

During my FMP I have shown evidence of the following:		
1	Initial research and planning (Idea generating, mood boards, mind maps etc) You may have looked into more than one area to begin with and narrowed this down later. Ensure you include all of this.	
2	A proposal (on the UAL template) detailing intentions for the project with Harvard referenced research sources. (Your proposal CAN be edited throughout the project but older copies of the proposal need to be uploaded in your project and reflected upon with changes and development detailed)	
3	A completed time table/time planner for the project. You can reflect upon your progress within this planner, any changes you have needed to make and why.	
4	A reflection and discussion of the client you are working for (ACCU) and considerations about you may need to think about when creating your work. (Theme, context)	
5	Primary research into chosen theme topic. Photo shoots, primary source material, sketches, information gathering, interviews etc. This must be reflected upon to show how it has been useful to the project and supported development and direction.	.
6	Secondary research into your chosen theme topic or specialist practice. Gallery visits, internet research, books etc. This must be reflected upon to show how it has been useful to the project and supported direction and development.	
7	Relevant and continued artist research relating to your theme, specialist practice etc. This should be transcribed where relevant and reflected upon to support evidencing of the impact of this research and practical study	
8	Evidence of the workshops (set by staff and independent) undertaken during the FMP. Analysis as to how each of these has been relevant to your project (consider it not only in a practical sense but for ideas generation also as some workshops will not have been directly linked to your specialist practice.	
9	Evidence of your own, extensive, independent practical exploration relevant to your specialist practice. This should show development and have sufficient reflections supporting your exploration.	
10	Thorough and relevant annotation and evaluation throughout. You may wish to add in mid-point reflections (small evaluations to help direct your project journey) if they are helpful. Throughout your project you need to indicate problem solving and solutions you have found alongside areas for celebration.	
11	Consideration and evaluation of Ethical, Sustainable and Environmental areas relating to the project. This could be broken into sections such as consideration of theme, ideas, concept and research then materials techniques and processes considerations.	

12	Discussion (visual and/or written) regarding the presentation techniques you may use to present your final piece. You should show why and you have chosen your final piece and researched the most appropriate way to communicate the intentions of your final piece.	
13	A final evaluation using the set UAL template (provided) detailing the culmination of your project.	

If you are struggling with written annotation you CAN create and upload voice notes or videos to your digital space. Make sure you note what is in the voice note to help the assessor.

OR
You can use SIRI or something similar to dictate to in order to get all the information you need in your project.

Considering and expanding workshops and techniques:

Remember, in each of the workshops you have been given throughout your 2 years on the course, you have been able to explore lots of different things, for example, in the darkroom you could have created your own tracing paper negatives, layered images, created photograms, painting with developer, solarisation etc. Your exploration and development into relevant workshops are what will support your project and pushing to good and excellent areas of assessment.