

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

Assessment date: 16 November 2020

Paper Number: P001173

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.

/N/YA	Level 1 Pass	Level 1 Merit	Level 1 Distinction	Level 2 Pass	Level 2 Merit	Level 2 Distinction
0	12	17	22	28	39	50

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 work in this assessment window demonstrated the full range of awardable grades for this assessment. This was the third series of this assessment as part of the NCFE Level 1/2 Technical Award in Art & Design specification and as such, assessment methodology of the paper is now quite established. For all levels of achievement there was evidence that learners had benefitted from high quality teaching and learning that gave them a good understanding of the unit content.

The external assessment paper followed a similar format to the previous paper and the External Assessment Sample Paper published on the qualification pages of the NCFE website. The external assessment paper focuses 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 for 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 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 visual analysis of an image provided. Learners were required to demonstrate knowledge and understanding of a range of topics from the specification and to apply this knowledge to respond to the questions. The questions had various mark 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 holistically 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 analysis or evaluation provided.

Evidence creation

This external assessment is submitted as a handwritten response on a traditional question paper. It is important to ensure that learners are not disadvantaged by an examiners 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)

In which decade did the Bauhaus art movement emerge in Germany?

- A 1870s**
- B 1890s**
- C 1910s**
- D 1930s**

The majority of learners answered this question accurately and correctly identified that Bauhaus first began in the 1910's.

Q1(b)

Name two artists who were part of the Bauhaus movement?

The majority of learners were able to successfully identify at least one artist connected to the Bauhaus art movement, and some were able to correctly identify 2 appropriate artists. However a concerning number of learners were not able to identify a single artists associated with the Bauhaus art movement. 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 Bauhaus art movement including Walter Gropius, Herbert Bayer, Marcel Breuer and Anni Albers. 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 Bauhaus art movement such as Paul Klee and Wassily Kandinsky who both spent a number of years teaching at the Bauhaus.

Q1(c)

The Bauhaus Cradle was originally intended for a furniture competition. The piece has become a symbol of the Bauhaus movement and was based on the teachings of the art school.

Explain how the designer has used colour and shape to create the Bauhaus Cradle.

For this question learners were asked to undertake a visual analysis of an image of the Bauhaus Cradle designed by Peter Keler, with a particular focus on the use of shape and colour. All learners attempted to answer this question with varying degrees of success. It is important that learners offer specific comments in relation to the two visual elements listed in the question and ensure their comments relate to the piece of work in the image.

Learners should be encouraged to practice their visual analysis skills throughout the teaching and learning phase of this qualification so they are familiar with the process and are able to use subject specific terminology with confidence.

Q2(a)

In which country did the Expressionism art movement first movement emerge?

- A Austria**
- B Britain**
- C Germany**
- D Italy**

All learners were able to correctly identify that the Expressionism art movement first emerged in Germany.

Q2(b)

The Expressionism art movement started at the beginning of the 20th century.

Identify and evaluate the contextual factors that led to the emergence of the Expressionism 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 Expressionism. 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.

It was unfortunate to see that a high number of learners still did not appear to understand what was meant by 'contextual factors' and instead wrote at length about the characteristics of the Expressionist Art movement. A number of learners were able to talk with confidence about the increased levels of emotion portrayed in the work of the Expressionist artists, but had not been able to offer any rationale as to why the movement had emerged. Or why artists wanted to show this increased level of emotion. Therefore, whilst learners were able to demonstrate knowledge of the movement, these responses were not rewardable in relation to this question.

Q2(c)

Cossacks is an iconic piece of work from the Expressionism art movement. It is based on the artist's impressions of Russian soldiers arriving in Moscow during the revolutionary events of 1905–1906.

Analyse the way the artist uses:

- **colour**
- **line**
- **shape.**

As with Q1(c), this question required learners to undertake a visual analysis in response to an image provided within the paper. Although the image is specifically related to the Expressionism art movement this question does not require learners to have any specific knowledge of the movement. In order to successfully answer this question.

The majority of learners were able to make appropriate comments in relation to colour, noting the use of a limited colour palette and referencing the use of colour to represent a rainbow.

Analysis of the artist's use of line was not so confident and predominantly focused on the use of black lines used to outline areas in the image.

Comments regarding shape were far less developed and a number of learners appeared unable to comment effectively on shapes beyond quite basic statements such as "the artist has used lots of different shapes", which lacks the level of analysis required to award marks in relation to this visual element.

Whilst it is understood that a comprehensive understanding of this work is heavily supported by a contextual awareness of the historical events happening at the time of its production, it is important for learners to be able to use subject specific terminology when analysing visual elements within an image.

Q2(d)

Select a different artist from the Expressionism art movement.

Compare and contrast that artist's use of visual language with the work of Wassily Kandinsky.

Refer to:

- **colour**
- **line**
- **shape.**

For this question learners were required to identify an additional artist that is connected to the Expressionist art movement and compare and contrast their use of the formal elements of colour, line and shape. The majority of learners were unable to identify an additional artist from the Expressionist art movement when answering this question, resulting in no marks being awardable. However for those learners who did identify an appropriate artist, the response showed a good understanding of the work produced by the additional artist. One artist that appeared in several learners' responses to this question was Edvard Munch and in particular his most critically renowned work 'The Scream' (1893). Despite the fact this work was produced prior to the emergence of the Expressionist art movement, Munch was later connected to expressionism and so this was deemed to be an appropriate selection for this question. Learners were able to provide specific descriptions of this work, comparing and contrasting the work with 'Cossacks' by Wassily Kandinsky.

To support learners to answer this 'type' of question it is advised that when studying the art movements listed in the qualification specification, learners become familiar with a selection of some of the key artists and works of art that epitomise the movement.

Q3

Keith Haring produced a range of posters and murals to highlight the AIDS epidemic in America. He believed that the epidemic was being largely ignored by the US government and he wanted to raise public awareness.

Select at least two different artists you have studied. For each of the artists you choose, evaluate how their work provides a commentary about a social issue or situation.

This question is focused on how contextual factors influence the creation of art and design work. For this paper an image and additional information have been included to help clarify expectation and support accessibility of this question. The question does not reference a specific art movement and learners are free to make reference to any artists they have studied.

Overall the responses to this question did show an improvement from previous papers with all learners gaining a minimum of two marks. Learners were able to identify two different relevant artists, however the justifications for the selection of these artists were often quite weak. Providing little more than a description of the work without sufficient analysis of how the work was influenced by a social issue or situation. The most popular artist referenced for this question was Banksy and a number of learners made interesting reference to work produced as a response to the Coronavirus pandemic, which demonstrated good application of knowledge to a very contemporary 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.

Q4

El Greco was a Greek painter, sculptor and architect of the Spanish Renaissance and was best known for producing large-scale depictions of events in the Bible.

Identify a different artist that you have studied whose work is based on religious imagery or on their religious beliefs. Analyse the impact that religious imagery or religious beliefs had on this artist's work.

As with the previous question, an image and additional information have been included to help clarify expectation and support accessibility of this question. Learner's responses to this question were generally weaker than their response to Q3. A number of learners did not even attempt this question, which resulted in no marks being awarded. 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.

Where answers were provided by learners the information was often quite vague and very few learners were able to analyse the impact that religious imagery or religious beliefs had on the work. Despite the overall lower performance for this question, some learners were able to provide excellent examples in response to this question demonstrating excellent analysis and evaluation and receiving full marks.

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.

Q5

Piet Mondrian is well known for his bold use of line and colour.

Identify a piece of work from a different artist whose use of line and colour is a significant visual element in their work.

Compare and contrast their work with Broadway Boogie Woogie by Piet Mondrian.

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 line and colour as a significant visual element in their work. Learners selected a range of different artists to compare and contrast with the work of Piet Mondrian. For higher performing learners there were some thoughtful responses referencing the artists such as Roy Lichtenstein's 'Whaam!' and Pablo Picasso's 'Weeping Woman'. However, for lower performing learners there were some very basic responses that made vague references to cubism without specifically identifying an artist or a piece of work. This limited their ability to provide any meaningful analysis.

Learners should be encouraged to carefully read the questions in the external assessment paper so they are clear if they are expected to reference an art movement, an artist or a specific work.

Q6(a)

Electronic Superhighway: Continental U.S., Alaska, Hawaii was created using 336 televisions, 50 DVD players, 3,750 feet of cable and 575 feet of multi-coloured neon tubing. The work shows Paik's understanding of the United States of America, viewed through the lens of media technology.

Identify the art movement that *Electronic Superhighway: Continental U.S., Alaska, Hawaii* is associated with.

- A Digital art**
- B Fauvism**
- C Impressionism**
- D Surrealism**

All learners were able to correctly identify that *Electronic Superhighway: Continental U.S., Alaska, Hawaii* is associated with the Digital art movement.

Q6(b)

The use of new digital technologies by visual artists and designers changed forever the way art could be produced, distributed and viewed.

Describe how the use of new digital technologies has impacted on the following:

- **the production of visual art and design work**
- **the distribution of visual art and design work**
- **how an audience views visual art and design work.**

This question required learners to analyse how new digital technologies have impacted art and design in relation to production, distribution and how the audience view the work. The majority of learners were able to make some points in relation to the production of art work and provided a basic response, regarding work being produced on or with computers. However, wider reference to the impact on distribution or audience had less clarity. As a result the majority of learners were able to gain only one or two marks for this question.

Chief Examiner: Jill Marshall Simms

Date: December 2020
