



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

Unit 01 – Understanding the creation of art and design work

Paper number: P001390

March 2022

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
----	-------------	-------------

Section 1

Total for this section: 40 marks

1 (a)	<p>In which decade did the Fauvism art movement emerge in France?</p> <p>A 1880s B 1900s C 1920s D 1940s</p> <p>Answer: B (1900s)</p>	<p>1</p> <p>AO1=1</p>
1 (b)	<p>Name two artists who were part of the Fauvism art movement.</p> <p>Award one AO1 mark for each appropriate artist identified to a maximum of two marks:</p> <ul style="list-style-type: none"> • Henri Matisse (1) • André Derain (1) • Albert Marquet (1) • Charles Camoin (1) • Louis Valtat (1) • Jean Puy (1) • Henri Manguin (1) • Jean Metzinger (1). <p>Credit any other suitable artist.</p>	<p>2</p> <p>AO1=2</p>
1 (c)	<p>[IMAGE]</p> <p>Charing Cross Bridge, London (1906)</p> <p>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.</p> <p>Explain how the artist has used colour and line to create the scene.</p> <p>Colour</p> <p>Award one AO1 mark for identifying the use of colour, eg:</p> <ul style="list-style-type: none"> • use of bright, vivid colours (AO1). <p>Award up to two AO3 marks for correctly explaining how colour has been used in the creation of Charing Cross Bridge, London, eg:</p>	<p>6</p> <p>AO1=2 AO3=4</p>

	<ul style="list-style-type: none"> • non-representational colours to create cheery landscapes in contrast with the dreary dull greys and browns of the urban landscape at the time (AO3) • layers of colour applied to create a busy pattern to represent movement in the image, especially in the water (AO3) • the image includes complementary colours painted side by side to make them appear brighter: ie the green of the city skyline next to the red tones of the sky) (AO3). <p>Award any other relevant comments regarding colour.</p> <p>Line</p> <p>Award one AO1 mark for identifying use of line, eg:</p> <ul style="list-style-type: none"> • a variety of different types of line have been used to create the image (AO1). <p>Award up to two AO3 marks for correctly explaining how line has been used in the creation of Charing Cross Bridge, London, eg:</p> <ul style="list-style-type: none"> • the hand-rendered quality of the lines add to the ephemeral quality of the image, especially the background (AO3). • areas of colour within the image have been divided by both physical lines (ie the bridge) and invisible lines (divisions between blocks of colour) to emphasise the contrasting colours and create zones of competing colour (AO3) • varying thicknesses of lines have been used to create areas of contrast. The distant buildings and landscape were painted employing smooth, soft lines in order to create a contrast with the close, sharp contours used in the foreground (AO3). <p>Award any other relevant comments regarding line.</p>	
2 (a)	<p>In which country did the Cubism art movement first emerge?</p> <p>A China B France C Russia D United States of America</p> <p>Answer: B (France)</p>	<p>1</p> <p>AO1=1</p>

2 (b)	<p>The Cubism art movement started around 1907–1908.</p> <p>Identify and evaluate the contextual factors that led to the emergence of the Cubism art movement.</p> <p>Refer to two artists that you have studied to illustrate your answer.</p> <table border="1"> <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> <tr> <td></td><td>0</td><td>Insufficient evidence for a mark to be awarded.</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>		0	Insufficient evidence for a mark to be awarded.	<p>15</p> <p>AO1=3 AO2=6 AO3=6</p>
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>															
	0	Insufficient evidence for a mark to be awarded.															

	<p>Indicative Content</p> <p>Creating a distinction between art and reality Cubists wanted to move art away from either the realistic or stylised depictions of reality of previous art movements.</p> <p>Rejection of perspective Cubist artists rejected the inherited concept that art should copy nature, or that artists should adopt the traditional techniques of perspective, modelling, and foreshortening.</p> <p>Multiple viewpoints The Cubist artists wanted to explore multiple viewpoints in a single picture plane as a way of representing the increasing speed and movement brought about by the continuing industrialisation of Europe.</p> <p>Geometric forms By simplifying all visual subject matter into simple geometric forms, the cubists were able to simplify the image, and then overlap the visual planes to create a fragmented image.</p> <p>Influence of African cultural artefacts African tribal masks which are highly stylised and non-naturalistic nevertheless present a vivid human image.</p> <p>Introduction of non-art materials The use of non-art materials such as newspaper demonstrated that artists were acutely aware of current events, especially the lead up to the First World War.</p>	
2 (c)	<p style="text-align: center;">[IMAGE]</p> <p style="text-align: center;">Mandora (c.1909–10) by Georges Braque</p> <p>This image depicts a small stringed instrument called a mandora, which has been dramatically fragmented.</p> <p>Analyse the way the artist uses:</p> <ul style="list-style-type: none"> • shape • colour • form. <p>Award marks for each valid observation to a maximum of two marks per element (3 x 2).</p> <p>Shape</p> <ul style="list-style-type: none"> • The shape of the mandora (a stringed instrument similar to a lute) is easily deciphered in the image (1). • If you look closely at the image you can also make out the shape of a bottle behind the mandora (1). 	<p style="text-align: center;">6</p> <p style="text-align: center;">AO2=6</p>

	<ul style="list-style-type: none"> The objects have been fragmented into tiny flat geometric shapes, so their edges are less clear (1). <p>Award any other relevant comments regarding shape.</p> <p>Colour</p> <ul style="list-style-type: none"> Limited muted colour palette consisting of black, greys, ochres and earthy greens – for all the objects and the background (1). The use of non-representational colours in the painting further abstracts the forms (1). Colour has been used in the flat geometric shapes to help define the shape of the objects in the image (1). <p>Award any other relevant comments regarding colour.</p> <p>Form</p> <ul style="list-style-type: none"> There is no use of perspective to create the illusion of three-dimensional space or three-dimensional objects (1). There are lighter and darker tones within the painting, and these do sometimes help to create the illusion of three-dimensions (a dark tone is used for the side of the mandora making it look like a solid object) (1). The mandora, the objects behind it, and the background all seem to sit on the same level – on the flat surface of the picture, with no foreground or background, and with no illusion of receding space (1). <p>Award any other relevant comments regarding form.</p>	
--	--	--

2 (d)	<p>Select a different artist from the Cubism art movement.</p> <p>Compare and contrast the way that artist uses visual language with the way that Georges Braque does in Mandora (c.1909–10).</p> <p>Refer to:</p> <ul style="list-style-type: none"> • shape • colour • form. <table border="1"> <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> <p>Superficial references made to specific works.</p> <p>Limited use of specialist terminology with inaccuracies.</p> </td></tr> <tr> <td></td><td>0</td><td>Insufficient evidence for a mark to be awarded.</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>Superficial references made to specific works.</p> <p>Limited use of specialist terminology with inaccuracies.</p>		0	Insufficient evidence for a mark to be awarded.	<p>9</p> <p>AO1=3 AO2=3 AO3=3</p>
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>Superficial references made to specific works.</p> <p>Limited use of specialist terminology with inaccuracies.</p>															
	0	Insufficient evidence for a mark to be awarded.															

	<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 shape, colour and form should be rewarded.</p>	
--	---	--

Section 2

Total for this section: 24 marks

3	<p style="text-align: center;">[IMAGE] Residents of New York (Timothy Hicks) (2014) by Andres Serrano</p> <p>Andres Serrano's photographic series Residents of New York shows the poverty and deprivation of homeless men and women living in New York.</p> <p>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.</p> <table border="1" data-bbox="295 741 1235 2051"> <thead> <tr> <th>Band</th><th>Marks</th><th>Description</th></tr> </thead> <tbody> <tr> <td>3</td><td>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 are present and very effective. The conclusions drawn are fully supported by judgements.</p> </td></tr> <tr> <td>2</td><td>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 are 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>1–4</td><td> <p>A limited range of relevant knowledge and understanding is shown and is often fragmented. Subject-specific terminology, if used, is often inappropriate and a lack of understanding is evident.</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 are 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 are 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	1–4	<p>A limited range of relevant knowledge and understanding is shown and is often fragmented. Subject-specific terminology, if used, is often inappropriate and a lack of understanding is evident.</p>	<p style="text-align: center;">12</p> <p>AO1=3 AO2=3 AO3=6</p>
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 are 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 are 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	1–4	<p>A limited range of relevant knowledge and understanding is shown and is often fragmented. Subject-specific terminology, if used, is often inappropriate and a lack of understanding is evident.</p>												

			Application of knowledge and understanding is inappropriate, with any attempt showing fundamental errors.	
		0	Insufficient evidence for a mark to be awarded.	
	<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>Curved Form (Trevalgan) (1956) by Dame Barbara Hepworth</p> <p>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.”</p> <p>The shape of the sculpture might suggest these divided cliffs.</p> <p>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.</p> <table border="1"> <thead> <tr> <th>Band</th><th>Marks</th><th>Description</th></tr> </thead> <tbody> <tr> <td>3</td><td>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 are present and very effective. The conclusions drawn are fully supported by judgements.</p> </td></tr> <tr> <td>2</td><td>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> </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 are 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>12</p> <p>AO1=3 AO2=3 AO3=6</p>
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 are 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 are 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	1–4	<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>
	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 style="text-align: center;">[IMAGE] Self-Portrait (1889) by Vincent van Gogh</p> <p>Vincent van Gogh uses the texture of paint and his choice of colour to produce a skilled self-portrait.</p> <p>Identify a piece of work from a different artist that features texture and colour as significant visual elements.</p> <p>Compare and contrast this piece of work with Self-Portrait (1889) by Vincent van Gogh.</p> <table border="1" data-bbox="295 705 1236 2067"> <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> <p>Superficial references made to specific works.</p> <p>Limited use of specialist terminology with inaccuracies.</p> </td></tr> <tr> <td></td><td>0</td><td>Insufficient evidence for a mark to be awarded.</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>Superficial references made to specific works.</p> <p>Limited use of specialist terminology with inaccuracies.</p>		0	Insufficient evidence for a mark to be awarded.	<p style="text-align: center;">9</p> <p>AO1=3 AO2=6</p>
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>Superficial references made to specific works.</p> <p>Limited use of specialist terminology with inaccuracies.</p>															
	0	Insufficient evidence for a mark to be awarded.															

	<p>Indicative Content</p> <p>Texture</p> <ul style="list-style-type: none"> • The planes of the artist's face and texture of his hair are boldly hatched to contrast with the expressive background. • The image is constructed from thick areas of paint that allow you to see individual brushstrokes within the work. • The thick brushstrokes follow the shapes and forms of the portrait – creating a sense of movement in the background of the painting. • Texture has been used to convey emotion and the artist's psychological state. <p>Colour</p> <ul style="list-style-type: none"> • Limited colour palette of muted tones used across the entire image. • The warmer colours of the face and hair juxtapose with the cooler colours used for the artist's clothes and background which have a shared colour palette. • Colour has been used to convey mood and reflect the artist's emotional state. <p>This question allows learners to select an artist of their choice to compare and contrast with explicit reference to a given artist. In the 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.</p> <p>Any substantiated comments and valid, justified personal opinions should be rewarded. These opinions can be either positive or negative.</p>	
6 (a)	<p style="text-align: center;">[IMAGE]</p> <p style="text-align: center;">Spiral Jetty (1970) by Robert Smithson</p> <p>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.</p> <p>Identify the art movement that Spiral Jetty is associated with.</p> <p>A Bauhaus B Expressionism C Site-specific D Surrealism</p>	<p style="text-align: center;">1</p> <p style="text-align: center;">AO1=1</p>

	Answer: C (Site-specific)	
6 (b)	<p>Large-scale public artworks are often designed and made to become part of the environment. They may transform the place where they are located.</p> <p>Describe how large-scale public artworks have affected the following:</p> <ul style="list-style-type: none"> • 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. <p>Award up to two AO2 marks for valid descriptions for each element (3 x 2).</p> <p>The way that the public can view the work Rather than viewers having to go to galleries or museums to see work, the artwork can become part of the environment (1). As a result, the public can interact with the work in new ways (1).</p> <p>The way that the artist produces the work Large-scale public artworks tend to require teams of people to manufacture and might even require industrial manufacturing processes (1). This removes the work from the traditional approach of being created by the artist's own hands (1).</p> <p>How the work is commissioned and paid for Large-scale public artworks tend to be commissioned by large-scale organisations such as commercial developers or local government bodies and go through a commissioning process (1). This moves work away from being commercial products to be bought and sold by rich private collectors (1).</p> <p>Credit any other suitable responses.</p>	<p>6</p> <p>AO2=6</p>

Assessment Objective Grid

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