

Pearson BTEC Level 3 Nationals Extended Certificate

Art and Design

Unit 1: Visual Recording and Communication

Part S

Window for supervised period:
Monday 30 April 2018 – Friday 4 May 2018
Supervised hours: 3 hours

Paper Reference
31827H

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 may 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 should be undertaken in 3 hours in the period timetabled by Pearson.
- This booklet should not be returned to Pearson.

Information

- The total mark for this paper is 60.

Turn over ►

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Instructions to Teachers/Tutors

This booklet must be given to learners in its entirety as soon as it is received.

Learners should undertake independent research on the information given in this booklet.

Centres must issue this booklet at the appropriate time and 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 some or all of the preparation.

The supervised assessment will take place in a period specified by Pearson.

For this task learners must formulate their own line of enquiry and complete their research and preparatory work independently. It is expected that learners spend no more than **35 hours** on this work.

This preparation period can take place under informal supervision.

During this period:

- work can be brought in and out of the informally supervised 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 supervised environment.

Maintaining security

- During the supervised assessment sessions, the assessment areas must only be accessible to the individual learner and to named members of staff.
- Learners can only access their work under supervision.
- Any work learners produce under supervision must be kept 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 or invigilator will confirm that all learner work had been completed independently as part of the authentication submitted to Pearson.

The set task is a formal assessment and must be conducted with reference to the instructions in this booklet and the Instructions for Conducting External Assessments (ICEA) document to ensure that the preparatory period and supervised assessment are conducted correctly so that learners have completed their preparation validly and independently and submitted evidence that is their own work.

Outcomes for submission

Each learner must submit the following:

- evidence of visual recording and research on no more than three A2 sheets (Activity 1)
- evidence of the fully developed piece of art or design on one A2 sheet (Activity 2)
- written commentary up to 800 words (Activity 3). Activity 3 can be word processed (preferred) or handwritten.

Each learner must complete an 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 a PDF.
- 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 **35 hours** to complete your research.

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 will need to submit the following:

- evidence of visual recording and research on no more than three A2 sheets (Activity 1)
- evidence of the fully developed piece of art or design on one A2 sheet (Activity 2)
- written commentary up to 800 words (Activity 3). Activity 3 can be word processed (preferred) or handwritten.

You must complete a declaration that the work you submit is your own.

Set Task Brief

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

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 research and preparation. It is suggested that you spend between **30–35 hours** on this work.

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, e.g. 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

When you have completed your research and preparatory stage you must produce **one fully developed piece of art or design that responds to the theme.**

This work 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 onto **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 **'Transfiguration'**.

Activity 2

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

The work produced should demonstrate:

- your response to the theme **'Transfiguration'**
- 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 **'Transfiguration'**
- your ability to manipulate materials, techniques and processes to communicate your creative intentions.

Activity 3

Taken under three hours of supervision 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 '**Transfiguration**'
- 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 '**Transfiguration**'
- the visual recording methods and materials you used
- your own visual recording and communication in relation to the theme '**Transfiguration**', 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 '**Transfiguration**' 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.

This is not a complete and definitive list and you should use it as possible inspiration/starting points.

TRANSFIGURATION

'Art is creative for the sake of realization, not for amusement: for transfiguration, not for the sake of play. It is the quest of our self that drives us along the eternal and never-ending journey we must all make.'
– Max Beckmann



Bill Woodrow
'Twin Tub with Beaver' 1981

INSPIRATIONAL ARTISTS

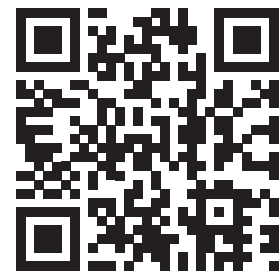
M.C. Escher, Brigitte Picavet, Nancy Judd, Paul Rumsey, Barbara Hepworth, Alfred Wallis, Andy Goldsworthy, Daniel Libeskind, Gillian Lambert, Tim Noble and Sue Webster, Calum Colvin, Rebecca Horn, Emma Biggs and Matthew Collings, Heather Hansen, Annegret Soltau, Alexander McQueen, Francesco Locastro, Pippa Andrews, Susan Lenz, Salvador Dalí, Simon Starling, Juneau Projects, Orlan, Adam Chodzko, Issey Miyake, Debbie Smyth, Chris Ofili



Mike Libby
'Insect Lab' 1999-present



Petra van der Steen
'Handbird' 2013



Jennifer Collier *'Paper & Stitch'*
<http://www.jennifercollier.co.uk/>

Noun

1) A complete change of form or appearance into a more beautiful or spiritual state:

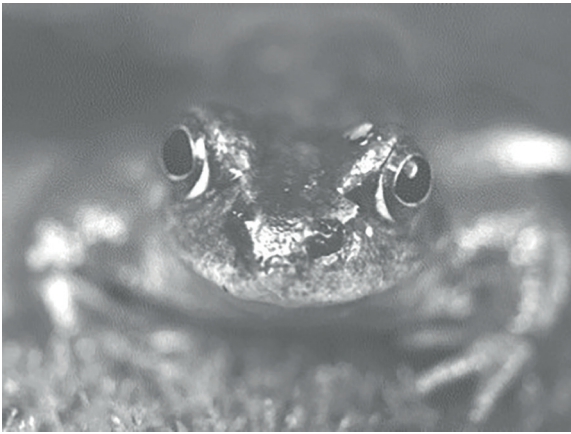
'in this light the junk undergoes a transfiguration; it shines'
– Oxford Dictionary

'... quite naturally, I am curious about behaviour which does not fit the natural patterns, which floats suspended at some unexplored level of the sentient sea and defies the tides and waves of society.'

– David Case, *The Cell & Other Transmorphic Tales*



Gerrit Rietveld
'The Red and Blue Chair' 1917



D Cowper 'Garden Frog' 2015



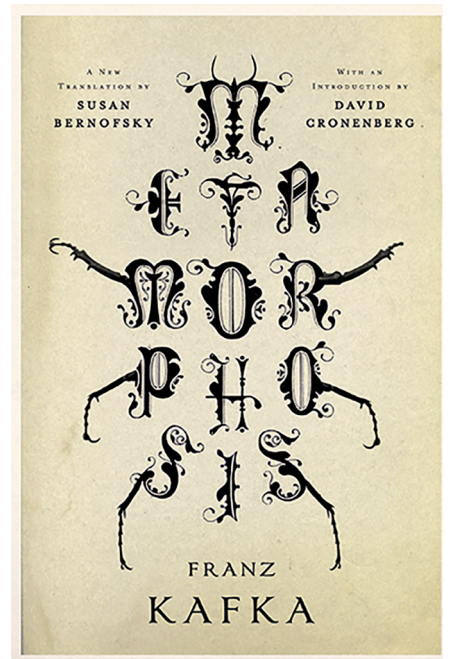
'Then shadows and shapes, shrouded figures, appeared to join him, apparitions, ancient, mythical faces, wise and beautiful, like holy ghosts, shimmering around him, beside him, beyond him, enveloped by a brume indescribable, shot through with shafts of pink and blue and gold, as though the heavens themselves had opened up and poured out the light into the world.'

– Peter McKinnon, *The Songs of Jesse Adams*



Louise Baldwin 'For Indoor Use Only'

Transformation, mutation, transmutation, metamorphosis, change, alteration, conversion, variation, modification, remodelling, restyling, reconstruction, reordering, reorganisation, sea change



Jamie Keenan
'Metamorphosis' 2014

Origin

Late Middle English (with biblical reference): from Old French, or from Latin *transfiguratio(n)-*, from the verb *transfigurare*.



Marcus Coates
'Journey to The Lower World (Coot)' 2004



Sophie Gamand 'Metamorphosis' 2014

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Acknowledgements

Bill Woodrow 'Twin Tub with Beaver' 1981

Source: www.billwoodrow.com/dev/sculpture_by_letter.php?page=2&i=73&sel_letter=t

Mike Libby 'Insect Lab' 1999-present

Source: WENN Ltd/Alamy Stock Photo

Petra van der Steen 'Handbird' 2013

Source: www.textileartist.org/petra-van-der-steen-contemplative-occupation/

Jennifer Collier 'Paper & Stitch'

Source: www.jennifercollier.co.uk/

Gerrit Rietveld 'The Red and Blue Chair' 1917

Source: Picture Partners/Alamy Stock Photo

Louise Baldwin 'For Indoor Use Only'

Source: www.textileartist.org/textile-artists-using-recycled-materials/

Marcus Coates 'Journey to The Lower World (Coot)' 2004

Source: www.katemacgarry.com/artists/marcus-coates/

Jamie Keenan 'Metamorphosis' 2014

Source: www.keenandesign.com/keenan%20usf13.html

Sophie Gamand 'Metamorphosis' 2014

Source: www.sophiegamand.com/metamorphosis

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