

BTEC Level 3 National in Art and Design

First teaching September 2016



Sample Marked Learner Work

External Assessment

Unit 1: Visual Recording and Communication

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*

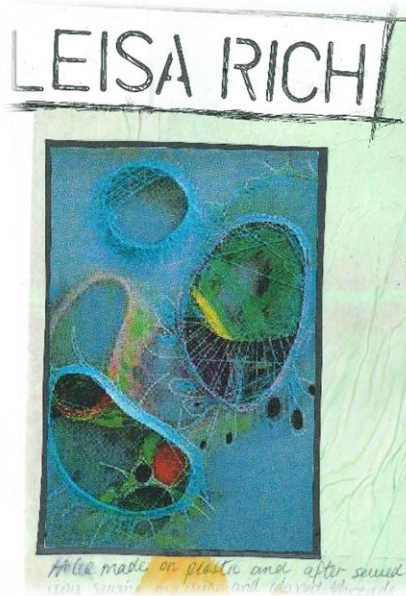
**Two comparison submissions
regarding Unit 1 on the
Sample Assessment Material
with set theme of Coverings
and Layers**

Learner 1: 45/60 marks

Learner 2: 22/60 marks

AO1: Understand how recording is used to communicate visually in the work of others

Learner 1- 6/9 marks

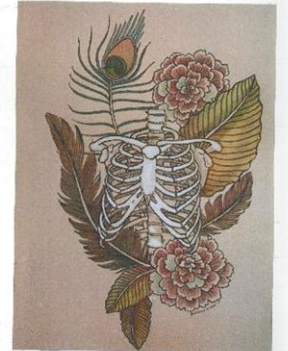


Leisa Rich is an artist who works with sculptures and installations. Leisa creates 2 dimensional pieces but on textures and she tries to bring them into something enjoyable by using plastic, threads, fabrics, mixed media and she describes as primary materials. Leisa works as a free motion stitching which is more like embroidery which she describes them as "paintings". Her intentions are to build texture with sewing thread is one of her favourite methods of working.



as an artist, Rebecca does amazing drawings based on natural world. In one of her work, Rebecca makes a combination of skeleton which she drawn a ribcage which atop of the rib cage she used a rose and on the ribs right side she used a butterfly. This drawing is one that really excites me because of the way she drawn it so neat. On the other side drawing she did on the left she made it look so simple and beautiful. By being a tattoo artist which is something I am not personal for, she is an amazing designer.

Rebecca works in a very simple way she doesn't use as many materials like Leisa Rich which she does more in a 2, 3 dimensional way. Leisa uses sewing machine to literally draw the opposite of Rebecca. Leisa create cells using all type of recycle materials such as plastic, the opposite of Rebecca. Both of them add a lot of detail into their work which seems to be the only thing they have in common.

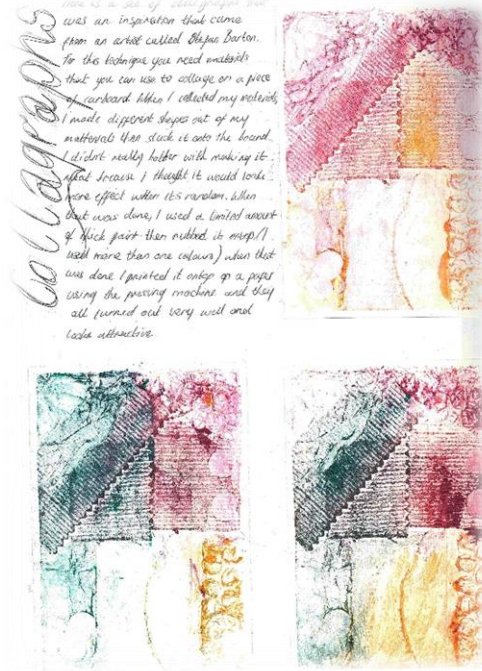
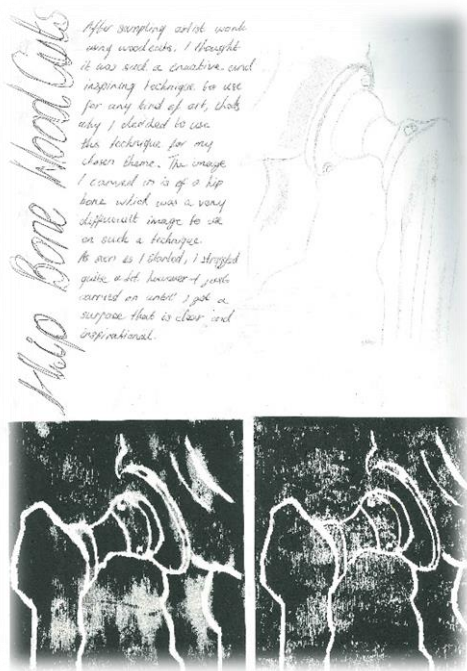


REBECCA LADDIS

In this submission, the learner shows clear signs of contextual understanding through informed decision making and practical experimentation. This is evident with research and controlled responses on both the A2 sheets and written evaluation. Relevant information has been gleaned by the learner into the work of others, whether it is fine art, textiles or printmaking.

For this learner to achieve higher marks in Assessment Objective 1, they must include an exceptional understanding of relevant contextual factors. Learner 1 cuts their creative journey short just as ideas become more interesting. They are unable to acknowledge greater meaning to the work of others and how this can perceptively inform and inspire their own practice.

Learner 2- 3/9 marks



The learner has submitted a body of work that is very reliant on basic printmaking processes. The learner has a clear and competent understanding of the theme (band 2) but contextual understanding is limited. Artists are mentioned in the 800-word evaluation but this research only tentatively informs and inspires the learner's work. This places the learner in band 1. The learner could improve their submission by including reference to contextual understanding, informed decision-making and practical experimentation.

Learner 2 demonstrates a basic understanding of contextual factors in their work. They have acknowledged and considered the work of other artists but has failed to inform us of who the artists are and how they have informed and inspired the learner's practice. This should be included in the submitted sheets. The learner seems more preoccupied with printmaking processes rather than contextual research.



Encourage planning to help maintain focus on the theme.



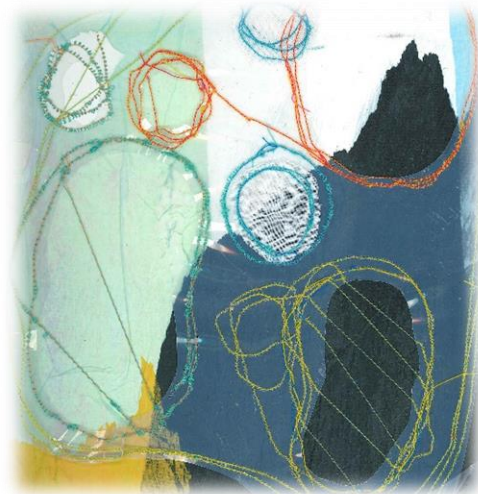
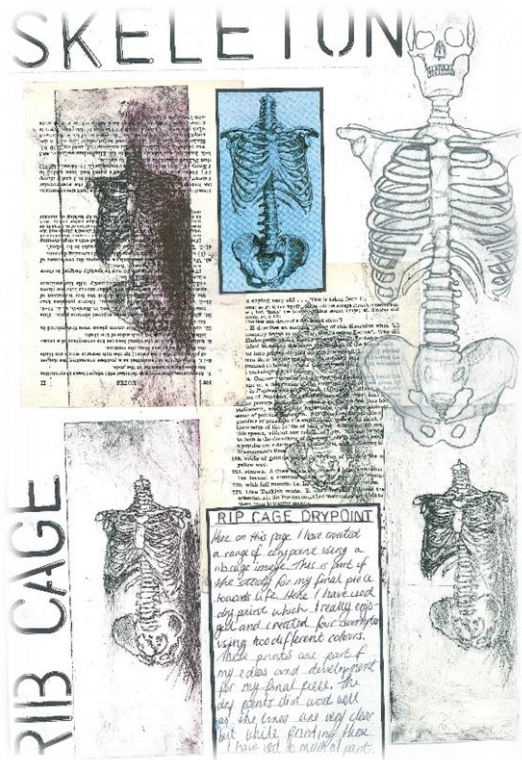
There should be enough stimulus to visually respond to, from the chosen artists



Remind learners to check spelling, punctuation and grammar.

A02: Demonstrate understanding of visual communication through exploration of different methods of recording

Learner 1- 14/18 marks



This learner clearly enjoys the exploration of ideas and imagery. There is evidence that they are taking risks and that there is a genuine sense of exploration. The learner is evidencing their ideas through their practice, peering through the human form, exploring cells and growth. The learner offers us a real journey in their justification, with an effective and articulate evaluation explaining their creative decisions. This level of experimentation and justification shows strong characteristics of band 3.

For this learner to progress into band 4 they could have responded to the other practitioners they had considered, and consolidated contextual information. The learner has presented a comprehensive exploration of ideas. A more fluent approach to exploring the materials and methods of recording with a sophisticated understanding would have helped to move the learner into band 4. The explanation of creative decisions is effective but not exceptional and lacks sophisticated justifications.

Learner 2- 7/18 marks



Since this learner focuses solely on printmaking techniques they have limited themselves in terms of materials and media exploration. The developmental sheets and evaluation are not clearly linked to this learner's outcome. For this learner to improve there would need to be evidence included that demonstrates understanding of relevant contextual factors.

This learner is safely into band 2. They show competent exploration of ideas and imagery and a competent approach to exploration of materials and methods. Despite being heavily reliant on printmaking processes, the work does show an adequate understanding of visual communication.

TIPS!



Research should be linked to practical responses.



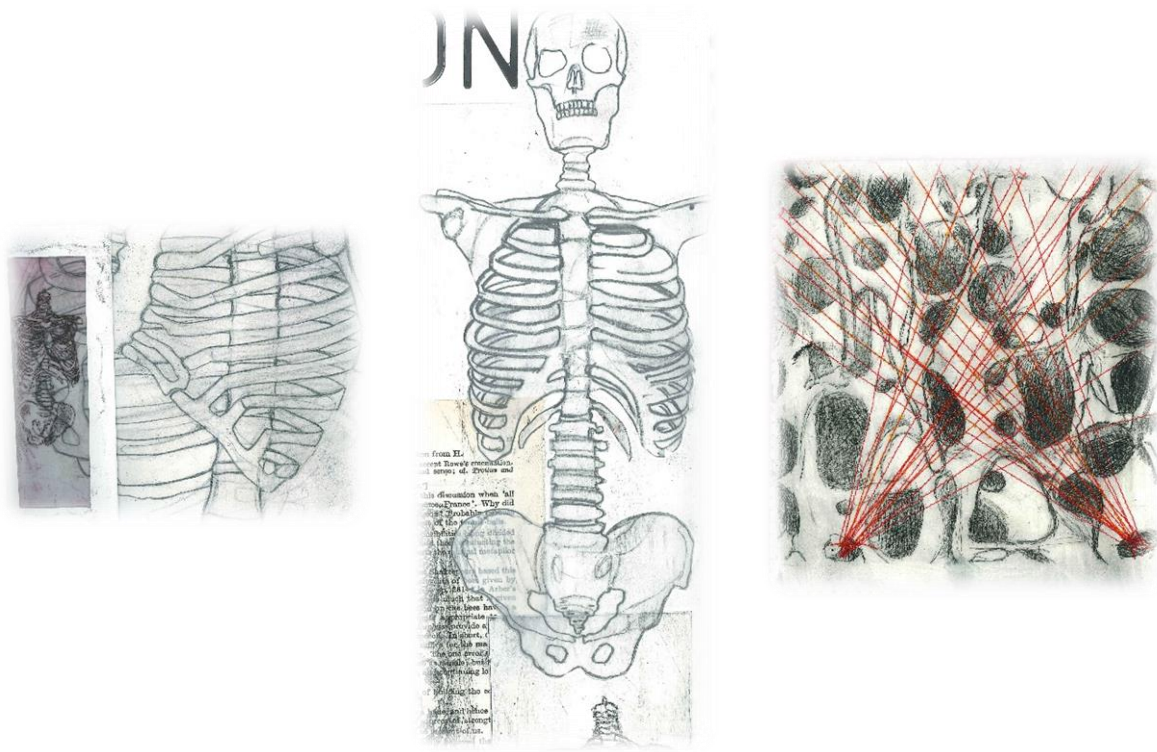
Learners should understand the theme, and should be encouraged to explain decisions both practically and contextually.



The exploration of materials and methods should be demonstrated through the development of learner work.

A03: Demonstrate ability to record to communicate intentions

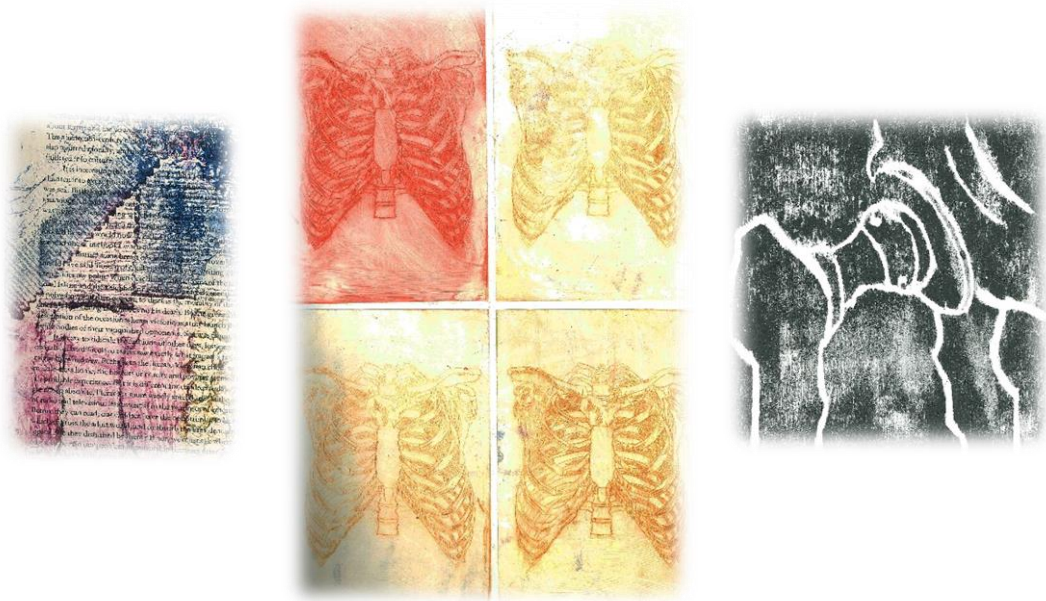
Learner 1- 18/24 marks



A03 can be seen as a strength of this learner. Their interpretation of the theme is deemed to be comprehensive, and they have gone on a creative journey, looking at the way the human form, from cells to structures can be layered. The work produced is thoughtful and considered and their mark making shows control. There is evidence of a real journey of comprehensive interpretation being undertaken. From the work produced the learner shows a fluent ability to manipulate materials, techniques and processes, ranging from observational studies, printmaking and textiles. The work is thoughtful and controlled. The statement shows an effective approach to the theme, and there is an effective explanation of creative intentions... This journey and interpretation of the theme has all the characteristics of band 4.

To enable the learner to progress to the next band in this assessment outcome the work needs to demonstrate an exceptional ability to interpret the theme and manipulate materials, techniques and processes. The work would have to demonstrate an exceptional ability to communicate creative intention. The learner relies heavily on their chosen contextual sources, failing to find their own identity or ideology. There is evidence of the learner's creativity and identity in the A7 size book produced. This demonstrates the potential confidence of the learner to create exceptional responses. If this confidence and identity had emerged earlier in the portfolio of exploration, the learner would have been more able to generate work fitting of Band 5.

Learner 2- 9/24 marks



It is clear that this learner has the ability to record and communicate intentions. They have produced one A2 sheet showing signs of competent decision-making skills regarding the ability to manipulate materials and processes. There is evidence here that the learner has skills that are emerging and beginning to develop into a stronger outcome. However, the work is not coherent enough to justify a move into band 3 and it remains comfortably at the top of band 2.

This learner has been unable to create a convincing presentation of work. The learner may have produced further work but has chosen not to include them on the sheets. This is not shown. The A2 sheets produced show good printmaking skills, but these fail to inform and inspire the outcome, leading to a basic level of interpretation. For this learner to progress into band 3 the work should be relevant to the idea of the human form. The collagraphs appear to have no relation to the outcome, nor do the wood cuts.



Encourage learners to respond with primary sources where possible.



Demonstrate visual language skills linking drawing techniques with the media investigations.

AO4: Evaluate visual recording and communication skills

Learner 1- 7/9 marks

coverings and layers- texture, surface, cells, and the human form

My work was based around the use of texture, colour, cells and the human form in its very early stages in pregnancy. The idea behind this stemmed from the way we are formed from a single cell which is grown and looked after inside the woman. I felt that this then gave me lots of visual stimulus to explore and play with as well as experimenting with many different forms of media.

Beginning wise, I began to explore the human form and in particular the skeleton, looking at the way it protects and looks after certain organs. The idea behind looking at the work of Rebecca Ladds led me to think about this more as the compositional ideas behind her work with the flowers and insects being protected and encased in the skeleton. This led me to play with the technique of dry point, as it was something I could work from and generate work with lots of texture and detail in, these were based on the skeleton we had in the classroom, from which I also carried out direct observational studies.

I believe that the act of drawing has improved my skills all round, as I have become much more confident in my approach to fine art.

Whilst researching the theme I stumbled across Leisa Rich, a textile artist who layers her work in a creative and imaginative way, this led me to think about the cell structure and how the start our life as this small cell, which continues to grow. Textiles was a fabulous addition to my work, as the exploration of textures and layers fit really well, looking at cells under the microscope in biology showed me textures and surfaces I did not know existed, looking at kidney cells showed me that there was a textile like texture to some of the cells I saw. I used some of these images from my phone in some of my further observational studies.

Pulling the work together into an outcome was quite a challenge, but I decided to use my artists and their observations I carried out to produce a small book and some prints, this idea that cells will develop into the baby and then beyond.

The book idea was my strongest thought, I created a wide body of work exploring cells through to the human structure. My only issue was that I ordered the wrong size book, however in hindsight, I quite like this small book, it seems to fit in really well with my overall take on the theme.

The strengths to my unit was the range of artists, media and techniques that I was allowed to explore, from 2D media and drawing to mixed media work, which introduced me to other ways of combining materials.

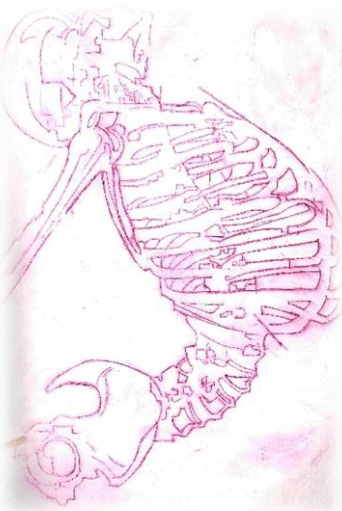
The weaknesses to my unit were the lack of primary sourced images, we had the skeleton we could draw from and I could use the microscope in science, alongside the slides of cells, these were kidney cells, blood cells and even plant and leaves. All of which introduced me to the close ups that I could use in my mixed media. The only area I couldn't get primary sourced information was that of the unborn babies so I had to rely on google images to get information.



This learner has created a visually interesting outcome that has been evaluated with an exceptional description of their ideas, imagery visual language and acknowledgements of the formal elements. The learner is very articulate in their evaluation which clearly links to the work they have generated. There is justification in the choice of theme, taking the learner on a genuinely creative journey. Contextual factors are clear and the learner has developed an excellent understanding of others work. The evaluation is fluent, identifying strengths and weaknesses, all relating to the learners own creative journey.

This learner has become slightly reliant on the work of others. Whilst there is a clear journey, the learner has leaned heavily on others work. For this learner to be higher in band 3 they need to show greater signs of an independent creative journey taking even more responsibility for ideas. There should be evidence of related judgements and sophisticated justifications with excellent lines of reasoning. The description of their own work should be exceptional.

Learner 2- 3/9 marks



Coverings and Layers: The human form.

For my interpretation of the theme coverings and layers I decided to explore the way in which our bones are covered by the skin and muscle. This has great interest with me as I enjoy the way in which we all have the same skeletal form, muscles, then it is our features that change the way we look. What also fascinated me was the way in which are bones cover and protect certain organs, such as the lungs and heart being protected by the ribcage and spine. The way the skull protects the brain etc.

Based on the workshops carried out in printmaking, I found this the best way to explore the theme, dry point allowed me to create highly detailed images, looking at different textures and colours that could have been pushed and played with. This work was created via the work of Albrecht Durer, and his intaglio/dry point technique. I liked it as it contains lots of detail, which I think works well.



We were also invited to explore collagraphs, and the art of printing texture/surface, it is a wonderful process, but I failed to see how I could use the technique any further. It is something I will develop later on, this work was inspired by the collagraphs of Stefan Barton. I could have explored the use of texture and colour further, but just felt due to time constraints this will not have been successful.



The final process was woodcuts, inspired by the German group Die Brücke. They were quite primitive in their ideology, and used wood a bit like lino to print from, the hardest part is the actual carving of the image, as going with the grain is easier, going against the grain is a lot more difficult. Again, this is a process that needs a time element, and could lead to something quite impressive. The texture of the wood reminds me of texture of the bone. But in reverse. I even like the black and white feel.



Overall I feel my sheets show a real journey of the theme, the outcome was generated by creating 2 A3 intaglio prints, which in hindsight I feel may not have been my best choice, the dry point was much more successful, and allowed me to produce highly detailed work. I feel that the images produced are good, but could be better in the amount of detail that I could have added.

The most influential artists was that of Albrecht Durer, though I don't show this in my work necessarily, it was his approach to the human form, this combined in the distorted ways in which some of the group Die Brücke responded to the human form led me to my outcome.

This learner has evaluated their work and processes involved; they have generated 800 words of information that can link to the practical work. This work has been assessed at the top of Band 1, with 3 points. There are glimmers of work within this evaluation that start to shift just into Band 2. For example, there are one or two sentences that outline the learner's intentions. However, the best fit for this work is at the top of Band 1. There is insufficient evidence across all considerations for the work to be assessed as being in Band 2.

This presentation is ultimately process based. Whilst the learner has clearly identified the work of others in their written statement there is no clear sign of this in the practical submission. The description of ideas, imagery and own visual recording is simplistic and, only manages to create tenuous steps between the evaluation and the artwork created. The learner has taken a basic approach to acknowledge strengths and weaknesses. They have been unable to identify and evaluate how ideas can be modified or improved upon.



Encourage learners to identify strengths and weaknesses in their work.



Encourage learners to show sophistication in judgements.



Encourage learners to acknowledge the formal elements when presenting their work.

Unit 1: Visual Recording and Communication

- 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.

Unit 1: Visual Recording and Communication

Assessment Objectives	Mark Awarded
AO1: Understand how recording is used to communicate visually in the work of others	Out of 9
AO2: Demonstrate understanding of visual communication through exploration of different methods of recording	Out of 18
AO3: Demonstrate ability to record to communicate intentions	Out of 24
AO4: Evaluate visual recording and communication skills	Out of 9
TOTAL	Out of 60

Assessment outcomes	Band 0	Band 1	Band 2	Band 3
Marks	0	1-3	4-6	7-9
AO1 Understand how recording is used to communicate visually in the work of others	No rewardable material	<ul style="list-style-type: none"> • Basic understanding of theme, ideas, use of visual language and formal elements in the work of others. • Includes a limited understanding of relevant contextual factors and creative intention in the work of others. • Selection of contextual sources tentatively informs own practice. 	<ul style="list-style-type: none"> • Competent understanding of theme, ideas, use of visual language and formal elements in the work of others. • Includes a coherent understanding of relevant contextual factors and creative intention in the work of others. • Selection of contextual sources coherently informs own practice. 	<ul style="list-style-type: none"> • Sophisticated understanding and evaluation of theme, ideas, use of visual language and formal elements in the work of others. • Includes an exceptional understanding of relevant contextual factors and creative intention in the work of others. • Selection of contextual sources perceptively informs own practice.

Assessment outcomes	Band 0	Band 1	Band 2	Band 3	Band 4
Marks	0	1-4	5-9	10-14	15-18
A02 Demonstrate understanding of visual communication through exploration of different methods of recording	No rewardable material	<ul style="list-style-type: none"> • Basic exploration of ideas, imagery, visual language and formal elements in own work. • Basic exploration of materials and methods of recording showing limited understanding of visual communication. • Basic understanding of relevant contextual factors • Basic explanation of creative decisions. 	<ul style="list-style-type: none"> • Competent exploration of ideas, imagery, visual language and formal elements in own work. • Competent exploration of materials and methods of recording showing coherent understanding of visual communication. • Adequate understanding of relevant contextual factors. • Adequate explanation of creative decisions. 	<ul style="list-style-type: none"> • Comprehensive exploration of ideas, imagery, visual language and formal elements in own work. • Effective exploration of materials and methods of recording showing comprehensive understanding of visual communication. • Comprehensive understanding of relevant contextual factors. • Effective explanation of creative decisions with comprehensive justifications. 	<ul style="list-style-type: none"> • Exceptional exploration of ideas, imagery, visual language and formal elements in own work. • Fluent exploration of materials and methods of recording showing sophisticated understanding of visual communication. • Exceptional understanding of relevant contextual factors. • Exceptional explanation of creative decisions with sophisticated justifications.

Assessment outcomes	Band 0	Band 1	Band 2	Band 3	Band 4	Band 5
Marks	0	1-4	5-9	10-14	15-19	20-24
AO3 Demonstrate ability to record to communicate intentions	No rewardable material	<ul style="list-style-type: none"> Limited interpretation of the theme. Limited ability to manipulate materials, techniques and processes. Recording shows limited ability to communicate creative intention. Limited explanation of creative intentions with weak justifications. 	<ul style="list-style-type: none"> Basic interpretation of the theme. Basic ability to manipulate materials, techniques and processes. Recording shows basic ability to communicate creative intention. Basic explanation of creative intentions with basic justifications. 	<ul style="list-style-type: none"> Coherent interpretation of the theme. Competent ability to manipulate materials, techniques and processes. Recording shows competent ability to communicate creative intention. Competent explanation of creative intentions with coherent justifications. 	<ul style="list-style-type: none"> Comprehensive interpretation of the theme. Fluent ability to manipulate materials, techniques and processes. Recording shows comprehensive ability to communicate creative intention. Effective explanation of creative intentions with comprehensive justification. 	<ul style="list-style-type: none"> Exceptional interpretation of the theme. Exceptional ability to manipulate materials, techniques and processes. Recording shows exceptional ability to communicate creative intention. Sophisticated explanations of creative intentions with exceptional justification.

Assessment outcomes	Band 0	Band 1	Band 2	Band 3
Marks	0	1-3	4-6	7-9
A04 Evaluate visual recording and communication skills	No rewardable material	<ul style="list-style-type: none"> • Basic description of ideas, imagery, visual language and formal elements in own visual recording and communication. • Simple explanation of ideas and judgements in relation to a theme and some understanding of how contextual factors influence own creative intentions. • Basic description of strengths, weaknesses and areas for improvement which demonstrates limited understanding of own visual recording and communication skills. 	<ul style="list-style-type: none"> • Competent description of ideas, imagery, visual language and formal elements in own visual recording and communication. • Cohesive justification of ideas and judgements in relation to a theme with a coherent line of reasoning and coherent understanding of how contextual factors influence own creative intentions. • Coherent evaluation of strengths, weaknesses and areas for improvement which demonstrates comprehensive understanding of own visual communication. 	<ul style="list-style-type: none"> • Exceptional description of ideas, imagery, visual language and formal elements in own visual recording and communication. • Sophisticated justification of ideas and judgements in relation to a theme with an excellent line of reasoning and exceptional understanding of how contextual factors influence own creative intentions. • Fluent evaluation of strengths, weaknesses and areas for improvement which demonstrates sophisticated understanding of own visual communication.