

# Pearson BTEC Level 3 Nationals

## Art and Design

### Unit 1: Visual Recording and Communication Certificate/Diploma

**Part S**

Window for supervised period:  
Tuesday 2 May 2017 – Monday 8 May 2017

**Supervised hours: 3 hours**

Paper Reference  
**31827H**

**You do not need any other materials.**

### Instructions

- This task booklet contains material for the completion of the set task under supervised conditions.
- This task 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 task 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 of a week timetabled by Pearson.
- This booklet should not be returned to Pearson.

### Information

- The total mark for this paper is 60.

Turn over ►

W51727A

©2017 Pearson Education Ltd.

1/1/1



  
Pearson

## Instructions to Teachers/Tutors

This paper must be read in conjunction with the unit information in the unit specification and the BTEC Nationals Instructions for Conducting External Assessments (ICEA) document. See the Pearson website for details.

The set task should be carried out under supervised conditions.

This booklet is available on the Pearson website.

This booklet must be given to the teacher/tutor for confidential reference as soon as it is received in the centre in order to plan for the learners' preparatory and research period.

This booklet must be given to learners in its entirety.

For this task learners must formulate their own line of enquiry and complete their research and preparatory work independently. It is recommended that learners spend no more than **30–35 hours** on this work.

All learner work must be authenticated before being submitted to Pearson by the teacher/tutor.

Centres are free to arrange the supervised assessment period how they wish provided the three hours are under supervision and in accordance with the conduct procedures.

Only work carried out during the research and preparatory period can be brought into the supervised environment. Where the three hours are conducted over more than one session, all learner work must be held securely by the centre and no further work may be brought into each session.

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 learners undertaking the assessment and to named members of staff.
- Learners can only access their work under supervision.
- Learner work should be backed up regularly.
- Any work learners produce under supervision must be kept secure.
- During any break, materials must be kept secure.
- Any assessment materials not required by learners for submission must be collected and held securely by the Exams Office until the EAR deadline at which point they may be recycled or destroyed.
- Any materials being used by learners must be collected in at the end of each session, stored securely and handed back at the beginning of the next session.

## Outcomes for submission

Three documents will need to be submitted by each learner.

- 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 up to 800 words (Activity 3). Activity 3 can be Word processed (preferred) or handwritten.

A fully completed authentication sheet must be completed by each learner; the prepared notes do not need to be submitted with the final outcomes to Pearson.

## Submission of images

- Centres can choose to submit the original A2 sheets or photograph them and submit these in a digital format.
- No single image can be larger than A2. These can be original pieces of work or high-quality copies.
- 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. For Activity 3 handwritten commentaries should be scanned and submitted as a PDF.
- The digital submission equivalent for Activity 1 and 2 should contain up to a maximum of 12 A4 pages with a total maximum file size of 25 MB per learner.
- 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).

A fully completed authentication sheet must also be submitted. Any prepared notes do not need to be submitted with the final outcomes to Pearson.

Centres should ensure that the digital submission is produced as a PDF.

Digital portfolios produced in specialist software packages that are not accessible will be returned to centres for reformatting.

Centres should refer to the NQF BTEC Level 3 Nationals in Art and Design Administrative Support Guide 2017, available on the Pearson website.

## Instructions for Learners

Read the set task information carefully.

This contains all the information you need to complete each activity within the set task.

Plan your time carefully to allow for the preparation and completion of all the activities.

You will complete a research and preparatory stage in your own time.

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.

Activity 3 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 this activity up to a maximum of three hours.

### Outcomes for submission

You will need to submit three documents on completion of the supervised assessment period.

- 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 up to 800 words (Activity 3).

A fully completed authentication sheet must also be completed; any prepared notes do not need to be submitted with the final outcomes to Pearson.

### **Set Task Brief**

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

A document is provided on pages 10 and 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 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 ensure that:

- **at least one** of your images 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 research and preparatory stage 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 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 '**Labyrinthine**'.

### 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 '**Labyrinthine**'
- 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 '**Labyrinthine**'
- your ability to manipulate materials, techniques and processes to communicate your creative intentions.

### Activity 3

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

---

**TOTAL FOR TASK = 60 MARKS**

### **Set Task Information**

You have been asked to explore and investigate the theme '**Labyrinthine**' 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 an exhaustive and definitive list and should be seen as possible inspiration/starting points.

# LABYRINTHINE

Adjective: **Labyrinthine**

- 1) (Of a network) like a labyrinth; irregular and twisting.  
'Labyrinthine streets and alleys'  
synonyms: maze-like, winding, twisting, serpentine, meandering, wandering, rambling, mazy, sinuous, zigzag 'the stadium's labyrinthine corridors'
- 2) (Of a system) intricate and confusing.  
'Labyrinthine plots and counterplots'  
synonyms: complicated, intricate, complex, involved, tortuous, convoluted, tangled, elaborate, knotty



**M.C. Escher** – 'Metamorphosis I' 1937

## KEY WORDS

Streets, Knots, Arcane, Weaving, Overlapping, Ambiguity, Obscure, Layering, Chambers, Passages, Rivers, Forests, Messy, Paradox, Opaque, Garble, Fathomless, Willow, Confusing, Valley, Veins, Bones, Arteries, Fungi, Roots, Mushrooms, Ropes, Underground, Catacombs, Phobia, Light Trails, Rooms, Interconnected, Towns, Cities, Pleats, Patterns, Motifs.



**Cy Twombly** – 'Untitled (Bacchus)' 2008

**'Then he went back to pacing, moodily kicking at stones, padding in and out of the labyrinthine passages and chambers.'**  
**Clare Curzon** – 'The Quest for K 1986'



Tree Roots



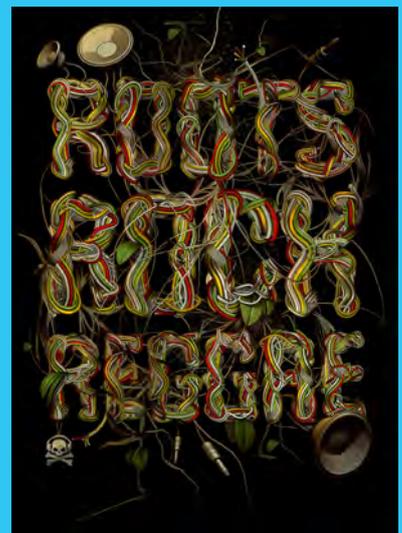
Spaghetti Junction



**Michael Bosanko** – 'Light Painting'



**Sophie Ryder** – 'Big Smile' 2005



**Theo Aartsma** – 'Roots' 2009

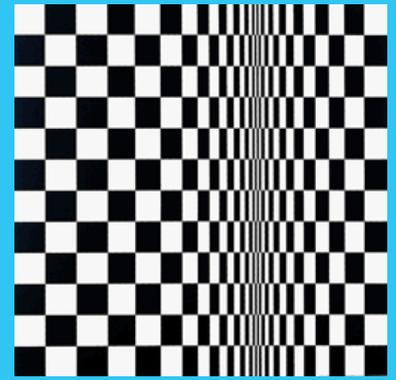
## LABYRINTHINE

### INSPIRATIONAL ARTISTS AND DESIGNERS

Andrew Brooks, Robert Smithson, Antony Gormley, Judith Scott, Henry Moore, André Masson, Olek, Motoi Yamamoto, Issey Miyake, Yohji Yamamoto, Louise Bourgeois, Marjon Hoftijzer-Boer, Rachel Ducker, Ciharu Shiota, Marcos Saboya and Gualter Pupo, Michelangelo Pistoletto, Cristina Iglesias, Ernesto Neto, Mia Pearlman.



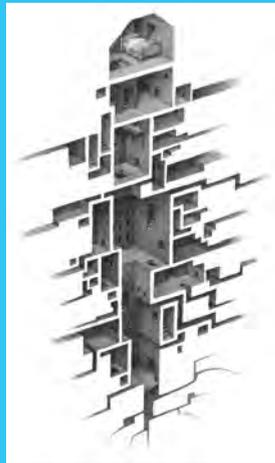
**Mark Wallinger** – ‘Art on the Underground’ 2013  
<https://art.tfl.gov.uk/labyrinth/>



**Bridget Riley** – ‘Movement in Squares’ 1961



**V&A Museum** – ‘Spectres, When Fashion Turns Back’ 2005



**Mathew Borrett** – ‘Labyrinthine Drawings of Interconnected Rooms’ 2003



**David Lynch** – ‘The Factory Photographs’ 1980–2000

‘...as the labyrinth doubles back on itself what is most modern is revealed as also having a relation to what is most old. Thus distant points in time can become proximate at specific moments as their paths run close to each other.’

Caroline Evans –  
‘Fashion at the Edge’ 2007



**Henry Moore** – ‘Shelterers in the Tube’ 1941



**Amococo** – ‘Labyrinthine Luminarium’ 2008

### **Acknowledgments**

M.C. Escher – 'Metamorphosis I' 1937

Source: <http://www.mcescher.com/gallery/switzerland-belgium/metamorphosis-i/>

Sophie Ryder – 'Big Smile' 2005

Source: <http://www.sophie-ryder.com/wire-drawings?lightbox=i017ur>

Michael Bosanko – 'Light Painting'

Source: <http://www.michaelbosanko.com/photo14659857.html>

Cy Twombly – 'Untitled (Bacchus)' 2008

Source: <http://www.tate.org.uk/art/artworks/twombly-untitled-bacchus-t14081>

Theo Aartsma 'Roots' 2009

Source: <http://www.shannonassociates.com/artists.php?artist=theoartsma#url=7253>

Bridget Riley 'Movement in Squares' 1961

Source: <http://www.op-art.co.uk/op-art-gallery/bridget-riley/movement-in-squares>

V&A Museum 'Spectres, When Fashion Turns Back' 2005

Source: <http://www.vam.ac.uk/content/articles/s/spectres/>

David Lynch 'The Factory Photographs' 1980-2000

Source: <http://www.dailymail.co.uk/femail/article-2544575/Decaying-factories-flower-strewn-ruins-appear-1980s-photos-Twin-Peaks-director-David-Lynch.html>

Mathew Borrett 'Labyrinthine Drawings of Interconnected Rooms' 2003

Source: <http://www.mathewborrett.com/drawings/0gl9mvfrtk65e2y9kvjis0ggitzect>

Henry Moore 'Shelterers in the Tube' 1941

Source: <http://www.tate.org.uk/art/artworks/moore-shelterers-in-the-tube-n05712>

Amococo 'Labyrinthine Luminarium' 2008

Source: <http://www.architects-of-air.com/luminaria/amococo.html>

Mark Wallinger 'Art on the Underground' 2013

Source: <https://art.tfl.gov.uk/labyrinth/>

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.