01 Materials, techniques and processes in art and design (M/508/4397) (cont'd)

Learning Outcome 1

The learner will

understand safe practices in their working environment

The learner must know about:

- the correct use of personal protective equipment (PPE)
- current health and safety legislation
- how to carry out a risk assessment in their working environment

Justification for the awarded grade:

The learner has produced a significant amount of evidence in response to this learning outcome. The learner has also complied with the requirement for two types of evidence, as described in the unit specification:

- a completed risk assessment which identifies potential hazards, risks and control measures linked to specific materials, techniques and processes in their art and/or design environment
- a report describing findings from risk assessment in relation to their working practices.

Although performance can only be graded as Pass for this learning outcome, the learner has made sure that they have produced sufficient evidence that they understand safe practices in the working environment. The evidence indicates the correct use of personal protective equipment (PPE), health and safety legislation, and demonstrates how they carry out a risk assessment. The learner has sought to carry out a comprehensive risk assessment which includes processes and materials which the learner anticipates using in their experiments. This is a secure indication that the learner has thought about the creative work they want to do and the particular working environment(s) this will require. The learner understands that the project they intend to work on could be developed in the areas of painting and drawing, textiles, printmaking and ceramics, for example, and they have identified risks and control measures for each.

The learner has also clearly indicated in the risk assessment how personal protective equipment will be used as a control measure for an identified risk. The learner clearly demonstrates that they know how to carry out a risk assessment as they have identified potential hazards and risks, who is at risk, control and prevention measures, and provided a risk rating. The report the learner has produced indicates that they know how to identify risk and how this will affect their own practice. The learner has consistently justified their findings by making reference to current legislation in their report. Although the learner has not made reference to photography, digital manipulation and working outdoors, these may not have been anticipated before they began their experimental work.

Grade awarded for Learning Outcome 1- PASS

Learner evidence and External Quality Assurer commentary

Unit 01 Materials, techniques and processes in art and design (M/508/4397)

Learning Outcome 2

The learner will

use a variety of materials, techniques and processes

The learner must know about:

- experimentation with a variety of materials, techniques and processes across disciplines

Learning Outcome 3

The learner will

review the materials, techniques and processes used in Learning Outcome 2

The learner must evaluate:

- how materials, techniques or processes affect their practice

Note: Learners' evidence for LO3 must be part of an ongoing review of their use of materials, processes and techniques in a studio/workshop journal.

Learner evidence:

Friday 02 September 04:23 PM

Project Brief

I have been given the following project brief:

"You have been commissioned by a local business to develop ideas for a series of art and/or design work that will be displayed in their reception area. They want fresh and exciting art and/or design work that represents their dynamic approach to business. "

I have decided to use the theme of Natural Forms to create work, so I will begin by collecting imagery and photographs that link to this theme.

As part of the brief I need to complete a risk assessment and report of my findings specific to my school. So over the next week I am going to look at the areas of painting and drawing, textiles and ceramic and the different techniques used in these areas to explore what the risks might be. I will also look at current guidelines of COSHH, Health and safety at work act 1974 and PPE.

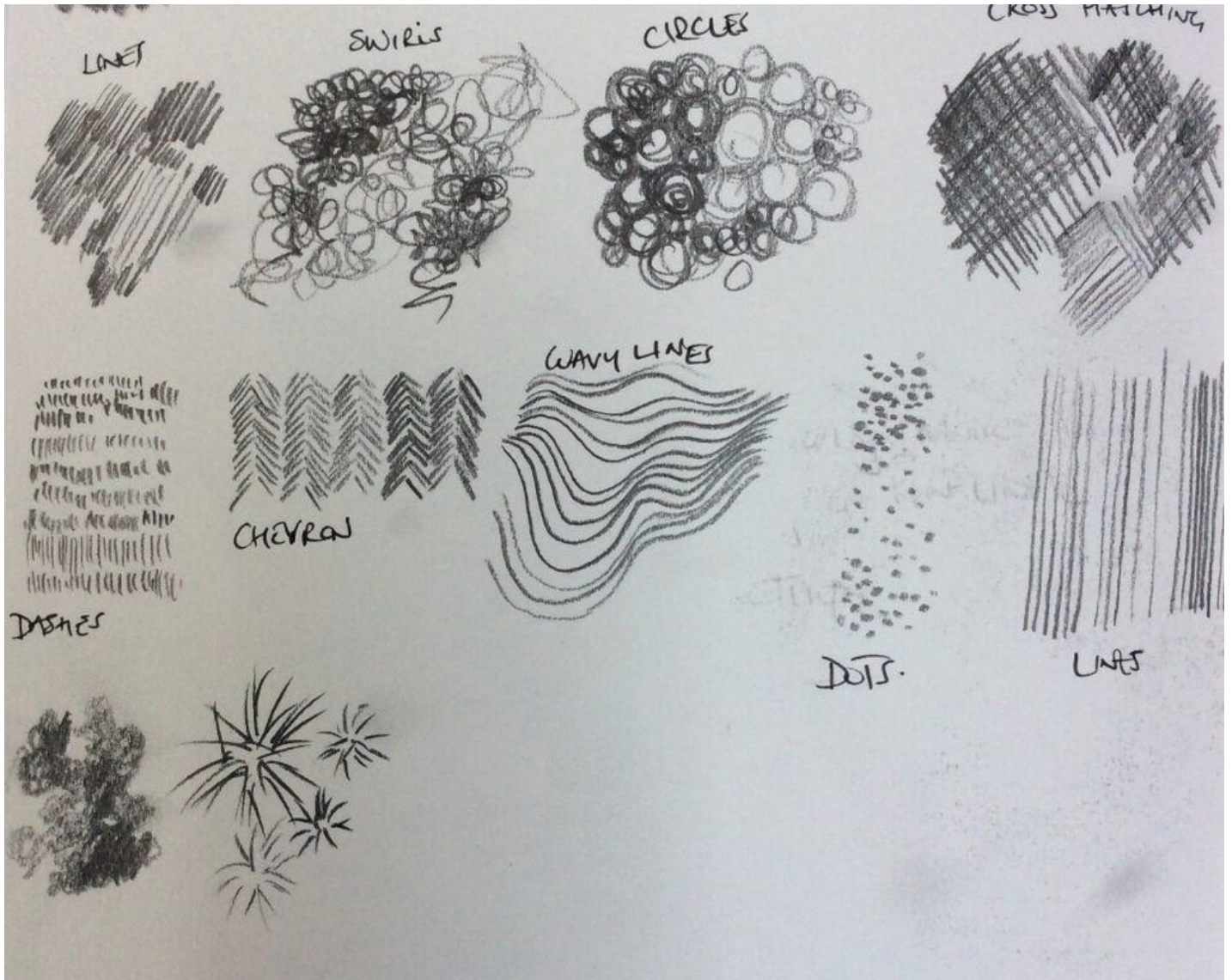
Monday 12 September 08:21 PM

Exploring materials

I started my project by exploring a range of materials such as pen and ink, pencil and paint. As part of this exploration I have looked at creating mark making using different tools to create a range of tonal effects using marks and shading.

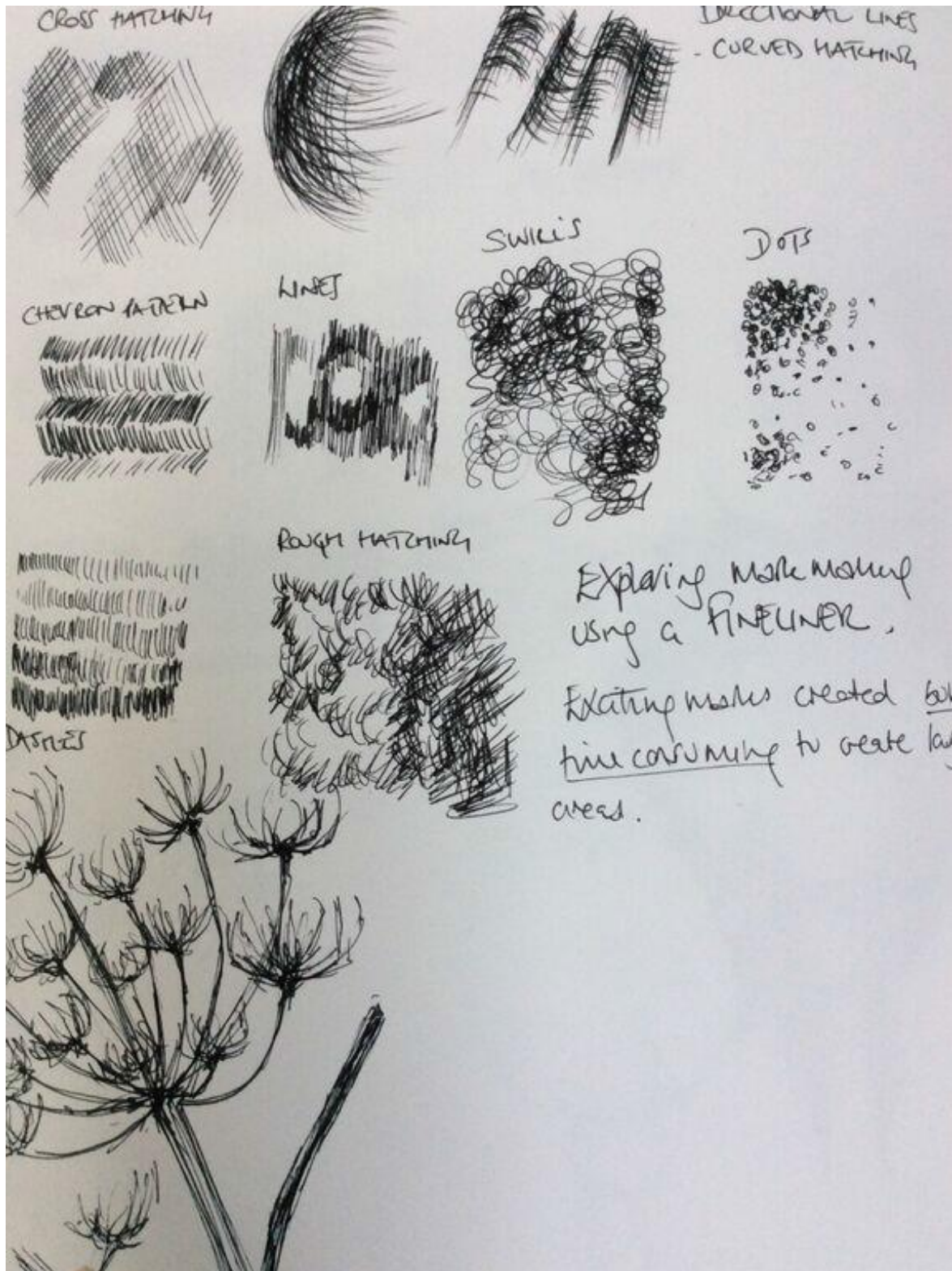
Pencil: I used both 2B and 4B pencil, graphite pencil and a fine liner pen. I tried out a range of mark making techniques using the pencil, also exploring the tonal range using both a 2B and 4B pencil. Whilst the marks were exciting and I was able to explore tonal variation by putting the marks closer together and varying the size and scale of the marks I felt this style of drawing would probably work better in pen. I used some of the mark making to draw poppy heads that I'd taken a photograph of. Whilst I enjoyed playing with different drawing techniques I didn't feel pencil was an exciting enough medium so decided to try out similar techniques using a fine liner pen. Here I created tonal variation by varying the weight and thickness of the marks and by placing marks closer together and making them smaller I was able to show darker tones.

I used a fine liner and similar marks with a watercolour wash to complete a quick drawing of a shell. Whilst I like the result I feel the materials are not bold enough to work at the scale I was hoping to work with. I would have gone on to develop a series of small shell drawings/painting but feel I want to explore a bolder technique on a larger scale.









Tuesday 13 September 08:29 PM

Gathering research

I liked the idea of using seedpods as part of my chosen theme "Natural forms", so I went out and took a few photographs of dried seedpods. However, due to the time of year this was limited so I found more images from the internet to support my research into this theme. I felt that I would like to start to develop my work on a larger scale as this would work well with the bold mark-making techniques I had started using with the pen and ink.





















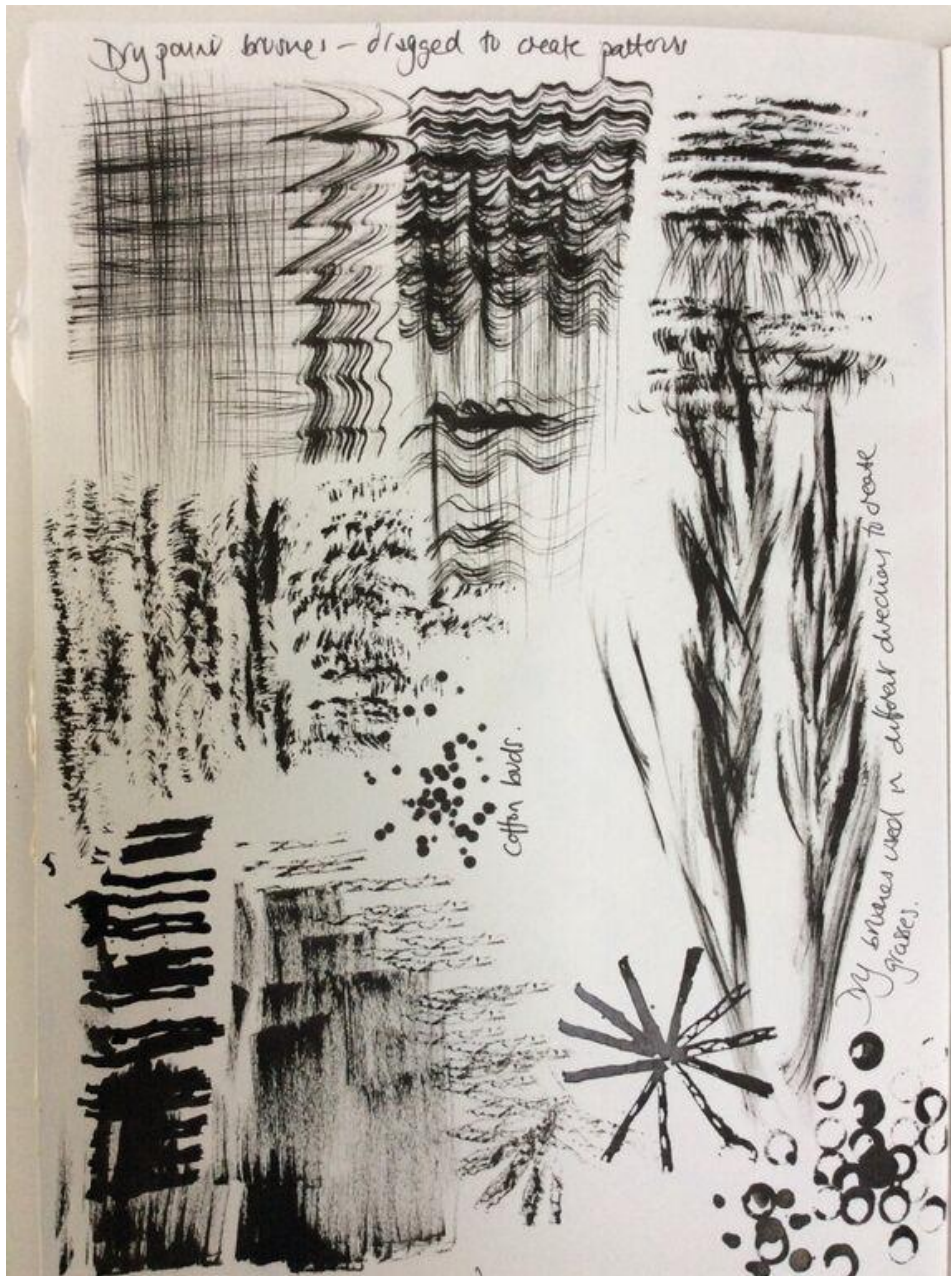
Friday 16 September

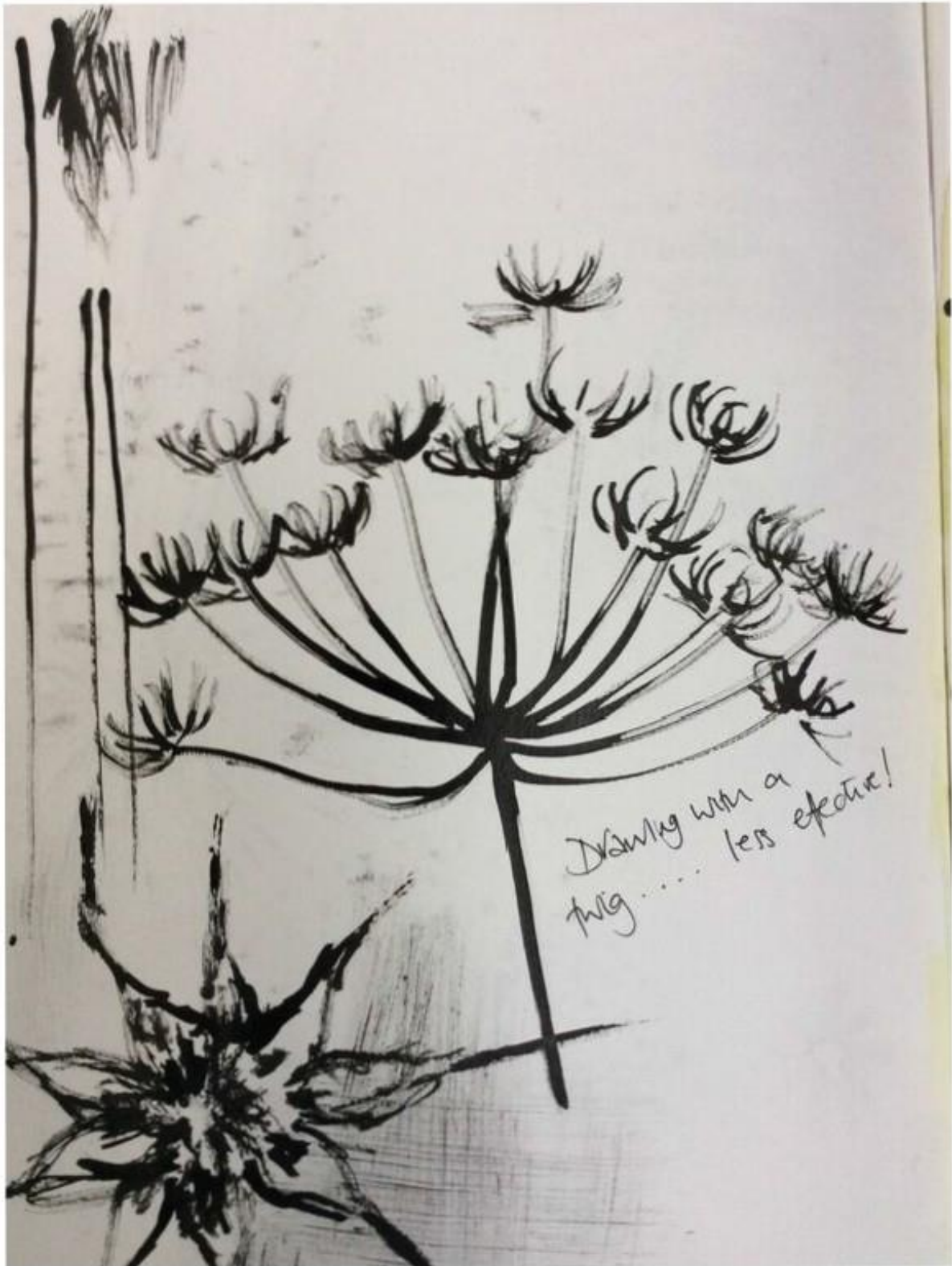
02:41 PM

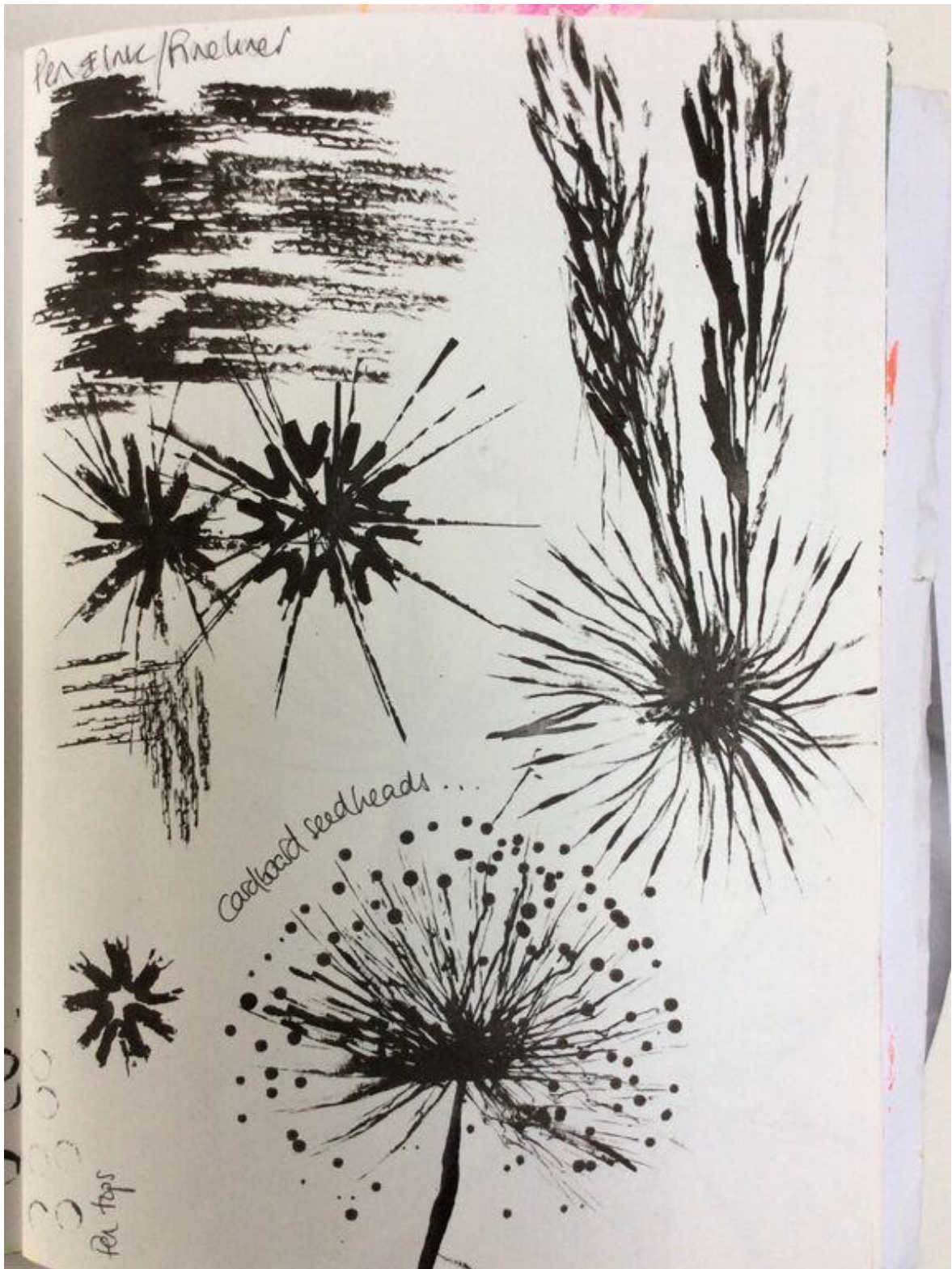
Using pen and ink

Using similar mark making techniques I've started to explore pen and ink, creating cross hatching, hatching, dots and dashes using a very dry brush, this created some exciting marks and I explored creating areas of grasses with the dry brush technique. I also explored creating dots with different tools such as the end of paint brushes and pens and cotton buds. The cotton bud dots were smaller but more controlled.

In these explorations the result was bolder and more exciting. I used a range of tools trying to recreate similar marks with each to see the difference in each. I started to explore seed head shapes using cardboard as well as exploring textured backgrounds with the card. The most exciting part was exploring mark making using cardboard where I began to get thicker bolder lines and a more patterned effect. I really liked the marks created and used images of seedpods from the internet to work from. I really liked these simplified shapes and the way the cardboard worked allowing the marks themselves to range from broad to thin in the way the cardboard was printed onto the paper. The drawings created with a twig were least successful as there was less control. I liked the cardboard ink seed heads so may explore this idea in more depth with a variety of backgrounds.



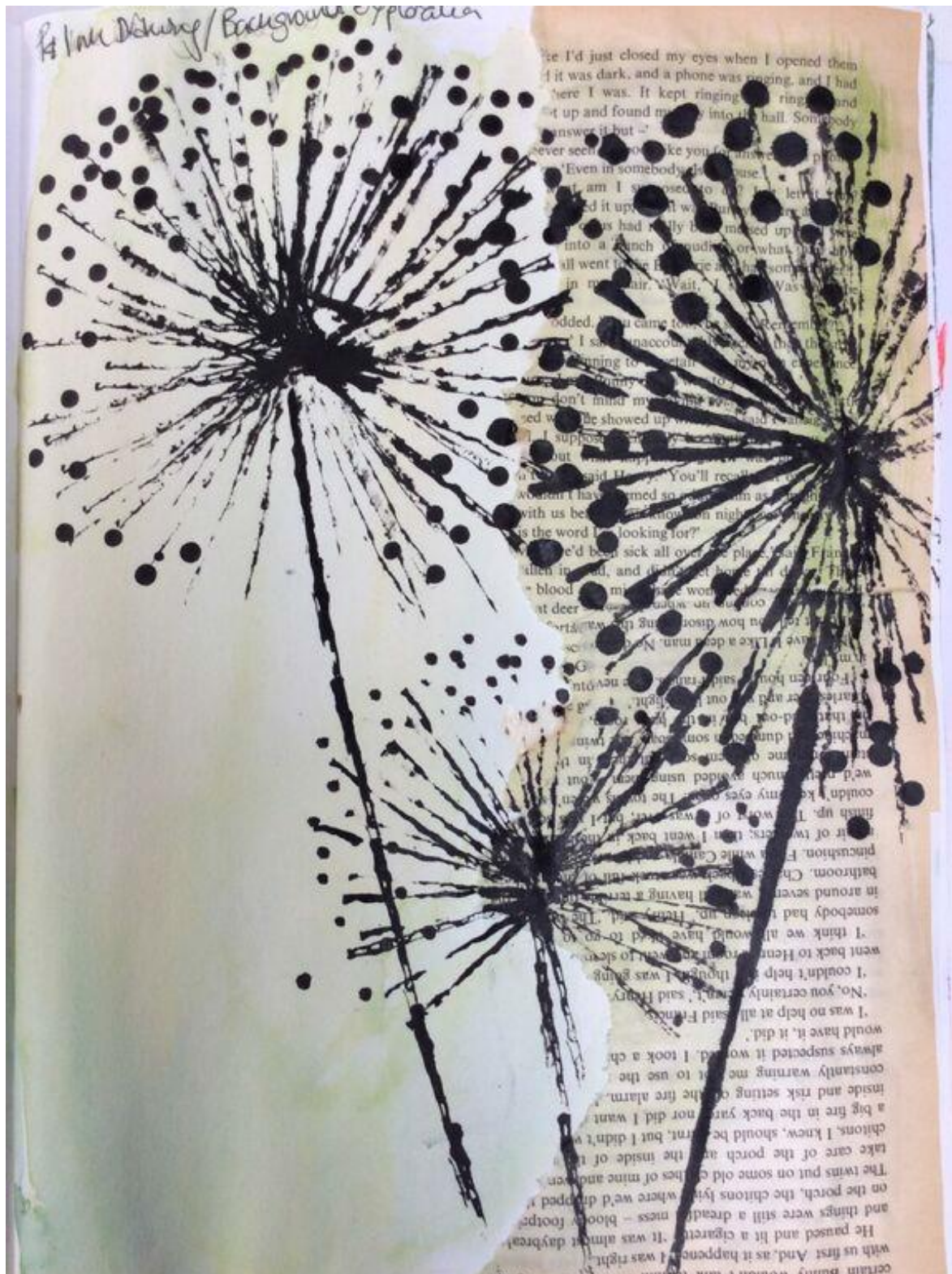




Wednesday 21 September

09:19 PM

I decided to explore coloured backgrounds for the pen and ink work and the use of different materials so created a page with a colour wash over a book page and use the cardboard ink print technique with dots on top. I really liked the result but felt I should perhaps look at ideas for compositions/seed heads I could develop in this way. I need to get some more images to work from in order to develop my ideas using more materials, such as paint.



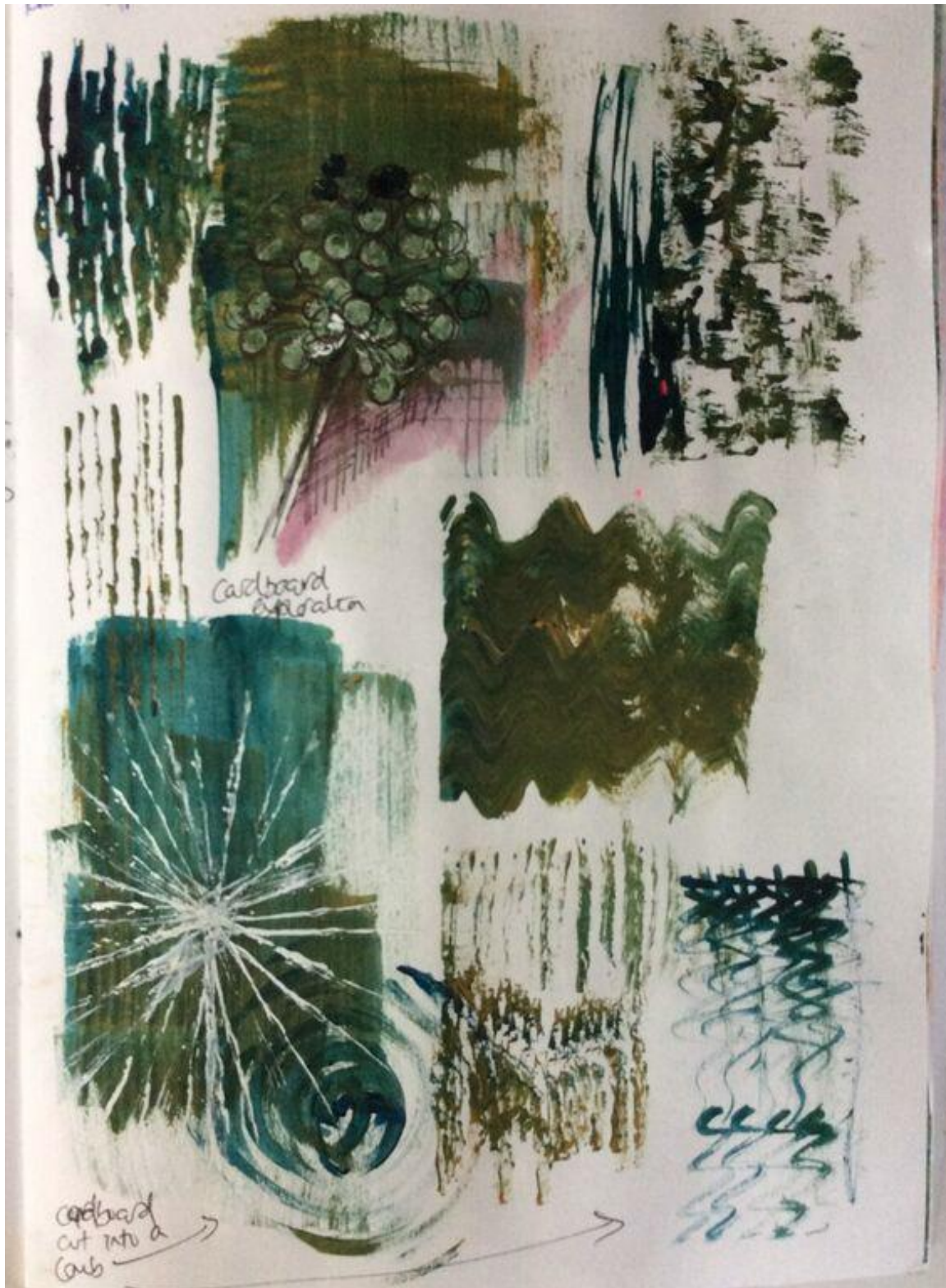
Monday 26 September 09:25 PM

Paint explorations

I really like the marks created by the cardboard but wanted to explore them in colour. I did some initial explorations in oil pastels and pen and ink but quickly discounted these as the pastels did not give the definition I wanted for the silhouette shapes, however I may look at the idea of softly blending the pastels to explore backgrounds for the pen and ink work.

I completed two pages of explorations using colour from one of my photographs. I used dull greens and creams to experiment with applying paint with different tools, again the most exciting was the card board where I was able to stamp the colour to create bold spheres reflecting the seed heads. I used different sizes of cardboard to create circles of paint which I liked as the colour blended in an exciting way and this formed an interesting background for the structural seed heads. This is a technique I might explore further. I also explored other paint techniques such as blending, sgraffito, scumbling and sponging which I though may be exciting if used as backgrounds. I used a dry brush again to create some exciting textures and card board to drag and blend the paint to give a structured base coat. During these explorations I again explored stamping linear patterns using card board and circles using pen heads to look at the different seedheads. I felt these lacked clarity so I worked back one with a fine liner. The other I developed by putting a wash of pink over. I applied this over a texture I'd created using thick white paint applied using a palette knife in random directions.. I'd like to work on a larger scale so I plan to create some backgrounds and develop some ideas for compositions of seedheads using my photographs.





Tuesday 27 September 05:05 PM

Paint exploration

I wanted to explore other techniques so I tested some ideas out in my sketchbook first. I found a textured paper but wasn't too sure of the colour initially so sprayed it with bleach by flicking bleach with a paint brush and dry brushed bleach over a second. I

also found a dark green tissue paper and used bleach in a similar way to change the colour..it went very yellow and drained the tissue of green colouring and didn't have the effect I'd hoped as the definition of the bleach disappeared and it became on mass of bleach. I'll need to work back into these areas more at a later stage.

I decided at this point to start working on a larger scale and used a range of techniques to create backgrounds onto A2 paper, thinking I could cut these up at a later stage.

I completed washes of colour block paint and acrylic, giving a similar effect to watercolour paint. I used a toothbrush to apply fine splatters of paint to create texture to the flat layers of colour. In some pieces I allowed the brush strokes to blend together giving a subtle change of colours whilst in others I added bolder strokes of darker tones in lots of directions, deciding that in one piece I would create a really dark back ground and apply paler seed heads on top to contrast, inspired by an image I'd seen on the internet. I painted this piece with lots of dry brush strokes in different directions ranging from bright green to a very dark green, almost black. Inspired by the seedheads I developed this by ripping the textured paper into circles to represent the seedheads. I then brushed bleach from the outside in.

Inspired by the small amount of pink I used in my paint exploration I'd like to develop the use of colour further. I need to develop these backgrounds further and plan more ideas for compositions as I haven't yet done that and it may dictate how I develop the backgrounds further as the darker painting has done.



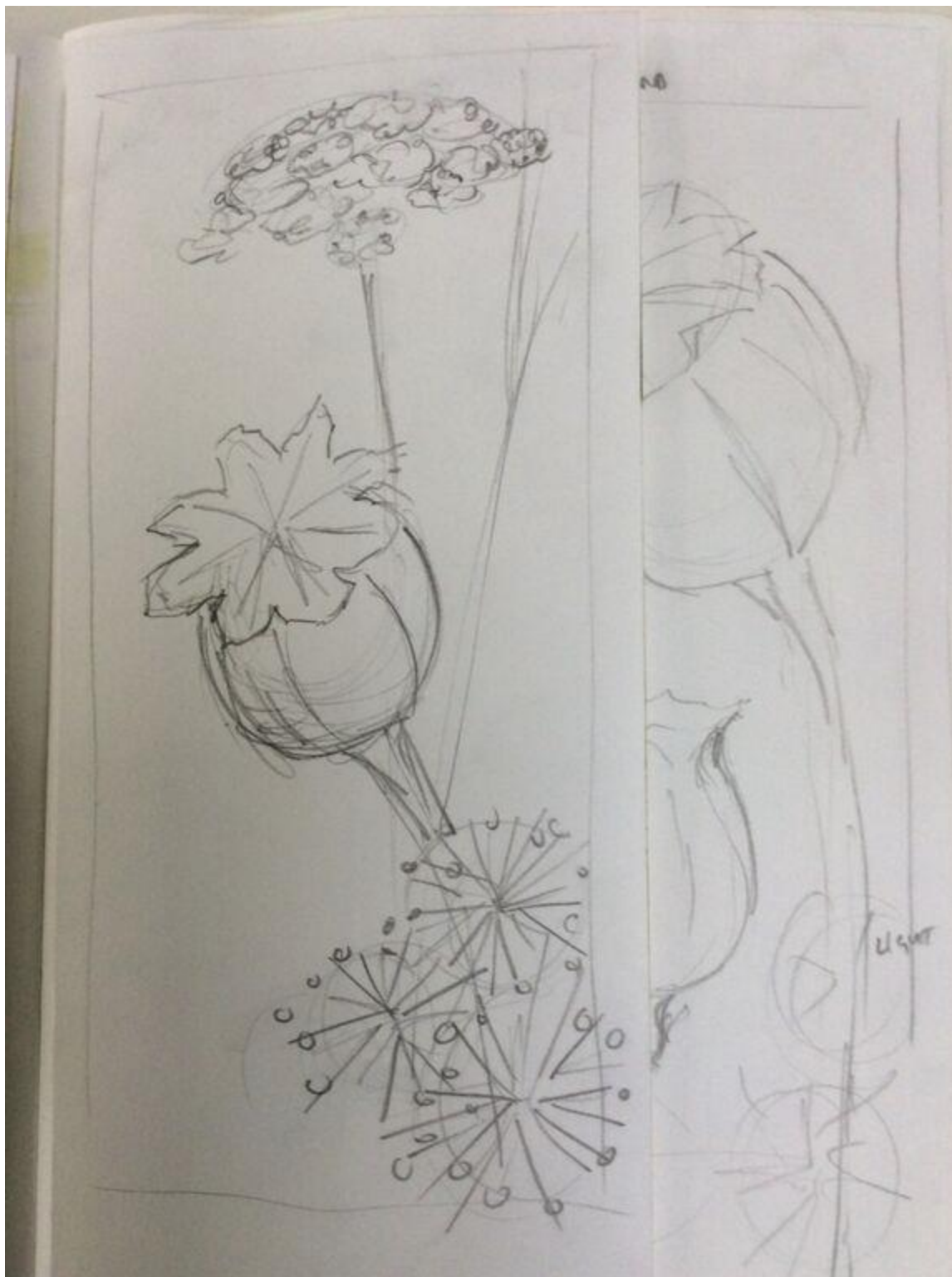


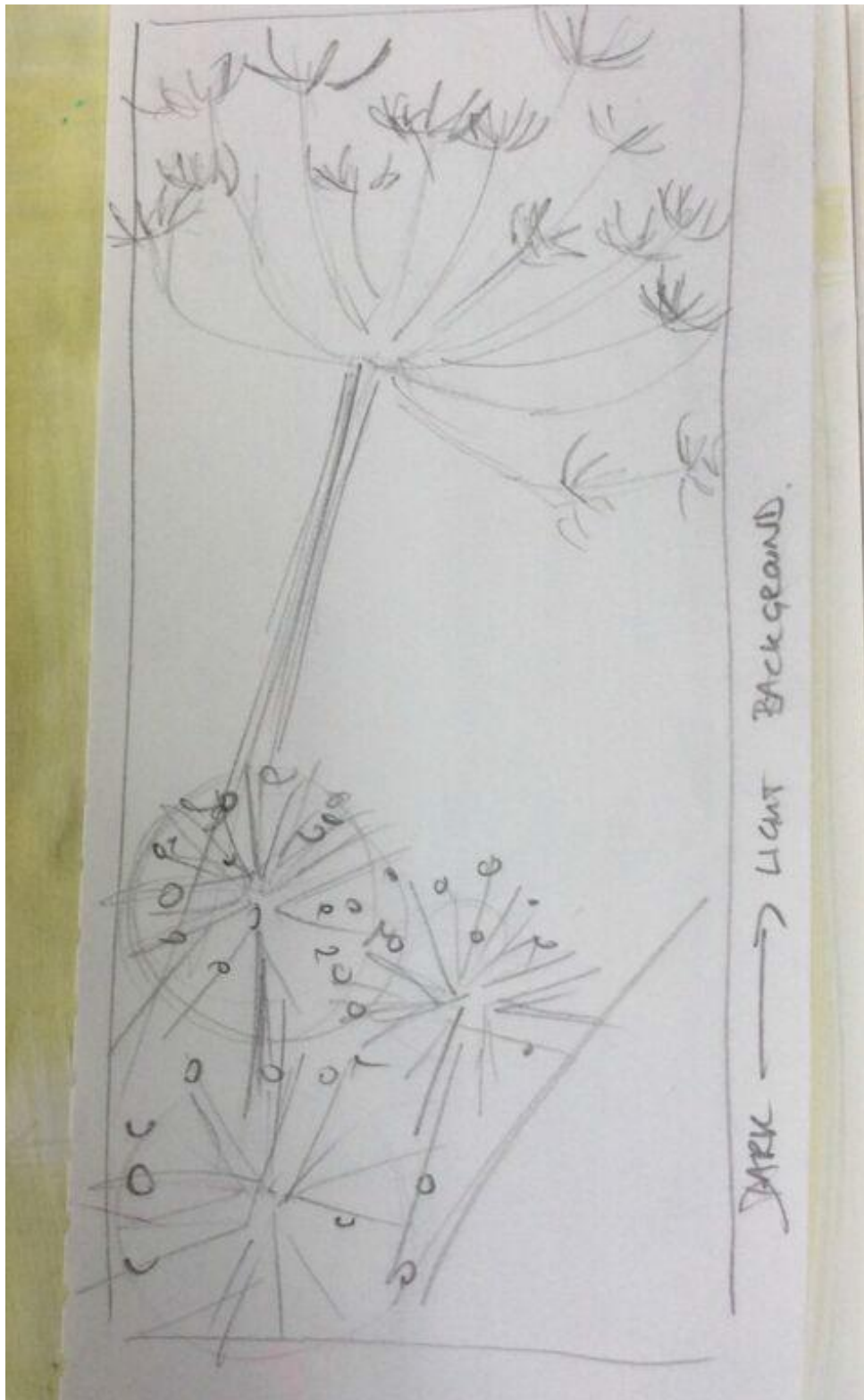


Thursday 29 September 03:39 PM

Composition ideas

I have sketched out a number of rough ideas for compositions, I seem to be drawn to longer thinner portrait compositions. I have tried to create interest in the compositions by using cropped edges and a range of scale to the seedheads, inspired by the photographs of poppy heads I have taken. I'd like to develop one of my backgrounds using poppy heads and applying brighter colour, alongside some more natural colours. I may explore colour further by enhancing my photographs using procreate on the iPad.





Friday 30 September

04:26 PM

iPad development

Using Procreate and iPhoto on my iPad, I have played around enhancing the colours using hue, saturation and brightness, creating unusual colour combinations of the poppy heads. I particularly like the pink poppy heads and I'm going to develop this brighter colour scheme into some of my work, using colour in my work feels more like me! I'm excited about adding this brighter colour into my work.













Monday 03 October

04:30 PM

Painting development

In my sketchbook I have painted over my bleached paper backgrounds with a dark green paint to explore ideas for my larger piece. I really don't like the effect so I need to keep working on these pages!!!!

I have tried out more pages using ripped pages from a book and paler green washes of colour block paint.

I have started a piece exploring brighter colours by drawing, then painting poppy heads. I have sketched out my poppy heads in my sketchbook and added a darker blue background and allowed the paint to drip, which I like as an effect. I may try this on a larger piece. Using dry brush strokes and directional lines create the shape and form of the poppy heads, building up layers of bright pink and purple paint inspired by the images I developed using the iPad. To be totally happy with my painting I'd need to apply much more detail which I may do in my larger piece.



Tuesday 04 October

04:33 PM

Painting exploration

I have started my larger poppy painting today, sketching out my drawing over the top of one of my paler colour washes and splattered paint. I have applied a darker blue colour wash again and allowed this to drip. I have then started to paint the poppy heads using a similar technique to the sketchbook ones, Like the smaller ones in the sketchbook I'm not enjoying the work...I think I'm going to have to keep working on this to build some layers.

I also started to develop a larger piece using more natural colours using one of the backgrounds I'd begun with darker brush strokes. I have added more brush strokes using a dry brush in a very dark green, leaving basic circles where the seed heads would be. I then added some of the orange tissue to the piece to represent the poppy heads and brushed bleach from the outside to the inside of this piece.



Thursday 06 October 10:10 PM

Making progress

Whilst continuing working on the larger poppy and seed head paintings I have been exploring ideas in my sketchbook over the past two days.

Inspired by the colours of the digital images I have bought some fluorescent acrylic paint to give the pink paint a kick! I have now got a brighter palette of colours including fluorescent pink, yellow, orange and a pearlescent paint.

I have tried out some ideas in my sketchbook, using the card board stamping technique I liked to create bold circular shapes. I really like the effect this creates and whilst it is a little basic I will develop this further on some larger pieces. I have experimented with the size of the cardboard I and using to create larger and smaller circles as a base painting the silhouettes of seed heads over the top in black, I really like the contrast of colour as it reminds me of silhouettes in the sunset but I think I need to develop the coloured background to cover a larger area and the paint seed heads on top in ink as it gives more clarity than the paint.

More exiting is my second page where I've developed the circles by painting colour on top. This needs a lot more work but I feel that my work is going in a more exciting direction and I'd like to develop these bright abstract seed heads further.

Finally I have tried out my new paints, creating a fluorescent background, painted using a brush with bold marks changing from a light yellow at the top to darker oranges and pinks at the base, similar to the colour variation in a sun set. I have kept the brushstrokes bold and purposefully left the colours unblended in areas and used one of my earlier backgrounds with the yellow tissue, which I have now covered in paint. Over the top I have used black acrylic paint using cardboard to show the seed head with smaller ones at the bottom, I also use cardboard to brush some black acrylic over the background to who movement in the piece. Finally once dried, I experimented with white acrylic seed heads and dry brushing white over areas. Whilst I like this image as its bright and bold and would work on a larger scale in a reception area I feel I would like to explore the more stylised seed head images and colour further.







Wednesday 12 October 04:57 PM

Exploring ideas further

I have concentrated on completing the larger seed head images.

The first I completed by building up the darker background with more of the darker green colour block paint, mixing black, blue and yellow together to create the right tone to blend the background into the tissue paper, building this up with a very dark blue/black acrylic used in the same way and dragged over the page to create texture. I used cardboard to apply the paint next to the stems to create definition and contrast to the lighter stems. Finally I used my stamping technique to create the seed heads themselves using paler colours.

The second piece I have completed is my painting of poppy heads, this took more work and layers than I had first imagined, and I applied two stamped seed heads which I hated once I'd applied them. I went back over this area with an additional wash of the background blue and then stencilled dots over the top in acrylic paint. I think the addition of the surface worked but I'm not fully happy with the image itself. I asked for feedback from others about both pieces and they preferred the darker green image as they felt it would work better as a painting in an office area. Whilst I like the way I have created the background and seed heads I would like to continue to develop the use of bright colours.

I'm going to concentrate on developing the circular images, building up textural details and creating different backgrounds with layers of stencils and paint techniques.







Tuesday 18 October

09:18 PM

Exciting ideas

I have really focused on developing a range of ideas, exploring different backgrounds and working with the simplified circular seed head ideas in each of these. I have used tall thin panels in each design idea.

I was also inspired by the work of Shyama Ruffell as it reflected the style that i had begun to work in.

I have created one piece with a very bright background, including circles, dripping paint and then used a darker green to leave areas of negative space in the shape of leaves, allowing the brighter colour to show through. This ws influenced by the way in which Ruffell has created backgrounds in some of her work.

Another pieces were created on thick cardboard. With a more realistic green background, layered with red/orange/ pink dot stencil. i like the contrast of the complimentary colours red and green in this piece and the texture of the cardboard showing through. On both pieces I have applied my circle seed heads, stamping different details with a range of cardboard to create scale of pattern.

Finally I have experimented by applying a paler pearlescent layer to my background in the third piece and developed the seed heads using the circular dots alongside the sharper linear spheres.

I want to develop my use of materials further so I'm planning to develop my work through the use of printmaking over the next week. Other pieces that I'm less happy with can be developed by layering prints over the top to accrue depth and interest in them.





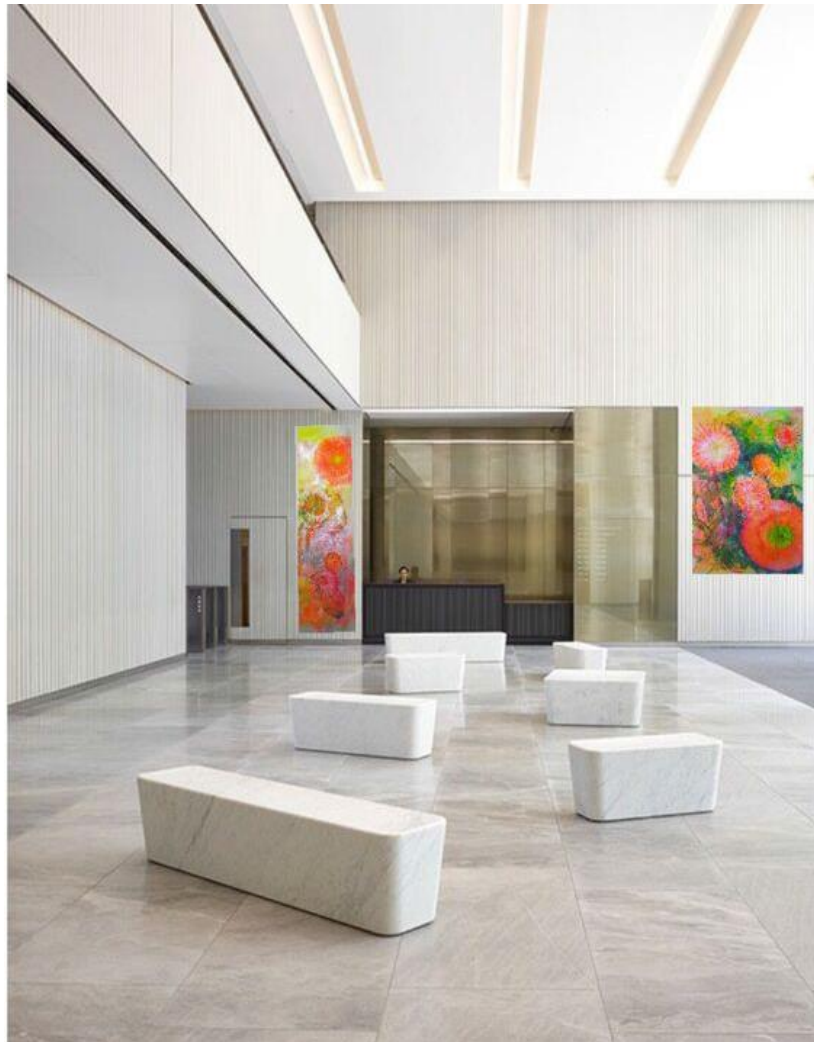












Thursday 20 October 05:44 PM

What my work would look like in situ!

I really liked the paintings I'd produced over the last few days so I decided to have a look at what it might look like in a reception area. I have purposely created my work so that it is bold and bright as many reception areas are quite clinical and often painted white or similar pale colour.

I was really pleased with the result and could see how my work might look if it was created on a larger scale.

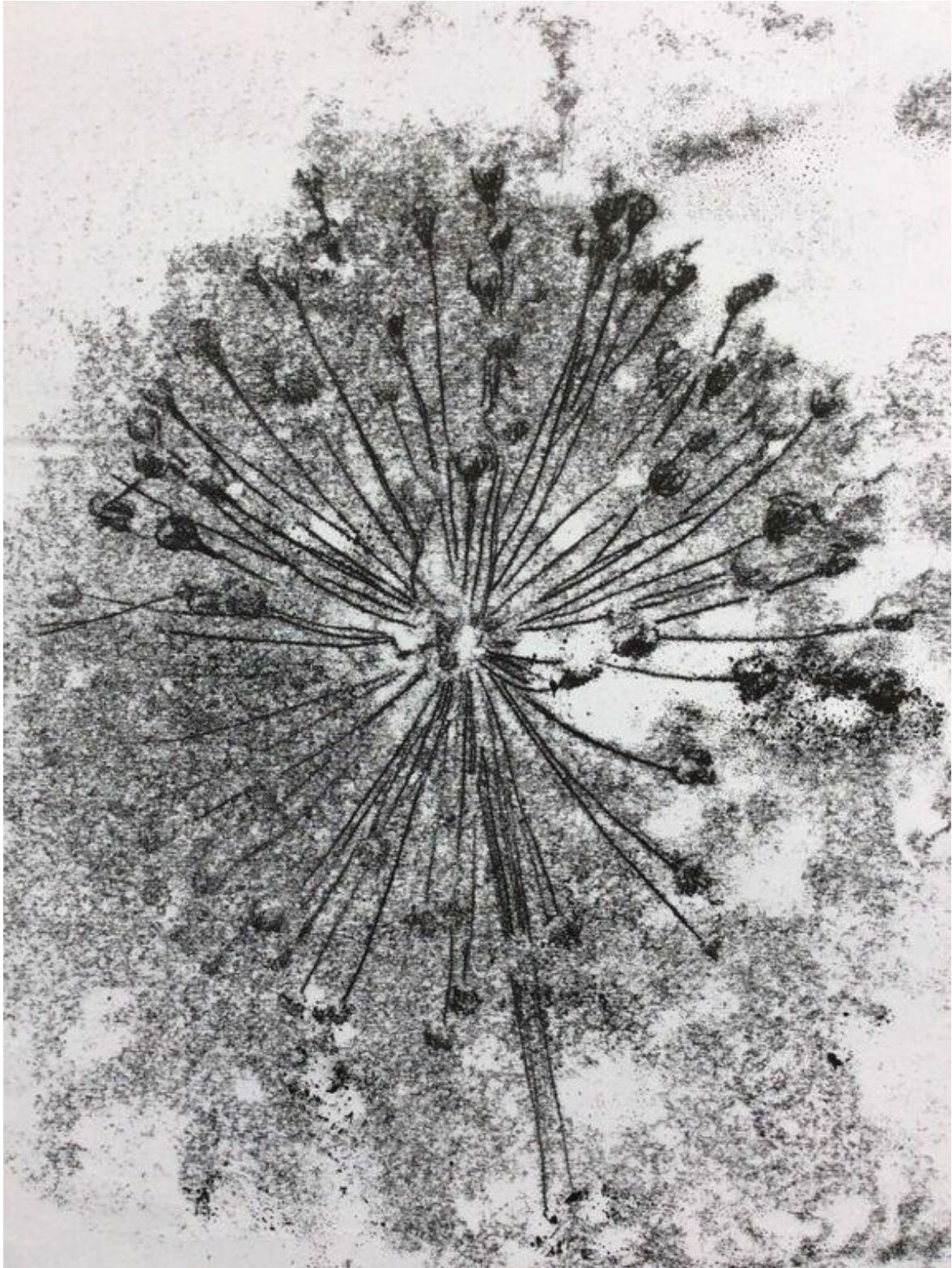
Now I feel I have a design that I like regarding colour and pattern I would like to start exploring alternative areas of design such as printmaking and ceramics. Moving my work forward I would like to explore both realistic seedpod images alongside the more simplified and stylised images.

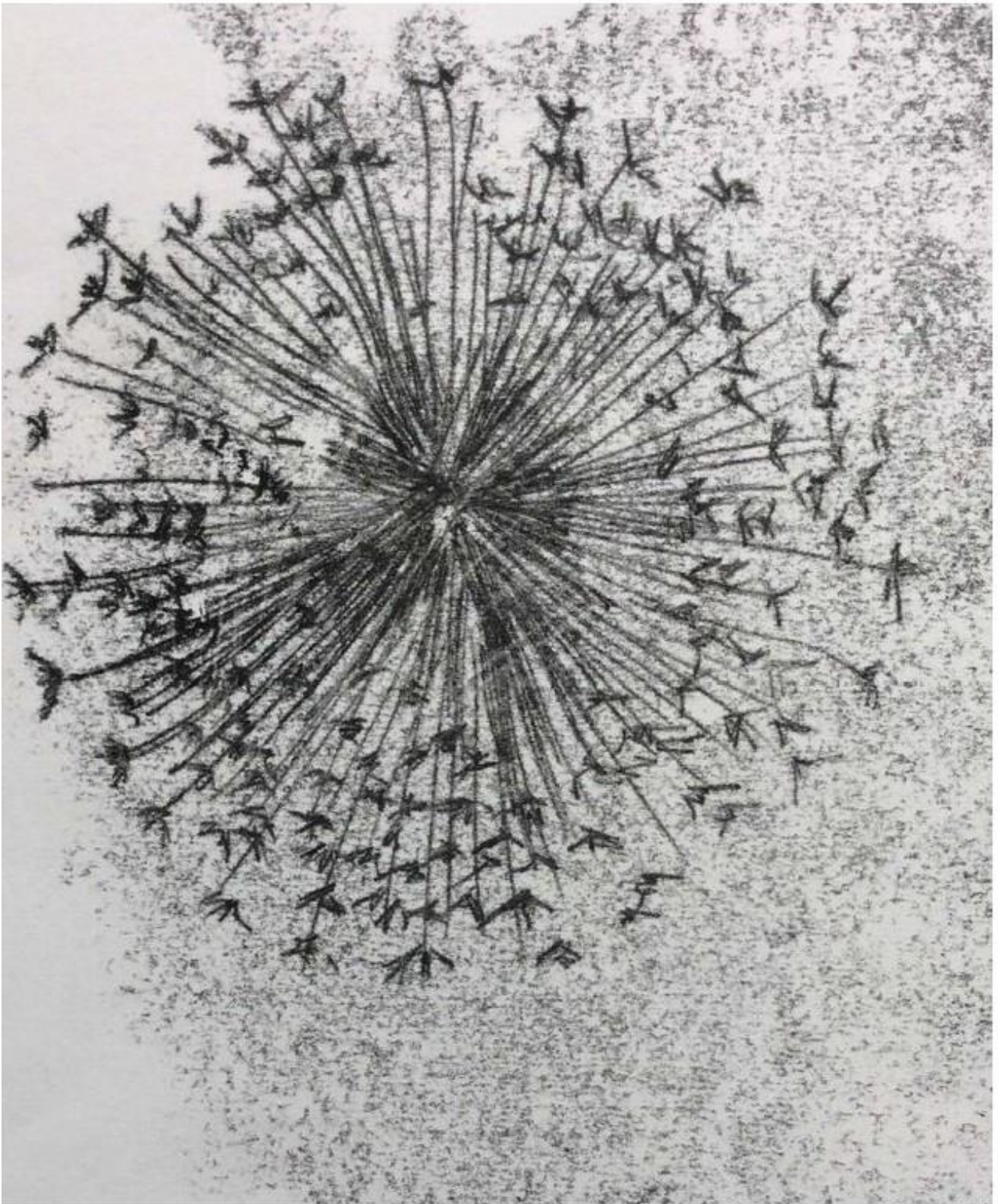
25 Tuesday October 2016 05:54 PM

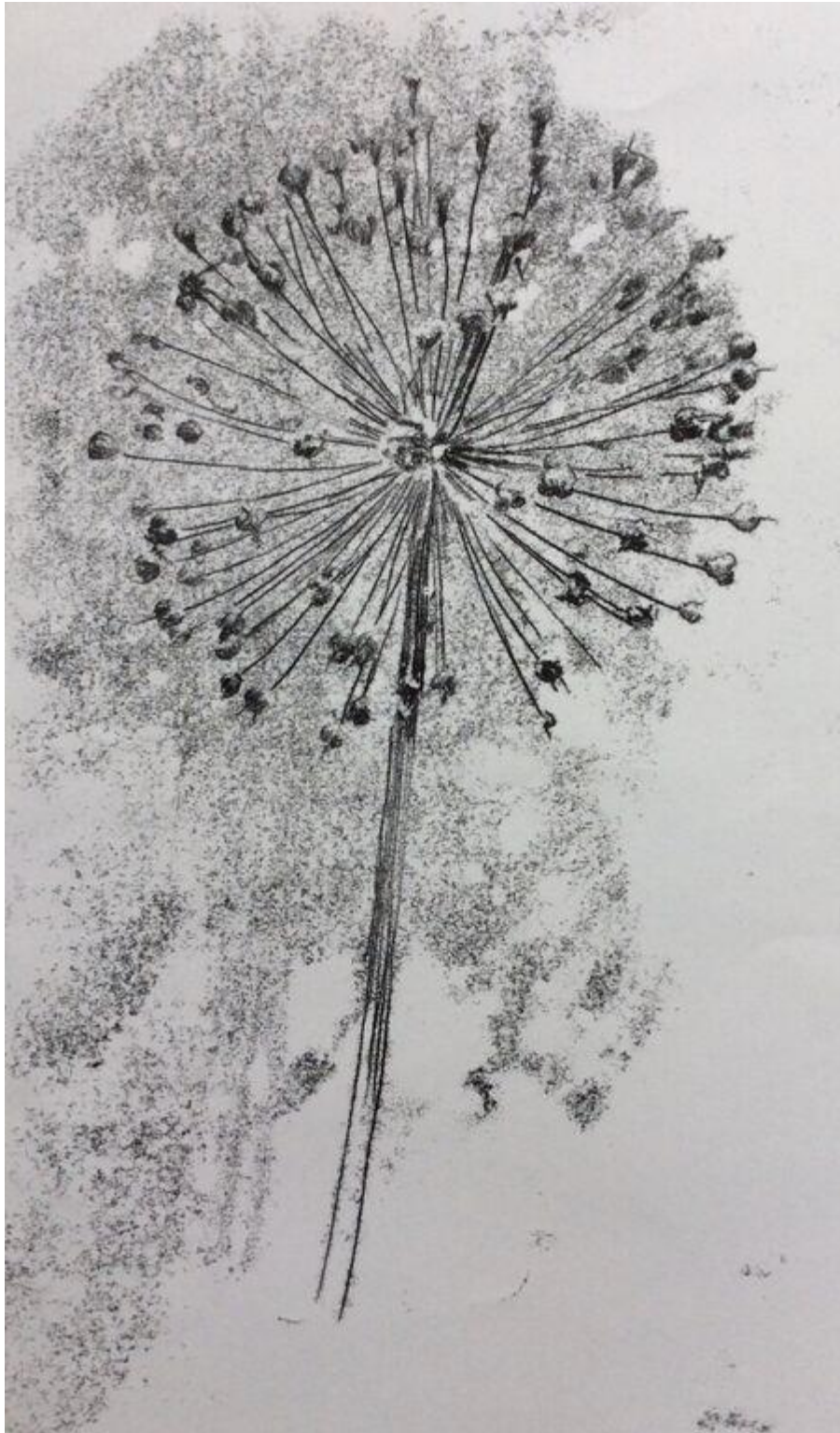
Printmaking: Mono printing and Silk screen

I have been focusing mainly on printmaking since I completed some explorations into paint that I'm happy with. I started by completing a number of mono prints working directly from enlarged allium seed head images I'd found on the internet. The first print was not successful as there was too much ink on the print and whilst this gave it an interesting textural quality it wasn't clean enough to be developed into a silk screen print. I tried another image and whilst this was sharper I wasn't as keen on the design itself so returned to my original seed head and completed a second mono print. Whilst this still had some background smudging I felt this would enhance a silk screen print by including texture. Had I had more time I may have done another. I created a screen print of this image and a screen using dots that I explored with stencils and paint in some of my previous work.

Once the allium seed head screen was ready I started to explore ideas for backgrounds, using ripped paper collaged together and brown paper. My aim was to also print back onto some previous paintings, which I did using much brighter colours, using acrylic paint and printing medium I was able to use my fluorescent colours, however these did not show up as effectively on the darker brown backgrounds. I started again with more natural colour ways, creating a range of greens in different shades. Whilst the screen print was not as clear as I'd have liked it worked well as part of another textural layer in my work. I also started to play around with a screen with dots on it, layering the prints and colours.



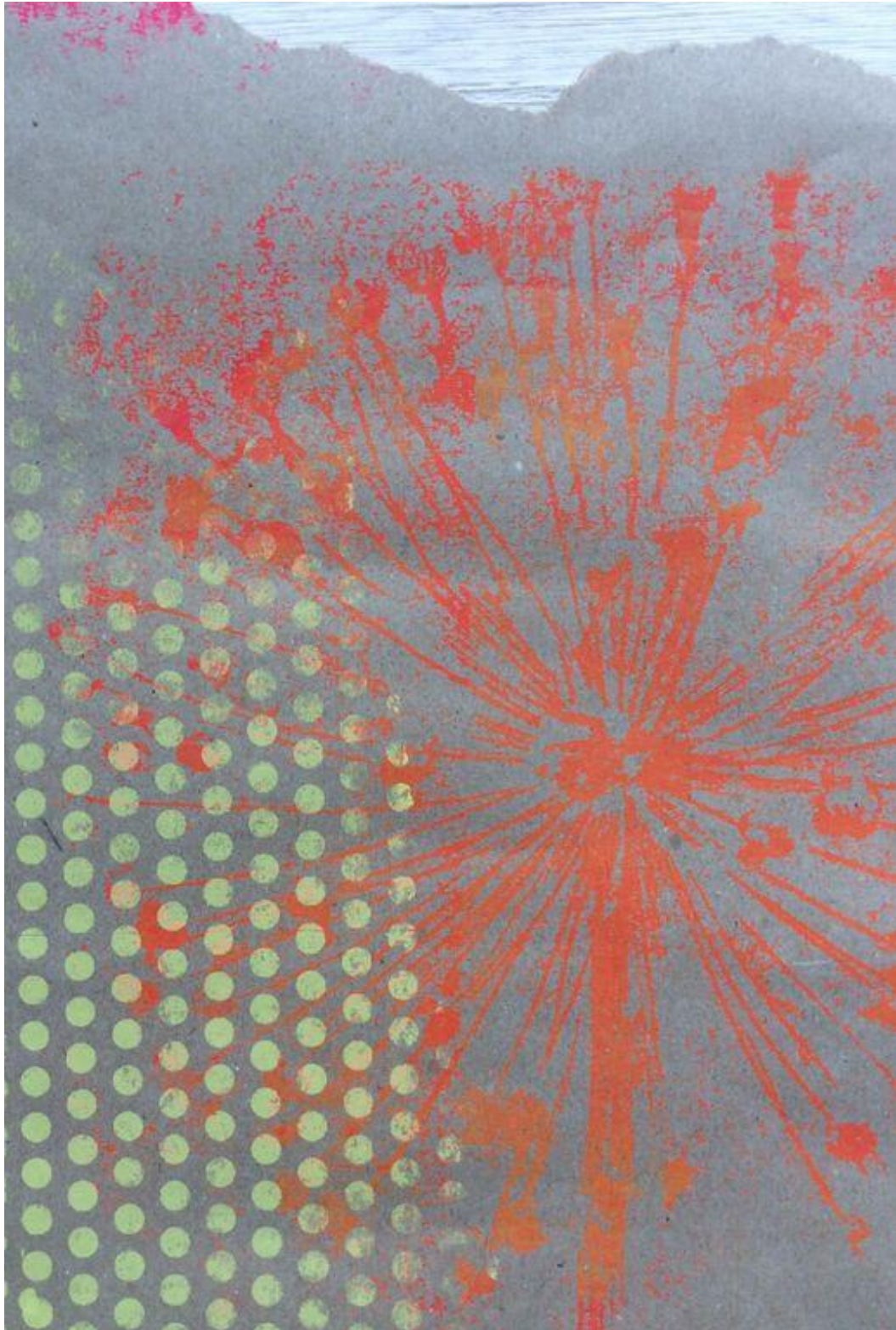












Friday 28 October

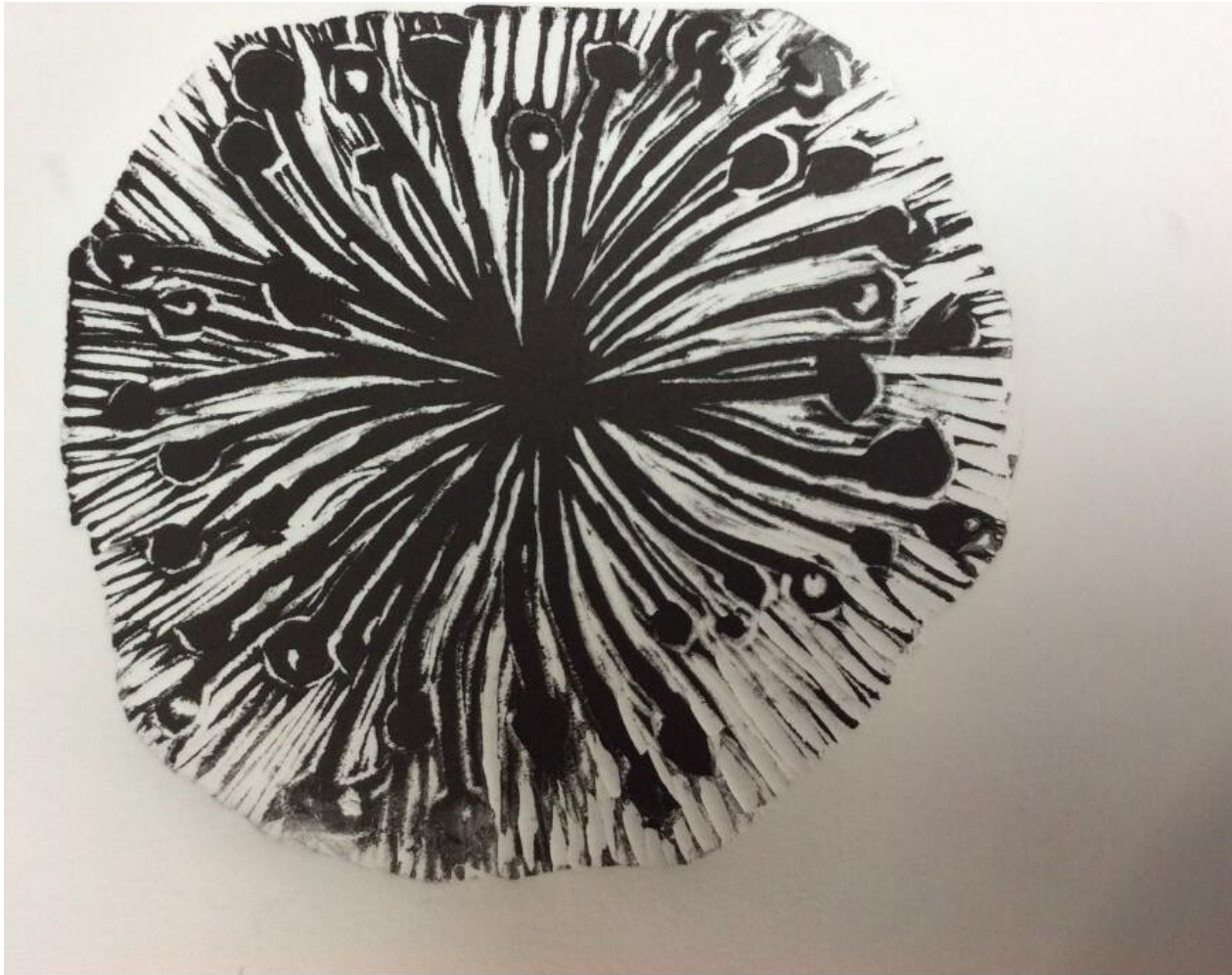
08:05 PM

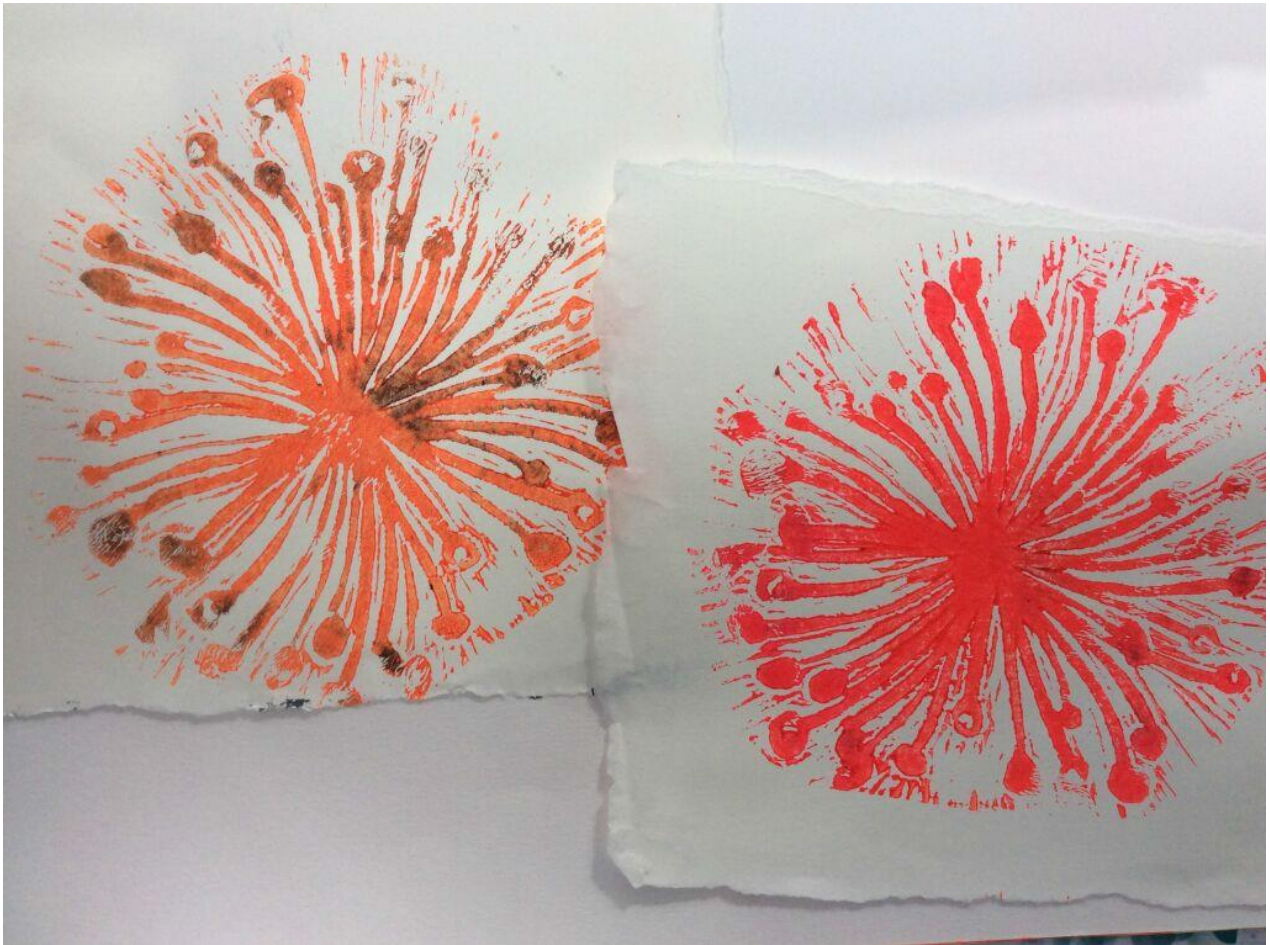
Lino printing

Before starting with my printmaking with the silk screen I decided I'd like to try out a lino print that could be used alongside the screen prints. I drew out some initial ideas from my photographs and other images of seed heads and looked at the work of Angie Lewin. I really like her simplified designs with simple blocks of colour for backgrounds. I would like to try out a reduction print, perhaps with three colours if I get the time.

I created a print and started by putting this through the printing press without any ink. The result was lovely with an impressed design onto thick white paper, however this would never work as a piece to be developed in a reception area as it was too pale and from a distance would not be visible. I did a couple of sample prints exploring different colours then used this to enhance a couple of my paintings. I used the lino to print onto a number of backgrounds and previous paintings but felt that this was not a technique that would work with fabric, which I'm hoping to try out next.







Friday 28 October

08:10 PM

Mixed media exploration

I have continued to play around with the silk screen prints and lino prints, having some fun with the brighter colours. The fluorescent colour works better on white than any other colour background and as I'd like to develop the image into a fabric piece I feel I will need to go back to working with the duller greens.

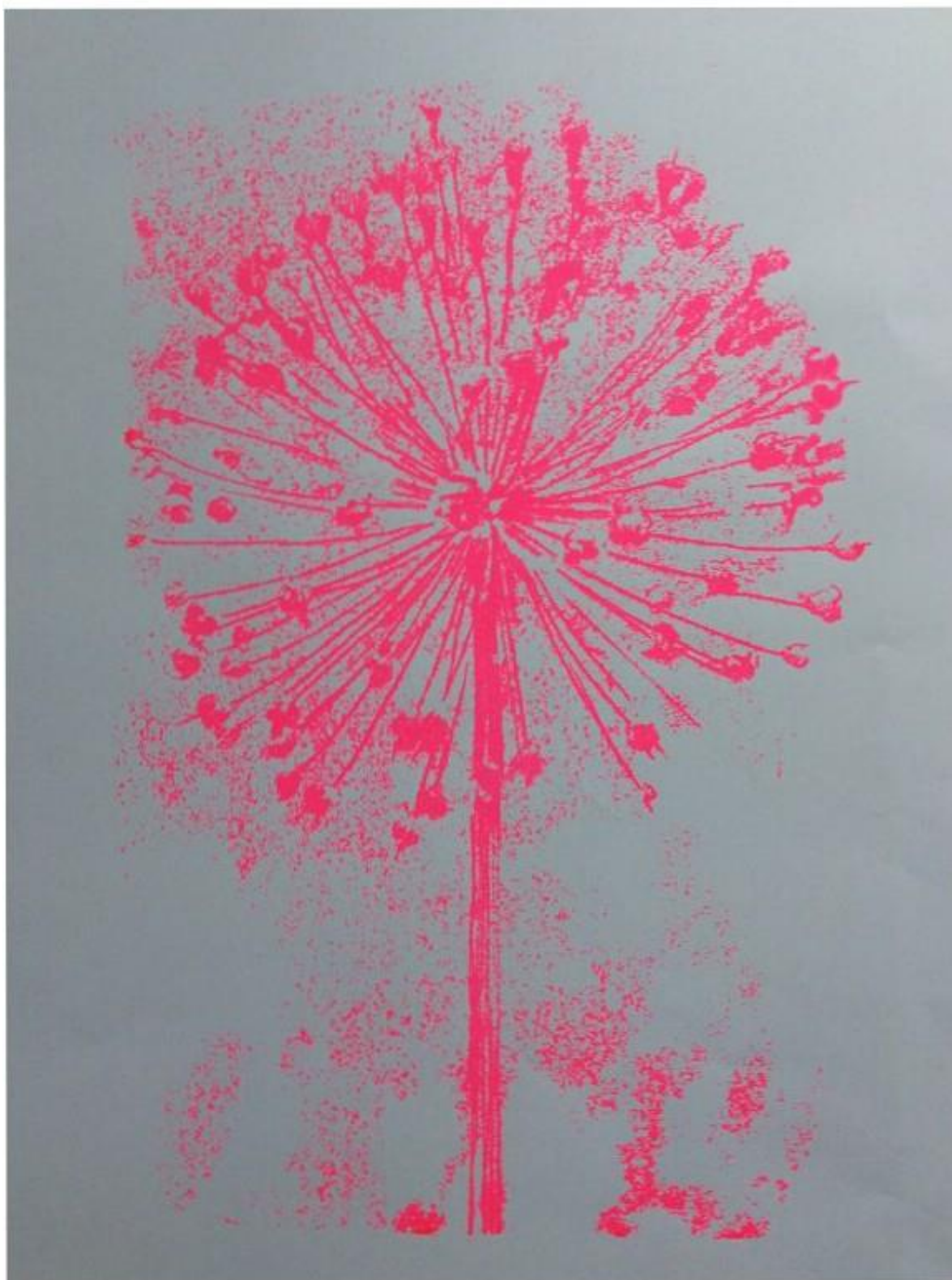
I have used a print roller to create some exciting backgrounds over the top of the dot stencils, creating areas of interest and contrast with bright pinky/oranges blended together as I roll them onto white fabric and leaving areas of white. I really like the colour and the effects in these pieces.

I like the impact of layering the two screen prints (seed head and dots), creating areas that overlap and disappear creating an illusion of depth. I particularly like the bright pink background with the grey print, this could work well as a cushion for a seating area in a reception to work alongside bigger pieces of work such as a wall hanging.

Printing the lino onto previous pieces was more difficult as I couldn't prepare the paper by wetting it as I would have doing a single print, or use the printing press, therefore the quality was poorer. I won't continue with the lino when I move into fabric. I decided to try create some fabric backgrounds to print onto so I have quickly created some tie dye pieces using string and knotting. I will print onto these in the once they are dry.













Wednesday 02 November

05:37 PM

Heat transfer prints

I decided to start exploring heat transfer printing as, having done this technique before I knew that I could get really bright colours and some quite quick results. I wanted to explore different ways of using the technique so having completed a colour chart of the colours available I began by exploring backgrounds in greens. Heat transfer prints are created by applying the ink to paper and printing using the heat transfer press. I created a number of green backgrounds by mixing the yellow, green and blue transfer inks to create a range of secondary and tertiary colours. Most techniques I used to apply the paint were using a wide brush, allowing the brush marks to show through and on some splattering paint over the top. One sample I used tinned down paint to give a very pale almost translucent green once printed.

Once I'd printed a number of backgrounds I started to apply designs onto these. My initial ideas were to paint directly onto photocopies of my own photographs, using black ink to create a range of tones by watering them down. These worked well but I tried printing these for a second time and these were less effective as a print.

I had used a translucent material purposefully as I thought I may use these in some of my textiles exploration, layering the techniques and samples. The prints also came out in reverse which I need to consider when I develop my ideas. I decided to create a different background by ripping and collaging paper and printing a seed head on top. I quite liked the quality of the background in this piece.

Using my earlier painting with a dark background and paler seed heads as inspiration I tried using masking fluid on white paper and, once dry applying transfer ink over the top, leaving bold white patterns. I used the stamping method with cardboard and a very dark green using the blue and green inks mixed. I really like this effect.

To develop my heat transfer prints I am going to create some more backgrounds and experiment with the more simplified and stylised seed heads I was using in my paintings, using cardboard to apply the ink.











Friday 04 November

08:20 PM

Heat transfer printing

Inspired by the quick results I have spent the week creating samples of heat transfer printing. I spent a couple of hours creating the backgrounds and ink seed heads and printed them in one go.

The first samples were created using bright backgrounds as I'd done in my paintings as an initial print and applying black ink designs as a second print over the top. For both images I used cardboard of different sizes to create the designs and patterns. By doing this as two separate prints I could control where I placed the design and move this around. I could have painted the black ink over the top but if I'd made a mistake I wouldn't have been able to change this.

My third sample was created with brighter greens, mixing more yellow into the green. I then created coloured circular shapes by dragging the cardboard in circles. I created different sizes of these then ripped them out and collaged them onto the green background. This did give a white fuzzy edge that I don't like. I covered the circles with black pattern to give more definition and clarity. I felt this sample was less successful.

I liked the stylised seed heads so painted and printed some to test colours and patterns, using a thicker more opaque fabric so that the colours were brighter. I feel they would be better with a stronger bolder pattern/design over the top.

I tried out more smaller samples of the patterned seed heads mixing a range of reds and purples and blue to create a slightly different colour range which I printed directly onto a green background fabric. This was as successful as the green was visible through the purples changing the brighter colours to a duller version, making them look more orange/brown. To show the colours I did a second print on plain white fabric but there were too pale as I'd printed them once.

I do like the brighter pinks/oranges so tried a couple of samples, one using stencils and the second using a drug brush and cardboard to create more of a structured pattern. I printed over this in black. Finally another circular design with a black stamped motif design over the top.

I think all of the samples could be developed further on a larger scale, however the size of the heat press is limiting me, I found that I got a line through my work when I printed a larger design in two goes. Not ideal! However I could collage these together at a later stage.

I also decided to use one of my backgrounds to try out a quick mono print.



















Thursday 10 November 2016 02:01 PM

Ceramics

I decided this week to start looking at ceramics as I knew that I don't have much time left for the project and I wanted to look at ceramic pieces as a three dimensional idea for the reception area. Whilst I have only been able to work on a small scale I like the idea of creating some really large pots. As I don't have the time of a kiln big enough to do this I have worked on some smaller maquettes.

Initially I looked at the shape and structure of lots of different seedpod images and created some sketchbook pages exploring shape and form.

Before I began working three dimensionally I started to create some sample tiles exploring textural qualities that I'd seen. I think some of these started to look quite like coral too! These were very time consuming so I had to work on a really small scale. I did create some simpler ones however slightly larger with impressed details, such as bark, lace and other wooden clay tools creating some exciting textures.

I also began creating some pots formed by joining two pinch pots together. The first was kept simple, creating a spiky detail at the top and impressed texture to the main body of the pot. As there were no openings I had to ensure there was a small hole at the base to let the air escape when it went into the kiln to avoid it exploding.

The second pot was created by simply moulding using a wooden stick to create a gourd like form. I used the stick and other tools to create texture into the sides to reflect the shape, finally I cut a hole in the top. I also created one with a similar shape but taller, resembling more of a cacti without the spikes.

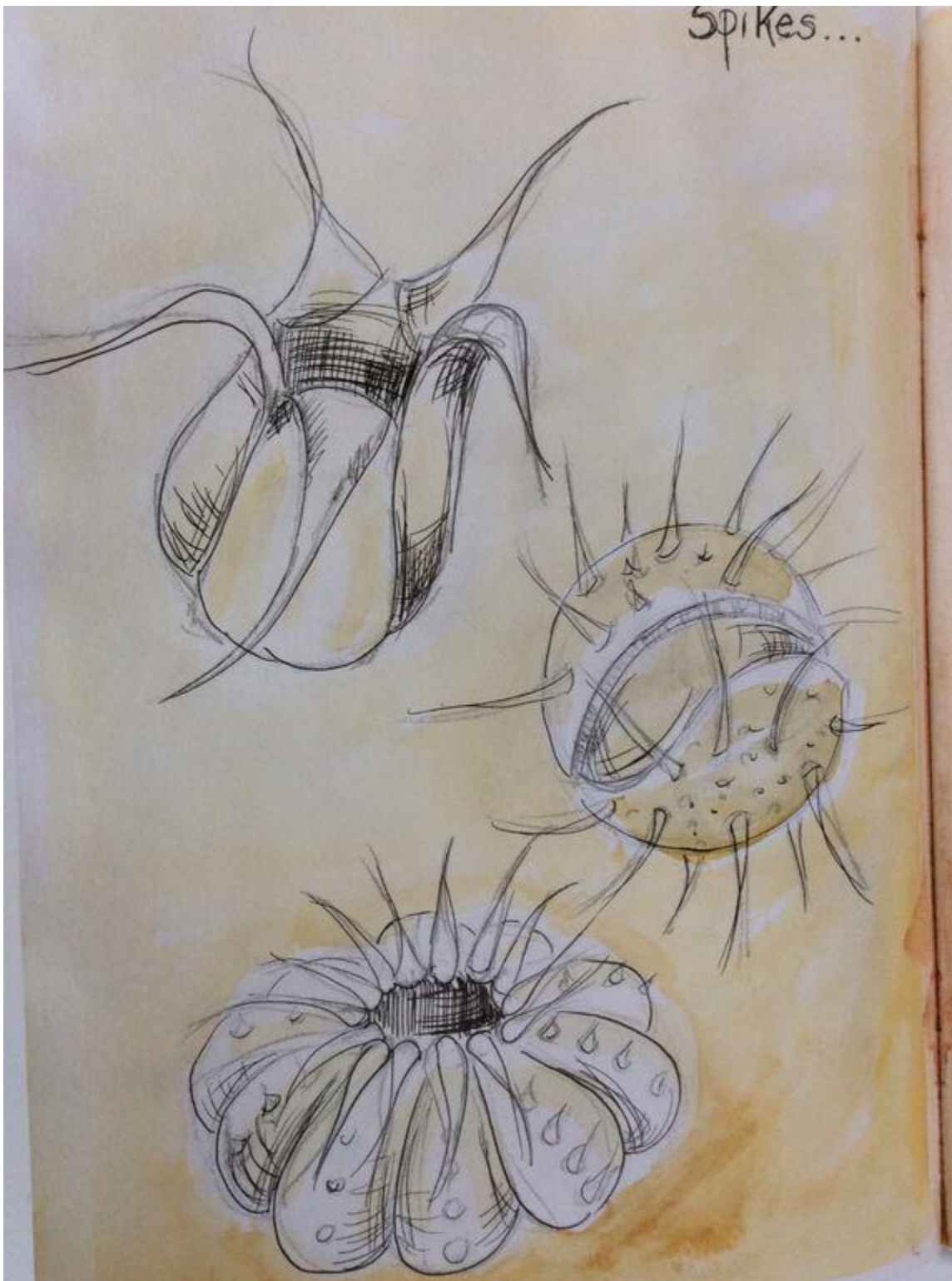
The next sample I wanted to create much more detail, reflecting my sample tiles. So I changed the form by moulding in into sections but applied small balls of clay of different sizes all over this, impressing holes into each ball of clay. In some areas I didn't add the balls and here I impressed the end of a knitting needle to create small holes. This really reminds me of coral!

My final maquette was influenced by the work of Lorna Fraser, creating two spheres and applying spikes to both sections, attaching them together to create a taller structure. I really like the taller spiky shapes.

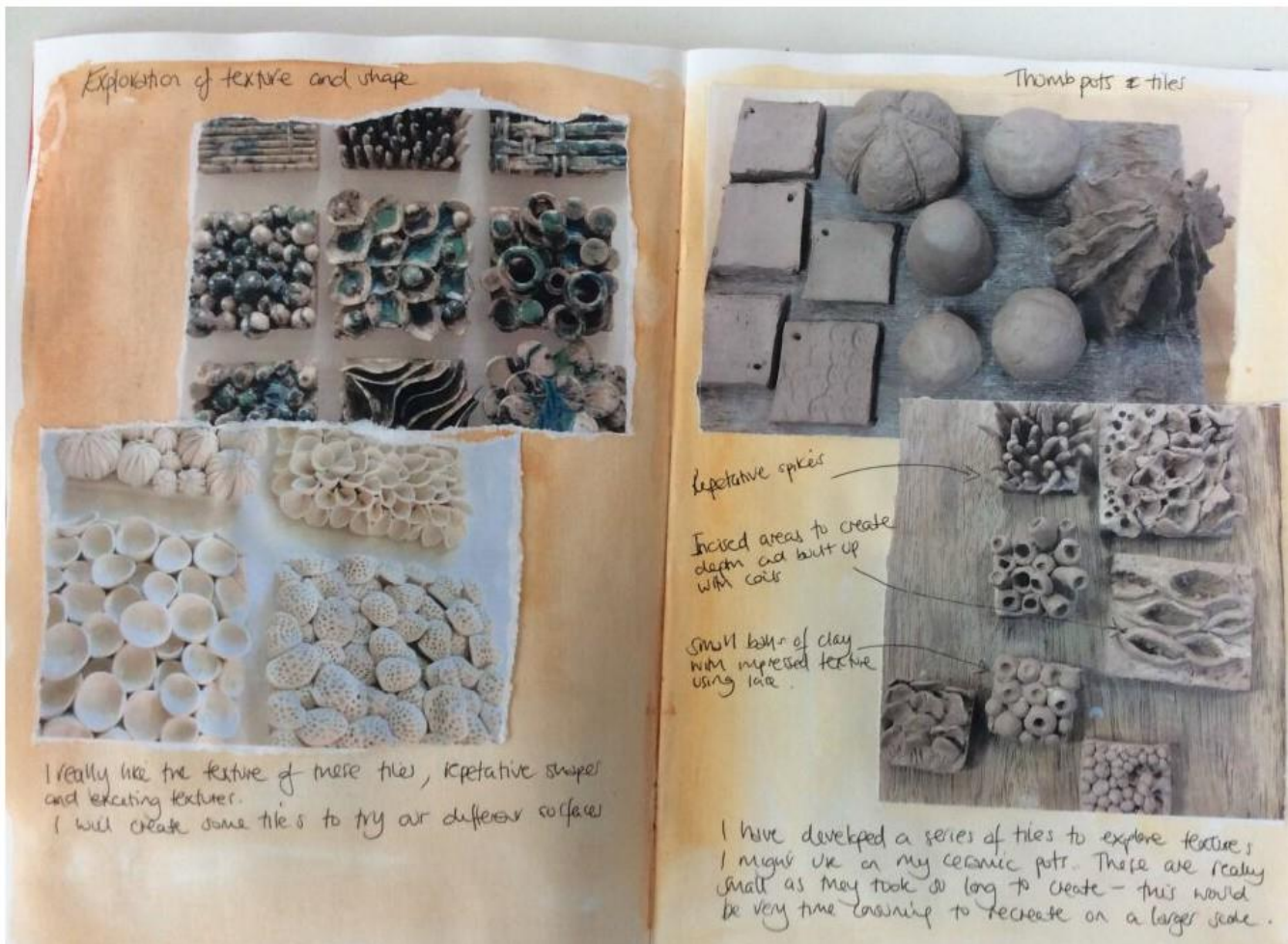
I now need to develop these seedpods using glazes to explore colour and enhance the textures.

My final sample is based on some of my ideas in my sketchbook exploring an open seedpod with spikes, I think I'd like to develop this with a brighter glaze.









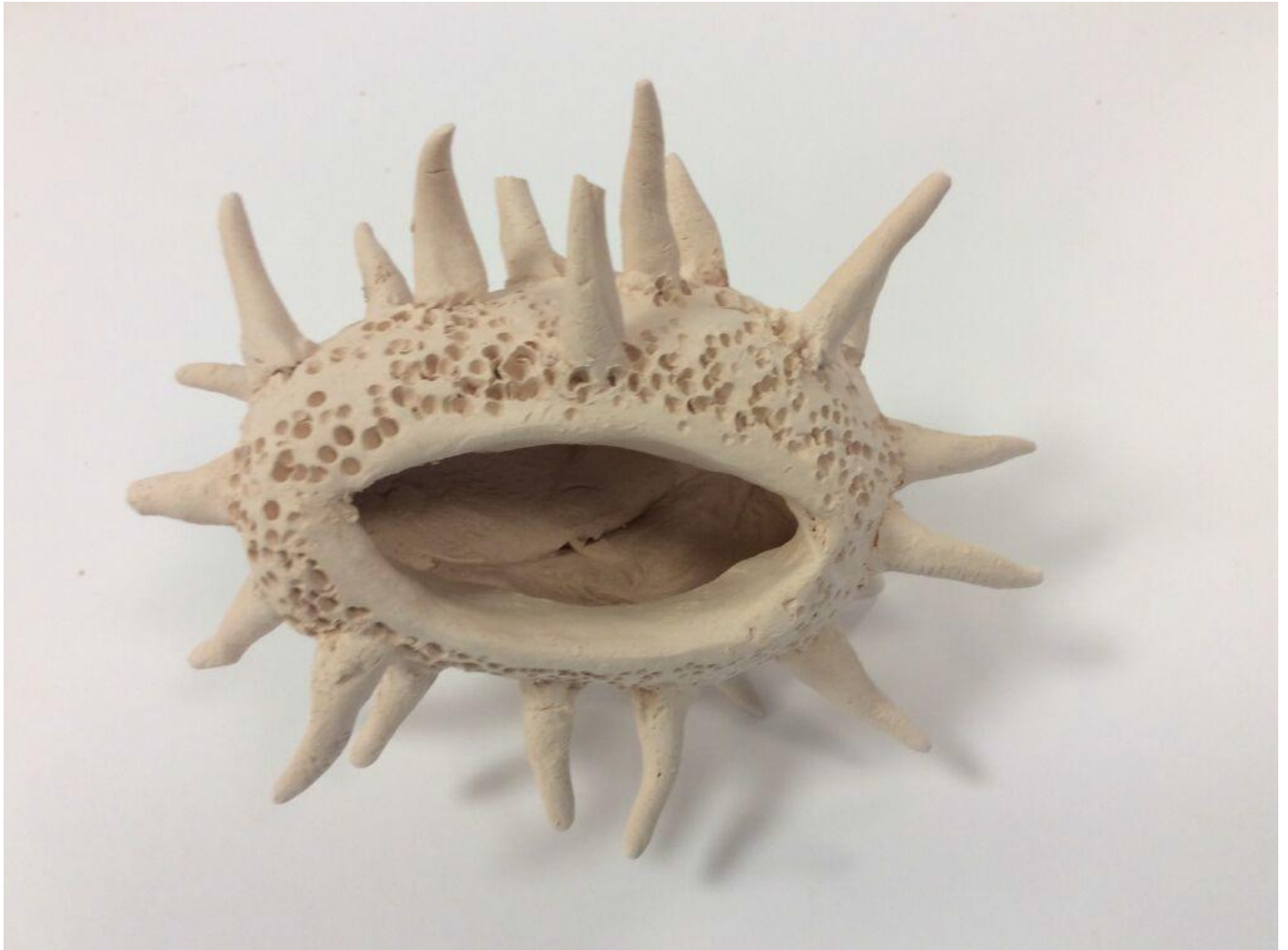










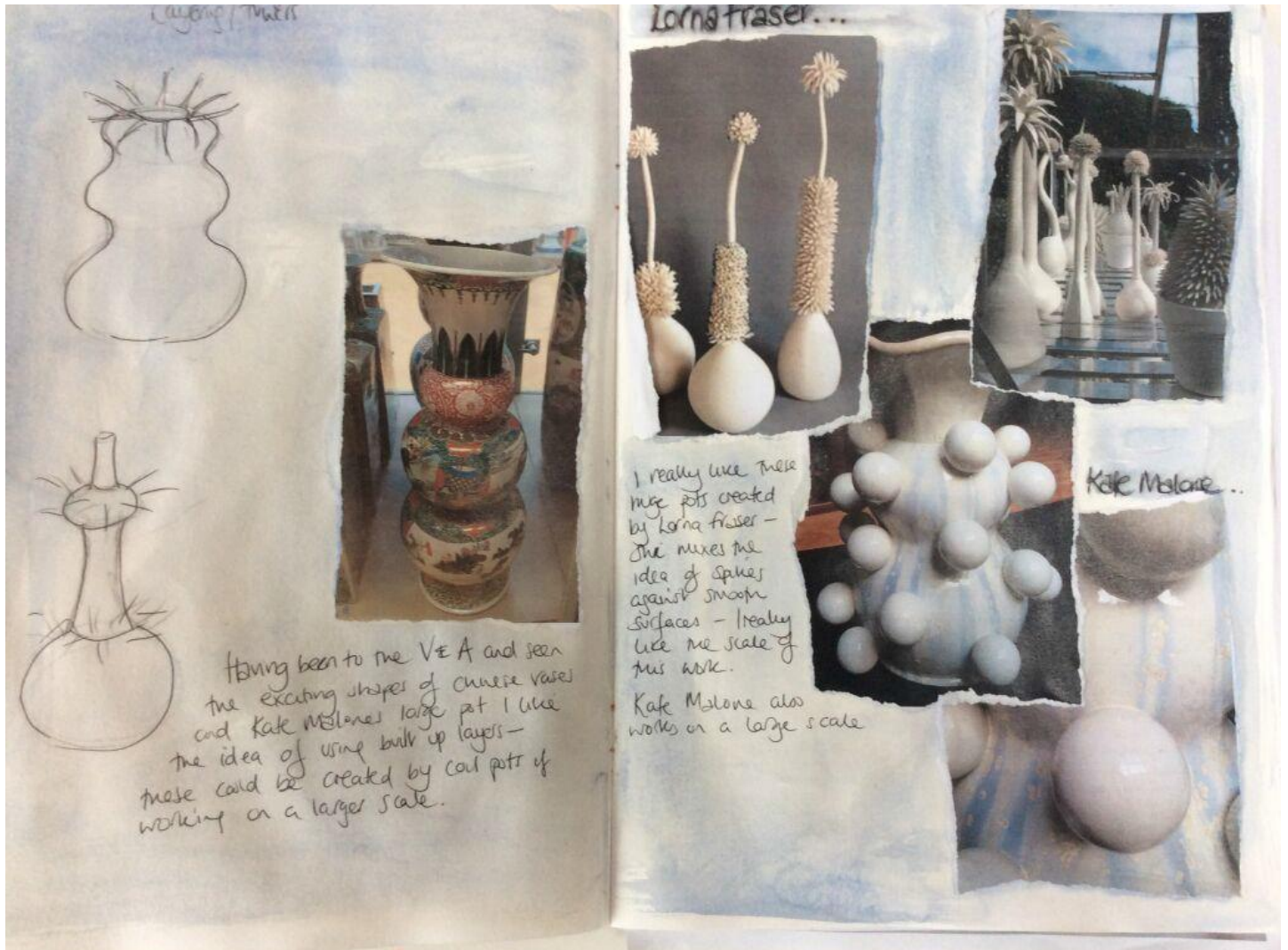


Tuesday 15 November 02:17 PM

London Visit

Yesterday I went to London to the V & A museum to look at the ceramics work for inspiration. I saw some amazing work from all periods of time that have inspired me in the use of shapes. I particularly liked the contemporary work of Kate Malone, her huge pot " " was fantastic and I know that I'd like my pieces to be as big if I were able to develop them. Her use of glazes was lovely with a very pale blue/white glaze being applied. I like the idea of using unnatural colours for my seedpod inspired pieces.

I took lots of photographs of work including glass work. Dale Chihuly's large glass sculpture in the entrance is really similar to the twisted strands I have put on my initial ceramic sample. Other photographs were taken as I liked the shapes and textures of pots. I have also looked at the work of Lorna Fraser. I love her pieces and hadn't realised how big some of her pots were...definitely the way forward! I love her smooth simplified designs with areas of sharp spikes.



Friday 18 November 08:20 PM

Glazes

Now my tiles have been fired I needed to get some glazes on them so they can be re fired.

I chose to use earthenware glazes with the two smaller tiles and stoneware glazes on the larger tiles and seedpods. Before applying the glazes I applied a copper oxide to all the tiles and then washed this off, leaving the copper oxide to bring out the detail and textural qualities in each piece. The earthenware glazes are fired at a lower temperature and are less expensive, these also tend to come in brighter colours.

The stoneware glazes are much more natural in colour and I used stoned denim, birch and copper float. I applied these with a dry brushing technique over the copper oxides, layering the colours and making a note of what I had applied in my sketchbook. a = copper float , d = stoned denim , c = birch .





Tuesday 22 November 02:21 PM

Textiles work: Silk screen printing

I wanted to develop my screen printing now that my tie dye was complete. Having tested my print already on a green background (heat transfer) with a pink print I knew that using the pinks would not work so I've been concentrating on applying greens in similar tones to the tie dye itself and a much darker green to contrast. I have also used the dot screen to print over a paler green print which worked well. I printed samples of both to cut up and create a collage sample.

I also printed a double print, slightly mis-registering the second print using grey printing medium over one of my brighter backgrounds. I love this combination however this double print was not successful and the screen was still slightly wet from washing it out so it has bled slightly in the top right corner.









Monday 28 November 07:22 PM

Textiles work: Machine embroidery

I wanted to explore freehand machine embroidery so I've created a number of samples working onto screen prints that weren't as successful. I used iron on fabric stabiliser to strengthen the fabric to avoid it moving and as an extra precaution I used an embroidery hoop. This was really difficult and I broke a couple of needles as the thread kept getting caught, but I really liked the results. In my first sample I tried an applique technique sewing one of my bright printed circles onto a background using a zig zag stitch with white thread and then tried some more freehand seed heads in a dark green which I really liked.

I tried another in a white thread which looked great but was less obvious from afar so might not work as well in a larger wall panel.

In my third sample I tried the freehand seed heads in a darker green on one of my bright printed backgrounds with some scrap transfer printed background applied. I liked the result so decided to start collaging some of my screen prints together to create a larger piece.

I had wanted to use the brighter fluorescent colours in my work but this wasn't effective as a screen print onto the green background, however applying some of the spare fabric in rectangles and circles I was able to create highlights and bright 'pops' of colour which contrasted really well with the greens. I used all sorts of samples including a mono print on a heat transfer background, a silk screen onto a heat transfer background, dot prints and allium seed head prints printed onto tie dyed cotton all collaged together and stitched with a simple running stitch, leaving the threads hanging.

I definitely think this is a technique I could develop further in response to the brief. Fabric panels would look very effective and the use of greens would be calming, with the brighter highlights making them stand out. I also feel that they look effective further away, with exciting areas to be discovered once you are closer. I think if I were to develop these further I would look at buying some more coloured thread, perhaps even some fluorescents!











Tuesday 29 November 04:49 PM

Felt making

Today I did a felt making workshop and created two pieces of felt based on my circles. I didn't like the choice of colours and

ended up creating them in pinks and blues, rather than greens which i would have preferred. There is less control with felt and my samples definitely need some additional work such as applique or machine embroidery to create a more detailed design to the simple base colours I have used. If I get more time I will add to these using layers of additional fabric and machine embroidery.

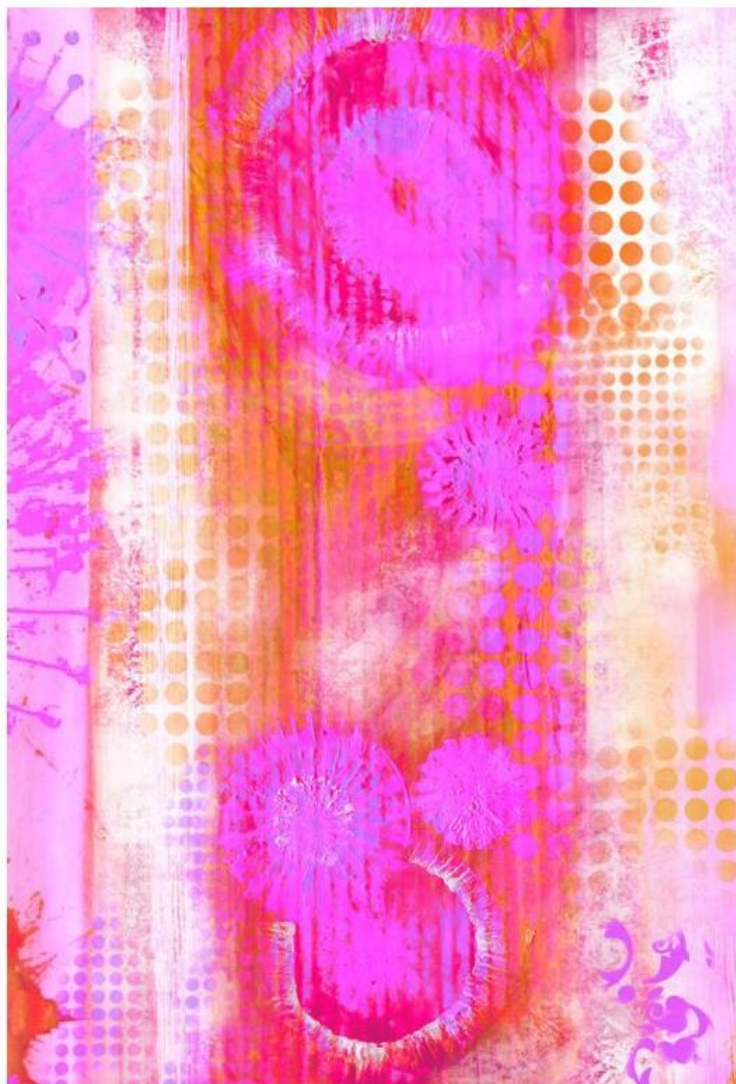


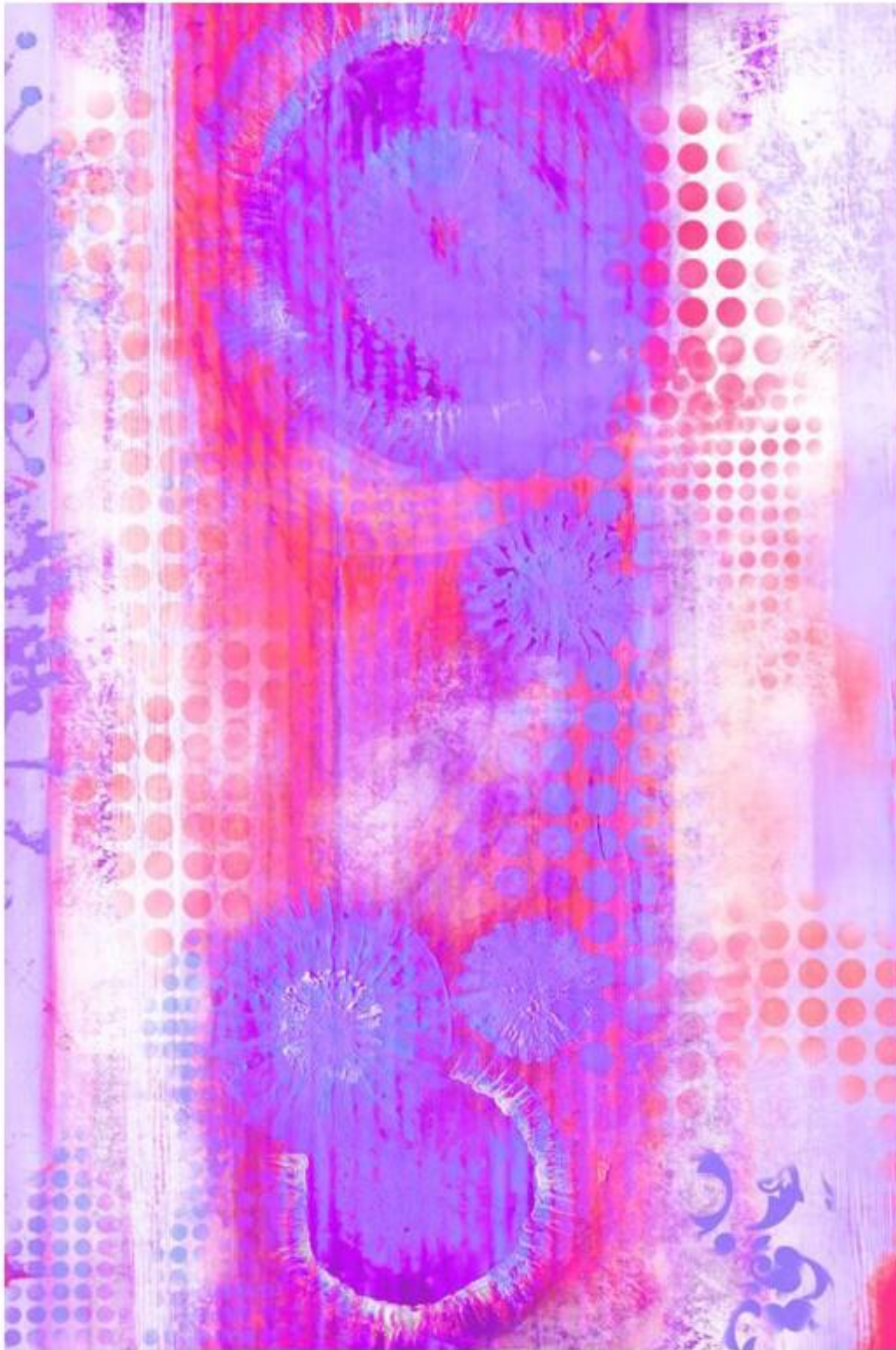
Wednesday 30 November 08:08 PM

Exploring Procreate

I decided to re develop some of painting images using procreate. I used a range of tools but primarily wanted to change and explore the colours in the piece. I developed the images using the hue, saturation and brightness tool plus the colour balance and curve tools. I also added further details, such as more dots (decimals), a floral detail (Victorian) and a grunge tool using the brushes/textures tool.

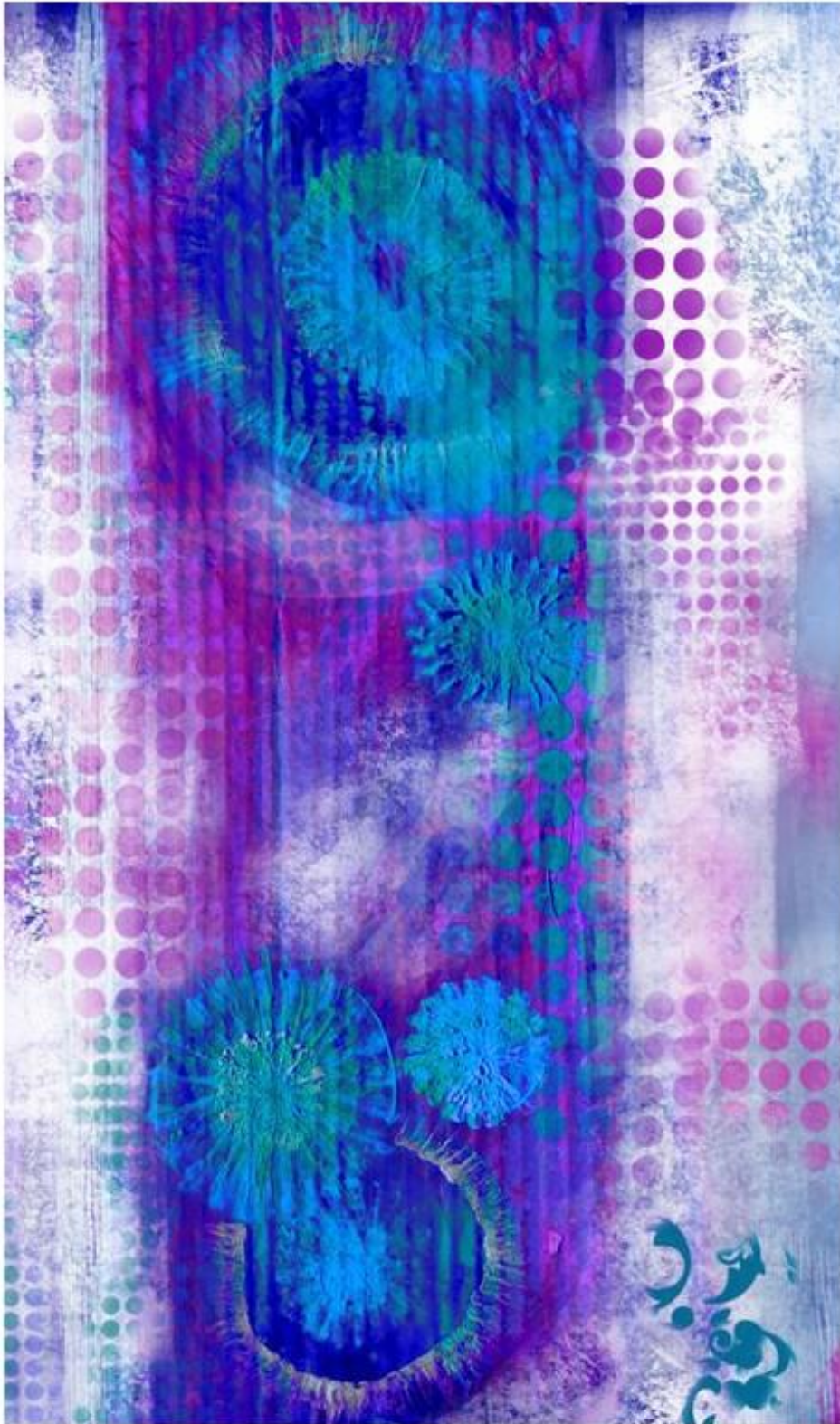
The final sample was my favourite as there was the most contrast with the darker tones against the pinks and purples.

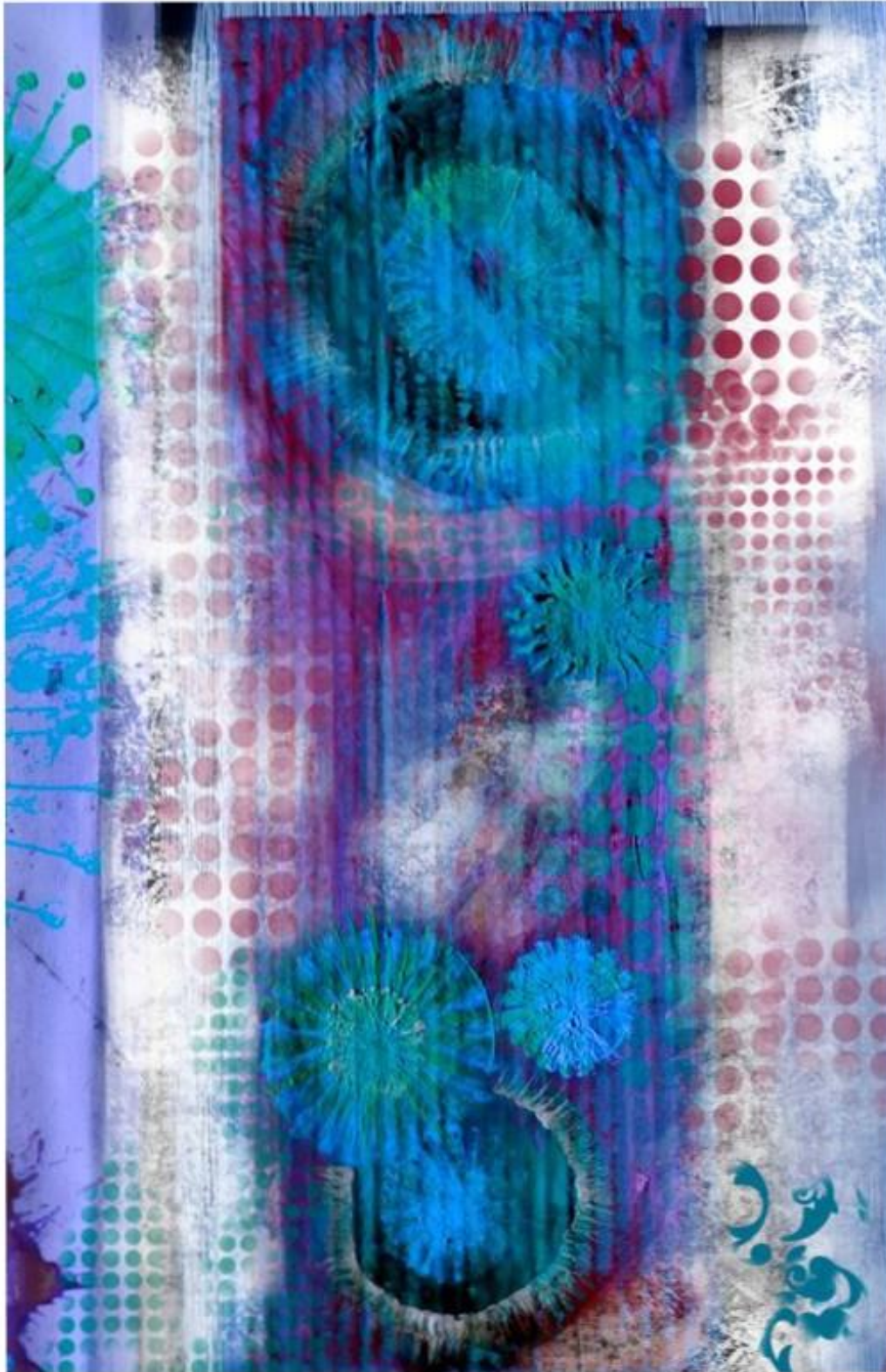














Friday 02 December

09:18 AM

Ceramics developed

I really liked Lorna Fraser's work so I thought I would explore some ideas by layering the smaller maquettes to create different structural forms. I'd like to try this again once I've completed my glazes. These would look amazing on a really large scale!!

I also decided to try out my original painted design ideas as an impressed slab that I could develop as a slab pot, I used a range of tools to impress the round shapes into the slabs, having firstly rolled lace over



the piece to create a background texture. However, having created these slab samples I'm not sure I want to continue this idea as the seed heads are much more exciting. I would consider developing these by incising pattern which would allow a candle to be placed in a pot made in this way. I will develop these using paint however, to try and gain the brighter colours seen in my paintings.











Tuesday 13 December 08:27 PM

Conclusion

With reference to the brief I think that i have explored a wide range of ideas in depth and have created a number of samples that could be developed further to create really exciting pieces for a reception area, using the theme of Natural Forms that I chose myself.

I think the bright paintings and the textile collages were the most successful and would be the most effective in the business's reception area. To move these forwards I would continue with the brighter colours and building layers of texture and imagery in both pieces.

The ceramic pieces were also successful, however I didn't get time to create any on a larger scale. I would have used a coil technique to make these on a bigger scale as this would make a stronger ceramic piece.

Unit 01 Materials, techniques and processes in art and design (M/508/4397) (cont'd)

Learning Outcome 2

The learner will

use a variety of materials, techniques and processes

The learner must demonstrate:

- experimentation with a variety of materials, techniques and processes across disciplines

Learning Outcome 3

The learner will

review the materials, techniques and processes used in LO2

The learner must evaluate:

- how materials, techniques or processes affect their practice

Justification for the awarded grade:

Learning Outcome 2

The learner has produced a significant amount of evidence in response to this learning outcome. The visual record provides a conscientious and convincing account of experimentation with a variety of materials, techniques and processes. The evidence is diverse and is indicative of creative investigation. Much of the work is visually exciting and demonstrates experimentation across disciplines. This is a key component of this learning outcome. The portfolio contains examples of activity in painting, drawing, printmaking, ceramics, digital manipulation and textiles, for example. Some of the photography evidence would benefit from a clearer attribution to source material or to the learner's own work.

The learner has provided examples of experimental work with complex materials. This can be seen, for example, in the use of wet materials in the drawings of shells and seedpods and in the monoprints of seedpods. The learner demonstrates the complexity of these materials by exposing their properties through experimental work. The drawing of a seashell uses a fine liner pen to describe the surface, shape and contours of the object. The learner has then worked "into" the lines with water and ink. The properties of the ink lines are revealed by the application of water to describe the subtle gradation of tone around exterior of the object. The properties of ink and water are also used to describe the surface of the interior of the shell, where the learner observes a sheen or satin texture. The experimental work with monoprints demonstrates the potential complexity of printing ink. It is clear from the portfolio that the learner has pursued this area of experimentation through several attempts. The learner uses the essential qualities of the printing ink to reveal the delicacy, fragility and structure of the seed head. The learner has worked with other complex materials such as ceramic glazes and dying inks. The work with complex materials has been used in the development of a body of work. This is shown in a consistent and coherent study of seed heads in both 2D and 3D media. The learner has provided sufficient examples of experimentation with complex materials which are consistent with a Pass grade.

The learner has provided examples of experimental work with complex techniques. These include: heat transfer printing; textile collage; silk screen printing; dry-brush; digital manipulation; ceramic glazing; lino printing and machine embroidery. Using machine embroidery, the learner has produced a number of examples of freehand work to draw seed heads on contrasting backgrounds. In this activity, the learner has also introduced some scrap transfer prints and applied them to the background. Where the learner has used silk screen printing, they have combined a deliberately misaligned double print with a considered application of duller and brighter colours. The learner has included an interesting example of ceramic work. This is consistent with the requirement of the unit to work across disciplines and provides a welcome contrast to, and extension of, the ideas developed in print, textiles and digital work. From the photographic evidence in the sketchbook, some examples of complex manipulation of clay can be seen. As the learner has shown experimentation with complex materials and with complex techniques, with clear evidence of how this has been used in the development of a coherent body of work, they have achieved a Merit grade.

To achieve a Distinction grade the learner would have to show experimentation with complex materials and techniques which informs future practice. For example, the learner cites an artist as further inspiration for their work. The learner has gone on to produce a number of print and textile experimental pieces. This work has some strengths in dexterity and inventiveness. However, the learner has not sufficiently demonstrated a sense of thoroughness in the way that experiments are understood and how they inform a disciplined control of colour, and sense of the composition of form, tone and movement. Distinction grade work would also contain precise and tenacious recognition of the creative results of accidents and random outcomes. Although the learner is working experimentally, Distinction grade work will avoid a casual and informal approach in favour of identifying what is valuable from a rigorous and discriminating analysis of results. Many examples of repetitive work are included in the portfolio. These include photographs of seed heads, dot patterning, circular motifs, and coloured or textured backgrounds. The evidence of an informed approach to further work is limited. The learner is often seen to settle for early or easily achieved results. Distinction grade work would avoid repetition in favour of experimentation which reveals visual language and convincingly exposes the character of the subject studied.

Learning Outcome 3

The learner has produced a significant amount of evidence in response to this learning outcome. This is presented in the form of an ongoing studio diary accompanied by a brief conclusion. The learner has reviewed the use of materials, processes and techniques, and has sought to evaluate how their use has affected their practice. The record contains a convincing sense of the order of processes and the way some materials behave. The learner demonstrates practical understanding of the materials, processes and techniques they have worked with. An awareness of potential difficulties or errors is also evident in the work. The learner makes reference to the properties of materials they used in LO2. The learner typically refers to opacity, colour and malleability, for example. Unfortunately, the learner's command of grammar sometimes frustrates the effective communication of their ideas. The learner's conclusions are often dependent on the repetition of words such as "exciting" and "liked". Using such personal preferences or tastes can contradict an expression of reasoned or balanced conclusions.

Much of the evidence was in the form of descriptive writing. Some of the descriptions were written in detail. Although description provides evidence of use of materials, processes and techniques, this approach alone can limit opportunities for evaluation. For example, on 21 September the learner records "I decided to explore coloured backgrounds for the pen and ink work and the use of different materials so created a page with a colour wash over a book page and use the card board ink print technique with dots on top. I really liked the result but felt I should perhaps look at ideas for compositions/seed heads I could develop in this way. I need to get some more images to work from in order to develop my ideas

using more materials, such as paint”. This work could more clearly identify what the learner has done and why they intended to do it. The ideas appear without a reasoned connection – colour wash to composition and then to seed heads. The last sentence simply indicates that the learner intends to do some more work. This is not a reasoned conclusion.

The learner does, however, record other examples of reasoned conclusions which are sufficient and consistent with a Pass grade. Such conclusions often refer to the relative properties of materials, the performance of specific media against desired outcomes, or the relationship between ideas and practical work. For example, on 29 September the learner records “I have sketched out a number of rough ideas for compositions, I seem to be drawn to longer thinner portrait compositions. I have tried to create interest in the compositions by using cropped edges and a range of scale to the seed heads, inspired by the photographs of poppy heads I have taken. I’d like to develop one of my backgrounds using poppy heads and applying brighter colour, alongside some more natural colours”. On 20 October the learner records “..I would like to start exploring alternative areas of design such as printmaking and ceramics. Moving my work forward I would like to explore both realistic seedpod images alongside the more simplified and stylised images”. This makes sense and clearly indicates that the use of particular techniques will affect their practice.

To achieve a Merit the learner would have to make consistently reasoned and balanced conclusions based on their work in LO2. The learner’s work does contain some evidence at Merit level. For example on 25 October the learner records “..however these did not show up as effectively on the darker brown backgrounds. I started again with more natural colour ways, creating a range of greens in different shades. Whilst the screen print was not as clear as I’d have liked it worked well as part of another textural layer in my work. I also started to play around with a screen with dots on it, layering the prints and colours”. This work shows that the learner makes judgements which are logical and that the learner has made balanced conclusions considering the elements available. However, there is not sufficient evidence of performance at Merit level.

To achieve a Distinction grade the learner would have to make consistently well-reasoned and balanced conclusions, based on their work in LO2, which inform future developments. Where the learner describes new activity on 06 October for example, they would firstly need to establish a rational basis for the work. Then they would need to compose an even-handed evaluation of the elements in the activity. Where developments are suggested (in scale for example), the learner would need to understand the implications of undertaking this work. The learner would need to consider:

- the implications of working with materials on a larger scale
- how an increase in scale will develop the work
- the difference between extending and developing
- whether or not a change in scale will be physically manageable
- whether or not working in another medium would be more appropriate.

Grade awarded for Learning Outcome 2 - MERIT

Grade awarded for Learning Outcome 3 - PASS

Evidence and Grading Tracker

Unit 01 Materials, techniques and processes in art and design (M/508/4397)

A breakdown of the grades awarded for each learning outcome within unit 01 is shown below in this example of our completed Evidence and Grading Tracker, which is available on the qualifications page on our website.

A **PASS** grade can be awarded for the unit as a whole.

The learner has not achieved a **MERIT** grade for the unit because they did not achieve a **MERIT** for Learning Outcome 3.

The learner is entitled to one opportunity to resubmit work for the unit to obtain a higher grade.

Assessment criteria	Not Yet Achieved	Pass	Merit	Distinction	Evidence (including portfolio page number and type)
LO1 The learner will understand safe practices in their working environment		✓	No Merit grade for this LO	No Distinction grade for this LO	Document pages 5-13.
LO2 The learner will use a variety of materials, techniques and processes			✓		Evidence for LO2 and LO3 were produced concurrently in an ongoing review.
LO3 The learner will review the materials, techniques and processes used in LO2		✓			Pages 16-151.

Summative feedback

I confirm this is all my own work.

Learner signature:

Assessor comments: (please continue overleaf if necessary)

I confirm I have graded this work against the grading descriptors for the qualification.

Overall unit grade:

Teacher/Assessor Name:

Signature:

Date: