



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

Past Paper

November 2019

Unit 01 Understanding the creation of art and design work

Mark Scheme

This mark scheme has been written by the Assessment Writer and refined, alongside the relevant questions, by a panel of subject experts through the external assessment writing process and at standardisation meetings.

The purpose of this mark scheme is to give you:

- examples and criteria of the types of response expected from a learner
- information on how individual marks are to be awarded
- the allocated assessment objective(s) and total mark for each question.

Marking guidelines

General guidelines

You must apply the following marking guidelines to all marking undertaken throughout the marking period. This is to ensure fairness to all learners, who must receive the same treatment. You must mark the first learner in exactly the same way as you mark the last.

- The mark scheme must be referred to throughout the marking period and applied consistently. Do not change your approach to marking once you have been standardised.
- Reward learners positively giving credit for what they have shown, rather than what they might have omitted.
- Utilise the whole mark range and always award full marks when the response merits them.
- Be prepared to award zero marks if the learner's response has no creditworthy material.
- Do not credit irrelevant material that does not answer the question, no matter how impressive the response might be.
- The marks awarded for each response should be clearly and legibly recorded in the grid on the front of the question paper.
- If you are in any doubt about the application of the mark scheme, you must consult with your Team Leader or the Chief Examiner.

Guidelines for using extended response marking grids

Extended response marking grids have been designed to award a learner's response holistically and should follow a best-fit approach. The grids are broken down into levels, with each level having an associated descriptor indicating the performance at that level. You should determine the level before determining the mark.

When determining a level, you should use a bottom up approach. If the response meets all the descriptors in the lowest level, you should move to the next one, and so on, until the response matches the level descriptor. Remember to look at the overall quality of the response and reward learners positively, rather than focussing on small omissions. If the response covers aspects at different levels, you should use a best-fit approach at this stage, and use the available marks within the level to credit the response appropriately.

When determining a mark, your decision should be based on the quality of the response in relation to the descriptors. You must also consider the relative weightings of the assessment objectives, so as not to over/under credit a response. Standardisation materials, marked by the Chief Examiner, will help you with determining a mark. You will be

able to use exemplar learner responses to compare to live responses, to decide if it is the same, better or worse.

You are reminded that the indicative content provided under the marking grid is there as a guide, and therefore you must credit any other suitable responses a learner may produce. It is not a requirement either, that learners must cover all of the indicative content to be awarded full marks.

Assessment objectives

This unit requires learners to:

AO1	Recall knowledge and show understanding.
AO2	Apply knowledge and understanding.
AO3	Analyse and evaluate knowledge and understanding.

The weightings of each assessment objective can be found in the qualification specification.

Q	Mark scheme	Total marks
1(a)	<p>Cubism was a radical art movement that changed the way artists represented what they saw.</p> <p>In what decade did the movement begin?</p> <p>A 1900s B 1920s C 1940s D 1960s</p> <hr/> <p>One (1) mark for correctly identifying that the movement started in the 1900s (A).</p>	<p>1</p> <p>AO1=1</p>
1(b)	<p>Name <u>two</u> artists who were involved in the cubist movement.</p> <hr/> <p>2 marks, one for each correct artist identified.</p> <p>Pablo Picasso (1) Georges Braque (1) Fernand Leger (1) Piet Mondrian (1) Sir Jacob Epstein (1) Juan Gris (1)</p> <p>Credit any other suitable responses.</p>	<p>2</p> <p>AO1=2</p>

<p>1(c)</p>	<p>Identify <u>two</u> approaches used by artists during the cubist movement.</p> <p>Describe why <u>each</u> of these approaches were significant to the cubist movement.</p> <hr/> <p>One (1) mark for correctly identifying each new approach to a maximum of 2.</p> <p>4 marks for appropriate description of the significance of each of the identified approaches.</p> <p>Indicative content</p> <p>Emphasis on the flat two dimensional surface of the picture plane (1), rejecting traditional techniques of perspective (1), foreshortening (1) and modelling (1).</p> <p>Introduction of different views of subjects (usually objects or figures) together in the same picture (1), resulting in paintings that appear fragmented (1) and abstracted (1).</p> <p>Use of geometric shapes to depict human and other forms (1) representing a pure level of visual abstraction (1).</p> <p>Introduction of words and objects (collages) into the paintings (1). The inclusion of real objects directly in art was the start of one of the most important ideas in modern art (1).</p> <p>Credit any other suitable responses.</p>	<p>6</p> <p>AO1=2 AO3=4</p>
<p>2(a)</p>	<p>In which country did Fauvism first emerge?</p> <p>A Australia B England C France D Germany</p> <hr/> <p>One (1) mark for correctly identifying that Fauvism began in France (C).</p>	<p>1</p> <p>AO1=1</p>

<p>2(b)</p>	<p>Fauvism was one of the first new artistic styles of the 20th century.</p> <p>Identify and evaluate the contextual factors that led to the emergence of the Fauvism art movement.</p> <p>Reference the work of <u>two</u> artists that you have studied to illustrate your answer.</p> <table border="1" data-bbox="288 539 1222 1977"> <tr> <td data-bbox="288 539 416 613">0 marks</td> <td data-bbox="416 539 1222 613">No awardable content</td> </tr> <tr> <td data-bbox="288 613 416 947">1–5 marks</td> <td data-bbox="416 613 1222 947"> <p>A limited range of relevant knowledge and understanding is shown, but is often fragmented.</p> <p>Subject specific terminology, if used, is often inappropriate and a lack of understanding is evident.</p> <p>Application of knowledge and understanding is inappropriate, with any attempt showing fundamental errors.</p> </td> </tr> <tr> <td data-bbox="288 947 416 1498">6–10 marks</td> <td data-bbox="416 947 1222 1498"> <p>A range of relevant knowledge and understanding is shown, but may be lacking in sufficient detail, with a few errors.</p> <p>Subject specific terminology is used, but not always consistently.</p> <p>Application of knowledge and understanding is mostly appropriate, but sometimes lacks clarity, and there may be a few errors.</p> <p>Analysis and evaluation is present and effective but may be lacking appropriate development. There are attempts to draw conclusions, which are supported by judgements, but it is likely that some will be irrelevant.</p> </td> </tr> <tr> <td data-bbox="288 1498 416 1977">11–15 marks</td> <td data-bbox="416 1498 1222 1977"> <p>A wide range of relevant knowledge and understanding is shown, which is accurate and detailed.</p> <p>Subject specific terminology is used consistently throughout.</p> <p>Application of knowledge and understanding is appropriate, with clear relevance to the context.</p> <p>Analysis and evaluation is present and very effective. The conclusions drawn are fully supported by judgments.</p> </td> </tr> </table> <p>Indicative content</p>	0 marks	No awardable content	1–5 marks	<p>A limited range of relevant knowledge and understanding is shown, but is often fragmented.</p> <p>Subject specific terminology, if used, is often inappropriate and a lack of understanding is evident.</p> <p>Application of knowledge and understanding is inappropriate, with any attempt showing fundamental errors.</p>	6–10 marks	<p>A range of relevant knowledge and understanding is shown, but may be lacking in sufficient detail, with a few errors.</p> <p>Subject specific terminology is used, but not always consistently.</p> <p>Application of knowledge and understanding is mostly appropriate, but sometimes lacks clarity, and there may be a few errors.</p> <p>Analysis and evaluation is present and effective but may be lacking appropriate development. There are attempts to draw conclusions, which are supported by judgements, but it is likely that some will be irrelevant.</p>	11–15 marks	<p>A wide range of relevant knowledge and understanding is shown, which is accurate and detailed.</p> <p>Subject specific terminology is used consistently throughout.</p> <p>Application of knowledge and understanding is appropriate, with clear relevance to the context.</p> <p>Analysis and evaluation is present and very effective. The conclusions drawn are fully supported by judgments.</p>	<p>15</p> <p>AO1=3 AO2=6 AO3=6</p>
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	<p>2 marks for correctly identifying each relevant artist to a maximum of 4.</p> <p>Remaining marks credited for appropriate identification and analysis of the contextual factors that led to the emergence of the movement.</p> <ul style="list-style-type: none">• Fauves produced bright cheery landscapes and figure paintings, characterised by pure vivid colour and bold distinctive brushwork. This was a direct reaction to the turn of the century's dark and sombre style and muted tones of impressionism.• The increased availability of oil paint being sold in tubes, including an increased range of colours and hues. Fauves applied paint aggressively to the canvas and this was often applied directly from tubes of paint.• Influence of other cultures, in particular African Art. The end of the 19th century saw the spectacular growth of the French Empire.• Proliferation of colour photography. As colour photographs were becoming more common to accurately document the world in colour, Fauvism emphasised the expressive potential of colours and abandoned the need to select colour based on an objects' natural appearance.	
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2(c)	<p><< Image: Woman with a Hat (1905) by Henri Matisse>></p> <p>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".</p> <p>Analyse Henri Matisse's use of visual language with reference to:</p> <ul style="list-style-type: none">• line• colour• form. <hr/> <p>Indicative content</p> <p><u>Line</u> The lines in the painting are soft, natural and textured and the brushstrokes are left on the surface (1). The lines are curved and organic representing energy in the image (1). Any other well justified comments regarding line.</p> <p><u>Colour</u> Bold use of non-representational colours. Bright and unnatural colours contrast with the realistic elements of the subject (1). Bright colours are kept in balance by the black in the outline of the woman and her clothing (1). Vibrant colours in the foreground are toned down by more subtle tones in the background (1). Any other well justified comments regarding colour.</p> <p><u>Form</u> Employs classical compositional rules (1). The focal point of the work is the woman's face (1). The shape of the woman's hat and the shape of the woman's dress create a balance within the piece (1). Any other well justified comments regarding form.</p> <p>Credit any other suitable responses.</p>	6 AO2=6
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<p>2(d)</p>	<p>Select <u>one</u> other artist from the Fauvist movement. Compare and contrast that artist's use of visual language with the work of Henri Matisse. Refer to:</p> <ul style="list-style-type: none"> • line • colour • form. <hr/> <p>This question allows learners to choose an artist with explicit reference to the question.</p> <p>Any substantiated comments and valid, justified personal opinions in relation to the comparison of artists and their use of visual language in relation to line, colour and form should be rewarded.</p> <table border="1" data-bbox="288 801 1220 2056"> <tr> <td data-bbox="288 801 416 880">0 marks</td> <td data-bbox="416 801 1220 880">No awardable content</td> </tr> <tr> <td data-bbox="288 880 416 1283">1–3 marks</td> <td data-bbox="416 880 1220 1283"> <p>Limited ability to compare and contrast visual components of work.</p> <p>Limited understanding shown through tentative connections made between visual elements, subject matter and meaning.</p> <p>Superficial references made to specific works.</p> <p>Limited use of specialist terminology with inaccuracies.</p> </td> </tr> <tr> <td data-bbox="288 1283 416 1686">4–6 marks</td> <td data-bbox="416 1283 1220 1686"> <p>Basic ability to compare and contrast visual components of work.</p> <p>Partial understanding shown through basic connections made between visual elements, subject matter and meaning.</p> <p>Partially relevant references made to specific works to support analysis.</p> <p>Basic use of specialist terminology.</p> </td> </tr> <tr> <td data-bbox="288 1686 416 2056">7–9 marks</td> <td data-bbox="416 1686 1220 2056"> <p>Competent ability to compare and contrast visual components of work.</p> <p>Competent understanding shown through thoughtful connections made between visual elements, subject matter and meaning.</p> <p>Relevant references made to specific works to support analysis.</p> </td> </tr> </table>	0 marks	No awardable content	1–3 marks	<p>Limited ability to compare and contrast visual components of work.</p> <p>Limited understanding shown through tentative connections made between visual elements, subject matter and meaning.</p> <p>Superficial references made to specific works.</p> <p>Limited use of specialist terminology with inaccuracies.</p>	4–6 marks	<p>Basic ability to compare and contrast visual components of work.</p> <p>Partial understanding shown through basic connections made between visual elements, subject matter and meaning.</p> <p>Partially relevant references made to specific works to support analysis.</p> <p>Basic use of specialist terminology.</p>	7–9 marks	<p>Competent ability to compare and contrast visual components of work.</p> <p>Competent understanding shown through thoughtful connections made between visual elements, subject matter and meaning.</p> <p>Relevant references made to specific works to support analysis.</p>	<p>9</p> <p>AO1=3 AO2=3 AO3=3</p>
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3	<p>Religious belief systems have often had a significant influence on the production of artwork.</p> <p>Evaluate how and why religion has influenced the work of artists. Refer to <u>at least two</u> artists that you have studied.</p> <hr/> <p>This question allows learners to compare and contrast artists' approaches with explicit reference to specific elements. In the extended response, learners will be asked to make a judgement on a specific issue.</p> <p>Learners who reference only one (1) appropriate artist can score a maximum of 6 marks.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center; vertical-align: middle;">0 marks</td> <td>No awardable content</td> </tr> <tr> <td style="text-align: center; vertical-align: middle;">1–4 marks</td> <td>A limited range of relevant knowledge and understanding is shown, but is often fragmented. Subject specific terminology, if used, is often inappropriate and a lack of understanding is evident. Application of knowledge and understanding is mostly appropriate, but sometimes lacks clarity, and there may be a few errors.</td> </tr> <tr> <td style="text-align: center; vertical-align: middle;">5–8 marks</td> <td>A range of relevant knowledge and understanding is shown, but may be lacking in sufficient detail, with a few errors. Subject specific terminology is used, but not always consistently. Application of knowledge and understanding is mostly appropriate, but sometimes lacks clarity, and there may be a few errors. Analysis and evaluation is present and effective but may be lacking appropriate development. There are attempts to draw conclusions, which are supported by judgements, but it is likely that some will be irrelevant.</td> </tr> <tr> <td style="text-align: center; vertical-align: middle;">9–12 marks</td> <td>A wide range of relevant knowledge and understanding is shown, which is accurate and detailed. Subject specific terminology is used consistently throughout.</td> </tr> </table>	0 marks	No awardable content	1–4 marks	A limited range of relevant knowledge and understanding is shown, but is often fragmented. Subject specific terminology, if used, is often inappropriate and a lack of understanding is evident. Application of knowledge and understanding is mostly appropriate, but sometimes lacks clarity, and there may be a few errors.	5–8 marks	A range of relevant knowledge and understanding is shown, but may be lacking in sufficient detail, with a few errors. Subject specific terminology is used, but not always consistently. Application of knowledge and understanding is mostly appropriate, but sometimes lacks clarity, and there may be a few errors. Analysis and evaluation is present and effective but may be lacking appropriate development. There are attempts to draw conclusions, which are supported by judgements, but it is likely that some will be irrelevant.	9–12 marks	A wide range of relevant knowledge and understanding is shown, which is accurate and detailed. Subject specific terminology is used consistently throughout.	<p>12</p> <p>AO1=3 AO2=3 AO3=6</p>
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4	<p>Throughout history there has been clear evidence of art being produced as a direct response to political acts or movements.</p> <p>Describe an artist or piece of artwork that you have studied that has been affected by a political act or movement.</p> <p>Evaluate the impact this had on the artist or piece of artwork.</p> <hr/> <p>This question allows learners to choose an additional artist with explicit reference to the question. In their extended response, learners will be asked to analyse specific visual elements of the work. Learners are expected to provide substantiated reasons to support their personal opinions.</p> <p>Any substantiated comments and valid, justified personal opinions should be rewarded. These opinions can be either positive or negative.</p>	<p>12</p> <p>AO1=3 AO2=3 AO3=6</p>								
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5	<p><<Image: ‘Sheep with Lamb I’ (1972) by Henry Moore>></p> <p>Henry Moore uses a range of lines to reproduce the tones, texture and form in this image.</p> <p>Select an artist whose use of line plays a significant role in the creation of their work.</p> <p>Describe the ways that <u>both</u> Moore <u>and</u> your selected artist use line and tone.</p> <hr/> <p>This question allows learners to choose an additional artist with explicit reference to the question. In their extended response, learners will be asked to analyse specific visual elements of the work. Learners are expected to provide substantiated reasons to support their personal opinions.</p> <p>Any substantiated comments and valid, justified personal opinions should be rewarded. These opinions can be either positive or negative.</p>	9								
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6(a)	<p><<Image: Girl with Balloon (2002) by Banksy>></p> <p>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.</p> <p>Name the art movement that Girl with Balloon is associated with.</p> <p>A Bauhaus B Cubism C Expressionism D Street Art</p> <hr/> <p>One (1) mark for correctly identifying Street Art (D).</p>	<p>1</p> <p>AO1=1</p>
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6(b)	<p>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.</p> <p>Describe how and why art can provide effective social commentary.</p> <hr/> <p>2 marks awarded for each rationale provided, to a maximum of 6.</p> <p>Indicative content</p> <p>Artists are able to create work that act as windows (1), providing insight (1) and focus on complex subjects (1).</p> <p>The often-expressive nature of art can provide opportunities for multiple interpretations (1) and promote further conversation (1) or debate (1).</p> <p>Art can provide an honest commentary (1) that is not regulated (1) or censored (1).</p> <p>Credit any other suitable responses.</p>	6 AO2=6
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Objective Grid

Question	AO1	AO2	AO3	Total
1a	1			1
1b	2			2
1c	2		4	6
2a	1			1
2b	3	6	6	15
2c		6		6
2d	3	3	3	9
3	3	3	6	12
4	3	3	6	12
5	3	6		9
6a	1			1
6b		6		6
Total	22	33	25	80