

## NCFE Level 1/2 Technical Award in Art & Design - 603/2964/6

### Spring 2022

This report contains information in relation to the external assessment from the Chief Examiner, with an emphasis on the standard of learner work within this assessment window.

The aim is to highlight where learners generally perform well as well as any areas where further development may be required.

Key points:

- Grade Boundary Information
- administering the external assessment
- standard of learner work
- Regulations for the Conduct of External Assessment
- referencing of external assessment tasks
- evidence creation
- interpretation of the tasks and associated assessment criteria
- planning in the external assessment.

It is important to note that learners should not sit the external assessment until they have taken part in the relevant teaching of the full qualification content.

### Grade Boundary Information

Each learner's external assessment paper is marked by an Examiner and awarded a raw mark. During the awarding process, a combination of statistical analysis and professional judgement is used to establish the raw marks that represent the minimum required standard to achieve each grade. These raw marks are outlined in the table below.

<b>NYA</b>	<b>Level 1 Pass</b>	<b>Level 1 Merit</b>	<b>Level 1 Distinction</b>	<b>Level 2 Pass</b>	<b>Level 2 Merit</b>	<b>Level 2 Distinction</b>
0	10	15	21	27	38	50

Grade boundaries represent the minimum raw mark required to achieve a certain grade. For example, if the grade boundary for the Pass grade is 25, a minimum raw mark of 25 is required to achieve a Pass.

<b>Maximum UMS Score*</b>	<b>Level 1 Pass</b>	<b>Level 1 Merit</b>	<b>Level 1 Distinction</b>	<b>Level 2 Pass</b>	<b>Level 2 Merit</b>	<b>Level 2 Distinction</b>
160	24	47	70	92	115	138

*\* In order to ensure that levels of achievement remain comparable for the same assessment across different assessment windows, all raw marks are converted to a points score based on a uniform mark scale (UMS). For more information about UMS*



*and how it is used to determine overall qualification grades, please refer to the qualification specification.*

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### **Administering the external assessment**

The external assessment is invigilated and must be conducted in line with our Regulations for the Conduct of External Assessment. Learners may require additional pre-release material in order to complete the tasks within the paper. These must be provided to learners in line with our Regulations.

Learners must be given the resources to carry out the tasks and these are highlighted within the Qualification Specific Instructions Document (QSID).

### **Standard of learner work**

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Despite the ongoing disruption to education over the last couple of years, the standard of learner work in this assessment window was consistent with previous assessment windows. For all levels of achievement there was evidence that learners had benefitted from high quality teaching and learning that gave them a good understanding of the unit content. It is important for centres to ensure that learners are given the opportunity to develop their knowledge of all twelve art movements and the contextual factors that influence the production of artwork identified in the specification. In addition, the teaching and learning for this unit must also develop learner's skills in visual analysis.

The paper had 12 questions. Each question was based on either an art movement, a contextual factor or required learners to undertake visual analysis of an image provided. Learners were required to demonstrate knowledge and understanding of a range of topics from the specification, and to apply this knowledge to respond to the questions. The questions had various mark weightings attached to them, with 1 to 2 marks for the lower demand questions and 12 to 15 marks for questions where an extended response was required, such as discussion, analysis or evaluation.

Many of the extended response questions were marked using a 'levels based' approach to assessment. The overall quality of the response was considered holistically rather than the specific number of points raised by the learner. All questions within the paper were assessed using a range of indicative content and on the quality and clarity of the analysis or evaluation provided.

Not all learners attempted all questions, and it was unfortunate to see that some learners appeared to abandon the paper at an early stage without attempting some of the latter questions. In preparing for this assessment learners should be introduced to the format of the paper so that they are able to understand that the level of demand in individual questions varies throughout the paper and so, even if they find a question challenging, they should continue working through the paper as they may be able to achieve more points in latter questions. Part of the teaching and learning of this unit should include exam techniques and it is recommended that learners take time at the beginning of read through the entire paper and answer the lower demand questions, such as the multiple-choice questions first, before going back to attempt



the longer questions. This will help to ensure learners do not miss out on achieving marks later in the paper if they start to run out of time.

### Evidence creation

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This assessment is submitted as a handwritten response on a traditional question paper. It is important to ensure that learners are not disadvantaged by an examiners inability to decipher what has been written on the paper. Learners, for whom legibility of handwriting has been identified as an issue, would benefit from additional support in developing the clarity of their written response to ensure this does not affect their achievement for this unit.

## Regulations for the Conduct of External Assessment

### Malpractice

There were no instances of malpractice in this assessment window. The Chief Examiner would like to take this opportunity to advise learners that instances of malpractice (for example, copying of work from another learner) will affect the outcome on the assessment.

### Maladministration

No instances of maladministration were reported in this assessment window. The Chief Examiner would like to highlight the importance of adhering to the Regulations for the Conduct of External Assessment document in this respect.

## Responses of the tasks within the sections of the external assessment paper

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### Question 1 (a)

**In which decade did the Fauvism art movement emerge in France?**

- A 1880s**
- B 1900s**
- C 1920s**
- D 1940s**

Most learners answered this question accurately and correctly identified that Fauvism first began in the 1900's.

### Question 1(b)

**Name two artists who were part of the Fauvism art movement?**



Most learners were able to successfully identify at least one artist connected to the Fauvism art movement. It is important that learners have studied all twelve art movements listed within the qualification specification and are able to recall the names of key figures within each of the movements.

The mark scheme listed a range of key artists associated with the Bauhaus art movement including Henri Matisse, André Derain and Jean Metzinger. However, it is understood that many artists are associated with a range of different art movements during their career. Therefore, this has been taken into consideration when awarding marks and examiners have the flexibility to award marks for other artists who are associated with the Fauvism art movement such. Some learners had incorrectly listed Picasso as an answer to this question, this was not able to be awarded a mark as, although Matisse and Picasso were contemporaries and friends, Picasso was never associated with the Fauvism art movement.

### **Question 1 (c)**

**Charing Cross Bridge, London is typical of the Fauvist style. This scene was painted when the artist visited London and captured scenes of the city.**

**Explain how the artist has used colour and line to create the scene.**

For these questions, learners were asked to undertake a visual analysis of an image of the painting Charing Cross Bridge by André Derain, with a particular focus on the use of colour and line. All learners attempted to answer this question with varying degrees of success. It is important that learners offer specific comments in relation to the two visual elements listed in the question and ensure their comments relate to the piece of work in the image.

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

### **Question 2 (a)**

**In which country did the Cubism art movement first emerge?**

- A China**
- B France**
- C Russia**
- D United States of America**



Most were able to correctly identify that the Cubism art movement first emerged in France, but some learners wrongly assumed the movement had first started in the United States of America.

### **Question 2 (b)**

**The Cubism art movement started around 1907–1908.**

**Identify and evaluate the contextual factors that led to the emergence of the Cubism art movement.**

**Refer to two artists that you have studied to illustrate your answer**

This question requires learners to identify and evaluate the contextual factors leading to the emergence of Cubism. To be able to successfully answer this question, learners must be able to place art movements into some form of art historic timeline. Understanding what was happening, historically at the time art movements emerge will support their understanding of why the art movement developed. In addition, this question required learners to make specific reference to two artists to help illustrate their answers.

Although this is the highest valued question across the whole paper it was disappointing that most learners did not score any marks for this question. For some learners there was a lack of any attempt to answer the question, whilst for others the answer provided interesting descriptions regarding the characteristics of the Cubist art movement but offered no rationale as to why the movement had emerged.

### **Question 2 (c)**

**'Mandora' (c.1909–10) by Georges Braque depicts a small stringed instrument called a mandora, which has been dramatically fragmented.**

**Analyse the way the artist uses:**

- **shape**
- **colour**
- **form.**

As with question 1c, this question required learner to undertake a visual analysis in response to an image provided within the paper. Although the image is specifically related to the Cubism art movement this question does not require learners to have any specific knowledge of the movement to successfully answer this question.



Most learners were able to make appropriate comments in relation to shape and colour, noting the use of geometric shapes and a limited colour palette. However, analysis of the artist's use of form was not so confident most learners made little or no reference to this in their response.

### **Question 2 (d)**

**Select a different artist from the Cubism art movement.**

**Compare and contrast the way that artist uses visual language with the way that Georges Braque does in Mandora (c.1909–10).**

**Refer to:**

- **shape**
- **colour**
- **form.**

For this question learners were required to identify an additional artist that is connected to the Cubist art movement and compare and contrast their use of the formal elements of shape, colour and form. One artist that appeared in several learners' responses to this question was Picasso and in particular his work 'Weeping Woman' (1937). Learners were able to provide specific descriptions of this work, comparing and contrasting the work with 'Mandora' by Georges Braque. Of the learners who attempted this question, most were able to achieve marks in the top mark band showing a wide range of relevant knowledge and effective use of analysis.

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

### **Question 3**

**Andres Serrano's photographic series Residents of New York shows the poverty and deprivation of homeless men and women living in New York.**

**Select at least two different artists you have studied. For each of the artists you choose, evaluate how their work was influenced by their economic situation or by the economics of the society in which they lived.**

Although most learners did attempt this question the level of response was generally quite weak, and learners appeared to struggle to identify alternate artists whose work



had been influenced by their economic situation or by the economics of the society in which they lived. In preparation for this assessment, learners should be introduced to a range of practitioners whose work has been impacted by the contextual factors listed in the specification i.e. belief systems, political, social, economic or geographical context.

#### **Question 4**

**Barbara Hepworth produces sculptures based on the natural world. The idea for Curved Form came to Hepworth while standing on Trevalgan Hill, just west of St Ives. She described this location as "...where the land of Cornwall ends and the cliffs divide as they touch the sea facing west."**

**The shape of the sculpture might suggest these divided cliffs.**

**Identify a different artist that you have studied whose work has been influenced by the place where it was produced. Evaluate the impact of location on that artist's work.**

Unfortunately, the majority of learners did not even attempt this question, which resulted in no marks being awarded. During the teaching of this unit learners would benefit from learning exam technique and part of this should encourage learners to attempt all questions in order not to miss out on marks.

Where answers were provided by learners the information was often quite vague and there was little evidence of analysis of the impact location had on their selected artist's work.

#### **Question 5**

**Vincent van Gogh uses the texture of paint and his choice of colour to produce a skilled self-portrait.**

**Identify a piece of work from a different artist that features texture and colour as significant visual elements.**

**Compare and contrast this piece of work with Self-Portrait (1889) by Vincent van Gogh.**

This question required learners to visually analyse a work of art provided in the paper and then select an additional artist and describe how both the given artist and their own selected artist have used texture and colour as a significant visual element in their work. Unfortunately, the majority of learners either failed to provide a response to this question or provided a response that did not directly address the question.



Where this occurred, no marks could be awarded. Disappointingly, this was even the case for learners who had performed well at the earlier visual analysis questions. It is not clear if these learners had simply run out of time before tackling this question but once again, time management should be addressed when preparing learners for this assessment.

### **Question 6 (a)**

**Spiral Jetty was constructed from 6650 tons of rock and earth. It was built to interact with changing conditions of the surrounding water, land, and atmosphere. The spiral continuously changes form as nature, industry and time affect it.**

**Identify the art movement that Spiral Jetty is associated with.**

- A Bauhaus**
- B Expressionism**
- C Site-specific**
- D Surrealism**

All learners who attempted this question were able to correctly identify that Spiral Jetty is associated with the Site-specific art movement.

### **Question 6 (b)**

**Large-scale public artworks are often designed and made to become part of the environment. They may transform the place where they are located.**

**Describe how large-scale public artworks have affected the following:**

- **the way that the public can view the work**
- **the way that the artist produces the work**
- **how the work is commissioned and paid for.**

This question required learners to analyse how large-scale public artworks have affected how the work is viewed, produced and how the work is commissioned and paid for. Most learners were able to make some points in relation to the way public artworks are viewed and provided a basic response regarding work being available for anyone to see. The best responses were seen when the learners cited an example of a public artwork they were familiar with I.e. The Angel of the North to illustrate their answer.

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**Chief Examiner: Jill Marshall Simms**

**Date: April 2022**



