



Pearson

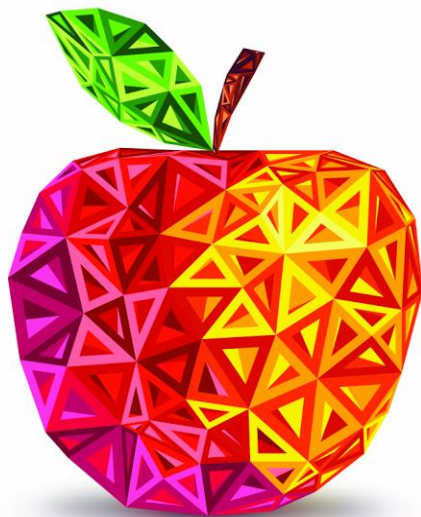


Examiners' Report/
Lead Examiner Feedback

Summer 2019

BTEC Level 3 Nationals in Art & Design

Unit 7: Developing & Realising Creative
Intentions (31833H)



Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the world's leading learning company. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk for our BTEC qualifications. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

If you have any subject specific questions about this specification that require the help of a subject specialist, you can speak directly to the subject team at Pearson.

Their contact details can be found on this link: www.edexcel.com/teachingservices.

You can also use our online Ask the Expert service at www.edexcel.com/ask. You will need an Edexcel username and password to access this service.

Pearson: helping people progress, everywhere

Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your learners at: www.pearson.com/uk

August 2019

Publications Code 31833H_1906_ER

All the material in this publication is copyright

© Pearson Education Ltd 2019

Grade Boundaries

What is a grade boundary?

A grade boundary is where we set the level of achievement required to obtain a certain grade for the externally assessed unit. We set grade boundaries for each grade (Distinction, Merit and Pass). The grade awarded for each unit contributes proportionately to the overall qualification grade and each unit should always be viewed in the context of its impact on the whole qualification.

Setting grade boundaries

When we set grade boundaries, we look at the performance of every learner who took the assessment. When we can see the full picture of performance, our experts are then able to decide where best to place the grade boundaries – this means that they decide what the lowest possible mark should be for a particular grade.

When our experts set the grade boundaries, they make sure that learners receive grades which reflect their ability. Awarding grade boundaries is conducted to ensure learners achieve the grade they deserve to achieve, irrespective of variation in the external assessment.

Variations in external assessments

Each test we set asks different questions and may assess different parts of the unit content outlined in the specification. It would be unfair to learners if we set the same grade boundaries for each test, because then it would not take into account that a test might be slightly easier or more difficult than any other.

Grade boundaries for this, and all other papers, are on the website via this link:
qualifications.pearson.com/gradeboundaries

Unit 7: Developing & Realising Creative Intentions (31833H)

Grade	Unclassified	Near Pass	Pass	Merit	Distinction
Boundary Mark	0	8	17	28	39

Introduction

This was the third series that this external assessment was available for delivery as part of the BTEC Art and Design Level 3 National Diploma and National Extended Diploma qualifications which commenced first teaching in September 2016.

The external assessment gives learners the opportunity to develop and realise their own art and design idea in response to a theme set by Pearson. Learners are expected to produce an art and design piece that exemplifies the skills and knowledge that they have gained throughout the qualification. The external assessment for this unit is designed as a synoptic assessment, meaning that it allows learners to draw upon prior learning, and skills development, from units across the qualification.

The unit is delivered over 120 guided learning hours (GLH) of which the external assessment comprises up to 45 hours (up to 20 hours of monitored preparation and 25 hours under formal supervisions). During the teaching time allocated for the unit learners should develop and refine the skills needed to complete the assessment objectives.

- Demonstrate an ability to generate ideas in response to a stimulus.
- Apply understanding of contextual influences and trends to own work and practice.
- Explore materials, techniques and processes to communicate creative intentions.
- Demonstrate an ability to develop work and ideas by reviewing and refining throughout the creative process.
- Be able to plan and realise creative intentions.
- Demonstrate ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice.

For the external assessment learners submit a proposal, documentation of the development and realisation process through a digital portfolio, and a written commentary. The submitted proposal, portfolio and commentary should be presented to a professional standard and should evidence the achievement of the assessment objectives.

Introduction to the Overall Performance of the Unit

The theme for the June 2019 Unit 7 paper was 'Duality'. Learners responded to the theme with a diverse range of personal responses to the theme across art and design disciplines. Performance is in line with expectations with evidence of fail, 'N' grade, pass, merit and distinction traits discernible through a range of marks across the assessment.

The assessment is designed as one task which is assessed holistically over six assessment grids, with no one particular activity mapped to a particular assessment grid. The submission evidence for the paper has been amended since June 2018 to meet DfE criteria for performance measures. Learners are now expected to deliver up to 15 digital portfolio sheets with up to 500 words of annotation. This change represents a reduction in evidence for the assessment, and this has been designed to facilitate the reduced time limits and more stringent control conditions placed on the assessment by changes requested by the DfE.

Learners are no longer required to write a proposal outlining their ideas and how they will respond to the theme. The ideas for the project are now evidenced through the portfolio, with instructions to learners and teachers stating that the first 3 sheets of the portfolio should be dedicated to ideas development. Based on the majority of responses this tends to be in the form of initial mind maps and research into the work of artists and designers. Responses across submissions are very varied, and in assessing the ability to generate ideas the evidence was not limited to the first three sheets but was evidenced across the portfolio. In the majority of submissions it was possible to discern learners' ability to respond to the theme through the digital portfolio and accompanying annotation.

Changes to submission have been made to support learners with the reduced time now available for the assessment. However, across submissions learners regularly exceeded the stipulated word count when demonstrating an understanding of contextual influences. It is worth noting that annotation should be within the stipulated word count and pertinent to the presentation.



Task

AO1: Demonstrate an ability to generate ideas in response to a stimulus

In the lower mark bands ideas learners were inspired by the theme of 'duality' but tended to stick to obvious interpretations of the theme such as 'day and night' and 'good' and 'evil'. Although these interpretations could have been developed into interesting ideas, at the lower mark bands learners did not tend to develop these ideas beyond the obvious, so that the duality of good and evil was visually represented by angels and devils. Learners at the lower mark bands generally tended to not to reflect on personal concerns or their own experience, which could have led to richer ideas development.

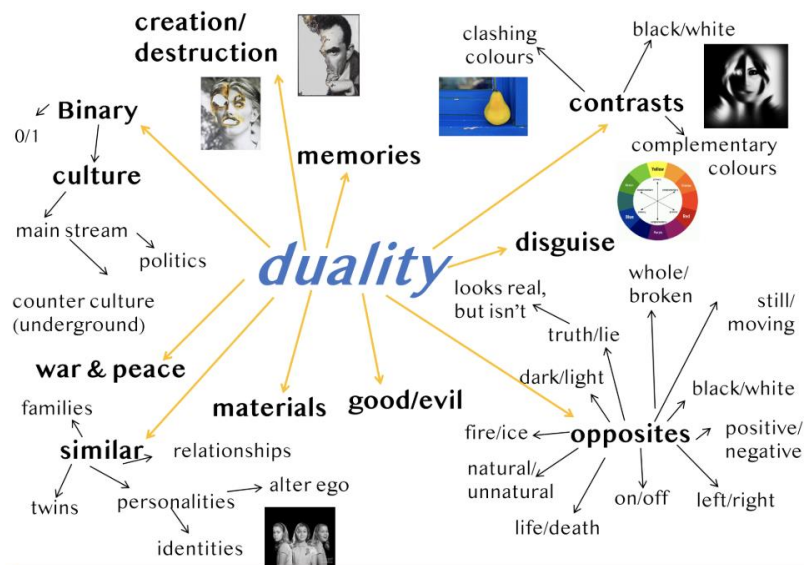
My idea for the representation of Duality

For my idea I was thinking of doing a piece of artwork to go as a piece of promotional material for a scale miniature game with the theme of duality being represented by the character's/environment's design. I wanted my character to be a priest or holy figure but also a warrior and cyborg/tech-based character and any architecture to represent this. I will finish by making an advertorial image as a final product.



In the lower mark bands there is a basic description of ideas connected to the theme and initial ideas are based on existing products. The learner needs to extend into more sophisticated ideas that go beyond the prescribed and obvious to access higher marks.

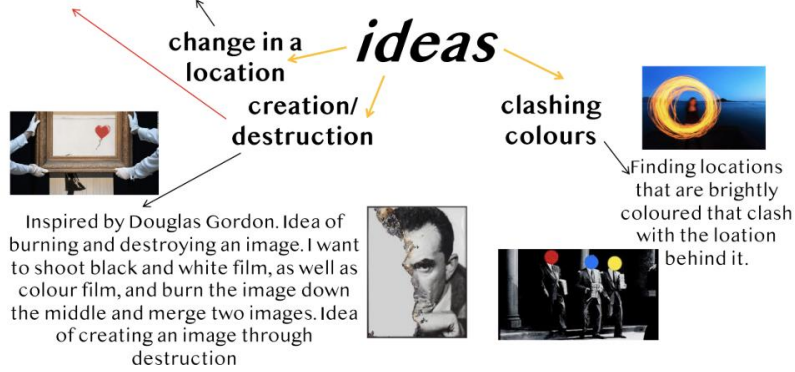
In the higher mark bands learners initial ideas are inspired by the theme and delve deeper than the obvious, often making personal connections to the theme and the learners experiences. Ideas are informed by contextual research and practical exploration leading to highly individual work and portfolios of evidence.



Photograph areas as if they're "older" eg. colour film, b&w film, layers, light leaks, collagraphs, cyanotypes, photograms, solarization.

Photograph newer buildings on film, and destroy the film with fire and chemicals.

Solarize pieces found at the locations (bolts, nails, rocks, pieces of the crumbling building etc.)



In this example there is a confident explanation of ideas and use of sources to generate ideas which are relevant to the theme.

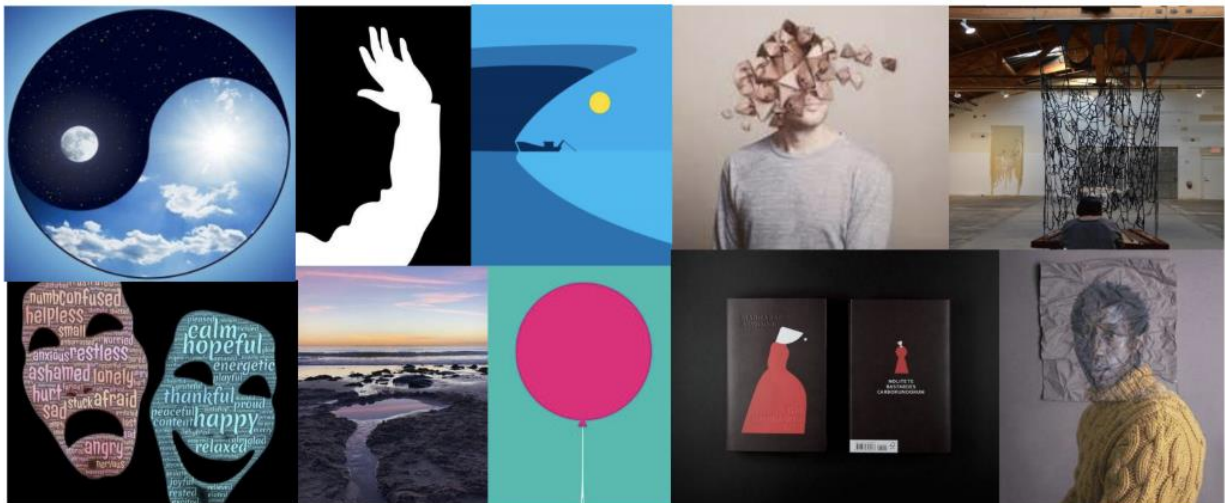
AO2: Apply an understanding of contextual influences and trends to own work and practice

In the lower mark bands learners research into contextual sources is purely related to artists and designers and does not take into account wider contextual concerns. Artists and designers are researched without any real insight into the work produced, and the research that is presented has limited impact on the development of the learners work for the assessment. Research often does not follow a considered line of enquiry, with research from a wide range of artists and designers from a range of different disciplines that does not support the future development of practical work. Practical work inspired by research into artists and designers is limited to pastiche.

Research

Duality

- The quality or condition of being dual.
- An instance of opposition or contrast between two concepts or two aspects of something; a dualism.



In this example the learner demonstrates a basic exploration of contextual sources through internet research, however, this does not support the learner to extend their practice or understanding.

In the higher mark bands learners contextual research is appropriate to the larger development of work and connections between research and creative outcomes can be evidenced, without the creative work becoming pastiche. Learners take into account larger contextual factors such as current affairs, lived experience and current trends to support the development of creative outcomes.



Duality is where there are two concepts or opposites have a correlation between them, such as; Light and dark, people and animals or even relationships. I've approached the theme of duality by looking into the effects of pollution on the environment caused by people. I am working towards producing work to go into an exhibition to showcase my interpretation of Duality. I will experiment with a variety of techniques and methods to represent the influence of our actions as well as expressing my approach through both digital and non digital methods.

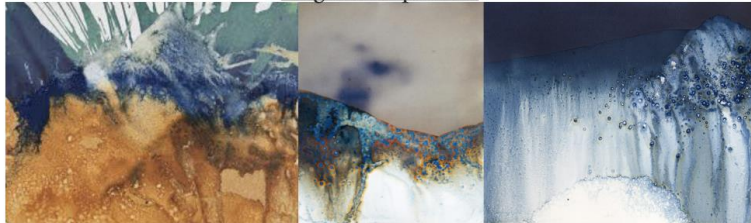


Brandon Seidler



These photographs are taken on colored film, usually of landscapes which are said to have chemical pollutants around the area itself. His inspiration is to combine the chemicals found in the area with the landscapes. He doesn't use editing softwares to create these effects, only chemical processes, as he wants to keep the pieces as natural as possible to show people what effects they have on the world.

Meghan Riepenhoff

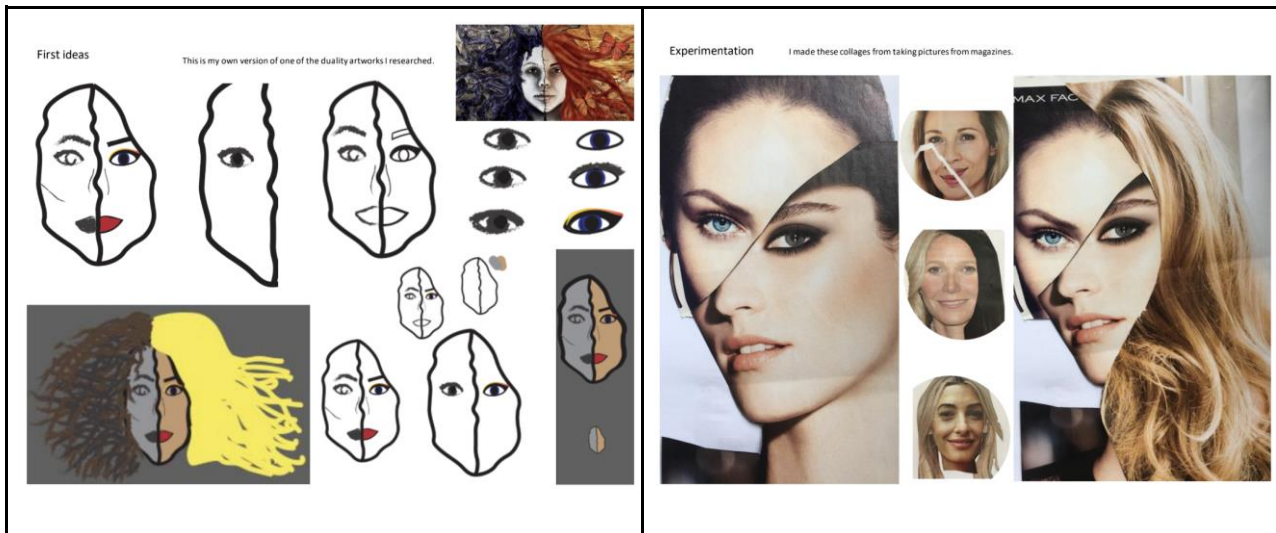


These unusual Cyanotypes create almost wave like effects within themselves. One of the most successful series of hers was called Littoral Drift. She uses the ocean to create her pieces, as the different chemicals and algae found in the ocean effects the appearance of the piece itself. By holding the paper against the shore, the water can hit against it and create these extremely unique pieces unlike any other Cyanotypes I've seen.

Here the learner has documented a focused exploration of contemporary artists who fully inform their own ideas. The use of contemporary concerns such as man's effect on the environment is pertinent and on trend.

AO3: Explore materials, techniques and processes to communicate creative intentions

This objective assesses the how learners have explored materials, techniques and processes through performing the task. In the lower mark bands material exploration is limited, or conversely is broad but not focused, in both cases material experimentation does not help to really inform the development of the work but is used as a demonstration and documentation of techniques tried.



In this example there is limited evidence of anything other than a basic exploration of materials, techniques and processes, and the learner is only able to demonstrate a basic exploration of Illustrator software and collage.

In the higher mark bands experimentation with materials, techniques and processes helps learners to evolve creative outcomes and are used to test ideas and support ongoing development and review. Experiments have real agency and outcomes are used to inform the development of work and the final outcome.

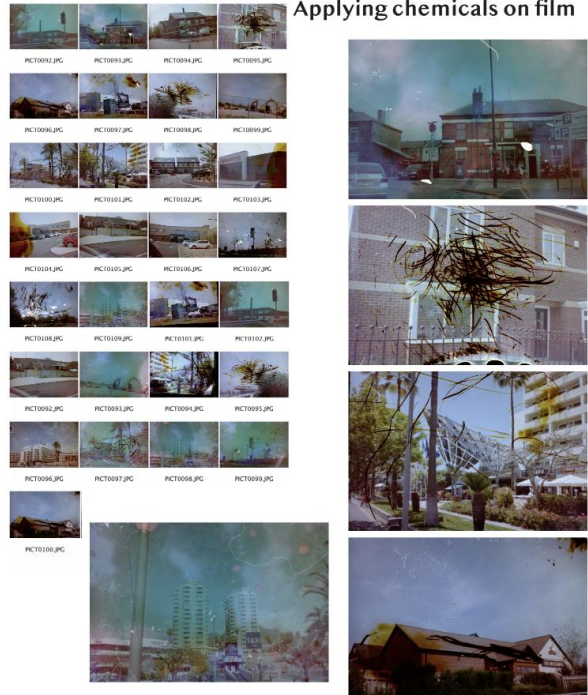
Media Experiments With Purpose

Scratching Film with various sandpaper



Media Experiments With Purpose




Applying chemicals on film



In this example the learner is able to demonstrate a comprehensive and fluent exploration of materials, techniques and processes, illustrated through the experimentation with photographic negatives and images.

AO4: Demonstrate an ability to develop work and ideas by reviewing and refining throughout the creative process

In the lower mark bands choices made are not fully documented or articulated and there is limited development of practical work or concepts from initial ideas in the final response. Portfolios document material experiments but these do not illustrate how the learner has refined their work. Opportunities for refinement are missed and it is difficult to evidence how the learner has refined their work.

<p>samples</p> 	<p>Final piece- Day</p> 
<p>Final piece- Night</p> 	<p>UNIT 7: Developing and realising creative intentions</p> <p>In response to the theme 'Duality' I began by developing a spider diagram to explore a variety of ideas that relate to the theme. I explored materials, techniques and processes I could use for each topic. My first thoughts were 'Day and night' and 'hybrid' so I started by creating a mood board researching artists and ideas for each of the words to gain inspiration and a better understanding of the word 'Duality'. I felt my ideas were stronger in terms of 'day and night' so I could explore this more in depth and display a deeper meaning to my work through my own interpretation and the fantasy side of night and day.</p> <p>I started to research the artist Leonid Afremov. I found his paintings to be really engaging and elegant. I also appreciated his use of colour and how dramatic his work is presented. I also researched Tessa Perlow, her embroidery pieces are quirky and stood out to me as of her vibrant use of colour. The final artist I researched was Jane Bolton I love how delicate her textiles collages appear and inspired me to create my own textiles collage. In terms of primary research I created paintings of the sky at night and day to appreciate the colours and to gain a better understanding of how colours flow in the sky. I also collected my own pictures of natural forms to study.</p> <p>To start developing my work I sketched out some initial ideas in response to night and day, looking at natural forms and animals. I experimented with a wide range of medium such as, pencils, colouring pencils, fine liner, oil pastels and charcoal to explore a variety of different techniques. I also experimented with batik and brush o dyes on fabric, to explore ideas and imagery I could use in my final piece, although I had some problems with the batik as it would drip where I didn't want it to, I tried to incorporate this in the piece. Next I experimented with embroidery incorporating Tessa Perlow techniques to create my own work. Before creating my final piece I made small versions of my initial ideas of how it would look. I made a note of what I wanted to change for the final piece and where I could improve to make it look more complete.</p> <p>For my final piece I have created two different textiles collages one of the night and the other showing day. My final piece responds with the theme 'Duality' as it shows the different aspects of night and day and how the day cannot be here without the night and vice versa. I wanted to show the fantasy of night and day exploring the difference in animals and colours in a textiles collage. I am pleased with how my final pieces turned out, as each of them show how the difference in light changes our world. To improve I would make my final piece more abstract to show the mystery of night and day.</p>
<p>In this example a competent process of review is documented through the portfolio; however the learner fails to make sufficient use of the development process to improve their final outcomes and the written commentary does not go beyond a description of the development process to support higher marks in this assessment objective.</p>	

In the higher mark bands learners are able to demonstrate effective choices when developing creative outcomes either through written commentary or visual documentation. Opportunities presented through smaller studies and experimentation are developed rather than ignored, and the creative journey can be evidenced through the documentation of this process.

Design Sheet

Example of Drawing style

Techniques used to develop drawings

Final Layout

A4 SHEET X 3

Drawing	Drawing	Drawing
Collage- Blue	Collage- Red	Collage- Yellow
Stitch	Stitch	Stitch

- Grid format 3 x 3
- 9 A4 images
- Portrait

Images for Drawings

Final Drawings

- Primary images
- Drawing
- Graphite Pencil

- Primary imagery
- Physical distortion
- String
- angles

In this example a competent process of review is applied throughout the development. The learner has used the review process to make perceptive choices, which is evidenced through the portfolio.

A05: Be able to plan and realise creative intentions

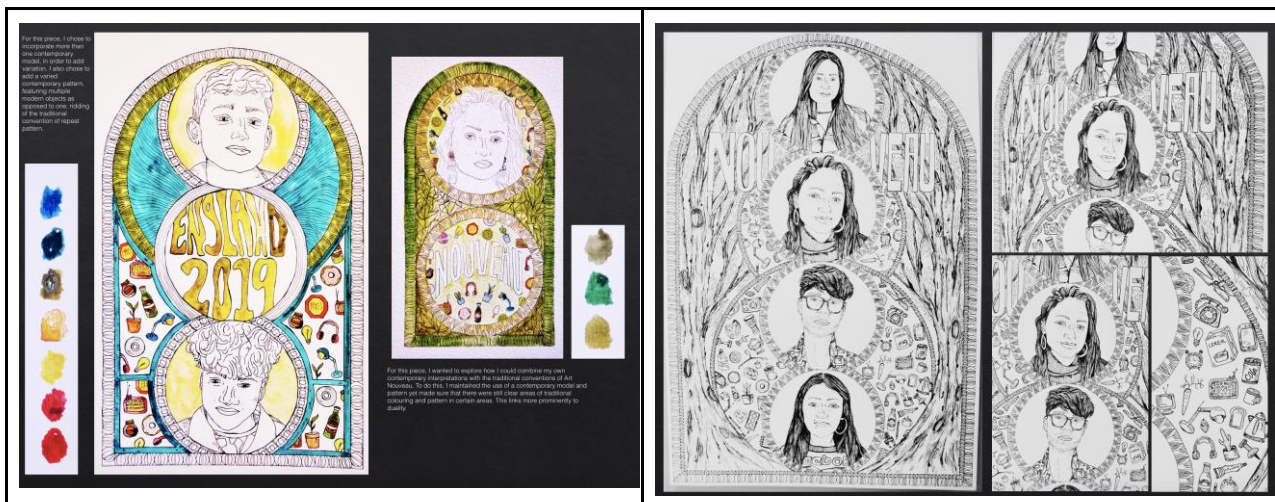
In the lower mark bands creative outcomes are related to the theme, and relate to the creative journey documented by the portfolio. However, the outcomes do not fully explore the possibilities of the theme and lack a sense of personal connection.



Here intentions are partially achieved and the ability to bring together conceptual elements is documented. However the technical aspects of the final outcome are limiting the ability of the learner to achieve higher marks in this assessment objective.

In the higher mark bands creative outcomes demonstrate the development of work through a creative journey as documented through the portfolio. There is evidence of refinement of ideas and practical exploration through the developed outcome that represents the culmination of the learners research and experimentation into practical and conceptual concerns.





Here the learner has developed their theme around contemporary approaches to art nouveau, using primary and secondary research to develop their idea and exploring composition and colour through materials, techniques and processes to plan and realise a successful creative outcome.

A06: Demonstrate ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice

In the lower mark bands learners are able to demonstrate a creative journey, and to present how they have taken the theme from initial ideas to final outcome. There is documentation of practical development and the use of art and design materials, techniques and processes in the realisation of a final outcome. However the presentation is basic and lacks depth with little insight gleaned into the learners concerns demonstrated through the evidence. Images may be poorly considered or poorly taken limiting achievement in this area.

Final Design Development

At this stage I am going to use my development of techniques and ideas to work towards my final piece. In my mock ups I established a style of work and the pushing force behind it using available media outlets eg. Magazines and Newspapers.

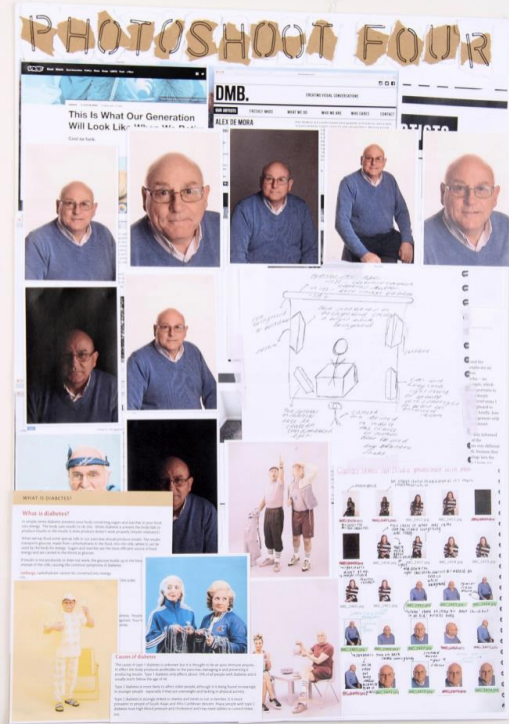


21

Here are some techniques and materials I want to use in my final piece. These include things I have developed.

The presentation is basic with a limited understanding of professional practice. Portfolio pages are sparse with little documentation of ideas and material experiments.

In the higher mark bands the digital portfolio follows a logical sequence which documents the learners creative journey/ process. There is evidence of initial ideas, contextual research, material experimentation, review and refinement, culminating in a creative outcome. Evidence is well documented and signposted and learners have laid out images and text with an understanding of professional design and presentation. Images are clear, well composed and lit, and well presented. Annotated text is clear and informative adding to the viewers understanding of the creative journey.



Images and text are well presented conveying the conceptual and practical development of work. Portfolio pages document the creative journey from initial ideas, material experiments and a final outcome.

Summary

Based on responses seen in this session, centres and learners are offered the following advice:

General

Instructions to learners and centres about the layout and format of the presentation was not followed by all centres and learners. Presentations exceeded the maximum page and word count limits and did not follow instructions on the use of pages for ideas, development and outcomes as laid out in the paper.

The instructions to learners about the structure of the portfolio have been issued to support learners in building a portfolio for assessment. Where learners followed these instructions we saw an improvement in the portfolios for assessment.

Demonstrate an ability to generate ideas in response to a stimulus

Learners need to illustrate the development of ideas through the digital portfolio and written commentary. Individual projects should evolve and learners need to document how ideas have developed. Initial sketches and drawing which visually communicate ideas can be used to document the generation of ideas as well as mind maps, mood boards and written text.

Apply an understanding of contextual influences and trends to own work and practice

Achievement of this assessment criteria is not only demonstrated through research in to artists and designers. Higher achievement in this series and last year was evident in learners who were also able to relate their practical work to their own particular interests and concerns. Achievement of the criteria can also be demonstrated through documented research into current trends (not necessarily related to a particular discipline) in music and cinema, as well as personal motivations, connected to the theme. The ability to illustrate wider cultural and personal references and relate these to the theme demonstrates the ability to synthesise information and can be used to justify choices. This approach will help learners to develop and demonstrate high order skills.

Explore materials, techniques and processes to communicate creative intentions

Exploration of materials, techniques and processes should be related to creative intentions to achieve high marks against this assessment objective. Pastiche responses that do not relate to the learners creative intentions do not support the learner in attaining higher marks. As

with last year, learners would be better advised to explore materials, techniques and processes related to their creative intentions rather than merely documenting a range of processes which do not inform the development of their ideas and outcomes. For example documenting different layout designs and fonts in graphic design or producing and documenting toiles and material samples in fashion can show exploration of materials, techniques and processes related to creative intentions.

Demonstrate an ability to develop work and ideas by reviewing and refining throughout the creative process

This assessment objective can be supported by reference to assessment objective 3 where learners would be advised to document practical experiments. This will allow learners to demonstrate the evolution of outcomes and can be used to justify choices. Evidence for the assessment objective can be achieved through written commentary but also illustrated through samples and experiments which are resolved into final outcomes.

An effective example of visual evidence of review and refine could be through the presentation of annotated sketch book pages placed in the portfolio, or contact sheets with images selected. Supported by written commentary in which choices are articulated this provides an effective demonstration of reviewing and refining work and ideas.

Be able to plan and realise creative intentions

When following the instructions to learners about the structure of the portfolio more evidence was seen of how learners progressed from initial ideas to primary and secondary research, material experiments, refinement and final outcomes. Learners are advised to use the portfolio to document how their responses have evolved, for learners in the higher mark bands this might be through editing work to show a coherent response.

Demonstrate ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice

Centres are encouraged to ensure that learners are able to export portfolios to pdf formats as this is a requirement of submission and an illustration of professional behaviour.

Evidence from sketchbooks is relevant to the development process but in most cases more attention should be given to how sketchbook pages are photographed and presented on portfolio pages.

With the requirement for text reduced to a maximum of 500 words lengthy written commentary should be avoided on portfolio pages as these pages represent an opportunity for learners to showcase practical skills.

Using multiple images per page and images of different sizes to illustrate the relative importance of visual information can all help to demonstrate the development process.

Understanding how portfolio pages can be presented is a key skill which supports higher achievement of this assessment objective and should be taught as part of the unit. The ability to document work using photography is a key factor when presenting work to a professional standard. In this series there was an improvement in the presentation of images however there were still examples of work that was poorly lit, out of focus, poorly framed and placed in busy environments which detract from the learners' work and did not do justice to the work presented. Although it is acknowledged that different institutions have different facilities and levels of expertise in this area, it is recommended that learners are taught to photograph work in daylight, on plain backgrounds and ensure that work is in focus. In most cases this would support attainment in this assessment objective.