

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

Assessment date: 18 November 2019

Paper Number: P001055

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 candidates 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 candidates 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.

/N/YA	Level 1 Pass	Level 1 Merit	Level 1 Distinction	Level 2 Pass	Level 2 Merit	Level 2 Distinction
0	14	19	25	31	42	53

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. Candidates may require additional pre-release material in order to complete the Tasks within the paper. These must be provided to candidates in line with our Regulations.

Candidates 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 candidates work was very mixed in this assessment window. This was the first series of the new specification for the NCFE Level 1/2 Technical Award In Art & Design and as such, the first time that this mandatory unit has been assessed via an external assessment rather than via centre based internal assessment.

The question paper followed the format identified in 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 candidates 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 candidate'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 candidates 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 candidates to undertake a visual analysis of an image provided to. Candidates 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 offer as broad a coverage as possible for all areas

of the unit content. 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 gained. The remainder of the questions on 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 to a traditional question paper. It is important to ensure that candidates are not disadvantaged by an examiners inability to decipher what has been written on the paper. Candidates, 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)

Cubism was a radical art movement that changed the way artists represented what they saw.

In what decade did the movement begin?

- A. 1900s
- B. 1920s
- C. 1940s
- D. 1960s

Generally this question was answered inaccurately and it was disappointing that candidates were not able to correctly identify that cubism first began in the 1900's. Whilst candidates will not be required to recall specific dates for this exam, it is important that candidates are able to identify key dates in relation to each of the twelve art movements identified in the unit content.

Q1(b)

Name two artists who were involved in the cubist movement.

The majority of candidates were able to successfully identify at least one artist connected to the cubist art movement, and some were able to correctly identify 2 appropriate artists. It is important that candidates have studied all twelve art movements identified within the qualification specification and are able to recall the names of key figures within each of the movements.

Pablo Picasso was by far the most frequently referenced artist with Georges Braque also being very popular. It is understood that many artists will become associated with a range of different art movements. This has been taken into consideration when awarding marks and was reflected in the mark scheme. However it was surprising how many candidates referenced pop artists for this question and a large number of candidates identified Andy Warhol when answering this question.

Q1(c)

Identify two approaches used by artists during the cubist movement.

Describe why each of these approaches were significant to the cubist movement.

Most candidates did offer some response to this question and were able to offer some description regarding the approaches used by artists during the cubist movement. It was interesting to note that even those candidates who were not successful in answering questions 1a and 1b were able to provide a response regarding some of the unique approaches taken by the artists in the cubist movement.

Candidates who did particularly well on this question were able to talk in some depth about the artist's portrayal of multiple viewpoints, which made the image seem fragmented, the use of geometric shapes to represent organic objects as well as discussing how colour was used to define shapes within the work.

Again it is important that candidates are able to describe and discuss the key features and defining approaches for each of the twelve art movements identified within the specification.

Q2(a)

In which country did Fauvism first emerge?

- A. Australia**
- B. England**
- C. France**
- D. Germany**

Most candidates were able to correctly identify that Fauvism first emerged in France.

Q2(b)

Fauvism was one of the first new artistic styles of the 20th century.

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

Reference the work of two artists that you have studied to illustrate your answer.

This question requires candidates to identify and evaluate the contextual factors leading to the emergence of fauvism. In order to be able to successfully answer this question it is important that candidates are able to place fauvism into some form of art historic timeline as well as a general appreciation of significant historic events that could effect the development of artistic movements.

In addition this question required candidates to make specific reference to two artists to help illustrate their answers. It was unfortunate to see that a number of candidates missed out on marks for this question, as they did not specifically reference any artists. It is important that candidates take the time to read the question fully and ensure that their response meets the requirements of the question.

Candidates who received good 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 includes the production of paint tubes, developments in colour theory, rejection of traditionalism and introduction of photography.

Q2(c)

Henri Matisse's 'Woman with a Hat' depicts Matisse's wife, Amelie, and was exhibited at the Salon d'Automne in 1905. The Fauvist work in the exhibition was condemned by critics at the time, one of whom claimed "A pot of paint has been flung in the face of the public".

Analyse Henri Matisse's use of visual language with reference to:

- **line**
- **colour**
- **form.**

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

There were variable responses to this question. With the majority of candidates achieving at least a couple of marks for this question. The best responses to this question were from candidates who took a very systematic approach to answering the question. By addressing each of the three formal elements listed in the question and providing an analysis of how these have been used within the image provided, a number of candidates were able to achieve full marks for this question.

Q2(d)

Select one other artist from the Fauvist movement.

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

- **line**
- **colour**
- **form.**

For this questions candidates were required to identify an additional artist that is connected to the Fauvist art movement and compare and contrast their use of the formal elements of line, colour and form. Overall candidates response to this question were quite weak. Many candidates failed to identify an additional artist from the fauvist art movement from which to make the comparison. Where candidates were able to identify an additional fauvist practitioner, candidates were often quite vague regarding specific descriptions of the work they were comparing and contrasting with that of Matisse. When studying the art movements listed in the qualification specification, it is advisable that candidates become familiar with a selection of some of the key works of art that epitomise the movement.

Q3

Religious belief systems have often had a significant influence on the production of artwork.

Evaluate how and why religion has influenced the work of artists.

Refer to at least two artists that you have studied.

Unfortunately the responses to this question were generally quite disappointing with candidates unable to provide any kind of substantial response regarding the influence that that religion has had on the work of artists. This is a key area of content within the qualification specification and it is important that candidates develop their understanding of how contextual factors influence the creation of art and design work. It is advisable that for each contextual factor listed in the specification, candidates develop their understanding of how they have influenced the production of work and should be able to reference a range of specific artists and artwork that help to illustrate the nature of the influence the contextual factor has had.

For candidates who did attempt this question they were able to identify two artists but the link to religion was very weak and generally focused on the idea that artists were able to demonstrate their religious beliefs in their work.

Q4

Throughout history there has been clear evidence of art being produced as a direct response to political acts or movements.

Describe an artist or piece of artwork that you have studied, has been affected by a political act or movement.

Evaluate the impact this had on the artist or piece of artwork.

As with the previous question, candidate's responses to this question were generally quite weak. It is important that candidates are able to make specific reference to the contextual factors that affect the production of artwork. Once again, the answers provided by candidates for this question were quite vague and demonstrated a lack of clear understanding regarding the impact politics can have on the production of artwork. When teaching candidates about these contextual factors it is important that candidates are clear of the difference between the different contextual factors such as political, social or economic context. It is also important that candidates are able to make reference to specific examples of artists or artworks, which can be referenced to support or substantiate their response to this type of question.

Q5

Henry Moore uses a range of lines to reproduce the tones, texture and form in this image.

Select an artist whose use of line plays a significant role in the creation of their work.

Describe the ways that both Moore and your selected artist use line and tone.

This question required candidates to visually analyse a work of art provided in the paper. Candidates were then required to select an additional artist and describe how both the given artist and their own selected artist are able to use line and tone in the production of their work. Generally candidates were able to describe how Moore had used line and tone in the work provided and many candidates were able

to provide a good degree of detail in this. However when it came to referencing the additional artist or artwork this was less successful. A number of candidates simply made quite vague reference to an artist but the level of description was not sufficient to be able to identify their specific style or a specific piece of work.

Q6(a)

Girl with Balloon is a mural by Banksy depicting a young girl with her hand extended toward a red heart-shaped balloon. The balloon is being carried away by the wind. The mural appeared in 2002 on the stairwell to Waterloo Bridge in London.

Name the art movement that Girl with Balloon is associated with.

- A Bauhaus**
- B Cubism**
- C Expressionism**
- D Street Art**

This question was by far the most successful question in terms of candidates answering correctly. Of all candidates undertaking this paper, the vast majority were able to correctly identify that Banksy is part of the street art movement.

Q6(b)

Banksy is an anonymous graffiti artist who produces work around the world. His work regularly provides a social commentary and often uses humour to draw attention to problems faced by some groups of people.

Describe how and why art can provide effective social commentary.

As with questions 3 and 4, this question requires candidates to have a clear understanding of how contextual factors can influence the production of artwork. This question provided an opening statement relating to Banksy providing effective social commentary and required candidates to identify why art can provide effective social commentary. Unfortunately, very few candidates were able to provide an effective description beyond the idea that lots of people would be able to see the work. Once again, candidates would benefit from having knowledge of a range of artists and or artwork that help to illustrate how the contextual factors listed in the specification can influence the production of work.

Chief Examiner: Jill Marshall Simms

Date: December 2019
