

Pearson BTEC Level 3 National in Art and Design

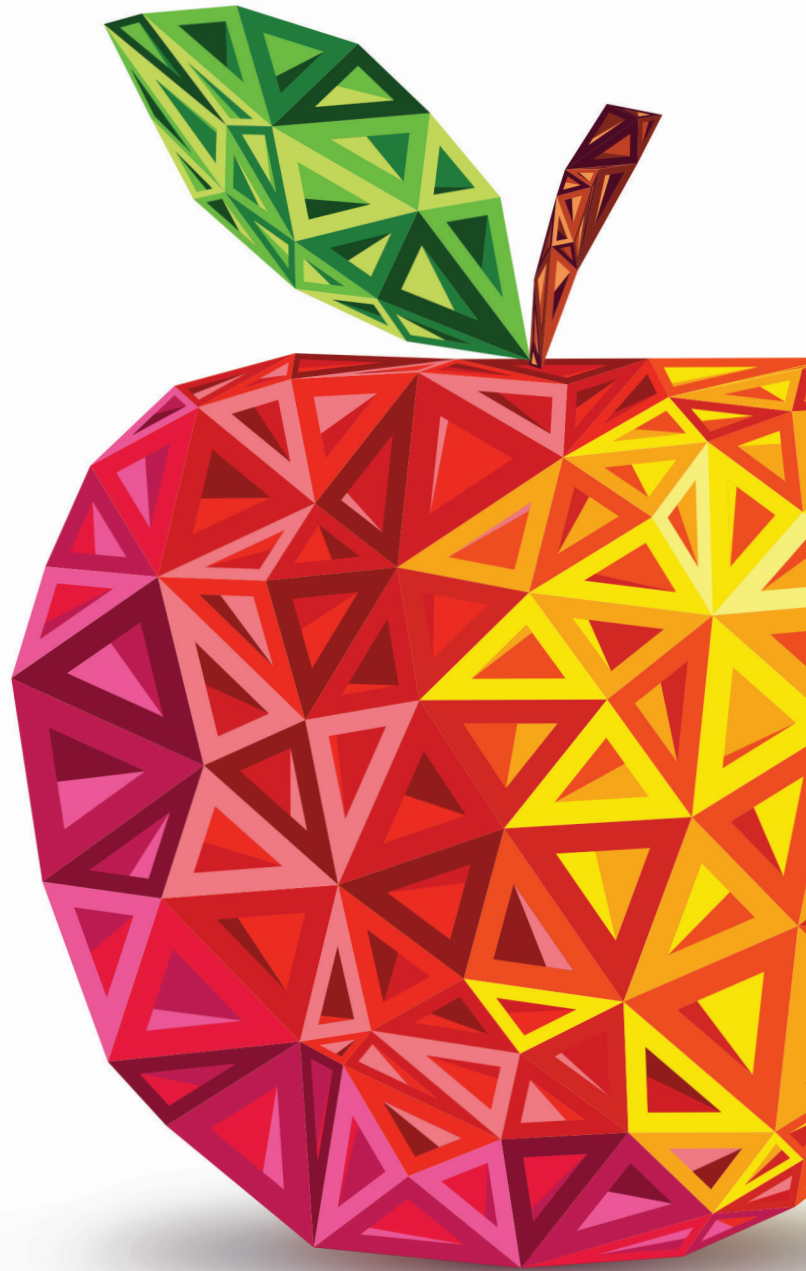
Unit 2: Critical and Contextual
Studies in Art and Design

Sample Assessment Materials (SAMs)

*For use with Extended Certificate, Foundation
Diploma, Diploma and Extended Diploma in Art
and Design*

First teaching from September 2016

Issue 3



Edexcel, BTEC and LCCI qualifications

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Changes to task and rubrics

We have made changes in response to DfE feedback.

The task has been redesigned and changed from being a single part to being Part A and Part B and the rubrics have been updated to be in line with the changes made to unit content. Centres should read the Instructions to teachers/tutors for Part A and Part B and Instructions to learners for Part A and Part B sections carefully to understand the full detail of the changes. These changes have been summarised below for ease of reference.

Summary of Pearson BTEC Level 3 Nationals in Art and Design Sample Assessment Materials for *Unit 2: Critical and Contextual Studies in Art and Design Issue 2 to 3* changes

Part A – Summary of changes made between previous issues and this current issue	Page number
An introduction section has been added to clarify the: <ul style="list-style-type: none">• purpose of the assessment• availability and timings of the assessment• requirements for supervision, and independent and monitored preparation.	Page 1
The task has been redesigned and changed from being a single part to being Part A and Part B. The Part A booklet: <ul style="list-style-type: none">• is released to learners 4 weeks before Part B is scheduled• includes a monitored preparation period of 3 hours.	Page 3
Wording in the Instructions to teachers/tutors section for Part A has been changed to reflect the changes in the Introduction section, this includes: <ul style="list-style-type: none">• suggestions on independent research• learners are recommended to spend up to 15 hours on their independent research, including 3 hours of monitored preparation• stipulations on format of notes and notes that can be taken into the supervised assessment have changed from 4 to 2 sides of A4.	Pages 4-5
Wording has been added to the Instructions to learners section to reflect the changes in the instructions for teachers/tutors for Part A section.	Page 6
Wording in Part A of the Set task has been changed to reflect the changes in the Instructions for teachers/tutors and learners for Part A section, this includes: <ul style="list-style-type: none">• the theme and practitioners for learners' research has changed from 'Identify' to 'Consumerism'.	Page 7

Part B – summary of changes made between previous issues and this current issue	Page number
A front page for Part B task has been added.	Page 9
Instructions to teachers/tutors for Part B section includes: <ul style="list-style-type: none"> • wording on formal supervision for undertaking the 3.5 hours task • requirements from Part A • ICEA instructions • maintaining security requirements during the formal supervised assessment period section, two bullet points have been added to clarify stipulations on notes • outcomes for submission. 	Page 10
Instructions to learners for Part B section has been added to reflect the instructions for teachers/tutors and learners for Part B sections.	Page 11
The Set Task section has been changed to reflect the new Part A and B task format, this includes: <ul style="list-style-type: none"> • number of activities has changed from 2 to 1 • recommended timings for writing each content area of the article • what the article will be assessed on. 	Page 12
The Set task information includes a resource on work by Jeff Koons and the practitioners listed in Part A.	Pages 13-20

Sample mark grid - Summary of changes made between previous issues and this current issue	Page number
Assessment Outcome 2 marks have changed from 18 to 20. Assessment Outcome 3 wording has changed, marks have changed from 18 to 12, Mark bands have changed from 5 to 4. Assessment Outcome 4 marks have changed from 12 to 16.	Pages 21-26

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

Introduction

Teachers/tutors are asked to read this section to understand the structure of the assessment for this unit as illustrated in this sample assessment. This information will not appear in the text of the live assessments.

The key purpose of this assessment is for learners to research contextual influences in art and design in response to a given brief, producing a written response to their contextual studies.

This task has a **Part A** and a **Part B**. This assessment will be offered once a year over a four-week period timetabled by Pearson. Learners will be given the opportunity to carry out up to 15 hours of independent research including **3-hours** of monitored preparation followed by a **3.5-hour** supervised assessment session.

During the independent research period, learners should be encouraged to carry out activities such as:

- identifying appropriate research sources
- carrying out primary research of art and design works where possible
- undertaking visual analysis of images in relation to the theme
- carrying out background research into their chosen artist or designer

Monitored preparation is provided for learners to produce materials that are used in any formally supervised session. This includes notes as specified in the sample assessment. Monitored sessions are where learners are being directly observed. They may have, where specified, access to their own outcomes from their research, access to the internet and use of appropriate resources. Learners are working independently and teachers/tutors will be able to authenticate that the outcomes for formal assessment meet the requirements and are authentic. At the end of the monitored preparation, centres will retain the research notes that are provided to learners during the formal supervised assessment. After the assessment the notes will be retained by the centre and may be requested by Pearson during the marking process.

For this assessment, the monitored preparation sessions allow learners to analyse the contextual information from their research sources and prepare up to two sides of A4 summary notes to take into the formal supervised assessment session. Centres need to make provision for this research using scheduled lessons and ensure that learners have access to information and equipment that may be required. Learners should be working independently rather than being taught or directed.

When materials are brought into the monitored research sessions, tutors must authenticate that the materials have been produced by the learner. No materials are allowed out of the monitored research period.

The assessment evidence submitted to Pearson is an extended written piece. The assessment evidence is produced under formal supervision of **3.5 hours** to ensure that learner work is authentic and that all learners have had the same assessment opportunity. The formal supervision takes place in a timetabled session specified by Pearson.

Formal supervision is the equivalent of examination conditions. Learners must work independently, cannot work with other learners, cannot talk about their work to other learners and will only be able to access the materials specified in the assessment.

Teachers/tutors are asked to read this section to understand the structure of the assessment.

Pearson BTEC Level 3 Nationals

Write your name here

Surname

Forename

Level

3

Art and Design

Unit: 2 Critical and Contextual Studies in Art and Design

Extended Certificate/Foundation Diploma/Diploma/
Extended Diploma

**Sample assessment material for first teaching
September 2016**

Part

A

Monitored
hours

3

Instructions

- **Part A** contains material for the completion of the preparatory work for the set task.
- **Part A** is given to learners **4 weeks** before **Part B** is scheduled. Learners are advised to spend no more than **15 hours** on **Part A**.
- **Part A** contains a monitored period of **3 hours**.
- **Part A** must be given to learners on the specified date so that learners can prepare in the way directed.
- **Part A** is specific to each series and this material must only be issued to learners who have been entered to undertake the task in that series.
- **Part B** materials must be issued to learners for the specified session timetabled by Pearson on the specified date by Pearson.

Paper reference

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Instructions to Teachers/Tutors

Centres should refer to the Instructions for Conducting External Assessments (ICEA) document for full information on the correct conduct of monitored and formally supervised assessment.

This set task has a preparatory period. **Part A** sets out how learners should prepare for the completion of the task under supervised conditions.

Part A is given to learners **4 weeks** before **Part B** is taken under formal supervision as scheduled by Pearson.

Part A must be given to learners on the specified date so that learners can prepare as directed and monitored.

Part B contains unseen material and is issued to learners at the start of the specified formal supervised assessment session as timetabled by Pearson.

Within the four weeks for completion of **Part A** learners should be provided with the opportunity to conduct independent research in order to:

- ◇ identify valuable research sources
- ◇ carrying out primary research of artworks where possible
- ◇ undertaking visual analysis of images in relation to the theme
- ◇ undertake background reading into the chosen artist or designer.

Centres may need to make facilities available to learners to support independent work. Learners are advised to spend up to **15 hours** on their independent research, which includes the **3 hours** of monitored preparation.

Part A has a monitored preparation period of **3 hours**.

Learners should be monitored in the **3 hours** and the sessions scheduled by the centre. Learners can produce two sides of A4 summary notes that can be used during the **Part B** formal assessment session.

Notes, images and examples of work from learners' independent research may be brought into the monitored preparation sessions but only notes produced in the monitored sessions may be used during the formal assessment.

Learner notes and images are the outcome of independent preparation and support learners in responding to the set task. Learner's notes are restricted to:

- ◇ bullet points
- ◇ contextual information, quotes, learner's ideas and opinions, analysis of images and reference to specific sources
- ◇ a 10 point minimum type size.

They must not include:

- ◇ continuous prose
- ◇ pre-prepared answers.

Part B is completed under formal supervision. The supervised assessment uses the **Part B** booklet, Learners will need to complete their activities for the set task using a computer.

The supervised assessment will take place in a **3.5 hour** session timetabled by Pearson. A supervised break is permitted.

Teachers/tutors should note that:

- ◇ learners should not be given any direct guidance or prepared materials
- ◇ learners should not be given any support in writing or editing notes
- ◇ all work must be completed independently by the learner
- ◇ learner notes produced under monitored conditions must be checked to ensure that they comply with the limitations
- ◇ learner notes should be retained by the centre between the monitored sessions and the formal supervised assessment
- ◇ learner notes should be retained by the centre after the completion of assessment and may be requested by Pearson.

Instructions for Learners

Read the set task information carefully.

Part A contains the information you need to prepare for the **Part B** set task.

You will be given **3 hours** of monitored preparation. Your tutor will advise you of the scheduled sessions for this work.

You also have the opportunity to conduct independent activities outside of the monitored preparation sessions in order to conduct primary research and identify sources of information. You are advised to spend up to **15 hours** on this independent research, which includes the **3 hours** of monitored preparation.

During the monitored preparation sessions you will prepare two sides of A4 summary notes to support you in responding to the additional information and activities presented in the **Part B** formal assessment. Your notes are restricted to:

- bullet points
- contextual information, quotes, your ideas and opinions, analysis of images and reference to specific sources
- 10 point minimum type size.

They must not include:

- continuous prose
- pre-prepared answers.

Your notes will be checked by your centre and retained after the completion of the formal assessment.

You must work independently and must not share your work with other learners.

Your teacher cannot give you feedback during the preparation period.

In **Part B** you will carry out specific written activities using the information in this **Part A** booklet and your own research.

You will complete **Part B** under supervised conditions.

Part A of the Set Task

You work for an art and design magazine. The magazine would like you to write an article on how practitioners have responded to the theme of '**Consumerism**'. The magazine has suggested a list of possible practitioners, but has not made a final decision on who to include in the article. The magazine would like you to pick **one** from the following list of **practitioners** to research:

- ◇ Barbara Kruger
- ◇ Ron English
- ◇ Tony Gum
- ◇ Michel Blazy
- ◇ Susan Stockwell.

Once you have selected the practitioner, you should:

- ◇ visually analyse a wide range of work by your chosen artist or designer
- ◇ research the contextual influences on your chosen artist or designer
- ◇ identify ideas and contexts relating to the theme of '**Consumerism**'.

You must produce two sides of A4 summary research notes to take into the **Part B** formal assessment.

Notes must be restricted to:

- ◇ bullet points
- ◇ contextual information, quotes, learner's ideas and opinions, analysis of images and reference to specific sources
- ◇ 10 point minimum type size.

They must not include:

- ◇ continuous prose
- ◇ pre-prepared answers.

Pearson BTEC Level 3 Nationals Extended Certificate, Foundation Diploma, Diploma, Extended Diploma

**Sample assessment material for first teaching
September 2016**

Supervised hours: 3 hours 30 minutes

Paper Reference **XXXX/XX**

Art and Design

Unit 2: Critical and Contextual Studies in Art and Design

Part B

You do not need any other materials.

Instructions

- **Part A** will need to have been used in preparation for completion of **Part B**.
- **Part B** booklet must be issued to learners as defined by Pearson and should be kept securely.
- **Part B** booklet must be issued to learners for the specified session on the specified date.
- **Part B** set task is undertaken under supervision in a single session of **3.5 hours**.
- **Part B** is specific to each series and this material must only be issued to learners who have been entered to undertake the task in that series.
- **Part B** should be kept securely until the start of the supervised assessment session.

Information

- The total mark for this paper is 60.

Turn over ►

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Instructions to Teachers/Tutors

Part B booklet must be issued to learners as defined by Pearson and should be kept securely.

Part B materials must be issued to learners for the specified session on the specified date.

Part B is completed under formal supervision in a single session of **3.5 hours** on the timetabled date. Centres may schedule a supervised rest break during the session.

Part B set task requires learners to apply their research. Learners should bring notes as defined in **Part A**. The teacher/tutor needs to ensure that notes comply with the requirements.

Learners must complete the set task on a computer. Learners must save their work regularly and ensure that all materials can be identified as their own work.

The set task is a formal external assessment and must be conducted with reference to the instructions in this task booklet and the Instructions for Conducting External Assessments (ICEA) document to ensure the supervised assessment is conducted correctly and that learners submit evidence that is their own work.

Learners must not bring anything into the supervised environment or take anything out without your approval.

Centres are responsible for putting in place appropriate checks to ensure that only permitted material is introduced into the supervised environment.

Maintaining security during the formal supervised assessment period

- The assessment areas must be only be accessible to the individual learner and to named members of staff.
- Learners can only access their work under supervision.
- Any work learners produce under supervision must be kept secure.
- Only permitted materials for the set task can be brought into the supervised assessment.
- During any permitted break and at the end of the session, materials must be kept securely and no items removed from the supervised environment.
- Learners notes related to Part A must be checked to ensure length and/or content meet limitations.
- Learners notes will be retained securely by the centre after Part B and may be requested by Pearson if there is suspected malpractice.
- Learners are not permitted to have access to the internet or other resources during the supervised assessment period.

After the session the teacher/tutor will confirm that all the learner work had been completed independently as part of the authentication submitted to Pearson.

Part B outcomes for submission

- A word processed response to set task.
- A completed authentication sheet.

Instructions for Learners

Read the set task information carefully.

This session is of **3.5 hours**. Your teacher/tutor will tell you if there is a supervised break. Plan your time carefully.

You have prepared for the set task given in this **Part B** booklet. Use your notes prepared during **Part A** if relevant. Attempt all of **Part B**.

Your notes must be your own work and will be retained by your centre until results are issued.

You will complete this set task under supervision and your work will be kept securely during any break taken.

You must work independently throughout the supervised assessment period and should not share your work with other learners.

Part B outcomes for submission

- A word processed response to the set task.
- A completed authentication sheet.

Set Task

The set task is undertaken over **3.5 hours** under formal supervision.

Activity

In **Part A**, an art and design magazine asked you to prepare some research for an article based on '**Consumerism**'.

In **Part A** you selected **one** practitioner from the list to include in the article. You will have carried out research into this artist or designer and how their work relates to the theme of '**Consumerism**'.

The magazine has provided a piece of work for each of the practitioners from the list in **Part A**. You must select the image by the practitioner you researched in **Part A** to use in your article. These can be found on pages 15-20.

The magazine has also decided to include a piece of work titled *Michael Jackson and Bubbles* by Jeff Koons in the article. In order to help you write your article, the magazine has provided information on Jeff Koons that can be found on page 14. You should spend 30 minutes of the assessment interpreting and annotating this.

You must use your **own research**, the information provided on Jeff Koons and his work to write the article.

The magazine has indicated that the article should use the following structure and content:

- a **visual analysis** of the work the magazine has provided by your **selected** practitioner (30 mins approximately)
- a **visual analysis** *Michael Jackson and Bubbles* by Jeff Koons (30 mins approximately)
- a critical **comparison** of how the work of your selected practitioner and *Michael Jackson and Bubbles* relates to '**Consumerism**'. (60 mins approximately)
- a justification of which piece of work you think **most relates** to the theme of '**Consumerism**' and why (60 mins approximately).

Your article will be assessed on:

- Understanding of information relating to the practitioners
- visual analysis of artworks
- understanding of contextual factors relating to practitioners
- communication of judgements.

TOTAL FOR TASK = 60 MARKS

Set Task Information

Work by Jeff Koons and the practitioners in **Part A**.

Note: Larger images of the work can be found on pages 15-20.



Magazine work of choice for: Jeff Koons

Title: *Michael Jackson and Bubbles*

Scale: 106.7 x 179.1 x 82.6 cm

Created: 1988 Edition of 3

Medium: Ceramic, glaze and paint

© Jeff Koons



Magazine work of choice for: Barbara Kruger

Title: *Untitled (I Shop Therefore I Am)*

Scale: 281 x 287 cm

Created: 1983

Medium: Serigraph on Vinyl

© Barbara Kruger



Magazine work of choice for: Ron English

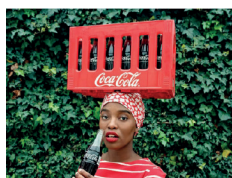
Title: *McSupersized*

Scale: 15.9 x 11.4 cm

Created: 2004

Medium: Plastic

© Ron English



Magazine work of choice for: Tony Gum

Artist or designer: Tony Gum

Title: *Black Coca-Cola Series - Pin up*

Scale: 70 x 81 cm

Created: 2015

Medium: C-type print on fuji crystal archive paper

© Tony Gum



Magazine work of choice for: Michel Blazy

Artist or designer: Michel Blazy

Title: *Pull Over Time*

Scale: 200 x 40 x 40 cm

Created: 2017

Medium: Shoe and plantlife

© Michel Blazy



Magazine work of choice for: Susan Stockwell

Title: *Money Dress*

Scale: life size

Created: 2010

Medium: Money

© Susan Stockwell

Information on Jeff Koons

Like many other North American artists and designers, Jeff Koons was highly influenced by consumer attitudes towards products during the 1980's. While trying to establish himself as an artist, he became licensed to sell stocks as a Wall Street stockbroker. He realised that by working as a stockbroker he could make enough money to create exactly the kinds of artworks he wanted, rather than having to create what the art market and galleries expected. This gave him the freedom to challenge expectations and pursue his own vision for the artwork.

Critics of Koons say that he focuses too much on money and wealth in his work. Yet, Koons states: "...my work is looked at very much on the surface. It's very easy to just want to put something in a box - to say, 'Oh, since this work deals with surface desires at times, this is about consumerism.' And of course, the base of the work is... not about economics at all."

He made use of media and publicity to get wide spread recognition for his work, by taking out advertisements in newspapers and magazines in a commercial way. He established a studio that produced work like a factory with up to 30 assistants who put together his ambitious projects. The fact that Koons hasn't actually made the work by himself is considered by many to be controversial as the artist is often seen as the maker of the artwork. However, this is an approach that many other artists have taken such as Andy Warhol and Damien Hirst.

In the same token, the images and subjects of the sculptures also borrow from commercial practices and mass market products. The pop subject matter of his sculptures often raise questions about what types of images and content can be used in artwork and are at odds with traditional images and techniques. Critics would generally class these type of artefact as a souvenirs or throw away products, it could easily be mass produced and therefore superficial and meaningless. However, Jeff Koons tries to elevate his work by collaborating with skilled craftsmen and placing the sculptures in art galleries.

Magazine work of choice for: Jeff Koons
Title: *Michael Jackson and Bubbles*
Scale: 106.7 x 179.1 x 82.6 cm
Created: 1988 Edition of 3
Medium: Ceramic, glaze and paint
© Jeff Koons



Magazine work of choice for: Barbara Kruger

Title: *Untitled (I Shop Therefore I Am)*

Scale: 281 x 287 cm

Created: 1983

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© Barbara Kruger



Magazine work of choice for: Ron English

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Magazine work of choice for: Tony Gum
Artist or designer: Tony Gum
Title: *Black Coca-Cola Series - Pin up*
Scale: 70 × 81 cm
Created: 2015
Medium: C-type print on fuji crystal archive paper
© Tony Gum



Magazine work of choice for: Michel Blazy

Artist or designer: Michel Blazy

Title: *Pull Over Time*

Scale: 200 x 40 x 40 cm

Created: 2017

Medium: Shoe and plantlife

© Michel Blazy



Magazine work of choice for: Susan Stockwell

Title: *Money Dress*

Scale: life size

Created: 2010

Medium: Money

© Susan Stockwell



Unit 2: Critical and Contextual Studies in Art and Design - Sample marking grid

General Marking Guidance

- All learners must receive the same treatment. Examiners must mark the first learner in exactly the same way as they mark the last.
- Marking grids should be applied positively. Learners must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the marking grid not according to their perception of where the grade boundaries may lie.
- All marks on the marking grid should be used appropriately.
- All the marks on the marking grid are designed to be awarded. Examiners should always award full marks if deserved. Examiners should also be prepared to award zero marks if the learner's response is not rewardable according to the marking grid.
- Where judgment is required, a marking grid will provide the principles by which marks will be awarded.
- When examiners are in doubt regarding the application of the marking grid to a learner's response, a senior examiner should be consulted.

Specific Marking Guidance

The marking grids have been designed to assess learner work holistically. Rows within the grids identify the assessment focus/outcome being targeted. When using a marking grid, the 'best fit' approach should be used.

- Examiners should first make a holistic judgement on which band most closely matches the learner response and place it within that band. Learners will be placed in the band that best describes their answer.
- The mark awarded within the band will be decided based on the quality of the answer in response to the assessment focus/outcome and will be modified according to how securely all bullet points are displayed at that band.
- Marks will be awarded towards the top or bottom of that band depending on how they have evidenced each of the descriptor bullet points.

**Marking Grid– 60
marks**

Assessment Outcomes	Mark Awarded
AO1: Be able to apply an effective investigation process to inform understanding of creative practitioners	Out of 12
AO2: Demonstrate the ability to visually analyse the work of creative practitioners	Out of 20
AO3: Demonstrate understanding of how contextual factors relate to creative practitioners' work	Out of 12
AO4: Communicate independent judgements demonstrating understanding of the work of creative practitioners	Out of 16
TOTAL	Out of 60

Assessment outcomes	Band 0	Band 1	Band 2	Band 3	Band 4
AO1	0	1-3	4-6	7-9	10-12
Be able to apply an effective investigation process to inform understanding of creative practitioners	Level of response not worthy of credit	<ul style="list-style-type: none"> • Superficial selection and limited use of research • Limited application of investigation which tentatively informs understanding • Limited and inaccurate use of written communication, grammar and structure 	<ul style="list-style-type: none"> • Basic selection and adequate use of research, with partial relevance to enquiry • Basic application of investigation which partially supports and informs understanding, with some inconsistencies • Basic use of written communication, grammar and structure with some inconsistency 	<ul style="list-style-type: none"> • Considered selection and competent use of research that is clearly relevant to enquiry • Competent application of investigation which clearly supports and informs understanding • Competent and generally consistent use of written communication and grammar, with adequate structure 	<ul style="list-style-type: none"> • Perceptive and purposeful selection and comprehensive use of research, with concise relevance to enquiry • Effective application of investigation comprehensively supports and informs understanding • Effective and consistent use of written communication and grammar, with logical structure

Assessment outcome	Band 0	Band 1	Band 2	Band 3	Band 4	Band 5
A02	0	1-4	5-8	9-12	13-16	17-20
Demonstrate the ability to visually analyse the work of creative practitioners	Level of response not worthy of credit	<ul style="list-style-type: none"> Limited ability to analyse visual components of work Limited understanding shown through tentative connections made between visual elements, subject matter and meaning Superficial references made to specific works Limited use of specialist terminology with inaccuracies 	<ul style="list-style-type: none"> Basic ability to analyse visual components of work Partial understanding shown through basic connections made between visual elements, subject matter and meaning Partially relevant references made to specific works to support analysis Basic use of specialist terminology 	<ul style="list-style-type: none"> Competent ability to analyse visual components of work Competent understanding shown through coherent connections made between visual elements, subject matter and meaning Relevant references made to specific works to support analysis Competent use of specialist terminology 	<ul style="list-style-type: none"> Effective ability to analyse visual components and characteristics of work Secure understanding shown through purposeful connections made between visual elements, subject matter and meaning Effective references made to specific works to support analysis Effective use of specialist terminology 	<ul style="list-style-type: none"> Sophisticated ability to analyse visual components and characteristics of work Assured understanding shown through perceptive connections made between visual elements, subject matter and meaning Pertinent and insightful references made to specific works to support analysis Authoritative use of specialist terminology

Assessment Outcome	Band 0	Band 1	Band 2	Band 3	Band 4
AO3	0	1-3	4-6	7-9	10-12
Demonstrate understanding of contextual factors relating to creative practitioners' work	Level of response not worthy of credit	<ul style="list-style-type: none"> Limited descriptions of contextual factors Limited identification of relevant contextual factors relating to practitioners' work Weak identification of themes and ideas in the work Limited understanding of how the contextual factors impact on the practitioners' work 	<ul style="list-style-type: none"> Basic descriptions of contextual factors Identification of some relevant contextual factors relating to practitioners' work, though may be inconsistent Some themes and ideas identified in the work Basic understanding of how the contextual factors impact on practitioners' work 	<ul style="list-style-type: none"> Competent descriptions and some analysis of contextual factors Competent identification of relevant contextual factors relating to practitioners' work Themes and ideas competently identified in the work Consistent understanding of how the contextual factors impact on practitioners' work 	<ul style="list-style-type: none"> Effective analysis of contextual factors Developed identification of relevant contextual factors relating to practitioners' work Effective links made between contextual factors and themes and ideas identified in the work Effective understanding of how the contextual factors impact on practitioners' work

Assessment outcomes	Band 0	Band 1	Band 2	Band 3	Band 4
AO4	0	1-4	5-8	9-12-	13-16
Communicate independent judgements demonstrating understanding of the work of creative practitioners	Level of response not worthy of credit	<ul style="list-style-type: none"> • Weak understanding shown through limited synthesis of visual and contextual factors, unable to formulate judgements • Superficial consideration of practitioner's work with minimal links made to the theme. • Limited justifications attempted, using little or no supporting arguments. 	<ul style="list-style-type: none"> • Basic understanding shown through inconsistent synthesis of visual and contextual factors to form judgements • Literal consideration of each practitioner's work which is partially related to the theme • Basic justifications are partially supported with relevant arguments. 	<ul style="list-style-type: none"> • Sound understanding shown through competent synthesis of visual and contextual factors to form judgements • Coherent consideration of each practitioner's work which is clearly related to the theme • Competent justifications are supported with relevant arguments. 	<ul style="list-style-type: none"> • Comprehensive understanding shown through effective synthesis of visual and contextual factors to form judgements • In-depth consideration of each practitioner's work which is perceptively related to the theme • Convincing justifications are effectively supported with pertinent arguments.

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