

Pearson BTEC Level 3 National in Art and Design

Unit 1: Visual Recording
and Communication



Sample Assessment Materials (SAMs)

*For use with Certificate, Extended Certificate,
Foundation Diploma, Diploma and Extended
Diploma in Art and Design*

First teaching from September 2016

Issue 3

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Changes to rubrics

The rubrics in this Sample Assessment Material have been updated to provide clarity on the conditions under which the task should be taken. Centres should read the Instructions to teachers/tutors and Instructions for learners sections carefully to understand the full detail of the changes. These changes have been summarised below for ease of reference.

Summary of Pearson BTEC Level 3 Nationals in Art and Design Sample Assessment Materials for Unit 1: Visual Recording and Communication Issue 2 to 3 changes

Summary of changes made between previous issues and this current issue	Page number
An introduction section has been added to clarify the: <ul style="list-style-type: none">• purpose of the assessment• requirements for independent research, monitored preparation and formal supervision.	Page 1
In the Instructions to teachers/tutors section wording: <ul style="list-style-type: none">• the informal supervision period has been changed to a monitored preparation period• suggestions on independent preparation activities have been clarified.	Page 4
Wording has been added to the Instructions for learners section to reflect the changes in the Instructions to teachers/tutors section, this includes: <ul style="list-style-type: none">• work that can be undertaken under monitored preparation and independent preparation conditions.	Page 6

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html

Introduction

Teachers/tutors are asked to read this section to understand the structure of the assessment for this unit as illustrated in this sample assessment. This information will not appear in the text of the live assessments.

The key purpose of this assessment is for learners to undertake research into art and design practitioners and produce a fully developed piece of art or design that responds to a given theme.

This is a single task. This assessment will be offered once a year over a period timetabled by Pearson. The set task contains **8 hours** of monitored preparation sessions for Activity 1 and Activity 2, ahead of **3 hours** of supervised assessment for Activity 3 in a period of **1 week** specified by Pearson. The centre should timetable these sessions between the theme release date and the supervised assessment date.

The assessment evidence for Activity 1 and Activity 2 is produced during the monitored preparation sessions. The assessment evidence for Activity 3 is produced in a formal supervised session to ensure that learner work is authentic and that all learners have had the same assessment opportunity. The timetabled period allows centres to provide access to computers for completion of evidence.

Monitored preparation is provided for when learners produce materials that are used in any formally supervised session. This includes notes, artefacts, assets, plans etc as specified in the sample assessment. Monitored preparation sessions are where learners are being directly observed. They may have, where specified, access to their own outcomes from preparation, access to the internet and use of appropriate resources. Learners are working independently and teachers/tutors will be able to authenticate that the outcomes for formal assessment meet the requirements and are authentic. At the end of the **8-hours** monitored preparation session time, centres will retain the materials that are provided to learners during the formal supervised assessment.

For this assessment, the monitored preparation sessions allow learners to bring work in and out of the monitored preparation environment, but these must be monitored so the learner's final product can be authenticated. Centres need to make provision for this research using scheduled lessons and ensure that learners have access to information and equipment that may be required. Learners should be working independently rather than being taught or directed.

Independent research is required in this assessment so that learners are able to undertake research on a given theme. Centres need to make provision for this preparation using scheduled lessons and ensuring that learners have access to information and equipment that may be required. Learners should be working independently rather than being taught or directed.

When materials are brought into the monitored preparation sessions, tutors must authenticate that the materials have been produced by the learner.

The assessment evidence submitted to Pearson is:

- a 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)
- a written commentary of up to 800 words (Activity 3).

Formal supervision is the equivalent of examination conditions. Learners must work independently, cannot work with other learners, cannot talk about their work to other learners and will only be able to access the materials specified in the assessment. During the **3-hours** of supervised assessment, learners will be able to produce a written commentary to accompany the four A2 sheets produced in Activity 1 and Activity 2.

Pearson BTEC Level 3 Nationals

Write your name here

Surname

Forename

Level

3

Art and Design

Unit 1: Visual Recording and Communication

Part

S

Marks

Supervised hours

3

Certificate/Extended Certificate/Foundation Diploma/
Diploma/Extended Diploma

Sample assessment material for first teaching

September 2016

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.

Paper reference

XXXX/XX

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Instructions to Teachers/Tutors

Centres must issue this booklet at the appropriate time. Centres should refer to the 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 **1 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 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 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 on 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 task 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 formal 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 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 'Contained'.

A document is provided on **page 11** with a series of images, quotes, artists and designers that will provide starting points for the development of your ideas.

You should explore the theme initially through 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 a theme
- research and record work by art and design practitioners linked to the theme
- research and record own contextual influences and factors in response to a 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 ensure 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 of your research and exploration of the materials and methods you have used throughout 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 independent research and monitored preparation development.

Activity 1

Select work from the independent research and monitored preparation 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.

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
- 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
- your ability to manipulate materials, techniques and processes to communicate your creative intentions.

Activity 3

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

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

This should include explanations on:

- your interpretation of the theme
- 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
- the visual recording methods and materials you used
- own visual recording and communication in relation to the theme, including decisions made, strengths and weaknesses and areas for improvement in 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 others' work
- the quality and detail in your explanations and justifications for decisions made.

END OF TASK

TOTAL FOR TASK = 60 MARKS

Set Task Information

CONTAINED

You have been asked to explore and investigate the theme 'CONTAINED' to produce creative outcomes. The theme should be seen as a starting point and you should explore appropriate primary and secondary sources and contextual material.

Possible Starting Points. This is not an exhaustive and definitive list and should be seen as possible inspiration start points.

Contain Definitions:

Verb

- to hold or be capable of holding or including within a fixed limit or area
- to keep (one's feelings, behaviour, etc) within vessels
- bounds; restrain
- to consist of; comprise
- (military) to prevent (enemy forces) from operating beyond a certain level or area

"All the secrets of the world are contained in books. Read at your own risk."
Lemony Snicket, author.

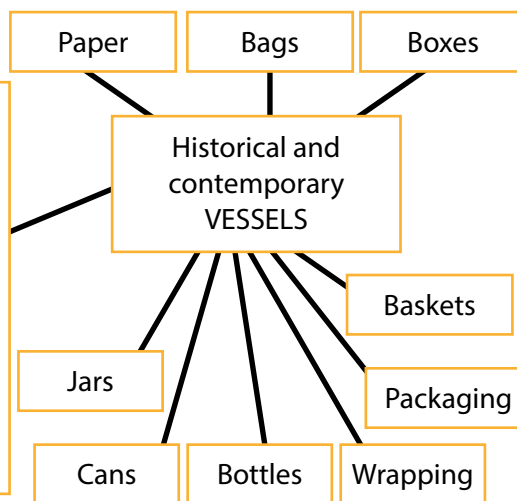
Rachel Whiteread Untitled (House) 1993



(Source: Rachel Whiteread)



(Source: © The Image Works/ TopFoto)



Contained:
Hold, incorporate, accommodate, enclose, have capacity for

Contained:
Restrain, control, hold in, curb, suppress, hold back, stifle, repress, keep a tight rein on, confine



(Source: © Photo Japan/Alamy)

Paddy Hartley,
Face Corset, 2004

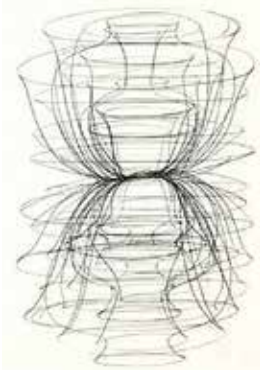


Rebecca
Horn

Grayson
Perry

Marjorie
Schick

Tony Cragg,
Drawing, 1998



Jean-Paul
Gaultier

Artists and designers

Andy
Goldsworthy

Christo

Damien
Hirst

Matryoska –
Traditional Russian hollow dolls
that fit inside one another.



(Source: © Elizabeth Henry/
Masterfile/Corbis)

Pandora's Box
In ancient Greek Mythology
Zeus gave Pandora a box and
told her not to open it. She
disobeyed and opened it to
release all the ills of human life,
the source of great and
unexpected troubles, evil and
death. When all was released
there was one thing that
laid at the bottom of the box –
hope.



(Source: © Algo/Shutterstock)

Masks

Protective
sportswear

Armour

Contained:
Include, consist of, embrace,
comprise, embody, comprehend

Your home

Container
houses and towns

Emotions, feelings, personality,
extrovert, introvert, secrets,
quiet, shy, wearing your heart
on your sleeve, bottling
emotions up

Architecture, houses
and homes

Skyscrapers – Petronas Towers,
Kuala Lumpur



Traditonal
homes

"Wonder Woman isn't Spider-man or Batman.
She doesn't have a town, she has a world.
That was more interesting to me than a kind
of contained, rote superhero franchise."
Joss Whedon, director.

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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 Outcomes	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 AO1 Understand how recording is used to communicate visually in the work of others	0 No rewardable material	1-3 <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. 	4-6 <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. 	7-9 <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
AO2 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	<p>No rewardable material</p> <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
AO4 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.

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