



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

Past Paper

November 2020

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 penalising them for 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 with 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.

Qu	Mark scheme	Total marks
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Section 1

Total for this section: 40 marks

1 (a)	<p>In which decade did the Bauhaus art movement emerge in Germany?</p> <p>A 1870s B 1890s C 1910s D 1930s</p> <p>Answer: C (1910s)</p>	<p>1</p> <p>AO1=1</p>
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1 (b)	<p>Name two artists who were part of the Bauhaus movement.</p> <p>Award one AO1 mark for each appropriate artist identified to a maximum of two marks, eg:</p> <ul style="list-style-type: none"> • Anni Albers • Josef Albers • Herbert Bayer • Marianne Brandt • Marcel Breuer • Walter Gropius • László Moholy-Nagy • Gunta Stölzl • Wassily Kandinsky • Paul Klee <p>Credit any other suitable artist.</p>	<p>2</p> <p>AO1=2</p>
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1 (c)	<p style="text-align: center;">[IMAGE] Bauhaus Cradle</p> <p>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.</p> <p>Explain how the designer has used colour and shape to create the Bauhaus Cradle.</p> <p>Colour</p> <p>Award one AO1 mark for identifying the use of colour, eg:</p> <ul style="list-style-type: none"> • limited colour palette • bold primary colours. 	<p>6</p> <p>AO1=2 AO3=4</p>
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	<p>Award up to two AO3 marks for correctly explaining how colour has been used in the creation of the Bauhaus Cradle, eg:</p> <ul style="list-style-type: none"> • flat areas of colour have been used to avoid colour being used as ornamentation • blocks of colour have been used to simplify the manufacturing process • visual planes are clearly defined using colour to highlight the elements within the design. <p>Award any other relevant comments regarding colour.</p> <p>Shape</p> <p>Award one AO1 mark for identifying use of shape:</p> <ul style="list-style-type: none"> • plain geometric shapes used to simplify the design. <p>Award up to two AO3 marks for correctly explaining how shape has been used in the creation of the Bauhaus Cradle, eg:</p> <ul style="list-style-type: none"> • simple shapes allowed mass production using machines • specifically coloured shapes were a key part of the Bauhaus principles. The school’s second director, Hannes Meyer, outlined these as follows: “The square was red. The circle was blue. The triangle was yellow.” • ornamentation was avoided to emphasise the idea that simplicity was critical and that functional utility should come first. <p>Award any other relevant comments regarding shape.</p>	
<p>2 (a)</p>	<p>In which country did the Expressionism art movement first emerge?</p> <p>A Austria B Britain C Germany D Italy</p> <p>Answer: C (Germany)</p>	<p>1</p> <p>AO1=1</p>

<p>2 (b)</p>	<p>The Expressionism art movement started at the beginning of the 20th century.</p>		<p>15</p> <p>AO1=3 AO2=6 AO3=6</p>	
	<p>Identify and evaluate the contextual factors that led to the emergence of the Expressionism art movement.</p>			
	<p>Refer to two artists that you have studied to illustrate your answer.</p>			
	<p>Band</p>	<p>Marks</p>		<p>Description</p>
	<p>3</p>	<p>11–15</p>		<p>A wide range of relevant knowledge and understanding is shown, which is accurate and detailed. 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 judgements.</p>
<p>2</p>	<p>6–10</p>	<p>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.</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>		
<p>1</p>	<p>1–5</p>	<p>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.</p> <p>Application of knowledge and understanding is inappropriate, with any attempt showing fundamental errors.</p> <p>Analysis and evaluation, if present, is of limited effectiveness. Attempts to draw conclusions are seldom successful and likely to be irrelevant.</p>		
	<p>0</p>	<p>Insufficient evidence for a mark to be awarded.</p>		

	<p><u>Indicative content</u></p> <p>Rejection of Impressionism</p> <p>The Expressionists wanted to revolt against the artificial and dreamy interpretation of nature adopted by the Impressionist artists. They promoted the use of highly personal and spontaneous expression to reintroduce a spiritual vigour into German art.</p> <p>Developments in new technology</p> <p>New technologies and massive urbanisation efforts altered the individual's worldview, and artists reflected the psychological impact of these developments. One artistic form that gained prominence during the Expressionism art movement was the woodcut. The woodcut had been a traditional German print medium for narrative illustration.</p> <p>Reaction to the societal wave of modernism</p> <p>The Expressionists used strong colours and distorted forms to depict what they saw as the ugliness and crude banalities of modern life. Crowded and jarring compositions were used to represent the hectic nature of urban street scenes and to critique modernism.</p> <p>The impact of war</p> <p>Although the movement originally started in the chaos and uncertainty leading to the first world war, the movement grew in popularity in the post-war depression of the Weimar Republic, particularly in Berlin.</p>	
<p>2 (c)</p>	<p style="text-align: center;">[IMAGE] Cossacks (1910–11) by Wassily Kandinsky</p> <p>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.</p> <p>Analyse the way the artist uses:</p> <ul style="list-style-type: none"> • colour • line • shape. <p>Award marks for each valid observation to a maximum of two marks per element (3 x 2).</p>	<p style="text-align: center;">6 AO2=6</p>

	<p>Colour</p> <ul style="list-style-type: none">• Limited colour palette mostly consisting of primary colours, providing a visual simplicity to the image (1).• The tone of the colours is quite dull but remains vibrant against the largely monochrome background. This helps to highlight the narrative in the work (1).• Colour has been used to create the illusion of form depicting visual elements in the work to inform the narrative (1).• The natural properties of colour have been used to define depth and form. Warm colours appear to advance while cool colours recede (1). <p>Award any other relevant comments regarding colour.</p> <p>Line</p> <ul style="list-style-type: none">• The bold use of black lines defines the shapes within the image (1).• Vertical diagonal lines divide the right-hand side of the image, which help to define a narrative to the image (1).• Lines within the work are of varied weight, which help to emphasise elements of importance (1).• Lines are hand rendered and organic looking which supports the idea that the work depicts a memory of the artist (1). <p>Award any other relevant comments regarding line.</p> <p>Shape</p> <ul style="list-style-type: none">• The use of abstracted representational forms depicts identifiable objects which supports the idea that the work depicts a memory of the artist (1).• The painting provides a balanced arrangement of shapes, some of which are distorted for the benefit of the composition (1).• Objects have been overly simplified to the point of symbolism within the work (1).• Shapes within the work have been created by a mixture of line and colour, which adds to the visual distortion (1). <p>Award any other relevant comments regarding shape.</p>	
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2 (d)	<p>Select a different artist from the Expressionism art movement.</p> <p>Compare and contrast that artist’s use of visual language with the work of Wassily Kandinsky.</p> <p>Refer to:</p> <ul style="list-style-type: none"> • colour • line • shape. 	<p>9</p> <p>AO1=3 AO2=3 AO3=3</p>															
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	<p>This question allows learners to make their own choice of artist.</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 colour, line and shape should be rewarded.</p>	
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Section 2

Total for this section: 24 marks

3	<p>[IMAGE]</p> <p>Ignorance = Fear (1989) by Keith Haring</p> <p>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.</p> <p>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.</p>	<p>12</p> <p>AO1=3 AO2=3 AO3=6</p>												
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<p>This question allows learners to analyse artists' approaches with explicit reference to specific elements. In the extended response, learners are being asked to make a judgement on a specific issue.</p> <p>Learners who reference only one appropriate artist can score a maximum of six marks.</p>			

4	<p>[IMAGE]</p> <p>El Espolio (The Disrobing of Christ) (1577–1578) by El Greco</p> <p>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.</p> <p>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.</p>		<p>12</p> <p>AO1=3 AO2=3 AO3=6</p>									
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	0	Insufficient evidence for a mark to be awarded.

This question allows learners to select an artist of their choice with explicit reference to the question. In their extended response, learners will be asked to make a judgement on a specific issue. Learners are expected to provide substantiated reasons to support their personal opinions.

Any substantiated comments and valid, justified personal opinions should be rewarded. These opinions can be either positive or negative.

Section 3

Total for this section: 16 marks

5	<p>[IMAGE]</p> <p>Broadway Boogie Woogie (1942–43) by Piet Mondrian</p> <p>Piet Mondrian is well known for his bold use of line and colour.</p> <p>Identify a piece of work from a different artist whose use of line and colour is a significant visual element in their work.</p> <p>Compare and contrast their work with Broadway Boogie Woogie by Piet Mondrian.</p>	<p>9</p> <p>AO1=3 AO2=6</p>															
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	<p><u>Indicative content</u></p> <p>Line</p> <ul style="list-style-type: none"> • Straight horizontal and vertical lines are used to create simple geometric shapes. • Lines are running parallel to each other, creating right angles as they bisect the canvas. • Consistent line weight is used throughout the image. <p>Award any other well-justified comments regarding line.</p> <p>Colour</p> <ul style="list-style-type: none"> • There is bold use of primary colours. • Blocks of colour are used to create geometric shapes. • Multi-coloured blinking blocks of colour create an optical vibration. <p>Award any other well-justified comments regarding colour.</p> <p>This question allows learners to select an artist of their choice to compare and contrast with explicit reference to the given artist. In the extended response, learners will be asked to make a judgement on specific visual elements. 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>	
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<p>6 (a)</p>	<p style="text-align: center;">[IMAGE]</p> <p style="text-align: center;">Electronic Superhighway: Continental U.S., Alaska, Hawaii (1995) by Nam June Paik</p> <p>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.</p> <p>Identify the art movement that Electronic Superhighway: Continental U.S., Alaska, Hawaii is associated with.</p> <p>A Digital art B Fauvism C Impressionism D Surrealism</p> <p>Answer: A (Digital art)</p>	<p style="text-align: center;">1</p> <p style="text-align: center;">AO1=1</p>
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<p>6 (b)</p>	<p>The use of new digital technologies by visual artists and designers changed forever the way art could be produced, distributed and viewed.</p> <p>Describe how the use of new digital technologies has impacted on the following:</p> <ul style="list-style-type: none"> • 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. <p>Award up to two AO2 marks for valid descriptions for each element (3 x 2).</p> <p>The production of visual art and design work</p> <p>Digital art expanded the artist's 'toolbox' from the traditional raw materials (1) into the expanded new realm of electronic technologies (1). Artists no longer had to rely on traditional physical materials and techniques (1); they could now paint with light, sound and pixels (1).</p> <p>The distribution of visual art and design work</p> <p>Although some digital art still makes use of traditional gallery or museum venues (1) for exhibiting work (especially in the case of installations that require machinery and complex components (1)), much of it can be easily distributed (1) to a wide range of potential audiences via the television (1), computer screen, social media or the Internet (1).</p> <p>How an audience views visual art and design work</p> <p>With the introduction of sound and video content in art, the viewing experience can become more immersive for the audience (1), often asking viewers to reflect upon the impact of the information age on society overall (1). It also allows work to potentially be interactive (1) so that the actions and choices of the viewer become part of the work (1). This provides a continual feedback loop between the viewer and the work (1).</p> <p>Credit any other suitable responses.</p>	<p>6</p> <p>AO2=6</p>
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Assessment 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