

NCFE Level 1/2 Technical Award in Art and Design (603/2964/6)

Assessment date: 9 March 2020

Paper Number: P001056

This report contains information in relation to the external assessment from the Chief Examiner, with an emphasis on the standard of learner work within this assessment window.

The aim is to highlight where learners generally perform well as well as any areas where further development may be required.

Key points:

- grading information
- administering the external assessment
- standard of learner work
- Regulations for the Conduct of External Assessment
- referencing of external assessment tasks
- evidence creation
- interpretation of the tasks and associated assessment criteria
- planning in the external assessment.

It is important to note that learners should not sit the external assessment until they have taken part in the relevant teaching of the full qualification content.

Grade Boundary Information

Each learner's external assessment paper is marked by an Examiner and awarded a raw mark. During the awarding process, a combination of statistical analysis and professional judgement is used to establish the raw marks that represent the minimum required standard to achieve each grade. These raw marks are outlined in the table below.

NYA	Level 1 Pass	Level 1 Merit	Level 1 Distinction	Level 2 Pass	Level 2 Merit	Level 2 Distinction
0	13	18	23	29	40	51

Grade boundaries represent the minimum raw mark required to achieve a certain grade. For example, if the grade boundary for the Pass grade is 25, a minimum raw mark of 25 is required to achieve a Pass.

Maximum UMS Score*	Level 1 Pass	Level 1 Merit	Level 1 Distinction	Level 2 Pass	Level 2 Merit	Level 2 Distinction
160	24	47	70	92	115	138

* In order to ensure that levels of achievement remain comparable for the same assessment across different assessment windows, all raw marks are converted to a points score based on a uniform mark scale (UMS). For more information about UMS and how it is used to determine overall qualification grades, please refer to the qualification specification.

Administering the external assessment

The external assessment is invigilated and must be conducted in line with our Regulations for the Conduct of External Assessment. Learners may require additional pre-release material in order to complete the tasks within the paper. These must be provided to learners in line with our Regulations.

Learners must be given the resources to carry out the tasks and these are highlighted within the Qualification Specific Instructions Document (QSID).

Standard of learner work

The standard of learners work was varied in this assessment window. This was the second series of this assessment as part of the NCFE Level 1/2 Technical Award in Art & Design specification. For learners achieving high grades for this assessment it was clear they had benefitted from high quality teaching and learning that gave them a good understanding of the unit content. For those learners achieving lower grades, it was evident that the learners understanding was lacking in relation to the unit content being covered. For some learners, there was evidence that their achievement may have been affected by the legibility of their responses, as some of the completed external assessment papers were difficult to interpret.

The external assessment paper followed the same format as the previous paper and the External Assessment Sample Paper published on the qualification pages of the NCFE website. The focus of the paper was on specific elements of the unit content and it is important to understand that this focus will change with each examination series, with the aim of covering all of the content identified within the specification. It is important for centres to remember that, due to this change in focus, they will need to ensure that learners are given the opportunity to develop their knowledge of all twelve art movements and the contextual factors that influence the production of art work identified in the specification. In addition, the teaching and learning in relation to this unit must also develop learner's skills in visual analysis.

Regulations for the Conduct of External Assessment

Malpractice

There were no reported instances of malpractice in this assessment window. The Chief Examiner would like to take this opportunity to advise learners that instances of malpractice (for example, copying of work from another learner) will affect the outcome on the assessment.

Maladministration

No instances of maladministration were reported in this assessment window. The Chief Examiner would like to highlight the importance of adhering to the Regulations for the Conduct of External Assessment document in this respect.

Referencing of external assessment tasks

The paper had 12 questions. Each question was based on either an art movement, a contextual factor, or required learners to undertake a visual analysis of an image provided. Learners were required to demonstrate knowledge and understanding of a range of specification topics and to apply this knowledge to the specific question scenario. The intention was to cover a broad range of the unit content as is practical. Questions had varying weightings attached to them, with 1 to 2 marks for the lower demand questions and 12 to 15 marks for questions where an extended response was required, such as discussion, analysis or evaluation.

Many of the extended response questions were marked using a 'levels based' approach to assessment. The overall quality of the response was considered rather than the specific number of points raised by the learner. All questions within the paper were assessed using a range of indicative content and on the quality and clarity of the explanation provided.

Evidence creation

This assessment is submitted as a handwritten response on a traditional assessment paper. It is important to ensure that learners are not disadvantaged by an examiner inability to decipher what has been written on the paper. Learners, for whom legibility of handwriting has been identified as an issue would benefit from additional support in developing the clarity of their written response to ensure this does not affect their achievement for this unit.

Responses of the tasks within the sections of the external assessment paper

Q1(a)

The Surrealist movement consisted of art works of peculiar scenes and compositions. These works, however, were produced with great precision.

In which decade did the Surrealism movement begin?

- A 1920s**
- B 1940s**
- C 1960s**
- D 1980s**

Generally this question was answered inaccurately and it was disappointing that learners were not able to correctly identify that Surrealism first began in the 1920's. Whilst learners will not be required to recall specific years for this exam, it is important that learners are able to identify key decades in relation to each of the twelve art movements identified in the unit content.

Q1(b)

Name two artists who were part of the Surrealist movement?

The majority of learners were able to successfully identify at least one artist connected to the Surrealist art movement, and some were able to correctly identify 2 appropriate artists. It is important that learners

have studied all twelve art movements listed within the qualification specification and are able to recall the names of key figures within each of the movements.

The mark scheme listed a range of key artists associated with the movement including André Breton, Joan Miró, Salvador Dalí and René Magritte. However, it is understood that many artists are associated with a range of different art movements during their career. Therefore this has been taken into consideration when awarding marks and examiners have the flexibility to award marks for other artists who are associated with the Surrealist art movement such as Pablo Picasso.

Q1(c)

There are two forms of Surrealism: abstract and figurative.

Describe the main features of each of the two forms.

Most learners did provide reasonably detailed answers to this question and were able to offer some description regarding the two forms of Surrealism.

Learners who did particularly well on this question were able to provide a detailed response by comparing and contrasting the two approaches. This included broad statements regarding abstract surrealism being based on colours, shapes and emotions, whilst figurative surrealism made reference to specific objects or locations.

Unfortunately a number of learners did not provide sufficient detail to gain full marks for this question. Learners need to be aware that when asked to describe the main features of something they need to ensure the detail provided is commensurate with the marks available.

Q2(a)

In which country did the Realism art movement emerge?

- A China**
- B England**
- C France**
- D United States of America**

Most learners were able to correctly identify that Realism first emerged in France.

Q2(b)

The Realism art movement began in the 1850s.

Identify and evaluate the contextual factors that led to the emergence of the Realism art movement.

Refer to two artists that you have studied to illustrate your answer.

This question requires learners to identify and evaluate the contextual factors leading to the emergence of Realism. In order to be able to successfully answer this question, learners must be able to place art movements into some form of art historic timeline. Understanding what was happening, historically at the

time art movements emerge will support their understanding of why the art movement developed. In addition this question required learners to make specific reference to two artists to help illustrate their answers.

Learners who received high marks for this question were able to demonstrate a wide range of accurate and detailed knowledge and understanding of the contextual factors that led to the emergence of the movement. This included the rejection of romanticism, a desire to depict the real world and the invention of daguerreotype photograph. These learners were also able to effectively analyse the impact these contextual factors had on the movement.

However, it was unfortunate to see that a high number of learners did not appear to fully understand what was meant by 'contextual factors' and instead wrote at length about the characteristics of the Realist Art movement. Whilst learners were able to demonstrate knowledge of the movement, these responses were not rewardable in relation to this question.

Q2(c)

Honoré Daumier wanted to show the struggle of the working-class. 'Third Class Carriage' shows the everyday hardships of working-class lives.

Analyse Honoré Daumier's use of visual language, with reference to:

- **form**
- **colour**
- **tone.**

For this question learners are asked to respond directly to an image provided within the paper. Although the image is specifically related to the Realist art movement this question does not require learners to have any specific knowledge of the movement. In order to successfully answer this question, learners need to have developed their ability to visually analyse an image.

The majority of learners were able to make appropriate comments in relation to colour, noting the use of a dark colour palette helping to set the mood of the piece. However, comments regarding tone were far less developed and a number of learners appeared unable to differentiate between colour and tone. With regards to analysis of the use of form in Daumier's work, very few learners were able to provide appropriate comments. Rather than commenting on the composition of the image, many referred to form by simply commenting on the elements in the work i.e. the number of characters in the image.

Q2(d)

Select one other artist from the Realist movement.

Compare and contrast that artist's use of visual language with the work of Honoré Daumier. Refer to:

- **form**
- **colour**
- **tone.**

For this questions learners were required to identify an additional artist that is connected to the Realist art movement and compare and contrast their use of the formal elements of form, colour and tone. The majority of learners were able to identify an additional artist from the Realist art movement when answering this question. Learners generally made broad references to the style of work produced by the additional artist and were able to compare or contrast the work to that of Honoré Daumier. Learner's answers would certainly have been strengthened if they had provided more specific descriptions of the work they were comparing and contrasting with that of Honoré Daumier. When studying the art movements listed in the qualification specification, it is advisable that learners become familiar with a selection of some of the key works of art that epitomise the movement

Q3

Art and geography have often been combined to inform how humans understand and record the world we live in. This means art is often produced as a direct response to where it is created.

Select at least two different artists you have studied and, for each artist, evaluate how their work has been affected by where it was created.

This question if not specifically focused on any particular art movement and allows learners to make reference to any artists they have studied. Understanding how contextual factors influence the creation of art and design work is a key area of content within the qualification specification and learners should be able to reference specific examples in relation to the contextual factors listed in the specification.

Unfortunately the responses to this question were generally quite weak. Whilst most learners were able to identify two different artists, the justification for the selection of these artists were often very weak and made little or no reference to geography. The most popular artist referenced for this question was Banksy with vague comments being made regarding his work being displayed in busy urban areas where lots of people could see the work.

Q4

Art is often seen as a means of reflecting what is going on in society. Sometimes art has been produced that shows extreme levels of wealth and opulence; at other times art has been used to represent poverty and deprivation.

Describe a piece of artwork you have studied that represents the economic circumstances of the society in which it was produced.

Evaluate the impact the economic circumstance of the society had on the piece of artwork or on its artist.

As with the previous question, learner's responses to this question were generally quite weak. It is important that learners are able to make specific reference to the contextual factors that affect the production of artwork. Answers provided by learners for this question were quite vague and very few learners were able to describe a specific piece of artwork with sufficient clarity to effectively answer the question. When teaching learners about these contextual factors it is important that learners are clear of the difference between the different contextual factors such as political, social or economic context. It is

also important that learners are able to make reference to specific examples of artworks, which can be referenced to support or substantiate their response to this type of question.

Q5

Claes Oldenburg and Coosje van Bruggen produce large-scale sculptures in the form of everyday objects.

Select one other artist whose use of form is a significant element in their work.

Describe the ways that Claes Oldenburg and Coosje van Bruggen and your selected artist use form and describe how this use of form affects the work they produce.

This question required learners to visually analyse a work of art provided in the paper and then select an additional artist and describe how both the given artist and their own selected artist have used form as a significant element in their work. Despite the fact that the text within the paper described the work of Claes Oldenburg and Coosje van Bruggen as 'large-scale sculptures', a surprising number of learners appeared to misunderstand the image, and referred to the work as a collage. This made their analysis of the use of form quite limited. With regards to the additional artist referenced by learners, there was a wide range of different artists selected. However, when it came to referencing the use of form in the selected artists work this was often quite vague with unsubstantiated statements referencing the content of the work rather than the form or composition.

Q6(a)

In 1947 Jackson Pollock used a new mode of working that brought him international fame. His method consisted of flinging and dripping thinned enamel paint onto an un-stretched canvas laid on the floor of his studio.

Which art movement is Autumn Rhythm (Number 30) associated with?

- A Cubism**
- B Impressionism**
- C Modernism**
- D Pop Art**

Generally this question was answered inaccurately and the majority of learners were not able to correctly identify that Jackson Pollock was part of the Modernism art movement. Even if learners had not specifically studied the work of Jackson Pollock, the dating of the work should have been sufficient information to support learners to identify the correct art movement.

Q6(b)

Jackson Pollock created a new artistic style and followed three key principles:

- **rejection of traditional ideas used by artists**
- **experimentation with composition and form**
- **application of materials and techniques.**

Describe how Jackson Pollock's work demonstrates these key principles.

This question required learners to visually analyse the image provided in questions 6(a) as well as using the information provided in the question. Based on this information, learners were required to provide a description of how Pollock's work demonstrated the key principles listed in the question. The majority of learners who attempted this question were able to make some interesting observations and gain some marks. However, a large proportion of learners did not even attempt this question. During the teaching of this unit learners would benefit from learning exam technique and part of this should encourage learners to attempt all questions in order not to miss out on marks.

Chief Examiner: Jill Marshall Simms

Date: May 2020
