

Pearson BTEC Level 3 Nationals Extended Certificate

Art and Design

Unit 2: Critical and Contextual Studies in Art and Design

Part S

Window for supervised period:
Monday 14 May 2018 – Friday 18 May 2018
Supervised hours: 5 hours

Paper Reference
31828H

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 have four term-time weeks to complete the research in advance of the final supervised assessment period.
- This set task must be undertaken during the assessment period of 5 hours 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 context 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 will spend no more than **20 hours** completing research and preparatory 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.

Learners may prepare summary notes on the context findings. Learners may take up to **four sides** of notes of this type into the supervised assessment.

- Learner notes must be written in bullet form.
- No full sentences or extended essays.

In addition, learners can bring in the image for their visual analysis from their selected practitioner.

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.
- Learners should not be given any support in writing or editing notes.
- All work must be completed independently by the learner.
- Learner notes will be retained securely by the centre after the supervised assessment period and may be requested by Pearson if there is suspected malpractice.

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 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 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.
- Learner notes related to the task must be checked to ensure length and/or contents meet limitations.
- Learner notes will be retained securely by the centre after the supervised assessment period and may be requested by Pearson if there is suspected malpractice.

After the session the teacher/tutor 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 BTEC Nationals Instructions for Conducting External Assessments (ICEA) document. This is 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 it is their own work.

Outcomes for submission

Each learner must submit the following:

- copy for the online guide for the exhibition '**Reinterpretation**' including images (Activity 1)
- a bibliography (Activity 1)
- the text for the email, including the suggested artist for the home page about the exhibition (Activity 2).

Each learner must complete an authentication sheet.

Instructions for Learners

Read the set task information carefully.

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

You will be given **20 hours** to complete your research.

In your preparation for this booklet you may prepare short notes to refer to when completing the set task. Your notes may be up to **four sides** and may be handwritten or word processed.

- Your notes must be written in bullet form.
- No full sentences or extended essays.

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. It is likely that you will be given more than one timetabled session to complete these activities, up to a maximum of 5 hours.

Outcomes for submission

You will need to submit the following:

- copy for the online guide for the exhibition '**Reinterpretation**' including images (Activity 1)
- a bibliography (Activity 1)
- the text for the email, including the suggested artist for the home page about the exhibition (Activity 2).

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

Set Task Brief

A national gallery is planning an exhibition of work by practitioners who are reinterpreting traditional ways of creating work. The exhibition will be called '**Reinterpretation**'. The gallery has asked you to produce text and images for an online guide to support the exhibition. There must be a mix of factual information, critical analysis and images in the online guide to help visitors understand the artists and designers they will see in the exhibition.

You will need to select **one** of the following art and design practitioners to investigate and write copy on:

- Cornelia Parker
- Issey Miyake.

In your submission you must include a visual analysis of the images given in this booklet for the practitioner you have chosen to write about.

The gallery has also asked you to select a second practitioner of your own choice whose work can be understood as '**Reinterpretation**' to include in the exhibition and in the information guide.

The gallery has provided a briefing sheet on the theme of the exhibition and the images that have been chosen for the guide. The briefing sheet is on page 9.

Set Task

You must complete ALL activities in the set task.

Research and preparatory stage

It is recommended that you spend **20 hours** on this work.

In preparation for the assessed activities you must carry out an investigation into **one** of the following prescribed practitioners:

- Cornelia Parker
- Issey Miyake.

You must select **one** other practitioner to investigate who you think explores the theme of '**Reinterpretation**'.

Your chosen practitioner must:

- be recognised internationally, with an established reputation and presence
- have produced a range of work so you can do in-depth contextual research and critical analysis.

You must provide a visual analysis of the image given in this booklet for your prescribed practitioner (pages 10 and 11) and for **one** piece of work from the practitioner you have chosen to investigate. You must have copies of each of these images to bring into the supervised conditions and include them with your submission.

Your investigations should be thorough enough to enable you to develop conclusions and form your own judgements. You may bring up to **four sides of A4** notes into the supervised conditions.

Activities 1 and 2 must be taken under a total of 5 hours of supervision timetabled by Pearson.

Activity 1

Prepare copy to be included in the online guide for the exhibition '**Reinterpretation**'. Your copy must include information on:

either Cornelia Parker **or** Issey Miyake, and
one other practitioner of your choice.

The copy must include:

- the contextual factors that have influenced the practitioners and their work
- a visual analysis of **two** pieces of art and design work. One piece from each of the practitioners you have investigated
- how the practitioners' work can be defined as '**Reinterpretation**'.

You can submit up to **1800 words** for this activity.

You must also produce a bibliography of the research sources you used during your investigation.

You will be assessed on:

- the quality of your research material and how you used it to inform your understanding of the practitioners and their work
- the contextual factors that have influenced the practitioners and their work
- the quality of the visual analysis of the images and the connections with contextual factors and the theme '**Reinterpretation**'
- the competence of your written communication and use of specialist terminology
- the quality of your written communication.

Activity 2

Prepare an email to the curator of the exhibition explaining which of the two art and design practitioners you investigated should be put on the home page of the exhibition website. You will need to explain which of the two practitioners creates work which, in your view, is most pertinent to the theme **'Reinterpretation'**.

You should use a balanced argument with justifications for your opinions and your conclusions.

You can submit up to **400 words**.

You will be assessed on your ability to:

- synthesise the visual analysis and contextual factors to form judgements
- compare the practitioners and their work linked to the theme **'Reinterpretation'**
- justify your arguments with relevant evidence.

TOTAL FOR TASK = 60 MARKS

Set Task Information

Briefing sheet

Theme: Reinterpretation

Artists and designers are working in a period where both new technology and the traditional and more established ideas of creative practice are used.

'**Reinterpretation**' can lead to innovative collaborations or connections where work is multi-authored and repositioned. Individual artists and designers can create and present work in new perspectives for both viewer and artist to respond to.

Technology can make art and design immediate; images can be globally accessible in an instant, allowing artists and designers to connect with and interact with a wider audience. Painting can be done on a tablet, using powerful apps; it becomes a more portable activity in which changes and progress can be easily tracked. Artists and designers can use 3D printers to produce layered up objects and watch their designs take automated shape.

In the search for originality, artists and designers can reinterpret traditional work to encourage new ways of looking at and experiencing art. A new dynamic can be brought to familiar and established images and products as artists and designers seek to be innovative. Existing work, established work, ideas, cultures and codes can all be utilised or incorporated to create contradictions, tributes, and generate mixed messages. These can have a more complex, layered and individual relevance for the viewer as well as the original intention.

Advances in digital technology are being embraced by art and design practitioners so that fascinating exchanges are happening between different specialisms. Artists and designers are extending their remit to give new perspectives and reinterpretations. There is a whole new world of potential combinations waiting to be assembled, woven, connected, paired, fused and shared into the new originals.

Below are two practitioners who will be on the homepage of the exhibition website, Cornelia Parker and Issey Miyake, and the piece of their work that will be included.

You must select **one** of these artists to investigate and include in your copy for the gallery.

Practitioner Number One: Cornelia Parker

'Magna Carta (An Embroidery)' 2015



Practitioner Number Two: Issey Miyake

'Flying Saucer Dress' 1994



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Acknowledgements

Cornelia Parker *'Magna Carta (An Embroidery)'* 2015

www.royal-needlework.org.uk/images/galleries/e_1bb91f73e9d31ea2830a5e73ce3ed328.jpg

Issey Miyake *'Flying Saucer Dress'* 1994

www.metmuseum.org/exhibitions/listings/2016/manus-x-machina/select-images

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