

Pearson BTEC Level 3 Nationals Extended Diploma

**Sample assessment material for first teaching
September 2019**

Supervised hours: 3 hours 30 minutes

Paper Reference **31828H**

Art and Design

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

Part B

You do not need any other materials.

Instructions

- **Part A** will need to have been used in preparation for completion of **Part B**.
- **Part B** booklet must be issued to learners as defined by Pearson and should be kept securely.
- **Part B** booklet must be issued to learners for the specified session on the specified date.
- **Part B** set task is undertaken under supervision in a single session of **3.5 hours**.
- **Part B** is specific to each series and this material must only be issued to learners who have been entered to undertake the task in that series.
- **Part B** should be kept securely until the start of the supervised assessment session.

Information

- The total mark for this paper is 60.

Turn over ►

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Instructions to Teachers/Tutors

Part B booklet must be issued to learners as defined by Pearson and should be kept securely.

Part B materials must be issued to learners for the specified session on the specified date.

Part B is completed under formal supervision in a single session of **3.5 hours** on the timetabled date. Centres may schedule a supervised rest break during the session.

Part B set task requires learners to apply their research. Learners should bring notes as defined in **Part A**. The teacher/tutor needs to ensure that notes comply with the requirements.

Learners must complete the set task on a computer. Learners must save their work regularly and ensure that all materials can be identified as their own work.

The set task is a formal external assessment and must be conducted with reference to the instructions in this task booklet and the Information for Conducting External Assessments (ICEA) document to ensure the supervised assessment is conducted correctly and that learners submit evidence that is their own work.

Learners must not bring anything into the supervised environment or take anything out without your approval.

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 formal supervised assessment period

- During the assessment session, the assessment areas must be 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 secure.
- Only permitted materials for the set task can be brought into the supervised assessment.
- 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 notes related to **Part A** must be checked to ensure length and/or content meet limitations.
- Learners notes will be retained securely by the centre after **Part B** and may be requested by Pearson if there is suspected malpractice.
- 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 the learner work had been completed independently as part of the authentication submitted to Pearson.

Part B outcomes for submission

- A word processed response to set task.
- A completed authentication sheet.

Instructions for Learners

Read the set task information carefully.

This session is of **3.5 hours**. Your teacher/tutor will tell you if there is a supervised break. Plan your time carefully.

You have prepared for the set task given in this **Part B** booklet. Use your notes prepared during **Part A** if relevant. Attempt all of **Part B**.

Your notes must be your own work and will be retained by your centre until results are issued.

You will complete this set task under supervision and your work will be kept securely during any break taken.

You must work independently throughout the supervised assessment period and should not share your work with other learners.

Part B outcomes for submission

- A word processed response to the set task.
- A completed authentication sheet.

Set Task

The set task is undertaken over **3.5 hours** under formal supervision.

Activity

In **Part A**, an art and design magazine asked you to prepare some research for an article based on '**Identities**'.

In **Part A** you selected **one** practitioner from the list to include in the article. You will have carried out research into this artist or designer and how their work relates to the theme of '**Identities**'.

The magazine has provided a piece of work for each of the practitioners from the list in **Part A**. You must select the image by the practitioner you researched in **Part A** to use in your article. These can be found on pages 5-6.

The magazine has also decided to include a piece of work titled *The Two Fridas* by Frida Kahlo in the article. In order to help you write your article, the magazine has provided information on Frida Kahlo, which can be found on page 7. You should spend 30 minutes of the assessment interpreting and annotating this.

You must use your **own research**, the information provided on Frida Kahlo and her work to write the article.

The magazine has indicated that the article should use the following structure and content:

- a **visual analysis** of the work the magazine has provided by your **selected** practitioner (30 mins approximately)
- a **visual analysis of** *The Two Fridas* by Frida Kahlo (30 mins approximately)
- a critical **comparison** of how the work of your selected practitioner and *The Two Fridas* relates to '**Identities**' (60 mins approximately)
- a justification of which piece of work you think **most relates** to the theme of '**Identities**' and why (60 mins approximately).

Your article will be assessed on:

- understanding of information relating to the practitioners
- visual analysis of artworks
- understanding of contextual factors relating to practitioners
- communication of judgements.

TOTAL FOR TASK = 60 MARKS

Set Task Information

Work by Frida Kahlo and the practitioners in **Part A**.

Note: Larger images of the work can be found on pages 8-13



Magazine work of choice for: Frida Kahlo

Title: *The Two Fridas*

Scale: 173.5 x 173 cm

Created: 1939

Medium: Oil on canvas

(Source: © Benedicte Desrus/Alamy Stock Photo)



Magazine work of choice for: Viktor & Rolf

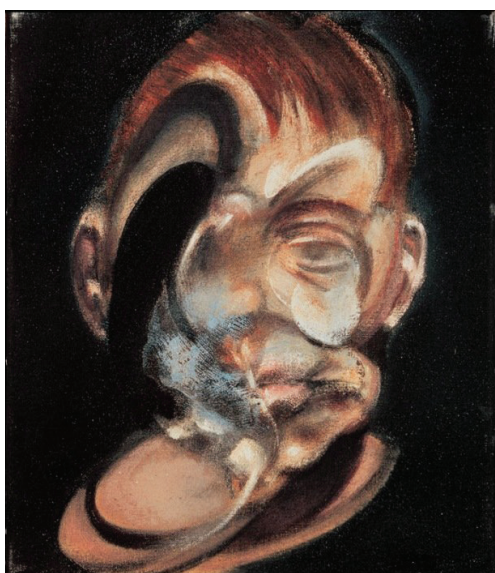
Title: *I'm not shy I just don't like you* (SS2019)

Scale: Oversized

Created: 2019

Medium: Oversized tulle dress, puffed sleeves and print

(Source: © Thierry Chesnot/Stringer/Getty Images)



Magazine work of choice for: Francis Bacon

Title: *Self Portrait*

Scale: 35.5 x 30.5 cm

Created: 1973

Medium: Oil on canvas

(Source: © Estate of Francis Bacon/DACS)



Magazine work of choice for: Lorna Simpson
 Title: *Wigs*
 Scale: 6' x 13' 6" (182.9 x 411.5 cm)
 Created: 1994
 Medium: Portfolio of twenty-one lithographs on felt with seventeen lithographed felt text panels

(Source: *Wigs* (Portfolio), 1994 (waterless litho), Simpson, Lorna (b.1960) / Davis Museum and Cultural Center, Wellesley College, MA, USA / Museum purchase, Erna Bottigheimer Sands (Class of 1929) Art Acquisition Fund / Bridgeman Images)



Magazine work of choice for: Nan Goldin
 Title: *Misty and Jimmy Paulette in a taxi, NYC*
 Scale: 695 x 1015 mm
 Created: 1991
 Medium: Photograph, colour, Cibachrome print, on paper mounted onto board

(Source: © Nan Goldin)



Magazine work of choice for: Jonathan Barnbrook
 Title: Record Cover artwork for David Bowie's final album *Blackstar*
 Created: 2016
 Medium: Vinyl cover with cut out

(Source: © David Dixon/Alamy Stock Photo)

Information on Frida Kahlo

Frida Kahlo (1907-1954) was a painter who grew up during a time of political upheaval and revolution in her home country, Mexico, as it sought to find and reclaim its own cultural values. Frida Kahlo's mixed Mexican and European heritage was of huge importance to her. Her father was from Germany and her mother, from Mexico, was of Spanish and Indian heritage.

Frida's identity and her work are intricately connected. Her work could be described as autobiographical; almost a third of her paintings are self-portraits. She painted mostly with oils and worked onto canvas or Masonite (a flat board). She also worked with photography learnt from her father, and created many drawings. She described her work as 'her own reality' as experienced by herself. The complexities of the deeply personal and significant moments in her life can be partially recognised or understood through her use of cultural, religious and traditional imagery included in her paintings.

She had no formal art training and began to paint during the time when she was confined to a hospital bed, recovering from numerous lengthy operations and recoveries. Her life was punctured with severe physical and emotional pain and her self-portraits offer a visual diary of her experiences and emotions throughout. At the age of 6 she contracted polio, eventually having to undergo an amputation and had to use a prosthetic limb. In 1925, at the age of 18, she was in an accident when a bus crashed – she was severely injured, impaled on a metal pole, and her spine and pelvis were badly damaged.

Frida had relationships with both men and women, and married the same man twice. She could not have children and the subject of fertility often appeared in her paintings, as did the image of a broken heart.

Frida said:

"I used to think I was the strangest person in the world, but then I thought there are so many people in the world, there must be someone just like me who feels bizarre and flawed in the same ways I do. I would imagine her, and imagine that she must be out there thinking of me too. Well, I hope that if you are out there and read this and know that, yes, it's true I'm here and I'm as strange as you."

In 1938, Andre Breton, a Surrealist, described her paintings as "surrealism of the highest level". However, Frida wanted people to know that she was not painting from an imagination, a dream or a nightmare but from her point of view and of her own life experience. "The only thing I know is that I paint because I need to, and I paint whatever passes through my head without any other consideration."

The Washington Post, an American newspaper, has written about Frida Kahlo being experienced now as a brand; noting that her self-portraits adorn stamps, beauty products, credit cards, jewellery and food packaging. There is even a Barbie doll model of her. But it suggests that the inevitable merchandising is in conflict with who Frida Kahlo was. She was a political activist for the Communist party and a Feminist and that the way her image is sold now is of "Frida the celebrity and not Frida the artist".

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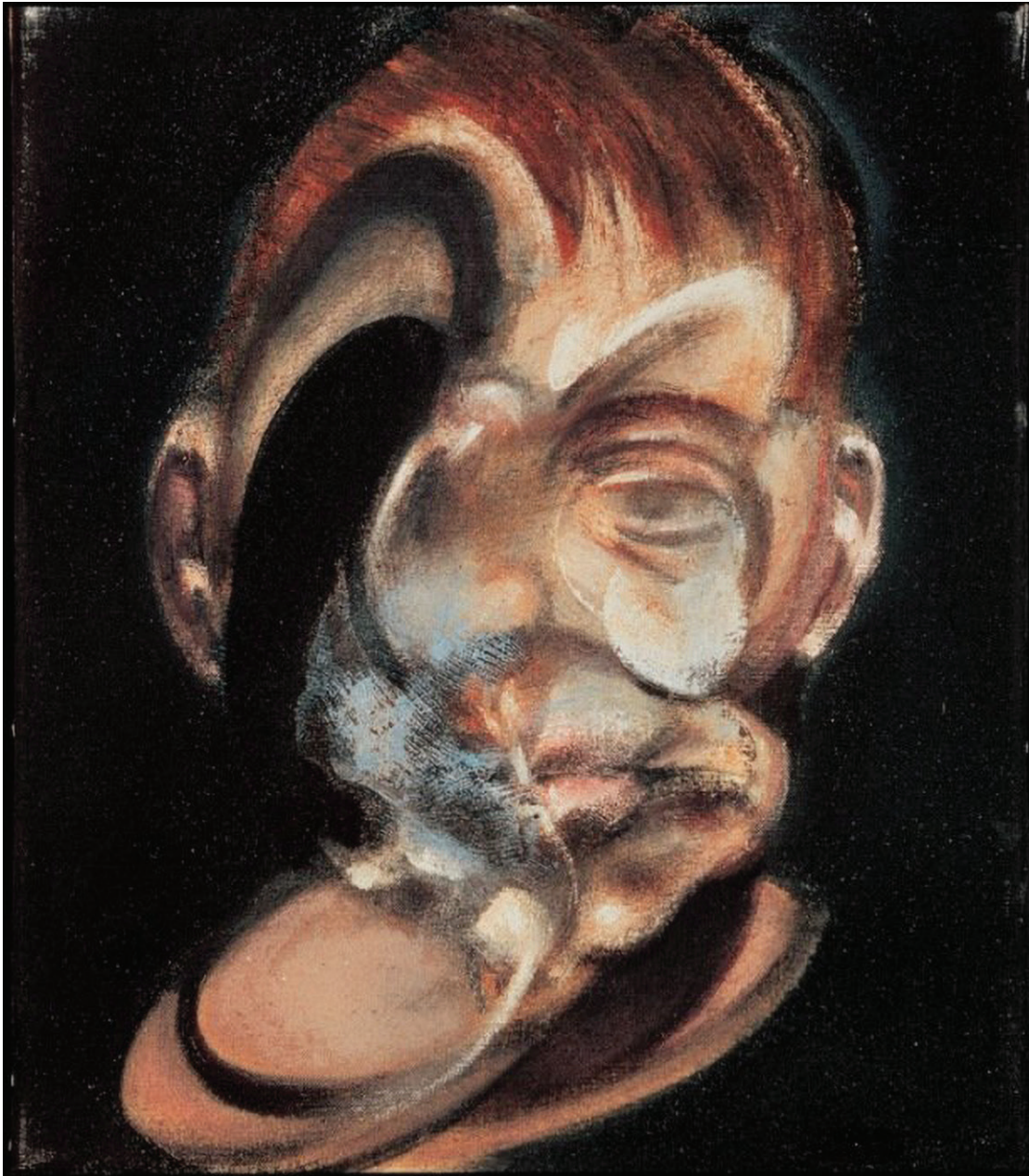
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Acknowledgements

Frida Kahlo 'The Two Fridas' 1939
© Benedicte Desrus/Alamy Stock Photo

Viktor & Rolf 'I'm not shy I just don't like you' 2019
© Thierry Chesnot/Stringer/Getty Images

Francis Bacon 'Self Portrait' 1973
© Estate of Francis Bacon/DACS

Lorna Simpson 'Wigs' 1994
Wigs (Portfolio), 1994 (waterless litho), Simpson, Lorna (b.1960) / Davis Museum and Cultural Center,
Wellesley College, MA, USA / Museum purchase, Erna

Nan Goldin 'Misty and Jimmy Paulette in a taxi, NYC' 1991
© Nan Goldin

Jonathan Barnbrook 'Blackstar' 2016
© David Dixon/Alamy Stock Photo

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