

BTEC Level 3 National in Art and Design

First teaching September 2016



Sample Marked Learner Work

External Assessment

Unit 2: Critical and Contextual Studies in Art and Design

In preparation for the first teaching from September 2016 and as a part of the on-going support that we offer to our centres, we have been developing support materials to help you better understand the application of Nationals BTEC Level 3 qualification.

What is Sample Marked Learner Work (SMLW)?

The following learner work has been prepared as guidance for centres and learners. It can be used as a helpful tool when teaching and preparing for external units.

Each question explores two responses; one good response, followed by a poor response. These responses demonstrate how marks can be both attained and lost.

The SMLW includes examples of real learners' work, accompanied with examiner tips and comments based on the responses of how learners performed.

Below displays the format this booklet follows. Each question will show a learner response, followed by comments on the command verbs and the content of the question. Tips may be offered where possible.

The appendix has attached a mark scheme showing all the possible responses that perhaps were not explored in the SMLW, but can still be attained.

The red box comments on the command verbs used in the question. Command typically means; to instruct or order for something to be done. Likewise, in assessments, learners are required to answer questions, with the help of a command verb which gives them a sense of direction when answering a question.

This box may choose to highlight the command verb used and comments if the learner has successfully done this, or not.

The green box comments on the content words and phrases. Content makes reference to subject knowledge that originates from the specification. Learners are required to use subject specific knowledge to answer the questions in order to gain maximum marks.

The comments may include:

- *Any key words/phrases used in the learner's answer.*
- *Why the learner has gained x amount of marks? And why/how they have not gained any further marks?*
- *Any suggestions/ ideas regarding the structure of the answer.*
- *If the answer meets full marks- why is it a strong answer? What part of the content has been mentioned to gain these marks?*

TIPS!



Tips offer helpful hints that the learner may find useful. For example:

- *Recommended length of the answer*
- *Reference to the amount of marks awarded*
- *General advice for the learner when answering questions*

Unit 2: Critical and Contextual Studies **in Art and Design**

Two comparison submissions regarding
Unit 2: on the theme of Identity. (This
theme was published as a Sample
Assessment Material).

You will need to refer to the appropriate specification alongside these sample materials.

The link below will direct you to the SAMs that this SMLW refers to.

<https://qualifications.pearson.com/content/dam/pdf/BTEC-Nationals/Art-and-Design/2016/specification-and-sample-assessments/Sample-assessment-material-Unit-2-Critical-And-Contextual-Studies-In-Art-And-Design.pdf>

AO1: Be able to apply an effective investigation process to inform understanding of creative practitioners

Learner 1- 12/12 marks

Identity has always played a huge role in contemporary art. Modern artists are often found exploring the characteristics of their subjects to convey their personal and social identity to the viewer through their artwork. Gender, sexuality, race and heritage are all factors that build up to create individual identities.

The following exhibition displays two key artists who explore the theme of identity in their own unique way. In room one, we will explore the artwork of Cindy Sherman, an artist who works closely to the theme identity. Sherman alters her own appearance and identity to become another character, whether it be from her imagination or inspired by a particular character observed. Sherman suggests through her work that identity can be manufactured; that it is not necessarily something that is set in stone. She shows that she can obtain any chosen identity through the use of make-up, acting and dress up.

In room two, you will find artwork by the British painter, Stella Vine. Throughout her career, Vine has created a number of eye-catching and somewhat controversial masterpieces. She portrays the identity of each figure in subject with brutal honesty, almost exposing their character through the painting. She leaves a lot of meaning behind the image up to the viewer's imagination.

Vine claims that all her portraits are self-portraits as she identifies with vulnerable, damaged women. She is drawn to damaged people because she herself feels damaged: *"I think when you're damaged you have a childlike vulnerability that never grows up until you fix it"*.

Vine's painting style is very unique which makes her stand out against other prominent, current artists. She works in the Stuckism art movement, which is an international, controversial art movement for contemporary figurative paintings. Stuckism art is considered as "anti-anti-art" and was founded in 1999. Vine's work is clearly very strongly influenced by this art movement as she adopts a child like, unrealistic style with large, thick and visible paintbrush strokes. She uses minimal, flat colours, often exaggerating the natural colouring of the subject. Although her paintings are simple, Vine obtains a great sense of expression and emotion in her paintings, exposing the identity and feeling of the subject to the viewer.

Although both artists, Sherman and Vine work in completely different mediums of art, they share many similarities. Both artists are strong feminist figures and use their artwork to display this in sometimes controversial methods. Both artists invite the viewer to look deeper into the artwork, allowing them to uncover the strong meanings behind them.

This learner has generated work that is at the top of Band 4 for Assessment Outcome AO1. There is an extensive bibliography (not included here) that consists of 25 relevant entries. The learner has benefited from this wide range of research and whilst it would be difficult to include all the references, they have clearly been accessed and used to obtain background information as well as detail. There has been an effective application of investigation, which is well directed. The submission remains focussed with logical structure throughout. It has an introduction, clear body of texts researching two artists and a conclusion, which indicates effective planning is in place. The writing flows coherently and the level of investigation is consistent throughout. There could be more of a balance of writing with regards to the two artists but that has not impacted on this outcome.

Grammar is effective and consistent with the appropriate terminology in place. The style of writing is appropriate for an exhibition guide and the learner has purposefully addressed the vocational scenario.

The learner has made an appropriate selection of a second practitioner whose work responds to the theme and a comprehensive investigation is evident.

This learner confidently meets the full requirements for Band 4 for AO1, and the high quality of the evidence is fully justified in being awarded 12/12.

The submission remains focussed with logical structure throughout. It has an introduction, clear body of text researching two artists and a conclusion, which indicates effective planning is in place. The writing flows coherently and the level of investigation is consistent throughout. There could be more of a balance of writing with regards to the two artists but that has not impacted on this outcome. Both artists are introduced before the learner engages in evidencing a deeper and purposeful level of investigation.

The learner has selected Stella Vine as their artist of choice and has been able to effectively link this work to the theme of Identity. The learner has also made some comparisons between the two artists and this gives the writing a sense of coherence. There is clear evidence of planning and the learner has accessed a range of websites including: www.moma.org; www.tate.org; www.ft.com; www.theguardian.com; www.theartstory.org; www.stuckism.com; www.vogue.co.uk and www.bbc.co.uk

Learner 2 - 6/12 marks

Identity – “The fact of being who or what a person or thing is”

There are two wonderful artists that use the theme “identity” within their work.

Who are they?

They are Yinka Shonibare and Mannish (sic) Arora.

Shonibare is a sculptor; painter and a photographer were as Arora is a fashion designer. They both have different cultural background, Shonibare is from West African (Nigeria) and Arora is Indian. These two both use “identity” in these two-pieces of artwork. One is created by Shonibare and the other is created by Arora.

In this piece Shonibare makes a sculptor, unlike any other sculptor that would probably have a face and facial features his doesn't, this frequently happens within his work (he doesn't have faces for his sculptors). This to me appears as having an identity but in the opposite way; by him not creating faces for his mannequins it means they do not have an identity. This means for any audience that would look at his work, they can give the sculptors any identity they wish.

When it comes to fashion I think, “Identity” plays a big role within it. You have to have a certain identity to wear certain things.

The learner has produced a basic selection and adequate documentation of research material. There is a bibliography that consists of 6 relevant entries of website access. This learner has used the research to partially support the investigation. Some terminology is incorrect and there are some inconsistencies because of this. For example the use of the word 'sculptor' instead of sculpture; indeed Yinka Shonibare's work is also an installation but this word is never introduced by the learner.

The written communication is written in the first person and this has not been effectively applied to the format of an exhibition guide. It appears rather inappropriate as a style of writing. The learner has chosen a fashion designer as the second artist, Manish Arora. This is an appropriate selection but the learner has not been able to make consistent links to the theme of identity, indicating that the research was of a basic level. The learner is at the top of Band 2, having met all the requirements for Band 2. There is insufficient evidence for the learner to be placed higher, within Band 3.

The learner has selected an appropriate second artist but has not spelled the name correctly. Manish Arora is a fashion design or whose work plays with fantasy and could be investigated in terms of constructed identity or roles that can play out in costume. However, there is a missed opportunity, despite evidence of relevant research, to fully develop this investigation. The work is a basic application with adequate research. The websites that were accessed included, www.yinkashonibaremba.com; www.manisharora.com; www.tate.org; www.artble.com and www.theculturetrip.com.

There is a vocational scenario which is, to write a copy for an exhibition guide and this has only been partially adhered to.



Remember the set task has a vocational scenario. Who should the learner be writing for? Is the style of writing appropriate?



Encouraging planning to help maintain focus. Encourage checks of spelling, punctuation and grammar.



Make sure chosen artists provide enough stimulus to write about.



Too few research sources may limit a sufficient range investigation.

AO2: Demonstrate the ability to visually analyse the work of creative practitioners

Learner 1- 16/18 marks

On Cindy Sherman

The photographs are all taken in a certain way to replicate the look you would observe from a film still. She manipulates the viewer and recasts her own identity in each shot, displaying how photography can give people the ability to become something or someone they are not.

Sherman debunks the idea that personal identity is fixed. In every film still photograph she looks very different, almost unrecognizable as Sherman from the first glance. In this series, she also appears to be suggesting that being a woman is always in some way a performance. As women wear make-up and dress up in different clothing, Sherman suggests the idea that we can choose our identity, contrary to it being fixed. Here she suggests that through the use of photography, anyone can become anyone or anything. True identity doesn't exist and it is up to the subject on how they wish to appear.

This image at a glance could be assumed to be a candid shot of a young blonde woman in a city street, maybe taken during the 1950s in post-war America. Sherman herself plays the role of an actress in an imaginary movie. Sherman is positioned to the right hand side of the frame, obeying to the photographic rule of thirds. The photo is taken in grey scale and she most likely used a film camera to take this image. As she also plays all roles of creation herself so probably also used a cable release to snap the photograph. In the background, tall city buildings can be seen suggesting that she is located in a large city street, perhaps New York. Sherman is depicted gazing off towards something out of the frame we cannot see with an expression of mild uncertainty written on her face. Her lips are slightly parted, adding a slight sense that she is under threat or anxious of forthcoming events.

The work of Stella Vine also responds to the theme of identity with conviction, I believe that the work of Sherman stands out particularly in a way that would inspire the exhibition visitors, consequently even resulting in an influx of visits.

On Stella Vine

Diana is depicted with heavy eyes and what appears to be blood coming from her lips. Her cheeks are exaggeratingly flushed bright pink and black and blue tones have been used around her eyes, enhancing the sense of fear. The work's title comes from the red bold graffiti text across the painting reading "Hi Paul can you come over I'm really frightened" and refers to the Princess' butler, Paul Burrell. The princess looks utterly miserable and many people were shocked by the painting, viewing Vine's depiction of the princess' features as childlike.

The painting, although harshly drawn with unrealistic colours and features, is still somewhat recognizable to be Princess Diana. The piece was created using oil paints on a 54 x 60.8 cm board. Vine has used chaotic brush strokes with some colours mixing together suggesting that they were rapidly formed.

This learner has produced written analysis that is sophisticated and shows an assured understanding. The learner has a secure understanding and has made connections through visual elements, subject matter and meaning. Whilst this is more evidence in the analysis of the work of Cindy Sherman, there is an effective ability evidenced throughout the work. There is a fluency in the writing around painting that is effective and assured. This learner in many ways straddles the top of Band 4 and bottom of Band 5, but with sufficient signs of emerging skills and qualities to tip them over and place the mark securely at the bottom of Band 5. However, the mark cannot be any higher in Band 5 for AO2 as all of the descriptors for this band would need to be confidently met. The learner doesn't quite display this level of confidence in fully meeting all the descriptors. It is just not quite at a level where pertinent and insightful references made to specific works to support analysis can be found. Some of the evidence will be found across the paper and a holistic view should be taken to support this. In this example we see that there is evidence of visual analysis in the excerpt to support AO2. The same excerpt will contribute to an understanding of how the learning is considering contextual influence, AO3. This is to be expected as the more sophisticated pieces of writing will layer and overlap information and analyse with evidence drawn from an in depth consideration.

The learner is clearly getting to grips with the theme of Identity, particularly with the analysis of the work of Cindy Sherman. The writing includes references to technique, colour, perspective, composition, atmosphere, location and content. It makes purposeful connections to the theme. The writing is confident and shows an emerging sophistication in the way that the component parts are brought together. The learner engages with the concept that something called true identity does not exist as suggested by Sherman. She just stops short of being able to secure a higher mark at the very top of Band 5 for this Assessment Outcome but there is evidence that this learner would be capable of extending the ideas further.

The learner writes about the painting style of Stella Vine and makes perceptive connections between the chaotic brushstrokes and the colours used, she has linked them neatly to the theme. This has supported the analysis well and helps to move the learner's marks from Band 4 into the bottom of Band 5.

Learner 2 - 5/18 marks

On YINKA SHONIBARE

What I like about this art work is that he makes it look really realistic, by him making the shoes fly off when the mannequin is swinging and by him adding the branches and the leaves, makes it feel like you are outside near a swing set.

However in this art work there is a lot of use of texture. By him using the branches and the leaves adds texture to the art work, it also adds a realistic view towards it the ropes in this art work also adds texture. The African print clothing within this artwork adds pattern, a lot of the African clothing have a lot of pattern its part of the tradition to have pattern within their clothing.

On MANISH ARORA

He also uses a rainbow style belt for the waist, which cinches the waist in, the belt also makes it look like the shorts and the jumper is a one piece. In this piece he has pattern, he uses pattern where the belt is he also uses pattern on the jumper and there's pattern on the socks. The pattern that is used mostly in this fashion piece is a stripy pattern.

He decides to make the shorts, socks and the jumper have different textures; the jumper and the socks is more of a cotton feel whereas the shorts have a polyester feel towards it.

The shoes have a range of different colours towards them in term of him doing the rainbow colour on the sole of the shoes; he also made the shoes reflective in this piece, as you can see the feet that is lifted is blue but the one that is not lifted is black. The colour that he mainly focused on in this piece was sky blue. The mood that this piece gives is a happy mood, in terms of the colour that he used, I think using a bright blue colour and a bright hot pink colour and adding rainbows in different places within the piece, gives out the fact that this is meant to be worn in summer and I feel as if it gives the impression of a happy feel when you wear it.

This learner shows a basic ability to analyse visual components of work and has made partial connections between visual elements and meaning. There is no sophistication to the writing but there is a sense of originality to the style in that it is clearly written in the learner's own words and is a personal response. This learner has not shown a consistently competent or coherent understanding of the works but there is some evidence in the analysis of colour in the work of Mannish Arora that should not be overlooked. This learner work will be placed securely in Band 2. In order to improve the marks here, the learner will need to go beyond mentioning how the formal elements of colour and texture have been deployed by the chosen artists.

This learner has made a good attempt at analysing the artworks and has done so with a personal approach. There is a question hanging over this as to whether this would be an effective style of writing for an exhibition guide. The learner should keep the task in mind and if using this style of writing, remember to secure their commentary with sufficient and appropriate evidence. For example the learner writes about the suspended shoe in Shonibare's mannequin but does not critically develop this line of thinking. He writes about the sense of one being outside but is unable to pursue this or connect it to identity. There is no discussion of the work being a 3D response to a painting, limiting the opportunity to use specialist terminologies as well. The learner says it makes "you feel like you are outside", but fails to take this sensation any further. This sense of emotion is continued into the partial analysis of Arora's work and yet is not drawn into the theme of Identity effectively. There is a potential to link emotion and sensation to identity but this learner has not progressed the work. The work therefore has the characteristics of a Band 2.

TIPS!

- ➔ Encourage the use of checklists to help deconstruct contextual work.
- ➔ Research should be linked to personal response.
- ➔ Consider alternative meanings and a 360 degree view of the artwork in question. Will everyone experience the art and design work in the same way?
- ➔ Make sure there is a balance in the consideration of the two pieces of art. One artists should not be considered extensively at the expense of the other.
- ➔ Ensure the style of writing is appropriate for the set task.

A03: Demonstrate understanding of how contextual factors influence creative practitioners' work

Learner 1- 13/18 marks

On Cindy Sherman

This image at a glance could be assumed to be a candid shot of a young blonde woman in a city street, maybe taken during the 1950s in post-war America. Sherman herself plays the role of an actress in an imaginary movie. Sherman is positioned to the right hand side of the frame, obeying to the photographic rule of thirds. The photo is taken in grey scale and she most likely used a film camera to take this image. As she also plays all roles of creation herself so probably also used a cable release to snap the photograph. In the background, tall city buildings can be seen suggesting that she is located in a large city street, perhaps New York. Sherman is depicted gazing off towards something out of the frame we cannot see with an expression of mild uncertainty written on her face. Her lips are slightly parted, adding a slight sense that she is under threat or anxious of forthcoming events.

Often in Hollywood films during this era, female actresses were often isolated in this way before being the subject of violence. Contradictory to this statement, the angle in which the photograph is taken suggests otherwise. Sherman is photographed from below looking up. This makes Sherman appear tall and powerful rather than timid and vulnerable. This adds controversy, as during the time in which this image was set, female characters in movies were never depicted as heroic but always the weak characters. Male heroic characters dominated Hollywood films, and it would be unheard of for a female actress to be the hero of the show. This also adds a hint of feminism to this image.

On Stella Vine

This painting of the late Princess Diana was created in 2003 and caused a great deal of controversy in the media.

Diana is depicted with heavy eyes and what appears to be blood coming from her lips. Her cheeks are exaggeratingly flushed bright pink and black and blue tones have been used around her eyes, enhancing the sense of fear. The work's title comes from the red bold graffiti text across the painting reading "Hi Paul can you come over I'm really frightened" and refers to the Princess' butler, Paul Burrell. The princess looks utterly miserable and many people were shocked by the painting, viewing Vine's depiction of the princess' features as childlike.

Learners need to **demonstrate** that they understand how contextual factors **influence** creative practitioner's work.

In order to better understand the work of an artist or designer the learner will need to identify and demonstrate what the driving contextual influences are. Higher level learners will be able to construct a fluent analysis of a range of contextual factors. They will be able to show a sophisticated understanding of how these contextual factors influence practitioners' work. Links between themes and ideas will be perceptive. Here, this is more evident in the analysis of Cindy Sherman's work where the learner has a clear understanding of the 1950's in America and the influence, particularly of film, that this has had on the artist's work. This work has moved beyond Band 3, which requires a competent description and is beginning to show analysis and make effective links, placing the learner into Band 4. This is a good example of a learner who understands the terminology and with a little more focus and in depth preparation time, could potentially gain higher marks.

The learner has submitted a body of work that appears to be of two halves. There is clear understanding of a range of contextual factors including the film, architecture, social and political arena of 1950's America that underpin the work of Cindy Sherman. It is clear here that the learner has a good understanding and can make effective links between these and the artist's work. The learner has not achieved higher marks because the investigation is less convincing for the second chosen artist. The learner has not written so convincingly about Stella Vine's painting of Diana. Here, there is a lot of information omitted, and whilst the learner has written about the style of painting – the response is more descriptive than analytical. The 2003 date is mentioned and the fact that the painting caused a lot of controversy in the media but there is not further analysis of the importance of this. There is a lack of effective links between themes and ideas and there is an assumption that the story behind this painting is so well known and it does not need to be mentioned.

The learner could have applied the same level of detailed investigations into the influence of contextual factors to both artists and this would have created a more secure outcome.

Learner 2 - 3/18 marks

On YINKA SHONIBARE

What his sculptors wear isn't actually originated from Africa, the design is inspired by Indonesia mass-produced by the Dutch and eventually sold to the colonies in West Africa. This makes shonibare question his own identity. Which you would because you'd think that an African piece of clothing would originate from Africa.

The African print clothing within this artwork adds pattern, a lot of the African clothing have a lot of pattern its part of the tradition to have pattern within their clothing.

The swing was created by jean-honore Fragonard in 1767 the other name for it, is called the l'escarpolette, the piece is originally painted. Shonibare copied it but made it into a sculptor. The piece was created when it was commissioned by the notorious French Libertine Baron de ST. Julien as a portrait to his mistress.

On MANISH ARORA

Arora is a fashion designer. This design is from the spring/summer 2017 collection. Arora is a Fashion designer from India but he is based in New Dehli. Arora has had many celebrates wear his designs such as: Katy Perry who wore his ferris wheel piece, Rihanna and Lady Gaga.

What I like about this fashion piece is that I like the fact that he uses odd things and makes them into fashion for instance; on the collar he has a heart shape, which I found ironic because the artificial heart is close where the real heart is.

As humans do, when it's dark and clod (sic) you tend to wear darker colours and more layers whereas when its bright and hot you tend to wear much more of a brighter clothing and you tend to wear less layers. This piece shows identity in many ways. I feel as if not anyone could wear this piece of clothing only people with a unique "identity" could.

This learner has demonstrated a limited description of contextual factors, which in turn restricts this submission to a limited understanding of impact.

There is weak identification of themes apparent in the learner work; the learner has not really managed to get beyond the fact that Yinka Shonibare has used African fabric and that Mannish Arora is from India, with some celebrity endorsement. They have not made any clear links, and there is no evidence of a consistent understanding of how the influences, at the very least personal heritage, have really impacted on the artists' works. The learner has identified the painting that influenced Shonibare but has not really explored the impact, or why the artist has chosen to respond to it.

The learner has written very little about the contextual factors influencing both artists. The learner has stated cultural heritage of both artists but has not extended this into any analysis as to how this has impacted on the work. There are no real links either in or between the themes and ideas that are generated. This learner is limited to descriptive work. They are able to describe what they perceive using limited terminology but have not been able to express anything beyond this. The learner shows a basic emergence of originality of thinking when they talk about a heart motif. However, the placement of this motif and its potential meaning have not been explored by the learner. There is no further exploration of this and it remains an isolated statement in the learner work. This submission cannot sit in Band 2 but does sit firmly at the top of Band 1. Key here is the word limited in understanding how the learner has responded to this particular Assessment Outcome. AO3 is about understanding contextual factors and this is not evident in the learner work. The learner has not mentioned any other artists.

TIPS!



Learners should use the preparation time to research and fully understand what contextual influences are. They could look at artists, social, political, environmental, technological developments are just a few.



Learners could consider the links between contextual influences.. Have these had different or similar influences on the artists they are researching?



Encourage learners to use effective questioning to make original links and connections.



Use evidence to justify exciting commentary

AO4: Communicate independent judgements demonstrating understanding of the work of creative practitioners

Learner 1- 7/12 marks

Dear Reader,

As you are aware, I am currently working on the production of the exhibition guide for the upcoming Identity Exhibition at your gallery. After engaging in thorough research, I feel compelled to write to you to share my thoughts and ideas on the question of which artist to display on the front cover of the exhibition guide, poster and web banner. Having considered and closely analysed each artist meticulously, I have come to the solid conclusion that the famous, award-winning artist Cindy Sherman with her 'Untitled Film Still #21' should be granted the honour of this exposure. The reasons as to why are as follows.

Throughout Sherman's entire career, 'identity' is a constant and reoccurring theme in her work, with almost all of her creations relating to it. From her earliest work to her most recent, it is safe to say that Sherman is perhaps the most well-known and individual artist who responds to the theme of identity in such a unique and ingenious way. She suggests through her work that identity can be created and manufactured and that it is not necessarily something that individuals are born and stuck with. She suggests that individuals can alter their identity to become anything or anyone they want and she shows this theory with extreme clarity through her photographic work.

Sherman manages to creatively alter her appearance so well that she is almost unrecognizable in each image, it's for this reason that I strongly believe that her work is the most prominent and inspiring that relates so fluently to the theme of identity.

Although the work of Stella Vine also responds to the theme of identity with conviction, I believe that the work of Sherman stands out particularly in a way that would inspire the exhibition visitors, consequently even resulting in an influx of visits.

The command verbs are communicate and demonstrate.

For this particular paper, Activity 2 asks learners to prepare an email to the curator of an exhibition. A **balanced** argument is required with **justifications** for opinions and conclusions. The learner has shown a sound understanding of visual and contextual factors and is beginning to show a competent synthesis of these. However, this response does not provide a balanced consideration of each practitioner's work and therefore attracts a lower mark. There is no evidence of direct comparison in the whole of the learner's work, not just the email response to Activity 2. Therefore, the learner work cannot be considered as in-depth and fully balanced.

AO4 requires the learner to **communicate** independent judgements and **demonstrate** understanding. This should show the ability to **synthesise** visual analysis and contextual factors using a **balanced** argument.

The learner has presented a brief but coherent consideration of one artist. The learner has demonstrated an understanding of Cindy Sherman's work and how it is clearly linked to the theme of Identity. There is minimal reference to the second artist, Stella Vine, who only receives a passing mention. In the example shown above, this is the only reference to Stella Vine in the entire email and this therefore cannot be considered as a balanced consideration of each practitioner's work. However, within the written content about Cindy Sherman there are signs of some coherent consideration with competent justifications included.

The learner does successfully communicate the idea that Cindy Sherman is almost unrecognisable in each photographic image and that identity can be manufactured or constructed. This is quite a sophisticated judgement to come to. The language used in the email suggests a deeper level of understanding emerging from the learner and so because of this the mark awarded is just into the bottom of Band 3. Had the learner made better use of their second artist they may have scored higher.

The learner has also set the writing into the style of an email and although addressing it to a Dear Reader, rather than Dear Curator, has demonstrated how to communicate their own independent judgements.

Learner 2 - 5/12 marks

Dear Paul,

I have come to write to you about what practitioner I'd like to appear on the front of the exhibition guide. And which of whom interpreted the theme "identity" in the most imaginative way.

Shonibare and Arora are both good artists that use identity well, within their artwork. They are both aware on how the artwork comes out to the public and to them when using the topic "Identity".

Shonibare has many ways of showing "identity" within his artwork. One way is by him having headless mannequins, it shows you that anyone who is looking at his piece can put any identity they would like or they see within it. The other way of him showing "identity" is by him using his cultural African batik fabrics, I think Shonibare shows more of his cultural side to his artwork than Arora, in the aspects of him using African style clothing on his mannequins.

Shonibare also has more factors of why people would look at his work for much more longer. They also both like to use pattern a lot within their works. Although Shonibare doesn't make his clothing like Arora does he still chooses which one would have an impact or which one would go well with his pieces.

All in all I think Shonibare would be the best to choose for the cover of the exhibition guide because his work gives the audience a lot to talk about.

This learner has demonstrated a basic understanding and is beginning to bring ideas and judgements together but is less convincing in the written communication. Some sentences are without justification, such as 'both artists use identity well' and 'both like to use pattern a lot'. These are basic observations but do not competently justify why a particular artist should be selected over another. The work of this learner is descriptive rather than considered.

The learner provides a good example of a basic understanding of some of the key points such as referencing the headless mannequin and African batik pattern and colour in Yinka Shonibare's work. The content of the email does contain reference to the two artists and the learner has attempted to draw comparisons to come to a justified conclusion. However this has been done at a very basic level and does not communicate an in depth understanding of the creative practitioners' work. The second artist that the learner has chosen, Manish Arora is mentioned but not specifically in terms of 'Identity'. The learner states that Arora uses colour but has not linked it to the theme identity and talks more about visual impact than a consideration that is clearly related to the theme. This learner provides evidence which is partially linked to the theme. The learner states what the artist has done in each case and the synthesis of visual and contextual factors is inconsistent within this work.



Best practice is to ensure **key points** about the artists are considered with some depth. Ways of working should be linked to the **theme**. Research should be consolidated and considered as a whole. Arguments should be convincing with **justification**.



Make good use of **evidence** when making judgements.



Most importantly...Remember both practitioners have value and there needs to be a **balanced** consideration.

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 Objectives	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 18
AO3: Demonstrate understanding of how contextual factors influence creative practitioners' work	Out of 18
AO4: Communicate independent judgements demonstrating understanding of the work of creative practitioners	Out of 12
TOTAL	Out of 60

Assessment outcomes	Band 0	Band 1	Band 2	Band 3	Band 4
AO1 Be able to apply an effective investigation process to inform understanding of creative practitioners	0 Level of response not worthy of credit	1-3 <ul style="list-style-type: none"> • Superficial selection and limited documentation of research/source material • Limited application of investigation which tentatively informs understanding • Limited and inaccurate use of written communication, grammar and structure 	4-6 <ul style="list-style-type: none"> • Basic selection and adequate documentation of research/source material, 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 	7-9 <ul style="list-style-type: none"> • Considered selection and competent documentation of research/source material 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 	10-12 <ul style="list-style-type: none"> • Perceptive and purposeful selection and comprehensive documentation of research/source material, 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 Demonstrate the ability to visually analyse the work of creative practitioners	0 Level of response not worthy of credit	1-3 <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 	4-7 <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 	8-11 <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 	12-15 <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 	16-18 <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	Band 5
A03 Demonstrate understanding of how contextual factors influence creative practitioners' work	0 Level of response not worthy of credit	1-3 <ul style="list-style-type: none"> Limited descriptions of contextual factors Limited identification of relevant contextual factors influencing practitioners' work Weak identification of themes and ideas in the work Limited understanding of how the contextual factors impact on the practitioners' work 	4-7 <ul style="list-style-type: none"> Basic descriptions of contextual factors Identification of some relevant contextual factors influencing 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 	8-11 <ul style="list-style-type: none"> Competent descriptions and some analysis of contextual factors Competent identification of relevant contextual factors influencing practitioners' work Themes and ideas competently identified in the work Consistent understanding of how the contextual factors influence practitioners' work 	12-15 <ul style="list-style-type: none"> Effective analysis of contextual factors Effective ability to exemplify the influence of relevant contextual factors influencing practitioners' work Effective links made between contextual factors and themes and ideas identified in the work Effective understanding of how the contextual factors influence on practitioners' work 	16-18 <ul style="list-style-type: none"> Fluent analysis of a range of contextual factors Sophisticated ability to exemplify the influence of contextual factors influencing practitioners' work Perceptive links made between contextual factors and themes and ideas identified in the work Sophisticated understanding of how contextual factors influence practitioners' work

Assessment outcomes	Band 0	Band 1	Band 2	Band 3	Band 4
A04 Communicate independent judgements demonstrating understanding of the work of creative practitioners	0 Level of response not worthy of credit	1-3 <ul style="list-style-type: none"> Weak understanding shown through limited synthesis of visual and contextual factors, unable to formulate judgements Superficial and generally one-sided consideration of practitioner's work with minimal links made to the theme. Limited justifications attempted, using little or no supporting evidence 	4-6 <ul style="list-style-type: none"> Basic understanding shown through inconsistent synthesis of visual and contextual factors to form judgements Unbalanced consideration of each practitioner's work which is partially related to the theme Basic justifications are partially supported with relevant evidence 	7-9 <ul style="list-style-type: none"> Sound understanding shown through competent synthesis of visual and contextual factors to form judgements Coherent and mostly balanced consideration of each practitioner's work which is clearly related to the theme Competent justifications are supported with relevant evidence 	10-12 <ul style="list-style-type: none"> Comprehensive understanding shown through effective synthesis of visual and contextual factors to form judgements In-depth and fully balanced consideration of each practitioner's work which is perceptively related to the theme Convincing justifications are effectively supported with pertinent evidence