

Internal assessment sample portfolio: Level 2 Distinction

**NCFE Level 1/2 Technical Award in
Art and Design
QN: 603/2964/6**

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Introduction

The material within this portfolio relates to:

Unit 02: Understand organisations, employment and how art and design work is created in the art and design industry

This portfolio is designed to demonstrate an example of the evidence that could be produced for Unit 02 of the Level 1/2 Technical Award in Art and Design. It's designed to provide guidance on how a portfolio could look, rather than being prescriptive.

In this example there is both visual evidence and written accounts, but the evidence could also be presented in an audio/video format. All evidence submitted should be marked holistically and whilst specific pieces of evidence might be targeted to generate appropriate evidence towards specific criterion, the evidence may well be provided in the work produced in an alternative format.

This portfolio contains manufactured learner evidence and assessor feedback produced by NCFE. External Quality Assurer guidance has also been provided for each piece of evidence relating to an assessment criterion. The guidance comments on how the evidence meets the assessment criterion.

Synoptic Project

Project Brief

Your local airport wants to buy a range of art and design works for a new terminal building.

The Architects are an Italian firm, established in 1900. They have appointed a team to commission art and design work from local artists and designers.

You and other artists and designers have been asked to submit an art and design proposal and create a response to realise intentions for a minimum of **two** pieces of art and design work that cover a minimum of **two** disciplines in response to the theme of **Motion**.

The commissioning team have asked that all proposals will have referenced '**Italian Futurism**' in some aspect of their creative journey.

Using the brief provided, you are required to:

- interpret the requirements
- carry out research into the theme, finding examples of a range of work by artists and designers associated with the Italian Futurism movement that you feel have connections with the theme
- analyse your research in relation to the effectiveness of the artist or designer's use of visual language. Analyse how your research represents the theme.

Using your interpretation of the brief and research that you have carried out, you must:

- carry out the stages required to create **your art and design proposals** for a minimum of **two** pieces of art or design work, covering **two** disciplines.

Create a response to realise your creative intentions for a minimum of **two** pieces of artwork in **two** disciplines that meet the requirements of the project brief and respond to the theme.

You are required to demonstrate your technical skills and abilities through the use and application of:

- visual language
- materials
- media
- techniques
- equipment.

Once you have completed your project, you must evaluate your own performance as part of your personal development. Using your completed learner log, carry out an evaluation of the project and your performance.

You should make reference to the learner log where appropriate.

Learner log and project evaluation

As you work through the project, you are **required** keep a learner log to record your approach. You should include:

- how you prepared
- what resources you used
- how you managed your time.

You **must** use your completed learner log to carry out an evaluation of the project.

Evidence

You are required to submit the following for assessment:

- your art and design proposals
- your final pieces of artwork
- your learner log
- your evaluation.

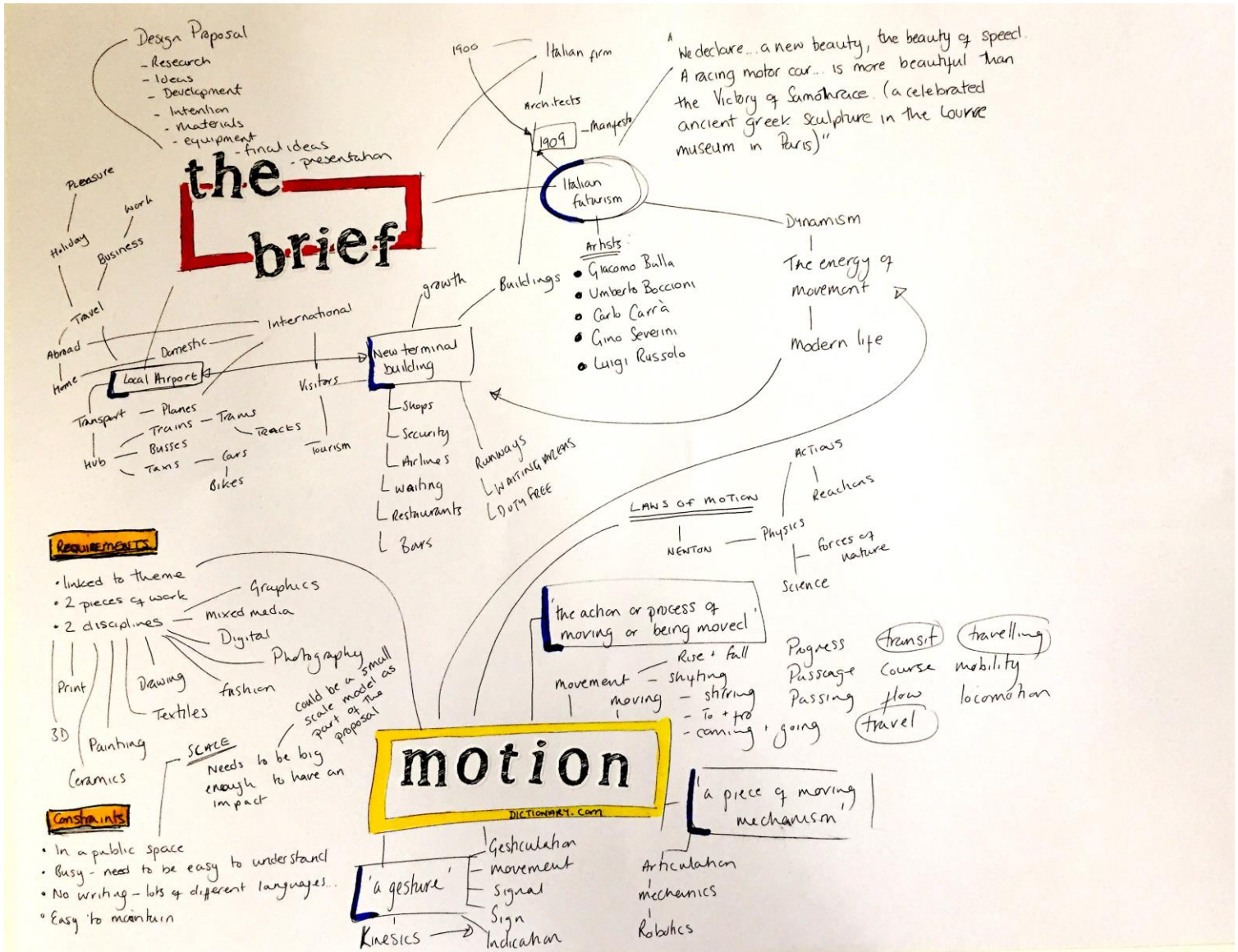
Types of evidence

Below is a list of suggested types of evidence that you could include:

- written/word-processed documents
- presentations
- diagrams
- annotated evidence
- video/audio evidence
- witness statements (as supporting evidence)
- learner observation records (as supporting evidence)
- research material
- photographs
- art work.

During the project you will need to refer to the 'Project Brief' to obtain information.

Learner Evidence



italian futurism

The futurist movement first started in 1909 and lasted for over 30 years. The idea behind futurism was to abandon the more traditional approaches to art in favour of a new way of working. The idea was that technology and science would become a driving force in the creation of work.

The futurist ideals were applied to literature, visual arts, theatre, craft, music and photography.



FOUNDING MANIFESTO OF FUTURISM
LE FIGARO
20 FEB 1909

The futurist movement was very pro-war and thought that violence and war should be celebrated as a way to cleanse society. At the end of WW2 the futurist movement ended due to a new optimism.

"PUT SIMPLY, FUTURISM MEANS HATE OF THE PAST OUR AIM IS TO ENERGETICALLY COMBAT AND DESTROY THE CULT OF THE PAST."
MARINETTI



LUIGI RUSSOLO + UGO BATTI
MILAN 1914

Filippo Tommaso MARINETTI
1876 - 1944

founder and leader of the futurist movement, Marinetti published the first futurist Manifesto in 1909.

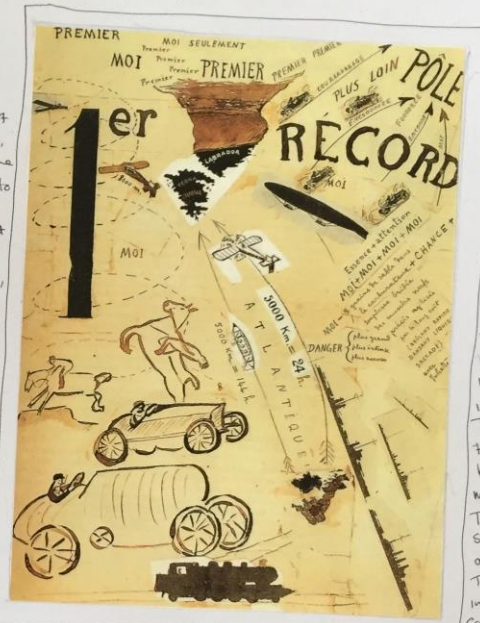
Marinetti declared that "Art, in fact, can be nothing but violence, cruelty and injustice".

Marinetti was not an artist, but was a writer and poet. However his 'Manifeste de futurisme' provided a new way of thinking for all forms of creativity including writing, art and theatre.

Many Italian Artists were inspired to produce work based on Marinetti's ideas.



"THE WORLD HAS BEEN ENRICHED BY A NEW BEAUTY: THE BEAUTY OF SPEED"
filippo Marinetti



Elegant Speed - Liberated words (1st record)
1918/19
53cm x 26.5cm

This piece was not produced as a piece of art, it was described by Marinetti as Visual Poetry

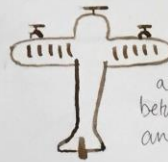
Marinetti did not want to use conventional writing for his poems and so produced visual poems that included words, mathematical symbols, letters, abbreviations and images.

There is no clear structure to the work and the viewer has to work out the meaning.

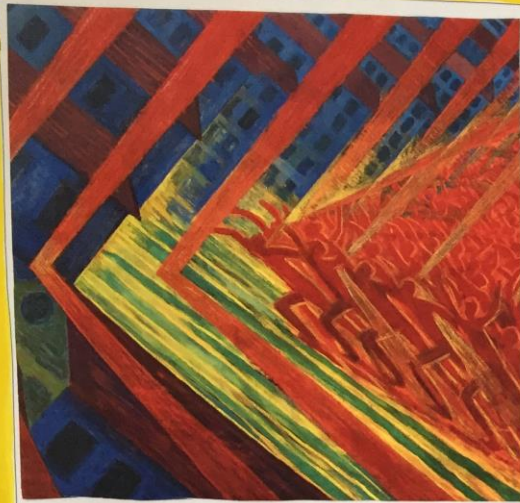
The colour of the work is sepia which gives it an aged feel.

The images in the work include planes, trains, cars, ships and a zeppelin.

All of these were part of the technological advances of the time and all link to movement and travel. The writing in the work is all different sizes and uses different typography. The fact that the work also includes maps (one is of Britain) with arrows also links the work back to travel.



I could include planes or other types of transport in my work as this would be a good link between the location (local airport) and the Italian futurists...



THE REVOLT
1911
OIL ON CANVAS
150 x 250 cm

**LUIGI
RUSSOLO**

Member of the futurist movement in Milan and one of the artists who signed the 'Manifesto of Futurist Painting' in 1915.

'The Revolt' is one of the first futurist paintings to represent the political situation in Italy. The rapid industrialisation of Italy had led to labour uprisings and demonstrations. Workers in the factory were unhappy about pay and conditions and went on marches to protest and demand change. These protests sometimes turned violent. This appealed to the futurist movement who celebrated violence.

In the image Russolo has used repeated lines to create a sense of movement and guide the viewer's eye. The colours used also indicate a potential clash with the red of the workers (red is often linked with labour) and the blue of the industrial buildings.



THE RED HORSEMAN
1913
OIL ON CANVAS

**CARLO
CARRÀ**



Carrà was good friends with Marinetti and was one of the artists who signed the 'first Manifesto of Futurist Painting'. He was obsessed with the idea of motion and how this could be recorded in a still image. In this painting Carrà has chosen to paint a horse and rider rather than any kind of mechanical object. The use of lines around the main image gives the feeling of frantic movement. The colours are all primary and help make the image stand out.

**UMBERTO
BOCCIONI**



UNIQUE FORMS OF
CONTINUITY
1913 (CAST 1931)
BRONZE
112.2 x 88.5 x 40 cm




Boccioni was a painter and one of the founding members of the futurist movement. Between 1912 and 1914 he experimented with sculpture. He wanted to try and capture the movement that he was able to represent in a painting in a sculpture. The sculpture was originally made in plaster of Paris and was cast in bronze many years later. It was originally part of a series of 14 sculptures but most of the other sculptures got destroyed. This sculpture is based on the figure of a person walking or running forward. The shine of the metal makes it look like silk and gives the piece the feel of liquid like the figure is being stretched into the space.

motion

RESEARCHING THE THEME

Artists try and show motion in their work in lots of different ways.

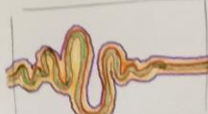
movement lines can be used but this makes the work look very cartoony.



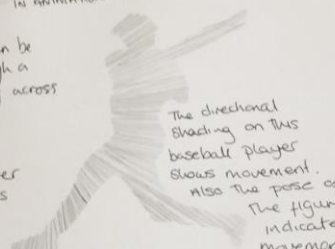
Showing a blurred image of where the object was and where it came from can show movement

IN ANIMATION THIS IS CALLED ONION SKINNING


Movement can be shown through a line moving across a page



Repeating the same line over and over can make it feel like the line is moving




The directional blurring on this baseball player shows movement. Also the pose of the figure indicates movement



Giacomo Balla
'DYNAMISM OF A DOG ON A LEASH'
1912
OIL ON CANVAS

Balla was an Italian Futurist and one of the first visual artists to adopt the futurist approach.

The image is of someone taking their dog for a walk but Balla explored the movement of the dog, the lead and the woman's feet. It is although he took a film of the walk and then showed all the separate shots from the film at once. This gives the sense of kinetic energy and gives the effect of blurring the image. However it's still easy to see what it is.

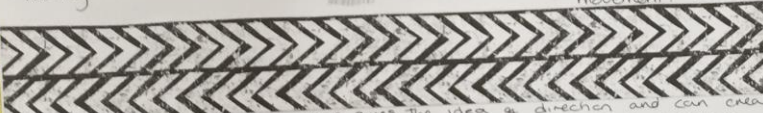


Federic Remington
'THE CAVALRY CHARGE'
1907

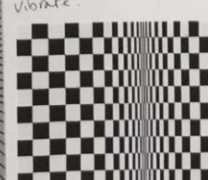
In this painting the sense of movement comes from the pose of the horses - as they are in a running position the mind of the viewer tells them they are in motion.

Anton Bramma
1913
The futurist were also experimenting with capturing movement in photography. Photography was still relatively new and so appealed to the futurists


The arrow head shape on this paper gives the idea of direction and can create a sense of movement. This is also shown when repeating lines across a page as the eye can make the lines feel like they are moving.



This technique was used by the Op Art movement in the 1960's. The repetition of lines and shapes make the images vibrate.




BRIDGET RILEY
'MOVEMENT IN SQUARES'
1961



JACKSON POLLOCK
'BLUE POLLS'
1963

Although his work is abstract, it has a sense of movement in it. This is because the way he produced his paintings. He was very active and used to drip, throw and splash paint onto the canvas. In this way his work was produced using motion and this was visible in his work.



Project Proposal

For this project I am producing design ideas and pieces of work that could be displayed in the new terminal building of a local airport. The clients are a firm of architects who want the work to be linked in some way to Italian Futurism. The theme for the project is motion and I want to explore how I can make my work give the feeling of motion whilst being still. I have been asked to propose/make 2 final pieces and they need to use different Art disciplines.

First piece - 3D

For my first piece I want to make a 3D sculpture that could be displayed in the centre of the airport. As I want my sculpture to be very big I will be designing the sculpture and making a model of the piece but will not be able to make the actual sculpture.

The sculpture will be based on the idea of motion and I would like to make a sculpture that gives the sense of motion but is actually static. During my initial research into how artists include the sense of motion or movement in their work I looked briefly at animation and read about a technique called 'onion skinning'. This term refers to a technique used in creating animated cartoons and editing movies to see several frames at once. This way, the animator can make decisions on how to create or change an image based on the previous image in the sequence. To demonstrate this in my sketchbook I did a quick sketch of a ball bouncing which showed where the ball would have been in previous frames. This gave me the idea of making a sculpture using simple geometric shapes, as I do not want the feeling of motion to be distracted by the sculpture being a recognisable object.

I was also really interested in the idea of a large sculpture that seems to defy gravity and looks like it might fall apart and the separate pieces might roll away from each other. I hope that I can use this to introduce a sense of motion or movement in my work.

Second piece - 2D

For my second piece I will be making a 2D piece.. During my initial research I was looking at how artists have represented movement in their work. I was really inspired by Jackson Pollock and how he got the sense of motion in his work by the process of making it. So I want to make a piece of work that is abstract and the final piece represents the movement that produce the piece. Therefore I am going to explore various ways of applying paint to a surface. I will experiment with applying paint through dripping and dragging paint across the surface. Like my 3D piece I want the final piece to be abstract as I like to produce non-representational work.

Action Plan

Overall we have 7 weeks to complete this project and so to make sure I complete my work on time I am going to plan my time.

Week 1 - Interpreting the brief and starting my research

Week 2 - Finishing off my research and writing my proposal

Week 3 - Experiments for my 3D piece

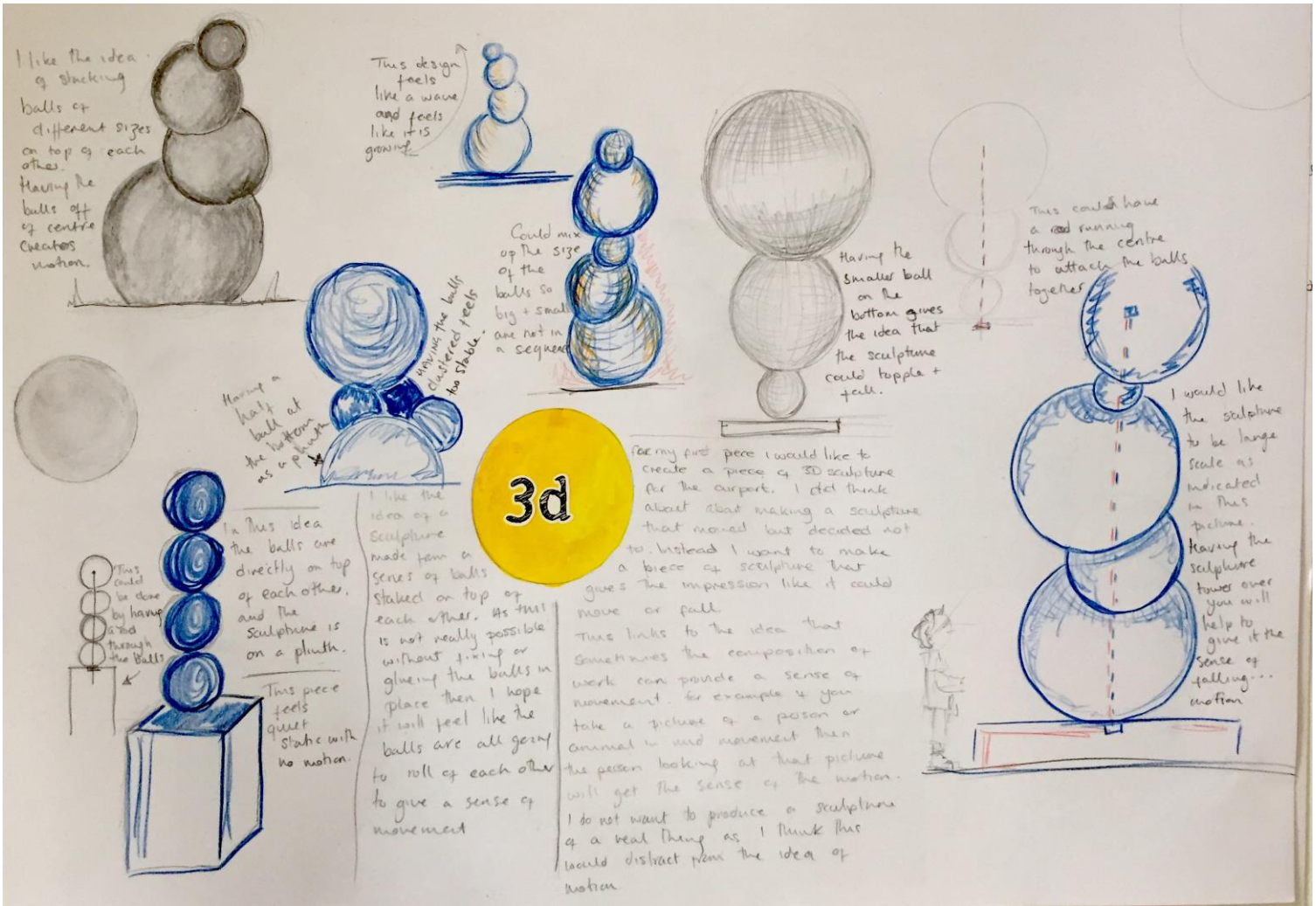
Week 4 - Finishing off experimentation and producing the first final piece

Week 5 - Experiments for my 2D piece

Week 6 - Finishing off experimentation and producing the second final piece

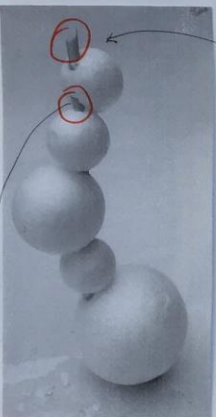
Week 7 - Finishing off any practical work and evaluating my project.

I have 3 hours of Art lessons each week and anything I don't get done during my lessons I will need to finish off for homework. I can also use the Art room during the lunch break if I need to.



Experiments

I have used polystyrene balls and BBQ skewers to experiment with different compositions.




In this test you can see the skewer coming through the top.

Being able to see how the structure is held together turns the effect of the piece.

You can also see it where the balls are joined together.

This test feels too tall. Although this is just a scale model I don't like it as much when I stick the balls too high.

Too stable



In this example the balls are held together by small bits of stick rather than a central stick running through. This makes it feel more fluid.

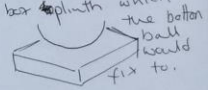
SCALE

In these photos I have used a Lego figure to indicate the scale of my sculpture. Although I can't make a sculpture this big, I can make a smaller scale model (as I have) so that I can present this to the architects. I think a public sculpture in an airport would need to be big so people notice it. Airports are really big spaces and so anything small could get lost.

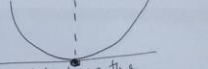
I don't think this scale works as it is too big. I like this scale but think the arrangement of balls is too static.

PLINTHS

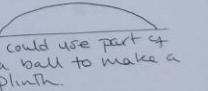
I also need to think about plinths. I could have a basic box plinth which the bottom ball would fix to.




I could place the sculpture directly on the floor with hidden fixings.



I could use part of a ball to make a plinth.

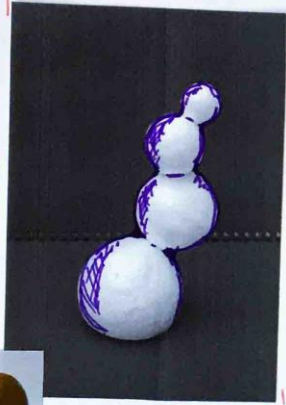
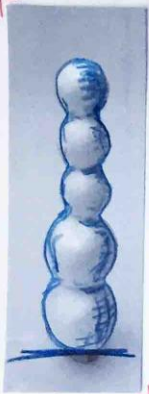


I could just shave off part of the bottom ball to make it flat so it stands.

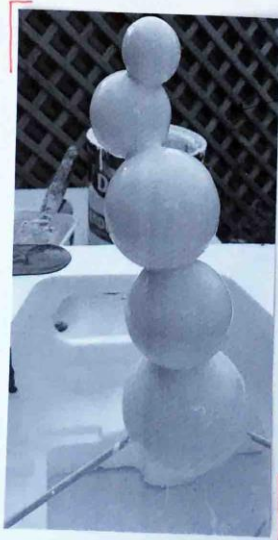
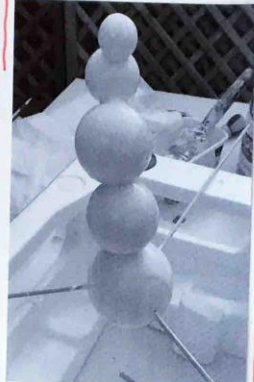


Development

Although I like the effect of my initial experiments they do not feel like a solid object. The polystyrene balls are easy to work with and allow me to try bits of different compositions very easily but I want the final piece to have a smoother surface with the joins more hidden.



I can also think about adding different colours to the surface of the sculpture. By painting the balls I can also make the surface smoother on my model. For the actual sculpture I would like the surface to be shiny and plastic.



I tried painting the balls with acrylic paint but this did not work very well as it was difficult to paint it with thick paint as I could not put the pieces down to dry.

So I then tried to spray the balls using spray paint but the paint was too thin and did not cover the surface.

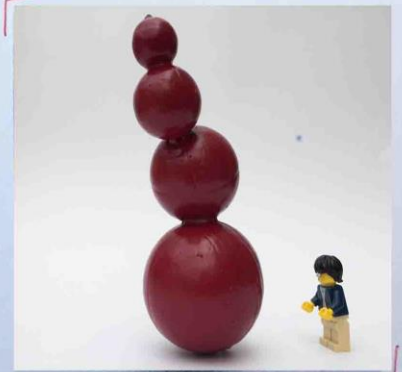
In the end I made the shape of the sculpture using the balls + sticks and then dipped the entire sculpture into a tin of paint.

This meant the paint filled in all the gaps between the individual balls and also helped to 'glue' the individual balls together.

When the paint is wet it gives the surface a shiny finish. I like the way the light ~~reflects~~ bounces off the surface.

Colour

In this example I did try adding colour by dipping the sculpture in pink paint. However I did not like the addition of colour and prefer the sculpture in white as it is less distracting.





3D Final Piece

This is a photo of my Final 3D piece. I have also used Photoshop to place my sculpture in an airport terminal.



2d Painting

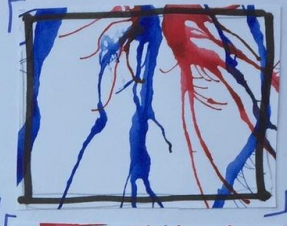
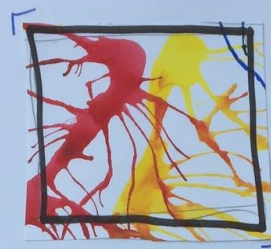
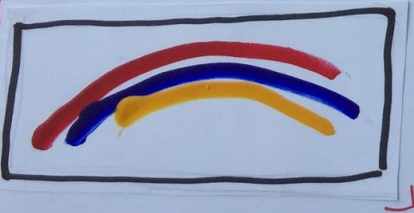
For my second piece I plan to produce evidence painting for the carport. Based on my research into motion I was inspired by the work of the painter Jackson Pollock and how his paintings were created by the action of applying the paint. For my painting I am going to experiment with this idea and experiment with creating an image by allowing the paint/ink to travel across the page.



Dripping

For this piece I experimented with dripping ink onto paper and letting it run down a page. I don't like the way the different colours have run together.

In this experiment I applied the paint by dragging the tube of paint across the surface of the page.



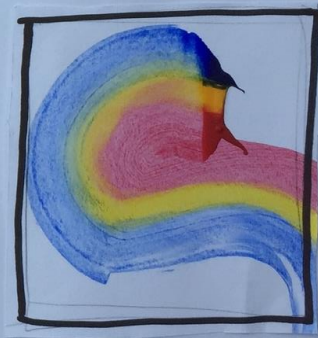
Blowing

In this experiment I dripped coloured ink on to the page and then used a straw to blow the ink across the page. The way the ink flows across the page makes it look like a system of veins or arteries. I have selected 4 small areas from the page of experiments. I really like the abstract images these make and would consider these for my final piece. However I am not sure how this could be re-created on a larger scale. It might be possible to scale the experiment and then paint it but that would not produce the same effect and would feel manufactured.



Dragging

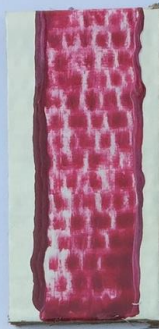
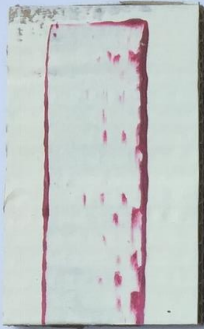
In this experiment I used a thin piece of plastic to drag the paint across the page. This feels similar to the way you drag ink across a page to produce a screen print. I like the way the colours merge to make green and orange. In the second image I used the same piece of plastic but this time I did not apply as



much pressure so the colours are darker and I also shook the plastic. I moved the paint down the paper. In the final piece I experimented with dragging the paint to form a shape. In order to control the paint I pressed hard which

has caused the paint to become a pastel shade. Where I ended the pool of paint has dried much darker.





I have experimented with working onto different surfaces as I want to produce a large scale painting and I do not want to be limited by the size of the paper we have. In this experiment I have used corrugated card and have used

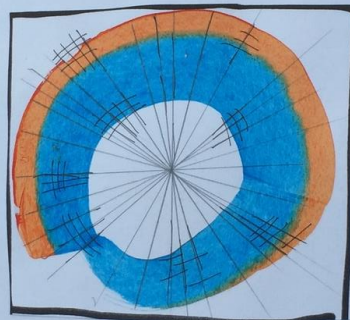
emulsion paints. I used a metal scraper to drag the paint down the card and experimented with using different ~~press~~ amounts of pressure. I also experimented in dragging the paint in a circular motion. This made me start thinking about the propellers of aeroplanes and how they spin around.



I like the way the structure of the card is highlighted by the paint in the strip experiments but I do not like it in the circular experiment



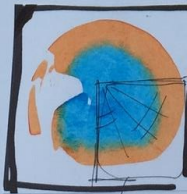
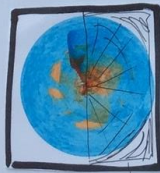
In this experiment I tried dragging the paint in a circular motion but it was really hard to control. In this one I don't like how the left over paint has formed a lump.



Drawing the lines on top of the paint again makes me think of an aeroplane propeller. I think it will be good to add lines on my final piece

In this experiment I used 3 different coloured pens (blue, yellow and red) and taped them together. I then used all 3 pens in a circular motion. I really like the way the lines dance on the page but I don't think it is right for this project.

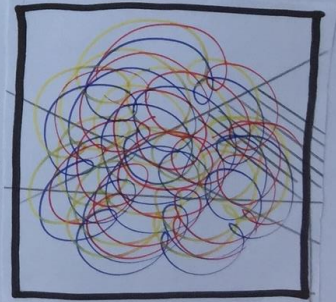
Maybe a half circle would be a better composition as then I could drag the excess paint off the edge of the painting.



I did some more experiments using a metal scraper to drag paint in a circular motion. I still think that it would be better to use only part of a circle.

I like the idea of a half circle.

I added the grey lines over the top of the pen to add structure to the erratic coloured pen. This reminds me of some of the lines in the futurist paintings.



for the final painting I have decided to use green and red paint on a white background. This is to represent the Italian flag as this will link to the original brief as the architects are Italian and we were asked to look at Italian futurists.

I will drag green and red acrylic paint across the surface in a circular motion. I plan to use a long metal scraper.

once I have applied the paint to the surface I will then add details to the image using a pen. This will add to the impression of a propeller spinning and also links back to the kind of lines that can be seen in some of the paintings by Luigi Russolo.

This is a section of one of the paintings by Russolo.


I want to use similar lines + shapes in my work.

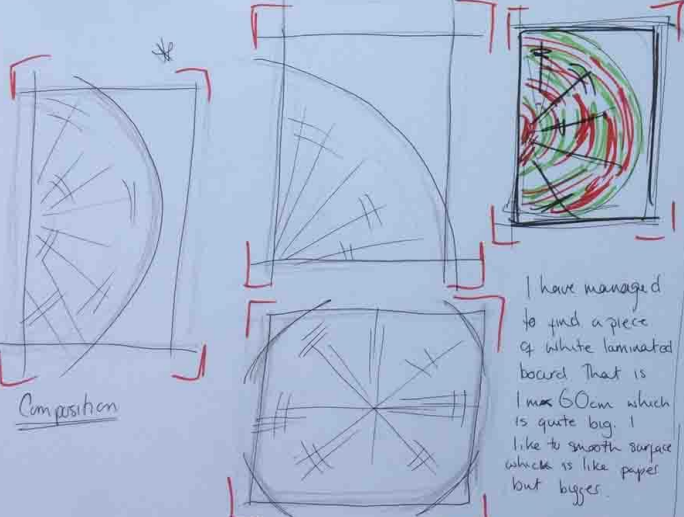
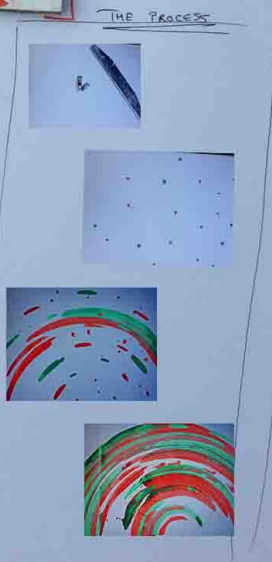
Music 1911
Oil on Canvas
220 x 180 cm

THE PROCESS

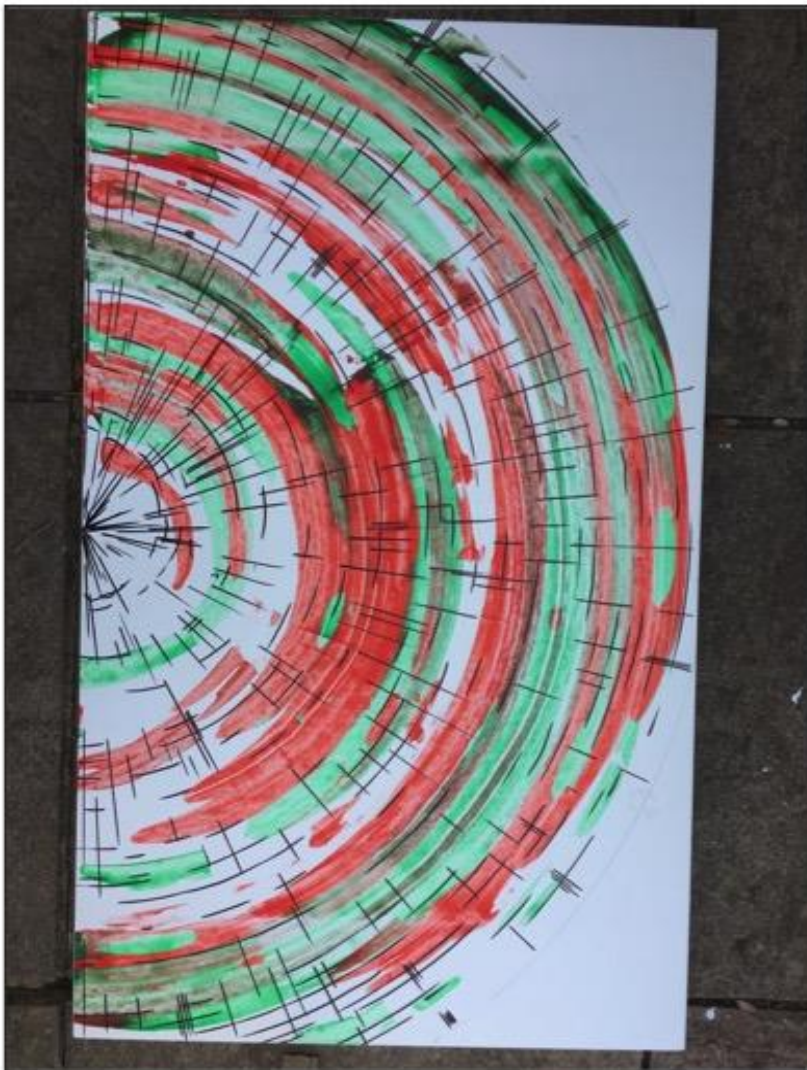
Composition

I have managed to find a piece of white laminated board that is 1m x 60cm which is quite big. I like to smooth surface which is like paper but bigger.



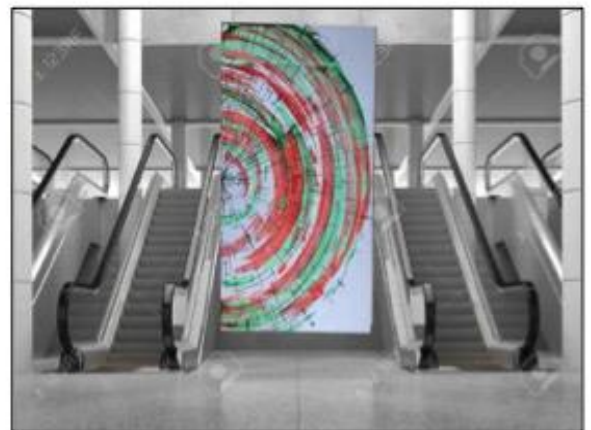




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2D Final Piece

This is a photo of my Final 2D piece. I have also used Photoshop to place my sculpture in an airport terminal.



Final Evaluation

For this project I was given a project brief asking me to design and produce two pieces of Art work using different disciplines for display in the new terminal building of a local airport. The work has to be based on the theme of 'Motion' and should make some reference to the Italian Futurist movement. I started the project by using the brief to help me to generate a mind map. I found this really useful as it allowed me to understand exactly what was required but also gave me a chance to come up with some initial ideas for the brief.

Part of the brief asked for the work to make some reference to Italian Futurism and so I started to research this Art movement. It was easy to find information about the Italian Futurist movement and I found the information really interesting. I researched 4 of the Italian futurists and particularly focused on how they depicted movement in their work. I also did some wider research about how Artists depict motion or movement in their work and this led me to look at a wider range of artists including Jackson Pollock who was very influential in my second final piece.

Once I had done my research I had to write a project proposal which outlined what I was going to produce for this project. I found this really difficult to write as at this point I did not know exactly what I was going to make as I had not done any experimentation yet. The proposal is quite vague, especially for the 2D piece as the only thing I knew at the time is I wanted to make an abstract painting that was inspired by Jackson Pollock. If I were to do this project again this would certainly be an area I would need to improve.

For my first final piece I decided to produce a 3D piece. As I knew I wanted the final piece to be a large scale sculpture that would sit in the middle of the terminal building I had to produce a scale model of the sculpture. Based on my research into motion I was interested in the idea that the placement of objects could give the sense of motion simply because your mind has an understanding of how gravity etc. works. So for example in my piece I have balanced a range of different sized spheres on top of each

other at angles. My intention is that the viewer's eye will understand that these spheres (if not secured together) would be in the process of falling off each other and so this creates the idea of motion. Also I liked the idea of using simple geometric shapes in my work. Overall I am really happy with my final piece as I feel it has met the requirements of the project brief. However, if I had more time I would like to have explored other materials for the surface of the sculpture. Ideally I would like to have tried using acrylic resin to have a shiny plastic surface to the final piece. Given more time, I would also have taken time to finish off the base of the sculpture better as the paint had dripped down and made the base uneven and so it was difficult to make the model stand up independently.

For my second piece of work I decided to produce a 2D painting. As with the 3D piece I wanted to make a piece of work that was completely abstract. During my earlier research I was inspired by the work of Jackson Pollock who made work by flicking and throwing paint onto a canvass. Therefore I wanted to produce a work that was focused on the 'motion' of applying paint to the canvas. I did lots of experiments trying different ways to apply the paint/ink onto the canvas. Based on my experiments I really liked the process of dragging paint across the surface as the drag marks and uneven paint surface helped to represent motion. Through my experiments I also decided to drag the paint in a circular motion. This made me think of the propeller on a plane, which made an additional connection to the brief and the proposed location of the work.

To produce my 2D work I dotted green and red acrylic paint onto the white laminate board I was using and then used a long metal scraper to scrape the paint across the surface in a semi-circle. If I were to do this again I think I would have added one colour at a time as I am a little disappointed at the way some areas have turned brown were the colours have mixed together. Once I had applied the paint I then used a pen to work back into the surface of the painting. Adding the pen back into the surface has helped to give the painting some structure and I also think it makes more

reference to the idea of a propeller and links to the kind of making used by the futurists.

I was pleased I managed to get all the work done by the deadline. At times this was difficult as some of the work required lots of time for paint etc. to dry which slowed things down. I also found I had to spend time outside of lessons writing things up in my sketchbook. However I think it was worth it as I like the work I have produced.

SAMPLE

Learner Evidence**Unit 02:** Internal Synoptic Project- Learner Log

This learner log should be completed to record your approach to the synoptic project.

It will be used as part of the overall evaluation of the full synoptic project.

All of the work you submit **must** be your own. Please complete the details below clearly and in BLOCK CAPITALS.

Learner name

Candidate A

Centre name

NCFE Academy

Centre number

12345

Learner number

54321

Learner
signature

Candidate A

Learner Evidence

Project Management			
Preparation carried out:	Resources required:	Time needed:	Progress Log:
<p><i>To begin the project I need to read through and interpret the brief. This means I need to work out exactly what the brief is asking me to do. Once I have analysed the brief I then need to do some research. I will need to research both the Artists movement and the theme that are in the brief.</i></p>	<p><i>I will need a copy of the brief. I will also need books and the internet to do the research.</i></p>	<p><i>I think analysing the brief will be very quick but I will need 4 or 5 hours to do the research and record this in my sketchbook.</i></p>	<p><i>I produced a mind map to analyse the brief. To do this I read through the brief and used key words to create the mind map. I then added to the mind map with linked words and ideas. I also produced a second mind map on the theme for the project, which is motion and connected these two things together.</i></p>
			<p><i>The first bit of research I did was I looked at the Italian futurists as this was the Artist Movement that was in the brief and I needed my work to connect to the work of the Italian Futurists. I found the research really interesting as I thought the approach that the futurists used in creating work was very interesting. When looking at the futurists I also looked at 4 specific Artists:</i></p> <ul style="list-style-type: none"> • <i>Filippo Marinetti</i> • <i>Luigi Russolo</i> • <i>Carlo Carra</i> • <i>Unberto Boccioni</i>

			<p><i>I chose these 4 artists as they have all used different methods to include motion in their work.</i></p> <p><i>I also researched the methods Artists use to include the idea of motion in their work. As part of this research I looked at the following Artists:</i></p> <ul style="list-style-type: none"> • <i>Bridget Riley</i> • <i>Giacomo Balla (also an Italian Futurist)</i> • <i>Anton Braglia (also an Italian Futurist)</i> • <i>Fredric Remington</i> • <i>Jackson Pollock</i> <p><i>This research really helped me to develop some initial ideas for my own work in response to the brief.</i></p>
<i>For the project proposal I need to think about the analysis of the brief and the research I had already done and then decide what work I was going to make to meet the requirements of the set brief.</i>	<i>For this I will need access to a computer to type up my proposal. I will also need my sketchbook so I can review the research I have done.</i>	<i>2 hours to prepare and complete this.</i>	<i>Writing the proposal was quite easy as I had already been thinking a lot about what I wanted to do for this project whilst I was doing the research. As I need to make two different final pieces from two different disciplines I treated these as two separate mini projects. This way in the proposal I was able to write a separate section on each final piece.</i>
<i>Now I have to make my two final pieces in response to the brief. To do this</i>	<i>For this I will need access to a wide range of Art</i>	<i>I will need at least 4 weeks (12 hours) to do this.</i>	<i>To start my project I started working on the 3D piece. I had already thought a lot about the piece whilst researching and writing my proposal. During the</i>

<p><i>I will need to develop my initial ideas and experiment with different materials and different techniques in order to produce my final pieces.</i></p>	<p><i>materials so that I can experiment. I will not know exactly what I will need until I start doing the work and I might need to find additional materials depending on how my experiments go.</i></p>	<p><i>first week I was able to do some 2D designs for my sculpture. As I was planning to produce a sculpture using a series of spheres I was able to do lots of initial designs. I also managed to get hold of some polystyrene balls and wooden skewers to easily experiment with a range of different compositions for my final piece. This was really useful as I originally thought I might need to use clay to create the balls and this would have taken lots more time and needed more drying time.</i></p> <p><i>Once I had decided on the composition I then made the decision to coat the surface of the sculpture by dipping my final sculpture into paint. This was supposed to provide a smooth surface to the sculpture. Although this worked well when I used coloured emulsion in a test piece, when I came to my final piece I decided to use white paint. This then left some paint runs on the surface and made the base of the sculpture uneven and I had to use sandpaper to try and tidy the bottom of the model.</i></p> <p><i>This week I started to work on my second final piece. For this I plan to produce a painting. It will be abstract and based on representing motion through the process of applying paint. I did lots of experimenting with</i></p>
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			<p><i>different ways of applying the paint to the surface. I have now decided to drag the paint across the surface to create the final painting. I also found some MDF board that has been laminated. The board is 1m x 60cm and I plan to use this for my final piece.</i></p>
			<p><i>This week I started by planning the final composition of my final painting through some sketches and then I actually made my final piece. The piece has mostly gone to plan but I will need to spend some time next week just finishing off the painting by adding some detail with a pen.</i></p>
			<p><i>Today I finished off and photographed my 2D final piece. I also used Photoshop to do a quick mock-up of how my final pieces would look in an airport setting.</i></p>
<p><i>To review my project I will need to take time to look back on all the work I did for this project and consider if I have achieved what I set out in my proposal. I will also need to refer to the initial brief to see if I have</i></p>	<p><i>For this I will need a computer to type my evaluation.</i></p>	<p><i>2 hours</i></p>	<p><i>Writing my evaluation was useful to think back on the project and decide what had gone well and what had not gone so well. Even though not everything I did worked out exactly as I had planned I think overall I have achieved what I set out to achieve and that I have fulfilled the requirements of the original brief.</i></p>

<i>achieved what I had planned.</i>			
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Assessor Feedback to Learner

Learner Name	Candidate A	Qualification Number and Name	NCFE Level 1/2 Technical Award in Art and Design (603/2964/6)
Assessor Name	Assessor A	Task (s)	

Please list the assessment objectives which were achieved

AO1 Recall knowledge and show understanding

Band - 3

The candidate has shown the ability to recall and communicate a wide range of Art and Design knowledge and understanding. Throughout the portfolio there is evidence that subject-specific terminology is used accurately and consistently.

AO2 Apply knowledge and understanding

Band - 3

The portfolio demonstrates accurate application of Art and Design knowledge and understanding, which is relevant to the context of the work produced.

AO3 Analyse and evaluate knowledge and understanding

Band - 3

Annotation throughout the portfolio demonstrates an ability to analyse and evaluate appropriate information and uses this to form well-reasoned judgements and reach valid conclusions.

AO4 Demonstrate and apply technical skills and processes

Band - 3

Practical work demonstrates the learners' ability to select and use appropriate Art and Design materials, techniques and processes demonstrating technical skills. The learner has produced two creative and clearly considered outcomes for the assignment brief.

AO5 Manage and evaluate the project

Band - 3

The learner has managed the project well including independently planning and preparing a wide range of resources. All work was handed in on time for the deadline and there is clear evidence of a well-focused approach to this project.

Overall you have achieved a Level 2 Distinction for this project. Well done.

Feedback from Assessor to Learner

Well-done Candidate A. You have worked really hard and the result is a well-developed and creative project, which achieves all the assessment objectives.

Your interpretation of the original brief and approach to the work shows you have really understood the nature of what the brief was asking for and you have taken a very unique approach to the work.

Although your project proposal is quite brief, the inclusion of an action plan certainly helped you to plan your time well. In your evaluation you have identified why your proposal is brief and have identified this as an area for improvement in the future.

Your sketchbook shows you have developed your work through a broad range of experimentation and there is clear evidence of your creative journey. Throughout the process your annotation shows how you have analysed your work and used this information to refine your final pieces.

Your evaluation is detailed and clear and demonstrates your ability to critically reflect on your own work and working practices.

Comments from Learner

I worked really hard on this project and am really happy with my grade. Next year I am hoping to continue to study Art and so I will use the feedback to improve how I produce work.

Any further actions? (Please initial and date once actions have been completed)

In future assessments, where you use additional sources to help you with your work, you may wish to consider including a bibliography (see me if you want more information) as this will help prepare you for study at Level 3.

Learner Signature	Candidate A	Date	July 2018
Assessor Signature	Assessor A	Date	July 2018

External Quality Assurer Commentary

Grade awarded for this assessment criterion – **Level 2 Distinction**

Justification for the awarded grade:

AO1 Recall knowledge and show understanding

Band – 3

The learner has shown a thorough understanding of the Futurist discipline which has been described thoroughly and throughout, with content that is accurate and highly detailed.

The proposal is thorough, with content that is accurate and highly detailed and the contextual factor that may influence the creation of art work is described in thorough and accurate detail.

AO2 Apply knowledge and understanding

Band – 3

The learner has applied knowledge and understanding proficiently and effectively. The interpretation of the brief and initial ideas are well-thought out and comprehensive. The portfolio demonstrates a competent command of visual language and ideas have been developed and refined in a purposeful way. There is evidence of extensive experimentation and testing of materials and techniques for both the 3D work and the painting and these have been used to inform the final pieces. The final submission is comprehensive and effective in communicating the intention of a successful outcome.

AO3 Analyse and evaluate knowledge and understanding

Band – 3

The learner has thoroughly analysed and evaluated a range of research into a broad range of examples of the works of others. This includes a thorough analysis in connection to the futurist movement as well as the theme of the brief. The selected examples are all appropriate and demonstrates the learner's ability to draw thorough and insightful conclusions.

AO4 Demonstrate and apply technical skills and processes**Band – 3**

The learner has demonstrated and applied technical skills and processes in the production of a creative response, which very effectively realises intentions with a competent aesthetic quality. The practical work demonstrates a highly competent application of technical skills which has been informed by experimentation and an ability to effectively use visual language, materials, media, techniques and equipment.

AO5 Manage and evaluate the project**Band – 3**

The learner has managed the project, including preparation and planning of the project stages, time frames and resources in a highly effective way. The learner has evaluated all of their approaches, skills and accomplishments in a highly detailed way.

SAMPLE