

Pearson BTEC Level 3 National in Art and Design

Unit 7: Developing and Realising
Creative Intentions

Sample Assessment Materials (SAMs)



For use with:

- *Diploma in Art and Design*
- *Diploma in Photography*
- *Diploma in Graphics*
- *Diploma in 3D Design and Crafts*
- *Diploma in Fashion Design and Production*
- *Extended Diploma in Art and Design*

First teaching from September 2016

Issue 4

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Contents

Summary of Sample Assessment materials changes	i
Task	3
Sample Mark grid	13

Summary of Pearson BTEC Level 3 Nationals in Art and Design Sample Assessment Materials for Unit 7: Developing and Realising Creative Intentions Issue 3 to 4 changes

Summary of changes made between issue 3 and 4	Page number
Reintroduction of stimulus page as part of the Set Task Brief	Page 10

Summary of Pearson BTEC Level 3 Nationals in Art and Design Sample Assessment Materials for Unit 7: Developing and Realising Creative Intentions Issue 2 to 3 changes

Changes to rubrics

We have made changes in response to DfE feedback.

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

Summary of changes made between previous issues 2 and 3	Page number
An introduction section has been added to clarify the: <ul style="list-style-type: none">• purpose of the assessment• availability and timing of the assessment has changed from a 12 to an 8-week period timetabled by Pearson• hours for monitored preparation have changed from 40 to 20 hours• hours for supervised assessment have changed from 5 to 25 hours• requirements for monitored preparation and formal supervision.	Page 1
The supervised hours for undertaking assessment have changed from 5 to 25. The release of the booklet to learners has changed to be on a specified date.	Page 3

<p>Wording in the Instructions to teachers/tutors section has been changed to reflect the changes in the Introduction section and clarify:</p> <ul style="list-style-type: none"> • stipulations on what can be brought into the supervised assessment period • work that needs to be done before and during monitored preparations and formal assessment sessions. <p>In the Maintaining security during the formal supervised assessment period section, two bullet points have been added to clarify stipulations on materials that can be brought into supervised assessment.</p> <p>In the Outcomes for submission the number of pages for the digital portfolio has changed from 16-20 to 12-15 pages and maximum words of supporting text have been set to a maximum of 500 words.</p> <p>Wording in the Submission of portfolio section has changed to clarify the format of the portfolio.</p>	Pages 4-5
Wording has been added to the Instructions to learners section to reflect the changes in the Instructions for teachers/tutors section.	Page 7
<p>The Set task brief section wording has changed to reflect the changes in the Instructions for teachers/tutors and learners sections, including:</p> <ul style="list-style-type: none"> • the theme has changed from 'Transformation' to 'Journeys'. 	Page 8
A document on the theme of journeys has been provided.	Page 10
<p>The Set Task section has been reworded to reflect the changes in the Instructions to learners and Set task brief sections and to clarify:</p> <ul style="list-style-type: none"> • that 4 Activities have been reduced to a single Activity • what the portfolio must include • what the written text should include and how they are distributed in the portfolio • how the written text should support the portfolio • how learners will be assessed. 	Page 11-12

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 produce a personal piece of art or design work in response to a given theme. They will compile a portfolio demonstrating the stages of their creative process and final outcome for submission.

This is a single part task. This assessment will be offered once a year over an eight-week period timetabled by Pearson. The timings of the assessment are a period of independent research, **20 hours** of monitored preparation and **25 hours** of formal supervision to produce the assessment outcomes.

For this assessment, the monitored preparation sessions will allow learners to use their research to inform and develop their ideas through contextual analysis, exploration and testing of practical approaches. They may have, where specified, access to their own outcomes from research, access to the internet and use of appropriate resources. Centres need to make provision for these sessions 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. When materials are brought into the monitored preparation session, tutors must authenticate that the materials have been produced by the learner. No materials are allowed out of the monitored preparation session.

It may also benefit learners to undertake some independent research outside of the monitored preparation sessions.

This can include activities such as:

- observational studies including visual recording, photographs, notes or studies of objects and locations
- primary research, e.g. visits to exhibitions and museums.

Monitored preparation sessions will also be used to produce materials that can be used in the formally supervised sessions. These are limited to research notes, sketches and examples of contextual research, materials showing the development of ideas, experimentation, development and testing. Learners are not allowed to take into the formal supervision any pre-prepared portfolio pages or outcomes. Learners are working independently and teachers/tutors will be able to authenticate that the outcomes for formal assessment meet the requirements. At the end of the monitored preparation, centres will retain learner research and development, which will be returned to learners during the formal supervised assessment. After the assessment the research and development will be retained by the centre and may be requested by Pearson during the marking process.

Learners produce their final outcome and development portfolio under **25 hours of formal supervision** to ensure that learner work can be authenticated and that all learners have access to the same assessment opportunity.

During the formally supervised sessions, 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.

Pearson BTEC Level 3 Nationals

Write your name here

Surname

Forename

Level

3

Art and Design

Unit 7: Developing and Realising Creative Intentions

Part

S

Marks

Supervised
hours

25

Diploma/Extended Diploma

**Sample assessment material for first teaching
September 2016****Instructions**

- This booklet contains material for the completion of the set task.
- 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 on the specified date so that learners can prepare in the way directed.

Paper reference

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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 formally supervised assessment.

This set task includes **20 hours** of monitored preparation and **25 hours** of formal supervision.

Learners may carry out research and development activities outside of the monitored supervision session. These could include:

- observational studies including visual recording, photographs, notes or studies of objects and locations
- primary research, e.g. visits to exhibitions and museums.

These outcomes may be brought into the monitored preparation sessions, but once the monitored preparation period has started learners will not be able to take materials out of the room.

Only work produced in monitored sessions may be used during the formal supervised assessment.

The materials taken into the formal supervised assessment are restricted to:

- independent research and contextual analysis
- experimentation, testing and development work.

They **cannot** include:

- a pre-prepared final outcome
- pre-prepared portfolio pages or text.

Teachers/tutors should note that:

- learners should not be given any direct guidance or support on prepared materials
- all work must be completed independently by the learner
- materials produced by learners for use in the formal supervised assessment must be checked and authenticated to ensure that they comply with the limitations
- learner research and development should be retained by the centre between the monitored sessions and the formal supervised assessment.

The set task is taken over **25 hours** under formal supervision.

During the formal assessment sessions, learners should:

- develop creative ideas based on the theme
- inform their development through contextual sources
- explore, develop and refine ideas
- produce a final outcome
- create 12-15 pages of a portfolio demonstrating the development and realisation process with supporting text.

Maintaining security during the formal supervised assessment period

- The assessment areas must only be accessible for 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 assessment.
- Learners are not permitted to have access to the internet or other resources during the supervised assessment period.
- Learner research and development materials must be checked to ensure length and/or contents meet limitations.
- Learner research and development materials will be retained securely by the centre and may be requested by Pearson if there is suspected malpractice.

Outcomes for submission

Each learner must submit:

- a digital portfolio file of 12-15 pages, with up to 500 words of supporting text
- a completed authentication sheet.

Submission of portfolio

- ◇ Consideration should be given to the quality of the images used in the portfolio. These should be of sufficient size to show the quality of the work.
- ◇ The portfolio should be a pdf file. Where this is not possible, centres must ensure that the digital portfolio is exported in an easily accessible format.
- ◇ Digital portfolios produced in specialist software packages and are not accessible will be returned to centres for reformatting.

Instructions for Learners

Read the set task information carefully. This set task includes **20 hours** of monitored preparation and **25 hours** of formal supervision.

You may carry out independent research and development outside of the monitored preparation sessions to carry out activities such as:

- observational studies including visual recording, photographs, notes or studies of objects and locations
- primary research, e.g. visits to exhibitions and museums.

The outcomes from these activities may be brought into the monitored preparation sessions but once the monitored preparation period has started you will not be able to take materials out of the room. Your tutor will advise you of the scheduled monitored preparation sessions.

During these sessions, you should:

- generate creative ideas based on the theme
- inform your development through contextual sources
- explore, develop and refine ideas.

Within the monitored preparation sessions, you can prepare research and development to take into the supervised assessment sessions.

This can include:

- independent research and contextual analysis
- experimentation, testing and development work.

This **cannot** include:

- a pre-prepared outcome
- any pre-prepared portfolio pages or text.

The set task is taken over **25 hours** under formal supervision. You will have a number of sessions to complete the set task provided by the centre. Plan your time carefully and allow time to produce your outcomes for submission.

Outcomes for submission

You must submit:

- a digital portfolio file of 12-15 pages, with up to 500 words of supporting text
- a completed authentication sheet.

Set Task Brief

For this task you will produce an art and design outcome that responds to the theme '**Journeys**'.

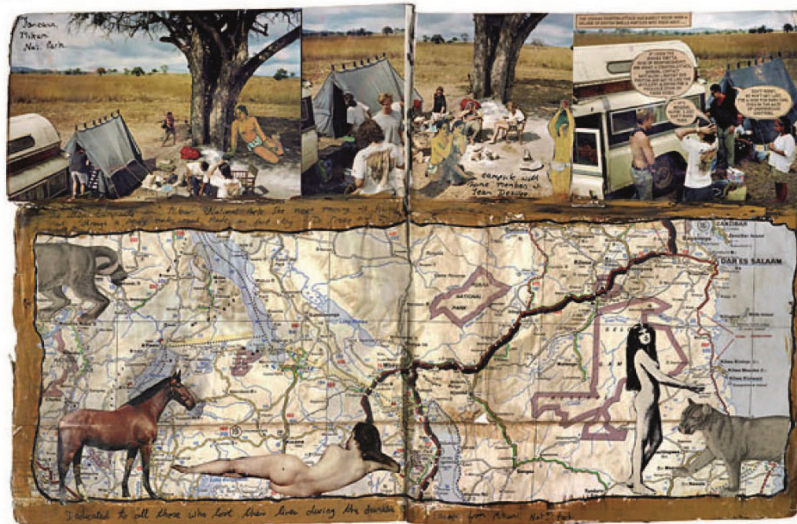
A document is provided with a series of images, quotes, artists and designers that will provide starting points for your own response.

The outcome you produce can be in an art and design discipline of your choice. For example:

- ◇ piece of artwork for an exhibition
- ◇ advertising or promotional material
- ◇ interactive product
- ◇ commercial design/product
- ◇ functional object
- ◇ fashion garment or accessory.

You will demonstrate the development and realisation of your art or design piece by producing an art and design portfolio. Your portfolio will contain a selection of the drafts, samples and mock-ups of the developing work, evidence of your research into trends, contextual factors and artists and/or designers and images of your final art and design outcome. This will be supported by up to 500 words of written text.

JOURNEYS



Dan Eldon –
'Journals'

Noun

1. A travelling from one place to another, usually taking a rather long time; trip: *'a six-day journey across the desert.'*
2. A distance, course, or area travelled or suitable for travelling: *'a desert journey.'*
3. A period of travel: *'a week's journey.'*
4. Passage or progress from one stage to another: *'the journey to success,'* or *'a journey of discovery.'*

Synonyms: adventure/campaign/course/expedition/ exploration/odyssey/passage/pilgrimage/sojourn/route/quest/circuit/junket/peregrination/ramble/roaming/transmigration/traverse/voyage/wandering/wayfaring

Antonyms: inaction/unmoving/settled/ignorance/slowing/stoppage/hindrance/delay



Noël Fontanet –
'Grand Prix de Suisse' 1946

Quote

'Focus on the journey, not the destination. Joy is found not in finishing an activity but in doing it.'

Greg Anderson, Author

'It is good to have an end to journey toward; but it is the journey that matters, in the end.'

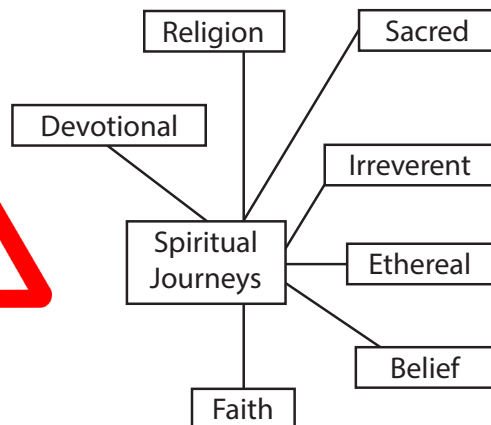
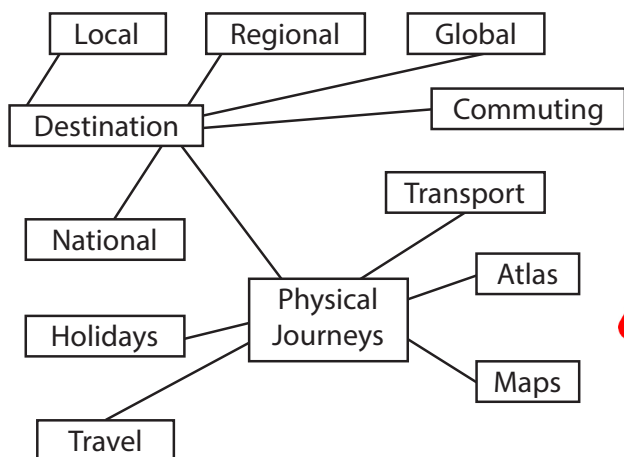
Ursula K Le Guin, Writer

'Do the difficult things while they are easy and do the great things while they are small. A journey of a thousand miles must begin with a single step.'

Lao Tzu, Philosopher

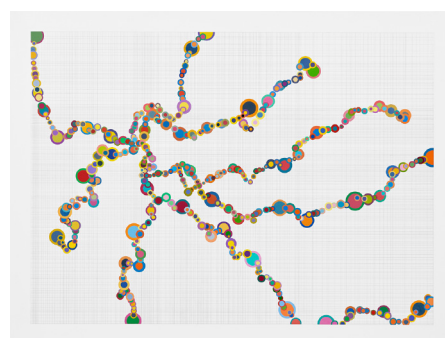
Artists and Designers

Mark Wallinger	Joseph Cornell
Richard Long	Eva Hesse
Francis Alÿs	Heidi Neilson
Kara Walker	Yoshihito Nakano
Ford Madox Brown	Tomma Abts
Ellen Gallagher	Jackson Pollock
Simon Starling	Yves Klein
Carl Plackman	Jeremy Deller
Paul Klee	Keith Tyson
Kenneth Martin	Simon Patterson
Marina Abramović	John Copeland
Polly Binns	Robert & Shana ParkeHarrison
Marta Brysha	Paul Rand
Marian Clayden	Alan Fletcher
Mariele Neudecker	Lyubov Popova

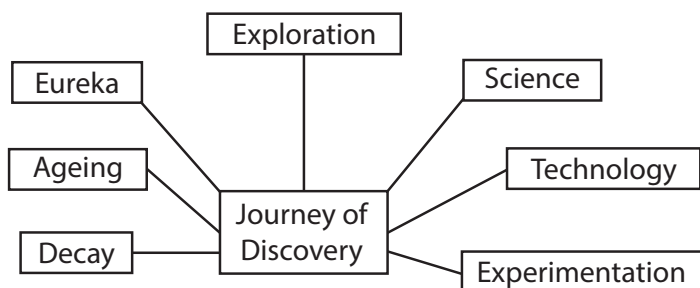


Atul Bhalla –
'River Crossing' 2008

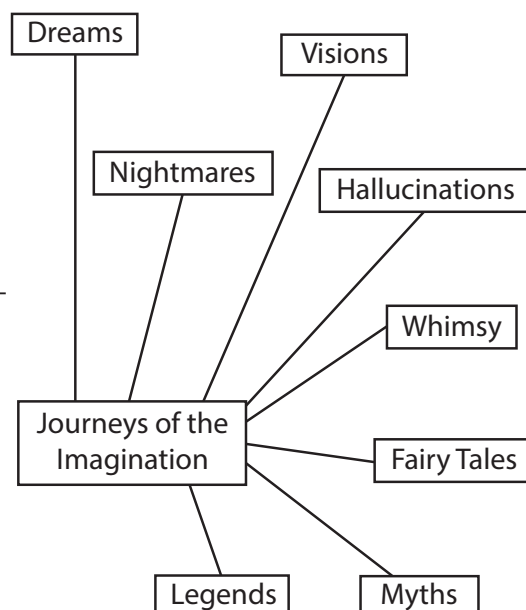
Journeys



Rachael Clewlow –
'133.52 Miles Walked, Map (Explorer 306/OL26)' 2014



Brendan Stuart Burns –
'Swell' 2014



Set Task

Production of final outcome and development portfolio Taken under 25 hours of formal supervision

You must produce a final outcome of your art and design piece and a 12-15 page A3 digital portfolio in response to the theme **'Journeys'**.

The portfolio should demonstrate the development of your idea and the outcome itself. You should select and present images and information that will communicate the development and realisation of your work in a professional manner.

Portfolios must be digital A3 files, but you can be creative with your methods of presentation on the pages.

The portfolio should include evidence of:

Initial ideas and proposal (up to 3 pages)

- ◊ Initial response to theme and proposed discipline.
- ◊ Outline of ideas for materials, techniques and processes.

Development of ideas and outcome (up to 9 pages)

- ◊ Visual and contextual analysis and research.
- ◊ Exploration of materials, techniques and processes.
- ◊ Refinement through testing, prototyping, sampling, and experimentation.
- ◊ Changes from initial ideas and proposal.
- ◊ How problems were resolved and creative solutions found.

Final outcome (up to 3 pages)

- ◊ Details of work through close-up images showing technical skills.
- ◊ 3D objects should be shown from different angles or in use.
- ◊ Contextual references that influenced the final ideas.
- ◊ Technical details of the outcome including scale, title and media.

Supporting written text

The portfolio should include up to 500 words of written text. You can choose how these words are presented throughout the portfolio. You may combine the words altogether or use them in combination with images on different pages.

The writing should provide:

- ◇ commentary on the evolution of ideas and key creative choices
- ◇ justification of how contextual sources and inspiration impacted on the development process
- ◇ justification of how you resolved any issues through development and refinement
- ◇ evaluation of how your work responds to the theme.

END OF TASK

TOTAL FOR TASK = 60 MARKS

Unit 7: Developing and Realising Creative Intentions – 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.

Marking Grid – 60 Marks

Assessment Objectives	Mark Awarded
AO1 Demonstrate an ability to generate ideas in response to a theme	Out of 10
AO2 Apply understanding of contextual sources to own work and practice	Out of 9
AO3 Explore materials, techniques and processes relevant to creative intentions	Out of 8
AO4 Demonstrate an ability to refine work and ideas by reviewing and evaluating throughout the development process	Out of 9
AO5 Realise creative intentions demonstrating ability to plan and carry out an effective creative process	Out of 12
AO6 Demonstrate an ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice	Out of 12
TOTAL	Out of 60

Level	Mark	AO1: Demonstrate an ability to generate ideas in response to a theme
	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic description of ideas with limited connections made to the theme • Basic selection and use of sources and practical exploration to generate ideas • Superficial initial ideas which are tentatively connected to the theme
2	3-5	<ul style="list-style-type: none"> • Competent explanation of ideas with generally sound connections made to the theme • Partially relevant selection and use of sources and initial practical exploration to generate ideas • Sound initial ideas which are partially connected to the theme
3	6-8	<ul style="list-style-type: none"> • Confident explanation of ideas with cohesive connections made to the theme • Relevant selection and use of sources and initial practical exploration to generate ideas • Effective initial ideas which are pertinent to the theme
4	9-10	<ul style="list-style-type: none"> • Comprehensive explanation of ideas with insightful connections made to the theme • Perceptive selection and use of sources and initial practical exploration to generate ideas • Fluent and creative initial ideas which insightfully engage with the theme

Level	Mark	A02: Apply understanding of contextual sources to own work and practice
	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Basic exploration of contextual sources which tentatively inform ideas • Basic understanding of contextual sources demonstrated • Basic application of contextual understanding to own work and practice
2	4–6	<ul style="list-style-type: none"> • Effective exploration of contextual sources which clearly inform own ideas • Competent understanding of contextual sources and trends demonstrated • Effective application of contextual understanding to own work and practice
3	7–9	<ul style="list-style-type: none"> • Focused and comprehensive exploration of contextual sources which fully inform own ideas • Perceptive understanding of contextual sources demonstrated • Fluent application of contextual understanding to own work and practice

Level	Mark	A03: Explore materials, techniques and processes relevant to creative intentions
	0	No rewardable material.
1	1–2	<ul style="list-style-type: none"> • Basic exploration of materials, techniques and processes • Basic exploration which is partially relevant to creative intentions
2	3–5	<ul style="list-style-type: none"> • Competent and focused exploration of materials, techniques and processes • Effective exploration which is relevant to creative intentions
3	6–8	<ul style="list-style-type: none"> • Comprehensive and fluent exploration of materials, techniques and processes • Fluent exploration which is comprehensively relevant to creative intentions

Level	Mark	A04: Demonstrate an ability to refine work and ideas by reviewing and evaluating throughout the development process
	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • An inconsistent process of review is applied through some of the development • Review process tentatively used to make basic choices, leading to limited refinement and development of work and ideas • Basic description of choices made in relation to intentions
2	4–6	<ul style="list-style-type: none"> • A competent process of review is applied throughout the development • Review process used competently to make effective choices, leading to coherent refinement and development of work and ideas • Coherent explanation of choices made in relation to intentions
3	7–9	<ul style="list-style-type: none"> • A comprehensive process of review is sustained throughout the development • Review process used fluently to make perceptive choices, leading to comprehensive refinement and development of work and ideas • Exceptional and reasoned explanation of choices made in relation to intentions

Level	Mark	AO5: Realise creative intentions demonstrating ability to plan and carry out an effective creative process
	0	<p>No rewardable material.</p> <ul style="list-style-type: none"> • Basic ability to bring together technical and conceptual elements into a final outcome • Limited achievement of intentions, demonstrating basic ability to plan and carry out an effective creative process • Basic interpretation of theme communicated through final realisation • Basic application of chosen materials, techniques and processes
1	1–3	<ul style="list-style-type: none"> • Competent ability to bring together technical and conceptual elements into a final outcome • Intentions are partially achieved, demonstrating adequate ability to plan and carry out an effective creative process • Adequate interpretation of theme communicated through final outcome • Competent application of chosen materials, techniques and processes
2	4–6	<ul style="list-style-type: none"> • Confident ability to bring together technical and conceptual elements into a final outcome • Intentions are mostly achieved, demonstrating confident ability to plan and carry out an effective creative process • Thoughtful interpretation of theme communicated through final realisation • Effective application of chosen materials, techniques and processes
3	7–9	<ul style="list-style-type: none"> • Fluent ability to bring together technical and conceptual elements into a final outcome • Intentions are fully achieved, demonstrating fluent ability to plan and carry out an effective creative process • Creative and individual interpretation of theme communicated through final outcome • Sophisticated application of chosen materials, techniques and processes
4	10–12	<ul style="list-style-type: none"> • Fluent ability to bring together technical and conceptual elements into a final outcome • Intentions are fully achieved, demonstrating fluent ability to plan and carry out an effective creative process • Creative and individual interpretation of theme communicated through final outcome • Sophisticated application of chosen materials, techniques and processes

Level	Mark	AO6: Demonstrate an ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice
	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> Limited understanding of professional practice demonstrated through refinement, clarity and adherence to set parameters of presentation Basic presentation format and style, which is arbitrary to the nature of work Basic use of presentation structure demonstrating limited ability to engage the viewer and show clear development of work and ideas Inconsistent and simplistic use of written communication including spelling, grammar and subject specific terminology
2	4–6	<ul style="list-style-type: none"> Competent understanding of professional practice demonstrated through refinement, clarity and adherence to set parameters of presentation Adequate presentation format and style, which is generally suitable to the nature of work Competent use of presentation structure demonstrating adequate ability to engage the viewer and show clear development of work and ideas Generally accurate and coherent use of written communication including spelling, grammar and subject specific terminology
3	7–9	<ul style="list-style-type: none"> Comprehensive understanding of professional practice demonstrated through refinement, clarity and adherence to set parameters of presentation Effective presentation format and style, which is cohesive with the nature of work Proficient use of presentation structure demonstrating confident ability to engage the viewer and show clear development of work and ideas Confident use of written communication including spelling, grammar and subject specific terminology
4	10–12	<ul style="list-style-type: none"> Sophisticated understanding of professional practice demonstrated through refinement, clarity and adherence to set parameters of presentation Effective presentation format and style, which enhances the strengths and qualities of work Sophisticated use of presentation structure demonstrating accomplished ability to engage the viewer and show clear development of work and ideas Accurate and accomplished use of written communication including spelling, grammar and subject specific terminology

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