

Pearson BTEC Level 3 Nationals Extended Certificate

Window for supervised period:

Monday 27 April 2020 – Friday 1 May 2020

Supervised hours: 3 hours

Paper Reference **31827H**

Art and Design

Unit 1: Visual Recording and Communication

Part S

You do not need any other materials.

Instructions

- This booklet contains material for the completion of the set task under supervised conditions.
- This booklet is specific to each series and this material must only be issued to learners who have been entered to undertake the task in the relevant series.
- This booklet must be given to learners as soon as it is received, so that learners can start the research/preparatory period in advance of the final supervised assessment period.
- This set task must be undertaken in **3 hours** in the period of a week timetabled by Pearson.

Information

- The total mark for this paper is 60.

Turn over ►

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Instructions to Teachers/Tutors

Centres must issue this booklet at the appropriate time. Centres should refer to the *BTEC Nationals Instructions for Conducting External Assessments (ICEA)* document for full information on the correct conduct of monitored and supervised assessment.

Centres must advise learners of the timetabled sessions during which they can prepare. It is expected that scheduled lessons or other timetable slots will be used for independent research and monitored preparation.

The set task contains **8 hours** of monitored preparations, ahead of **3 hours** of supervised assessment in a period of **one week** specified by Pearson.

For this task, learners must formulate their own line of enquiry and complete their independent research and monitored preparation work independently. It is expected that learners spend no more than **25 hours** on independent research outside of monitored preparation sessions.

During this period:

- work can be brought in and out of the monitored preparation environment, but these must be monitored so the learner's final product can be authenticated.

Centres should schedule all learners at the same time or supervise cohorts to ensure there is no opportunity for collusion.

Teachers/tutors should note that:

- learners should not be given any direct guidance or prepared materials
- all work must be completed independently by the learner.

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

Maintaining security during the formal supervised assessment period

- The assessment areas must only be accessible to the individual learners and to named members of staff.
- Learners can only access their work under supervision.
- Any work learners produce under supervision must be kept securely.
- Only permitted materials for the set task can be brought into the supervised environment.
- During any permitted break and at the end of the session materials must be kept securely and no items removed from the supervised environment.
- Learners are not permitted to have access to the internet or other resources during the supervised assessment period.

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

Outcomes for submission

Each learner must submit the following:

- evidence of visual recording and research shown on no more than three A2 sheets (Activity 1)
- evidence of the fully developed piece of art or design shown on one A2 sheet (Activity 2)
- written commentary (Activity 3)
- completed authentication sheet.

Submission of images

- No single image can be larger than A2.
- Consideration should be given to the selection of images mounted. These should be of sufficient size to show the quality of the work.
- Work that is intended to be accessed digitally should be submitted as PDF documents.
- 3D and larger pieces must be photographed and include an indication of scale.
- There should be a maximum of four photographs showing the final 3D piece (one image of the work in its entirety and three further images of different angles and/or details).

Instructions for Learners

Read the set task information carefully.

In this booklet you will be asked to carry out specific activities using the information in this booklet and your own research on this theme.

You will be given up to **25 hours** to complete your independent research and **8 hours** for monitored preparation.

You will have access to a computer.

You must work independently on this task and should not share your work with other learners.

Your teacher/tutor may clarify the wording that appears in this task but cannot provide any guidance on completion of the task.

The final activities must be completed under supervision in timetabled sessions provided by your centre and it is likely that you will be given more than one timetabled session to complete these activities, up to a maximum of **3 hours**.

Outcomes for submission

You must submit the following:

- evidence of visual recording and research shown on no more than three A2 sheets (Activity 1)
- evidence of the fully developed piece of art or design shown on one A2 sheet (Activity 2)
- written commentary (Activity 3)
- completed authentication sheet.

Set Task Brief

For this task you will produce a piece of art or design that responds to the theme '**Chaos and Confusion**'.

A document starts on **page 10** giving a series of images, quotes, artists and designers, which will provide starting points for the development of your ideas.

At first you should explore the theme using contextual research, primary and observational recordings and secondary sources.

By completing this task you will demonstrate you are able to:

- visually record from primary and secondary sources in response to the theme
- research and record work by art and design practitioners linked to the theme
- research and record your own contextual influences and factors in response to the theme
- produce a fully developed piece of art or design that communicates the theme.

Set Task

You must complete ALL activities within the set task.

Research and preparatory stage

Before completing the assessed activities you must undertake thorough independent research and monitored preparation. It is expected that you spend **25 hours** on independent research and **8 hours** on monitored preparation.

During this time you must:

- research and record work by art and design practitioners relevant to the theme
- identify, research and record from relevant sources that relate to the theme.

This may include:

- primary sources
- secondary sources
- historical and contextual references.

You must make sure that:

- **at least one** of your records is an observational recording from a primary source
- you demonstrate visual communication of the theme in at least three different ways, for example through style, medium, technique, interpretation.

Ensure you document all your research and exploration of the materials and methods you have used during this stage.

Completion of fully developed piece

Once you have completed your independent research and monitored preparation you must produce **one fully developed piece of art or design that responds to the theme.**

This can be an extension and development of work produced during the research and recording stage or a stand-alone piece of work informed by the research and development.

Activity 1

Select work from the research and preparatory stage to mount on to **no more than three A2 sheets**.

The work you select should demonstrate:

- your ability to visually communicate the theme in different ways
- your exploration of ideas, imagery and visual language
- your exploration of materials and methods of recording
- **at least one** observational recording from a primary source
- your research into art and design practitioners
- the contextual factors you investigated.

You will be assessed on:

- the quality of your research into art and design practitioners
- the quality and breadth of your visual recording and research
- your understanding and application of contextual factors linked to the theme '**Chaos and Confusion**'.

Activity 2

Mount the work/images of your fully developed piece of art or design on to **one sheet of A2 paper**.

The work produced should demonstrate:

- your response to the theme '**Chaos and Confusion**'
- your use of materials, techniques and processes
- your ability to communicate your creative intentions.

You will be assessed on:

- your interpretation and communication of the theme '**Chaos and Confusion**'
- your ability to manipulate materials, techniques and processes to communicate your creative intentions.

Activity 3

Taken under three hours of formal supervision over one week timetabled by Pearson.

Produce a written commentary to go with the **four A2 sheets** you have produced in Activity 1 and Activity 2.

This should include explanations on:

- your interpretation of the theme '**Chaos and Confusion**'
- the art and design practitioners you researched and how they influenced your work
- the primary and secondary sources you used in response to the theme '**Chaos and Confusion**'
- the visual recording methods and materials you used
- your own visual recording and communication in relation to the theme '**Chaos and Confusion**', including decisions made, strengths and weaknesses and areas for improvement in your own work.

The written commentary can be up to **800 words**.

You will be assessed on:

- your analysis of the use of visual language and formal elements in your own and other people's work
- the quality and detail in your explanations and justifications for decisions made.

TOTAL FOR TASK = 60 MARKS

Set Task Information

You have been asked to explore and investigate the theme '**Chaos and Confusion**' to produce creative outcomes. The theme should be seen as a starting point, from which you should explore primary and secondary sources and contextual material.

A document starts on page 10 giving a series of images, quotes, artists and designers. This is not an exhaustive and definitive list and should be seen as possible inspirational starting points.

CHAOS AND CONFUSION

KEY WORDS

Pandemonium, mayhem, bedlam, disorder, commotion, hubbub, unrest, bewilderment, bemusement, turmoil, disarray, anarchy, puzzlement, perplexity, bafflement, befuddlement, disorientation, incomprehension, astonishment, mystification, entropy.

'Very beautiful situations have developed using chaos as part of the enlightened approach. There is chaos of all kinds developing all the time... If you are trying to stop those situations, you are looking for external means of liberating yourself, another answer. But if we are able to look into the basic situation, then chaos is the inspiration, confusion is the inspiration.'

Chögyam Trungpa

Key artists

Felix Dolah, Judith Scott, Lee Krasner, Frank Gehry, William Kentridge, Jake and Dinos Chapman, James Turrell, Hassan Sharif, Andrei Cojocaru, Victor Vasarely, Ben Polkinghorne and Scott Kelly, Willard Wigan, M C Escher, H R Giger, Paul Rumsey, Wafaa Bilal, Marina Abramović, Francesca Woodman, Ying Gao, Vivienne Westwood.



RCA Manufacturing Company, inc 'Ideas Will Help Beat the Promise – Let's Have Yours' 1942



Ellen Golla 'Way Out (Russell Square)' 1998

'What is important is to spread confusion, not eliminate it.'

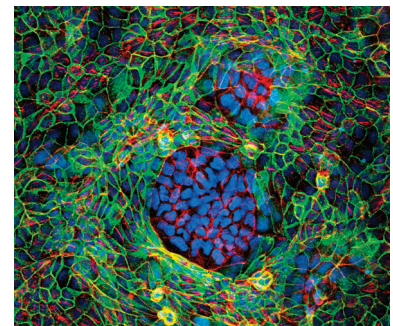
Salvador Dali



Julio Le Parc
'Volume Virtuel 48' 1974



Paula Rego 'War' 2003



'Cancer Cells,
light micrograph'
(date unknown)

'Human life itself may be almost pure chaos, but the work of the artist is to take these handfuls of confusion and disparate things, things that seem to be irreconcilable, and put them together in a frame to give them some kind of shape and meaning.'

Katherine Anne Porter



Nick Cave 'Soundsuits' 2018



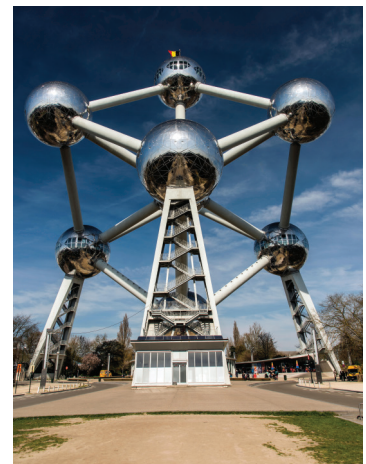
'Shaman's Mask' c 1860-80



Alphonse Adolphe Richard
'Baron Munchausen climbs
up to the moon by way of a
Turkey bean plant' 1886



Katerina Kamprani
'The Uncomfortable
Cutlery Set' 2017



André and Jean Polak
'Atomium' 1958



Dylan Martinez 'H2O/SiO2'
2016



Nikos Gyftakis 'Harris' 2010

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Acknowledgements

Alphonse Adolphe Bichard 'Baron Munchausen climbs up to the moon by way of a Turkey bean plant' 1886
(Source: Baron Munchausen climbs up to the moon by way of a Turkey bean plant, from 'The Adventures of Baron Munchausen' by Rudolf Erich Raspe (1736-94) published c 1886 (colour litho), Bichard, Alphonse Adolphe (1841–p1914) / Private Collection / photo © Ken Welsh / Bridgeman Images)

André and Jean Polak 'Atomium' 1958
(Source: © *Stefano Politi Markovina/Alamy Stock Photo*)

Cancer Cells, light micrograph
(Source: © *Science Photo Library*)

Dylan Martinez 'H₂O/SiO₂' 2016
(Source: © *Dylan Martinez*)

Ellen Golla 'Way Out (Russell Square)' 1998
(Source: Way Out (Russell Square) 1998 (paper mosaic collage), Golla, Ellen / Private Collection / Bridgeman Images)

Julio Le Parc 'Volume Virtuel 48' 1974
(Source: © *Simon Haggatt/Alamy Stock Photo*)

Katerina Kamprani 'The Uncomfortable Cutlery Set' 2017
(Source: © *Katerina Kamprani – The Uncomfortable*)

Nick Cave 'Soundsuits' 2012
(Source: © *Anne Forest/Alamy Stock Photo*)

Nikos Gyftakis 'Harris' 2010
(Source: © *Nikos Gyftakis, Harris Oil on canvas 25 x 30 cm*)

Paula Rego 'War' 2003
(Source: War, 2003, Paula Rego born 1935, Milton Keynes – © *Tate, London 2019*)

RCA Manufacturing Company, inc 'Ideas Will Help Beat the Promise – Let's Have Yours' 1942
Source: © *Stocktrek Images, Inc./Alamy Stock Photo*

Shaman's Mask, c 1860–80
Source: © *Heritage Image Partnership Ltd./Alamy Stock Photo*