



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

Past Paper

March 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 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
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Section 1

Total for this section: 40 marks

<p>1 (a)</p>	<p>The Surrealist movement consisted of art works of peculiar scenes and compositions. These works, however, were produced with great precision.</p> <p>In which decade did the Surrealism movement begin?</p> <p>A 1920s B 1940s C 1960s D 1980s</p> <p>One (1) mark for correctly identifying that the movement started in the 1920s (A).</p>	<p>1</p> <p>AO1=1</p>
<p>1 (b)</p>	<p>Name two artists who were part of the Surrealist movement?</p> <p>Award 2 marks; one for each correct artist identified.</p> <p>André Breton (1) Joan Miró (1) Salvador Dalí (1) René Magritte (1) Yves Tanguy (1) Frida Kahlo (1) Max Ernst (1) Méret Oppenheim (1)</p> <p>Credit any other suitable responses.</p>	<p>2</p> <p>AO1=2</p>

<p>1 (c)</p>	<p>There are two forms of Surrealism: abstract and figurative.</p> <p>Describe the main features of each of the two forms.</p> <p>6 marks for an appropriate description of the key features of either or each of the types.</p> <p>Abstract surrealism was based on imagery without specific reference to natural shapes (1) and was largely dependent on forms generated by the unconscious (1). Surrealist abstraction rejected geometric shapes (1) in favour of the visual and emotional impact of organic forms of nature (1) either actual or imagined (1).</p> <p>Figurative surrealism used representational imagery of real life objects in impossible forms (1) or locations (1). Dependent on figuration (1), on the precise reproduction of natural forms (1) – generally detached, dislocated, juxtaposed, transposed, or mutated from real-life situations (1).</p> <p>Credit any other suitable response.</p>	<p>6</p> <p>AO1=2 AO3=4</p>
<p>2 (a)</p>	<p>In which country did the Realism art movement emerge?</p> <p>A China B England C France D United States of America</p> <p>Award one (1) mark for correctly identifying that Realism began in France (C).</p>	<p>1</p> <p>AO1=1</p>

<p>2 (b)</p>	<p>The Realism art movement began in the 1850s.</p> <p>Identify and evaluate the contextual factors that led to the emergence of the Realism art movement.</p> <p>Refer to two artists that you have studied to illustrate your answer.</p> <table border="1" data-bbox="280 501 1230 2036"> <thead> <tr> <th>Band</th> <th>Marks</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>3</td> <td>11–15</td> <td> <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> </td> </tr> <tr> <td>2</td> <td>6–10</td> <td> <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> </td> </tr> <tr> <td>1</td> <td>1–5</td> <td> <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> </td> </tr> </tbody> </table>	Band	Marks	Description	3	11–15	<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>	2	6–10	<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>	1	1–5	<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>15</p> <p>AO1=3 AO2=6 AO3=6</p>
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	0	Insufficient evidence for a mark to be awarded.	
Indicative content			
<p>Rejection of the Romanticism – The Realists revolted against the emotional drama that had dominated French Art since the late 18th Century. They promoted the use of a gloomy earth toned palette to ignore beauty and idealisation that was typically found in art.</p>			
<p>The real world – The Realists wanted to portray contemporary society as they saw it, choosing scenes that depicted people of all classes in real-life situations. The movement also criticised social values and the upper classes.</p>			
<p>Industrial and commercial revolution – The Realists wanted to reflect the changes brought about by these societal changes. The Industrial Revolution marked a major turning point in history; almost every aspect of daily life was influenced in some way. There was a huge shift from agriculture to industry which provided new societal structures that the realists sought to document.</p>			
<p>Invention of daguerreotype photography – The invention of daguerreotype photography provided a new visual source that created a desire for people to produce realistic representations of the world and many realists started to paint directly from the photographs.</p>			
<p>Credit any other suitable responses.</p>			

<p>2 (c)</p>	<p>Honoré Daumier wanted to show the struggle of the working-class. ‘Third Class Carriage’ shows the everyday hardships of working-class lives.</p> <p>Analyse Honoré Daumier’s use of visual language, with reference to:</p> <ul style="list-style-type: none">• form• colour• tone. <p>Award 2 marks for each element of visual language referenced (3x2).</p> <p>Form The background takes up more space than the foreground and is highly detailed. (1) The family of four sits in the opposite direction from the other figures in the scene, which emphasizes their isolation from the rest of the travellers. (1) The empty seats on either side of the family also help to give the main figures a sense of isolation. (1) The family figures are drawn in larger proportion than their distance from the rest of the passengers would warrant, which gives them a more commanding presence. (1) The upper-third of the painting is left blank, which suggests a space that is large in terms of height but it feels cramped when it comes to length. (1) The windows towards the upper-third left hand side of the painting provide a contrast to the rest of the image. (1)</p> <p>Any other well justified comments regarding form.</p> <p>Colour The use of a more sombre colour palette helps to set the mood of the piece. (1) Varied shades of brown, black and green create a monotonous environment. (1) The sienna wall and roof of the carriage create a sense of dullness. (1) Dark colours can be associated with negative feelings, this helps reflect the emotion and psychology of the represented figures. (1)</p> <p>Any other well justified comments regarding colour</p> <p>Tone Two windows in the upper-third left hand side of the painting provide the light source within the image creating varied tone across the image. (1)</p>	<p>6</p> <p>AO2=6</p>
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	<p>An additional light source is indicated through the illumination of the figures creating a lighter tone on the main characters. (1) The relative 'brightness' of the central figures provides a nice and unexpected contrast to the darker background. (1) Any other well justified comments regarding use of tone</p> <p>Credit any other suitable responses.</p>	
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<p>2 (d)</p>	<p>Select one other artist from the Realist movement.</p> <p>Compare and contrast that artist's use of visual language with the work of Honoré Daumier. Refer to:</p> <ul style="list-style-type: none"> • form • colour • tone. <table border="1" data-bbox="279 869 1230 2033"> <thead> <tr> <th>Band</th> <th>Marks</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>3</td> <td>7–9</td> <td> <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>Competent use of specialist terminology.</p> </td> </tr> <tr> <td>2</td> <td>4–6</td> <td> <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>1</td> <td>1–3</td> <td> <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> </td> </tr> </tbody> </table>	Band	Marks	Description	3	7–9	<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>Competent use of specialist terminology.</p>	2	4–6	<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>	1	1–3	<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>9</p> <p>AO1=3 AO2=3 AO3=3</p>
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		<p>Superficial references made to specific works.</p> <p>Limited use of specialist terminology with inaccuracies.</p>
	0	<p>Insufficient evidence for a mark to be awarded.</p>

This question allows learners to choose an artist with explicit reference to the question.

Any substantiated comments and valid, justified personal opinions in relation to the comparison of artists and their use of visual language in relation to composition, colour and form should be rewarded.

Section 2

Total for this section: 24 marks

3	<p>Art and geography have often been combined to inform how humans understand and record the world we live in. This means art is often produced as a direct response to where it is created.</p> <p>Select at least two different artists you have studied and, for each artist, evaluate how their work has been affected by where it was created.</p> <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 appropriate artist can score a maximum of 6 marks.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Band</th> <th style="text-align: center;">Marks</th> <th style="text-align: left;">Description</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">3</td> <td style="text-align: center;">9–12</td> <td> <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> </td> </tr> <tr> <td style="text-align: center;">2</td> <td style="text-align: center;">5–8</td> <td> <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> </td> </tr> </tbody> </table>	Band	Marks	Description	3	9–12	<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>	2	5–8	<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>12</p> <p>AO1=3 AO2=3 AO3=6</p>
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		0	Insufficient evidence for a mark to be awarded.

4	<p>Art is often seen as a means of reflecting what is going on in society. Sometimes art has been produced that shows extreme levels of wealth and opulence; at other times art has been used to represent poverty and deprivation.</p> <p>Describe a piece of artwork you have studied that represents the economic circumstances of the society in which it was produced.</p> <p>Evaluate the impact that the economic circumstances of the society had on the piece of artwork or its artist.</p>		<p>12</p> <p>AO1=3 AO2=3 AO3=6</p>							
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This question allows learners to select a piece of work 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>Claes Oldenburg and Coosje van Bruggen produce large-scale sculptures in the form of everyday objects.</p> <p>Select one other artist whose use of form is a significant element in their work.</p> <p>Describe the ways that Claes Oldenburg and Coosje van Bruggen and your selected artist use form and describe how this use of form affects the work they produce.</p> <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>9</p> <p>AO1=3 AO2=6</p>												
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	0	Insufficient evidence for a mark to be awarded.	
<p>Indicative Content</p> <p>Form The familiarity of the form makes viewers question the significance of the work and challenges the relationship between viewer and subject. The selection of objects are a literal representation of popular everyday objects that have been elevated in status by the manipulation of scale. The scale of these forms adds significance to objects that are often considered worthless. Use of materials define the form and give it a solid interpretation.</p> <p>Reward any other well justified comments regarding form.</p>			

6 (a)	<p>In 1947 Jackson Pollock used a new mode of working that brought him international fame. His method consisted of flinging and dripping thinned enamel paint onto an un-stretched canvas laid on the floor of his studio.</p> <p>Which art movement is Autumn Rhythm (Number 30) associated with?</p> <p>A Cubism B Impressionism C Modernism D Pop Art</p> <p>Award one (1) mark for correctly identifying Modernism (C).</p>	<p>1</p> <p>AO1=1</p>
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6 (b)	<p>Jackson Pollock created a new artistic style and followed three key principles:</p> <ul style="list-style-type: none">• rejection of traditional ideas used by artists• experimentation with composition and form• application of materials and techniques. <p>Describe how Jackson Pollock’s work demonstrates these key principles.</p> <p>Award 2 marks for each principle described (3x2).</p> <p><i>Rejection of traditional ideas used by artists</i> – Jackson Pollock rejected traditional approaches to subject matter(1), narrative(1) and process(1); reinventing the nature of producing imagery(1). His creative approach led future artists to create with passion (1), as opposed to trying to follow set boundaries or guidelines (1).</p> <p><i>Experimentation with composition and form</i> – He developed one of the most radical abstract styles in the history of modern art (1), detaching line from colour (1), redefining the categories of drawing and painting (1), and finding new means to describe pictorial space (1). There's no central point of focus (1), no hierarchy of elements in a composition in which every bit of the surface is equally significant (1).</p> <p><i>Application of materials and techniques</i> – Pollock explored unorthodox approaches to applying the paint to the canvas (1) to build up dense compositions (1). Jackson Pollock's 'action paintings' required his canvases to be set on the floor, or laid out against a wall and allowed the paint to drip from the paint can using the movement of his body to control or define the mark making (1). Instead of using the traditional paint brush, he would add depth to his images using knives, trowels, or sticks.(1)</p> <p>Credit any other suitable responses.</p>	<p>6</p> <p>AO2=6</p>
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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