

Pearson BTEC Level 3 Nationals Extended Diploma

June 2019

Paper Reference **31828H**

Art and Design

Unit: 2 Critical and Contextual Studies in Art and Design

Part A

You do not need any other materials.

Instructions

- **Part A** contains material for the completion of the preparatory work for the set task.
- **Part A** is given to learners **4 weeks** before **Part B** is scheduled. Learners are advised to spend no more than **15 hours** on **Part A**.
- **Part A** contains a monitored period of **3 hours**.
- **Part A** must be given to learners on the specified date so that learners can prepare in the way directed.
- **Part A** 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** materials must be issued to learners for the specified session timetabled by Pearson on the specified date by Pearson.

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Instructions to Teachers/Tutors

Centres should refer to the Information for Conducting External Assessments (ICEA) document for full information on the correct conduct of monitored and formally supervised assessment.

This set task has a preparatory period. **Part A** sets out how learners should prepare for the completion of the task under supervised conditions.

Part A is given to learners **4 weeks** before **Part B** is taken under formal supervision as scheduled by Pearson.

Part A must be given to learners on the specified date so that learners can prepare as directed and monitored.

Part B contains unseen material and is issued to learners at the start of the specified formal supervised assessment session as timetabled by Pearson.

Within the four weeks for completion of **Part A** learners should be provided with the opportunity to conduct independent research in order to:

- identify valuable research sources
- carry out primary research of artworks where possible
- undertaking visual analysis of images in relation to the theme
- undertake background reading into the chosen artist or designer.

Centres may need to make facilities available to learners to support independent work. Learners are advised to spend up to **15 hours** on their independent research, which includes the **3 hours** of monitored preparation.

Part A has a monitored preparation period of **3 hours**.

Learners should be monitored in the **3 hours** and the sessions scheduled by the centre. Learners can produce two sides of A4 summary notes that can be used during the **Part B** formal assessment session.

Notes, images and examples of work from learners' independent research may be brought into the monitored preparation sessions but only notes produced in the monitored sessions may be used during the formal assessment.

Learner notes and images are the outcome of independent preparation and support learners in responding to the set task. Learner notes are restricted to:

- bullet points
- contextual information, quotes, learners' ideas and opinions, analysis of images and reference to specific sources
- 10 point minimum type size.

They must not include:

- continuous prose
- pre-prepared answers.

Part B is completed under formal supervision. The supervised assessment uses the **Part B** booklet, learners will need to complete their activities for the set task using a computer.

The supervised assessment will take place in a **3.5 hour** session timetabled by Pearson. A supervised break is permitted.

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 produced under monitored conditions must be checked to ensure that they comply with the limitations
- learner notes should be retained by the centre between the monitored sessions and the formal supervised assessment
- learner notes should be retained by the centre after the completion of assessment and may be requested by Pearson.

Instructions for Learners

Read the set task information carefully.

Part A contains the information you need to prepare for the **Part B** set task.

You will be given **3 hours** of monitored preparation. Your teacher/tutor will advise you of the scheduled sessions for this work.

You also have the opportunity to conduct independent activities outside of the monitored preparation sessions in order to conduct primary research and identify sources of information. You are advised to spend up to **15 hours** on this independent research, which includes the **3 hours** of monitored preparation.

During the monitored preparation sessions you will prepare two sides of A4 summary notes to support you in responding to the additional information and activities presented in the **Part B** formal assessment. Your notes are restricted to:

- bullet points
- contextual information, quotes, your ideas and opinions, analysis of images and reference to specific sources
- 10 point minimum type size.

They must not include:

- continuous prose
- pre-prepared answers.

Your notes will be checked by your centre and retained after the completion of the formal assessment.

You must work independently and must not share your work with other learners. Your teacher/tutor cannot give you feedback during the preparation period.

In **Part B** you will carry out specific written activities using the information in this **Part A** booklet and your own research.

You will complete **Part B** under supervised conditions.

Part A of the Set Task

You work for an art and design magazine. The magazine would like you to write an article on how practitioners have responded to the theme of '**Planet Plastic**'. The magazine has suggested a list of possible practitioners, but has not made a final decision on who to include in the article. The magazine would like you to pick **one** from the following list of **practitioners** to research:

- Chris Jordan (photographer)
- Steve McPherson (artist, collection and assemblage)
- Stella McCartney (fashion designer)
- Gayle Chong Kwan (installation artist)
- Nobuhiro Nakanishi (artist, print and installation).

Once you have selected the practitioner, you should:

- visually analyse a wide range of work by your chosen artist or designer
- research the contextual influences on your chosen artist or designer
- identify ideas and contexts relating to the theme of '**Planet Plastic**'.

You must produce two sides of A4 summary research notes to take into the **Part B** formal assessment.

Notes must be restricted to:

- bullet points
- contextual information, quotes, learner's ideas and opinions, analysis of images and reference to specific sources
- 10 point minimum type size.

They must not include:

- continuous prose
- pre-prepared answers.

Pearson BTEC Level 3 Nationals Extended Diploma

Window for supervised period:

Monday 13 May 2019 - Friday 17 May 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.

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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.
- Learner notes related to **Part A** must be checked to ensure length and/or content meet limitations.
- Learner 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 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 **3.5 hours** long. 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 '**Planet Plastic**'.

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 '**Planet Plastic**'.

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 *Dirty White Trash (with Gulls)* by Tim Noble and Sue Webster in the article. To help you write your article, the magazine has provided information on Tim Noble and Sue Webster, 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 Tim Noble and Sue Webster and their 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 *Dirty White Trash (with Gulls)* by Tim Noble and Sue Webster (30 mins approximately)
- a critical **comparison** of how the work of your selected practitioner and *Dirty White Trash (with Gulls)* relates to '**Planet Plastic**' (60 mins approximately)
- a justification of which piece of work you think **most relates** to the theme of '**Planet Plastic**' 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 Tim Noble and Sue Webster and the practitioners in **Part A**.

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



Magazine work of choice for: Tim Noble and Sue Webster
Title: *Dirty White Trash (with Gulls)*

Scale: Variable

Created: 1998

Medium: Six months' worth of artists' trash, two taxidermy seagulls, light projector

(Source: © Tim Noble & Sue Webster)



Magazine work of choice for: Chris Jordan

Title: *Midway: Message from the Gyre*

Created: 2009 - current

Medium: Documentary photograph

(Sourced from: www.chrisjordan.com/gallery/midway/#CF000478%2019x25)



Magazine work of choice for: Steve McPherson

Title: *Annuli*

Scale: 70cm x 100cm

Created: 2012

Medium: Found Marine Plastic

(Source: © <http://www.stevemcpherson.co.uk/2014/09/12/correlation/>)



Magazine work of choice for: Stella McCartney

Title: *White Parley Ultra Boost X*

Created: 2017

Medium: Includes Parley Ocean Plastic™ – performance yarn made from recycled ocean plastics

(Sourced from: www.stellamccartney.com/experience/en/discover-the-adidas-by-stella-mccartney-parley-shoe/)



Magazine work of choice for: Nobuhiro Nakanishi

Title: *Light of Forest*

Scale: 30.5 x 198 x 33cm x 30 sheets

Created: 2014

Medium: Inkjet print on film with acrylic and plastic

(Sourced from: www.nobuhironakanishi.com/gallery/layer-drawings/)



Magazine work of choice for: Gayle Chong Kwan

Title: *Wastescape*

Created: 2012

Medium: Used plastic milk bottles, sound recordings, installation

(Source: © GCK Studio)

Information about Tim Noble and Sue Webster

Tim Noble and Sue Webster work as a collaborative couple to create their artwork. They met in the late 1980s, graduating from art school before beginning to create their own unique work from rubbish or salvaged base materials in the 1990s. This was at a time when artists from a period called Young British Artists (YBAs), such as Damien Hirst, Tracey Emin, Gary Hume and Marcus Harvey were producing work. The YBAs were known for their new approach towards using materials and processes in their creative practice.

The duo turns garbage and salvaged materials into complex and visually surprising sculptural installations. Noble and Webster exploit, manipulate and transform base materials, often using self-portraiture to undermine the notion of celebrity. They challenge the viewer to consider what they are looking at and what their expectations are. The work is often about a relationship, a merging or a contradiction, a pairing of the spectacular and serious that explore psychology and the way that meanings are attached to images.

Some critics have observed that there are references to previous artists in their creations such as Antony Caro's sculptures out of metal and Giuseppe Arcimboldo's composite sculptures. Noble and Webster say they were not aware of Arcimboldo's work when they started to create their own despite some similarities. Music, however, was a huge inspiration to them, with punk music in particular having a big influence on them.

Tim Noble has said:

"Anything...that kicks against the routine, against the mundane things that close down your mind, is a refreshing and good thing. Punk did that very successfully ... it offered a direct and instant means of producing products or things."

(Source: <http://www.artlyst.com/news/tim-noble-sue-webster-nihilistic-optimistic-new-london-exhibition/>)

And Sue Webster has said:

"When we make a piece of work we're constantly looking for something that will take our breath away because if it does that to us we've pushed it as far as it will go. We like to look at every different way of making it, it can be very simple or very complicated, but we don't feel satisfied until we've both given it a good going over."

(Source: <http://bak.spc.org/everything/e/hard/texts2/1suetim.html>)

Some critics have found their work dull and repetitive. Noble and Webster have been described as small and complacent artists whose work spectacularly fails to produce any emotional or intellectual response. It has been described as a gimmick that an audience has to endure time and time again.

Tim Noble and Sue Webster continue to make work together that offers abstract and figurative responses to the world around us.

Magazine work of choice for: Tim Noble and Sue Webster

Title: *Dirty White Trash (with Gulls)*

Scale: variable

Created: 1998

Medium: Six months' worth of artists' trash, two taxidermy seagulls, light projector



Magazine work of choice for: Chris Jordan
Title: *Midway: Message from the Gyre*
Created: 2009 - current
Medium: Documentary photograph



Magazine work of choice for: Steve McPherson

Title: *Annuli*

Scale: 70 x 55cm

Created: 2012

Medium: Found Marine Plastic



Magazine work of choice for: Stella McCartney

Title: *White Parley Ultra Boost X*

Created: 2017

Medium: Includes Parley Ocean Plastic™ – performance yarn made from recycled ocean plastics



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© Tim Noble & Sue Webster

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Nobuhiro Nakanishi 'Light of Forest' 2014

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