

Pearson BTEC Entry Level Award in Art and Design (Entry 3)

Pearson BTEC Level 1 Award/Certificate/Diploma in Art and Design

Specification

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Pearson Education Limited is one of the UK's largest awarding organisations, offering academic and vocational qualifications and testing to schools, colleges, employers and other places of learning, both in the UK and internationally. Qualifications offered include GCSE, AS and A Level, NVQ and our BTEC suite of vocational qualifications, ranging from Entry Level to BTEC Higher National Diplomas. Pearson Education Limited administers BTEC qualifications.

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These qualifications were previously entitled:

Edexcel BTEC Entry Level Award in Art and Design (Entry 3) (QCF)

Edexcel BTEC Level 1 Award in Art and Design (QCF)

Edexcel BTEC Level 1 Certificate in Art and Design (QCF)

Edexcel BTEC Level 1 Diploma in Art and Design (QCF)

The QNs remain unchanged.

This specification is Issue 5. Key changes are listed in summary table on next page. We will inform centres of any changes to this issue. The latest issue can be found on the Pearson website: qualifications.pearson.com

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All information in this specification is correct at time of publication.

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Summary of Pearson BTEC Entry Level Award in Art and Design specification Issue 5 changes

Summary of changes made between previous issue and this current issue	Page/section number
All references to QCF have been removed throughout the specification	
Definition of TQT added	Section 2
Definition of sizes of qualifications aligned to TQT	Section 2
TQT value added	Section 2
GLH range removed and replaced with lowest GLH value for the shortest route through the qualification	Section 2
Reference to credit transfer within the QCF removed	Section 5
QCF references removed from unit titles and unit levels in all units	Section 12
Guided learning definition updated	Section 12

Earlier issue(s) show(s) previous changes.

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.

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Purpose of this specification

The purpose of a specification as defined by Ofqual is to set out:

- the qualification's objective
- any other qualification which a learner must have completed before taking the qualification
- any prior knowledge, skills or understanding which the learner is required to have before taking the qualification
- units that a learner must have completed before the qualification will be awarded and any optional routes
- any other requirements which a learner must have satisfied before the learner will be assessed or before the qualification will be awarded
- the knowledge, skills and understanding which will be assessed as part of the qualification (giving a clear indication of their coverage and depth)
- the method of any assessment and any associated requirements relating to it
- the criteria against which learners' level of attainment will be measured (such as assessment criteria)
- any specimen materials
- any specified levels of attainment.

1 Introducing BTEC Specialist qualifications

For more than 25 years, BTECs have earned their reputation as well-established, enduringly effective qualifications. They have a proven track record of improving motivation and achievement. BTECs also provide progression routes to the next stage of education or to employment.

What are BTEC Specialist qualifications?

BTEC Specialist qualifications are work-related qualifications available from Entry to Level 3 in a range of sectors. They give learners the knowledge, understanding and skills they need to prepare for employment in a specific occupational area. The qualifications also provide career development opportunities for those already in work. The qualifications may be offered as full-time or part-time courses in schools or colleges. Training centres and employers may also offer these qualifications.

Sizes of Specialist qualifications

For all regulated qualifications, we specify a total number of hours that learners are expected to undertake in order to complete and show achievement for the qualification – this is the Total Qualification Time (TQT). The TQT value indicates the size of a qualification. Within the TQT, we identify the number of Guided Learning Hours (GLH) that a centre delivering the qualification needs to provide. Guided learning means activities that directly or immediately involve tutors and assessors in teaching, supervising, and invigilating learners, for example lectures, tutorials, online instruction and supervised study.

As well as guided learning, there may be other required learning that is directed by tutors or assessors. This includes, for example, private study, preparation for assessment and undertaking assessment when not under supervision, such as preparatory reading, revision and independent research.

As well as TQT and GLH, qualifications can also have a credit value – equal to one tenth of TQT, rounded to the nearest whole number.

TQT and credit values are assigned after consultation with users of the qualifications.

BTEC Specialist qualifications are available in the following sizes:

- Award – a qualification with a TQT value of 120 or less (equivalent to a range of 1–12 credits)
- Certificate – a qualification with a TQT value in the range of 121–369 (equivalent to a range of 13–36 credits)
- Diploma – a qualification with a TQT value of 370 or more (equivalent to 37 credits and above).

2 Qualification summary and key information

Qualification title	Pearson BTEC Entry Level Award in Art and Design (Entry 3)
Qualification Number (QN)	500/6353/4
Date registrations can be made	1 st September 2009
Age range that the qualification is approved for	14-16 16-18 19+
Credit value	6
Assessment	Centre-devised assessment (internal assessment)
Total Qualification Time (TQT)	60
Guided learning hours	60
Grading information	The qualification and units are at pass grade.
Entry requirements	No prior knowledge, understanding, skills or qualifications are required before learners register for this qualification. However, centres must follow the Pearson Access and Recruitment policy (see Section 10, Access and recruitment)

Qualification title	Pearson BTEC Level 1 Award in Art and Design
Qualification Number (QN)	500/6529/4
Date registrations can be made	1 st September 2009
Age range that the qualification is approved for	14-16 16-18 19+
Credit value	7
Assessment	Centre-devised assessment (internal assessment)
Total Qualification Time (TQT)	70
Guided learning hours	60
Grading information	The qualification and units are at pass grade.
Entry requirements	No prior knowledge, understanding, skills or qualifications are required before learners register for this qualification. However, centres must follow the Pearson Access and Recruitment policy (see Section 10, Access and recruitment)

Qualification title	Pearson BTEC Level 1 Certificate in Art and Design
Qualification Number (QN)	500/6540/3
Date registrations can be made	1 st September 2009
Age range that the qualification is approved for	14-16 16-18 19+
Credit value	13
Assessment	Centre-devised assessment (internal assessment)
Total Qualification Time (TQT)	130
Guided learning hours	100
Grading information	The qualification and units are at pass grade.
Entry requirements	No prior knowledge, understanding, skills or qualifications are required before learners register for this qualification. However, centres must follow the Pearson Access and Recruitment policy (see Section 10, Access and recruitment)

Qualification title	Pearson BTEC Level 1 Diploma in Art and Design
Qualification Number (QN)	500/6607/9
Date registrations can be made	1 st September 2009
Age range that the qualification is approved for	14-16 16-18 19+
Credit value	37
Assessment	Centre-devised assessment (internal assessment)
Total Qualification Time (TQT)	370
Guided learning hours	280
Grading information	The qualification and units are at pass grade.
Entry requirements	No prior knowledge, understanding, skills or qualifications are required before learners register for this qualification. However, centres must follow the Pearson Access and Recruitment policy (see Section 10, Access and recruitment)

Qualification title and Qualification Number

Centres will need to use the Qualification Number (QN) when they seek public funding for their learners. As well as a QN, each unit within a qualification has a unit reference number (URN).

The qualification title, units and QN will appear on each learner's final certificate. You should tell your learners this when your centre recruits them and registers them with us. Further information about certification is in the *Pearson Information Manual* on our website at qualifications.pearson.com

Objective of the qualifications

The Pearson BTEC Entry Level (Entry 3) and Pearson BTEC Level 1 Award/Certificate/Diploma in Art and Design have been developed to give learners the opportunity to:

- engage in learning which is relevant to them and will provide opportunities to develop a range of skills and techniques, personal skills and attributes essential for successful performance in working life
- achieve a nationally recognised Entry or Level 1 vocationally related qualification
- progress to employment in a particular vocational sector
- progress to related general and/or vocational qualifications.

Pearson BTEC Entry Level Award (Entry 3) (6 credits)

The 6-credit Pearson BTEC Entry Level Award (Entry 3) offers a 'taster' qualification that focuses on the personal qualities and work skills that are required for a particular vocational sector.

Pearson BTEC Level 1 Award (7 credits)

The 7-credit Pearson BTEC Level 1 Award provides an introduction to the skills, qualities and knowledge that may be required for employment in a particular vocational sector.

Pearson BTEC Level 1 Certificate (13 credits)

The 13-credit Pearson BTEC Level 1 Certificate extends the work-related focus from the Pearson Level 1 BTEC Award and covers some of the knowledge and practical skills required for a particular vocational sector.

The Pearson BTEC Level 1 Certificate offers an engaging programme for those who are clear about the vocational area that they wish to learn more about. These learners may wish to extend their programme through the study of a related GCSE, a complementary NVQ or other related vocational or personal and social development qualification. These learning programmes can be developed to allow learners to study complementary qualifications without duplication of content.

For adult learners the Pearson BTEC Level 1 Certificate can extend their knowledge and understanding of work in a particular sector. It is a suitable qualification for those wishing to change career or move into a particular area of employment following a career break.

Pearson BTEC Level 1 Diploma (37 credits)

The 37-credit Pearson BTEC Level 1 Diploma extends the work-related focus from the Pearson BTEC Level 1 Certificate. There is potential for the qualification to prepare learners for employment in a particular vocational sector and it is suitable for those who have decided that they wish to enter a specific area of work.

Progression opportunities through Pearson qualifications

The intended destinations for learners successfully achieving these qualifications include:

- GCSEs and/or A Levels
- Diplomas
- apprenticeships
- supported employment
- independent living

Industry support and recognition

These qualifications are supported by the relevant Standards Setting Body (SSB) or Sector Skills Council (SSC).

3 Centre resource requirements

As part of the approval process, centres must make sure that the resources requirements below are in place before offering the qualification.

General resource requirements

- Centres must have appropriate physical resources (for example, equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualifications.
- Staff involved in the assessment process must have relevant expertise and occupational experience.
- There must be systems in place to make sure continuing professional development for staff delivering the qualifications.
- Centres must have appropriate health and safety policies in place relating to the use of equipment by learners.
- Centres must deliver the qualifications in accordance with current equality legislation.

Specific resource requirements

As well as the general requirements above, there are specific resource requirements that centres must meet:

Unit

Resources required

Unit 1: Art and Design: Explore
2 Dimensions

The tutor should provide guidance on how learners can research, and how to store their findings accessibly.

Primary research is essential as ideas are often at their most original and innovative when developed from observational studies.

A full range of practical 2D resources, such as pens, pencils, brushes, crayons, pastels, inks, different papers and card will be required to fully address this unit.

A suitable working area should be provided.

Unit 2: Art and Design:
Discovering 3 Dimensions

The tutor should provide guidance on how learners can research, and how to store their findings accessibly.

Primary research is essential as ideas are often at their most original and innovative when developed from observational studies. A suitable working area should be provided. A full range of practical resources, such as are usually available within an art department, will be required to fully address this unit.

Sophisticated machinery is not deemed necessary, but working with both hand and machine tools is encouraged.

Unit

Unit 3: Art and Design: A Project in 2 or 3 Dimensions

Unit 4: Art and Design: Explore Drawing

Unit 5: Art and Design: Explore Painting

Resources required

Due to the broad nature of this unit learners will require access to specialist workshops and equipment.

The tutor should provide guidance on how learners can research a theme, and how to store their findings accessibly.

Primary research is essential as ideas are often at their most original and innovative when developed from observational studies.

The unit requires diverse secondary resources plus historical and contemporary contextual references. Magazines, books, the internet, visits to art galleries, museums and artist or designer studios and commercial premises are all resources that should contribute to this unit.

A full range of practical 2D resources, such as pens, pencils, brushes, crayons, pastels, inks, different papers and card will be required to fully address this unit.

A suitable working area should be provided.

The tutor should provide guidance on how learners can research a theme, and how to store their findings accessibly.

A suitable working area should be provided.

A range of different types of painting materials will be necessary for the unit. For example, watercolour; oil; acrylic; inks; gouache; wax; glass paints; dyes; different papers; card, board; perspex; polythene and canvas. Also equipment such as brushes, paint rags, palettes; palette knives; drawing boards, easels, computers, printers, scanners.

Learners will require primary sources for observational painting such as natural forms, geometric forms, still life arrangements, mirrors etc.

The unit also requires diverse secondary sources plus historical and contemporary contextual references. Magazines, books, the internet, DVDs, videos, CD ROMs, visits to art galleries, museums, artist or designer studios may all contribute.

Unit

Unit 6: Art and Design: Explore Printmaking

Resources required

The tutor should provide guidance on how learners can research a theme, and how to store their findings accessibly.

A range of different types of printmaking materials will be necessary for the unit, including manual, machine and ICT.

Learners will require primary sources for observational research and recording such as natural forms, geometric forms, still life arrangements, mirrors etc.

The unit also requires diverse secondary sources plus historical and contemporary contextual references. Magazines, books, the internet, DVDs, videos, CD ROMs, visits to art galleries, museums, artist or designer studios may all contribute.

A suitable working area should be provided.

Unit 7: Art and Design: Explore Mixed Media

A range of different types of materials for mixed media work will be necessary for the unit. For example, pencil; paint; pastel; charcoal; inks; print; dyes; fabrics; paper; card; magazines; yarn; string; wool; stencils; found objects. Also equipment such as brushes, boards, easels, rulers, scissors, blades, guillotine, glues, rollers, lino blocks, cutting tools, needles, pins; technology eg cameras, software programmes, printers, scanners.

Learners will require primary sources for observational research and recording such as natural forms, geometric forms, still life arrangements, mirrors etc.

The unit also requires diverse secondary sources plus historical and contemporary contextual references. Magazines, books, the internet, DVDs, videos, CD ROMs, visits to art galleries, museums, artist or designer studios may all contribute.

Unit

Unit 8: Art and Design: Explore and Create Surface Relief

Resources required

The unit requires diverse secondary sources plus historical and contemporary contextual references. Magazines, books, the internet, DVDs, videos, CD ROMs, visits to art galleries, museums, artist or designer studios and commercial premises may all contribute.

Primary research must not be undervalued as ideas are often at their most original and innovative when developed from observational studies.

A full range of practical resources, such as are usually available within an art department, will be required to fully address this unit.

Exceptional examples of surface relief are:

- Great Altar of Pergamon, now at the Pergamon Museum, Berlin
- Lions and dragons from the Ishtar Gate, Babylon
- Temple of Karnak in Egypt
- Angkor Wat in Cambodia
- Lion Capital of Asoka, the national symbol of India
- glyphs and artwork of the Maya civilization
- The monument to the Confederacy at Stone Mountain, Georgia
- Borobudur temple, Java, Indonesia
- The Elgin Marbles from the Parthenon now housed at the British Museum.
- The representation of the Queen and other symbols on coins.
- Lorenzo Ghiberti
- Auguste Rodin
- Alessandro Algardi
- François Rude.

It must be remembered that seeing these examples on screen or in photos does not give a true indication of the work, without the interplay of light etc. Any visits to museums that may have alternative examples to support viewing would be highly illustrative.

Unit

Unit 9: Art and Design: Explore
3D Design Crafts

Resources required

The unit requires diverse secondary sources plus historical and contemporary contextual references. Magazines, books, the internet, DVDs, videos, CD ROMs, visits to art galleries, museums, artist or designer studios and commercial premises may all contribute.

Primary research must not be undervalued as ideas are often at their most original and innovative when developed from observational studies.

Good practical facilities and resources within one specialist area, or a full range of general 3D resources, such as are usually available within an art department, will be required to fully address this unit.

Unit 10: Art And Design:
Explore 3D Design

The tutor should provide guidance on how learners can research a theme, and how to store their findings accessibly.

Primary research is essential as ideas are often at their most original and innovative when developed from observational studies.

The unit requires diverse secondary resources plus historical and contemporary contextual references. Magazines, books, the internet, visits to art galleries, museums and artist or designer studios and commercial premises are all resources that should contribute to this unit.

Some ICT equipment should be available.

A suitable working area should be provided.

Unit 11: Art And Design:
Explore 3D Fine Art

The unit requires diverse secondary sources plus historical and contemporary contextual references. Magazines, books, the internet, DVDs, videos, CD ROMs, visits to museums, designer studios and commercial premises may all contribute.

Primary research must not be undervalued as ideas are often at their most original and innovative when developed from observational studies.

An art department with good practical facilities and resources applicable to the specialist area of sculpture will be required. Learners may well require more space to work in and display outcomes than for other units.

Unit

Unit 12: Art and Design: A Personal Project

Resources required

Learners must have access to library and electronic resources such as the internet and on-line journals and specialist magazines. The unit can be delivered in a classroom provided there is sufficient access to specialist resources or time tabled access to specialist workshops and studios.

The tutor should provide guidance on how learners can research a theme, and how to store their findings accessibly.

Unit 13: Art and Design: An Accessory Project

Learners must have access to library and electronic resources such as the internet and on-line journals and specialist magazines. The unit can be delivered in a classroom provided there is sufficient access to specialist resources or time tabled access to specialist workshops and studios.

The tutor should provide guidance on how learners can research a theme, and how to store their findings accessibly.

Primary research is essential as ideas are often at their most original and innovative when developed from observational studies.

4 Qualification structures

Pearson BTEC Entry Level Award in Art and Design (Entry 3)

The learner will need to meet the requirements outlined in the table below before Pearson can award the qualification.

Minimum number of credits that must be achieved	6
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Unit	Unique Reference Number	Units	Level	Credit	Guided Learning Hours
Unit 1	Y/502/3884	Art and Design: Explore 2 Dimensions	Entry 3	3	30
Unit 2	H/502/3886	Art and Design: Discovering 3 Dimensions	Entry 3	3	30
Unit 3	K/502/3887	Art and Design: A Project in 2 or 3 Dimensions	Entry 3	3	30
Unit 17	A/501/6328	Self-Management Skills	Entry 3	2	20
Unit 18	F/501/6329	Self-Assessment	Entry 3	1	10
Unit 19	H/501/6338	Speaking Confidently at Work	Entry 3	1	10

Pearson BTEC Level 1 Award in Art and Design

The learner will need to meet the requirements outlined in the table below before Pearson can award the qualification.

Minimum number of credits that must be achieved	7
Minimum number of credits that must be achieved at Level 1 or above	4

Unit	Unique Reference Number	Units	Level	Credit	Guided Learning Hours
Unit 1	Y/502/3884	Art and Design: Explore 2 Dimensions	Entry 3	3	30
Unit 2	H/502/3886	Art and Design: Discovering 3 Dimensions	Entry 3	3	30
Unit 3	K/502/3887	Art and Design: A Project in 2 or 3 Dimensions	Entry 3	3	30
Unit 4	M/502/3888	Art and Design: Explore Drawing	Level 1	4	30
Unit 5	T/502/3889	Art and Design: Explore Painting	Level 1	4	30
Unit 6	K/502/3890	Art and Design: Explore Printmaking	Level 1	4	30
Unit 7	M/502/3891	Art and Design: Explore Mixed Media	Level 1	4	30
Unit 8	A/502/3893	Art and Design: Explore and Create Surface Relief	Level 1	4	30
Unit 9	F/502/3894	Art and Design: Explore 3D Design Crafts	Level 1	4	30
Unit 10	L/502/3896	Art and Design: Explore 3D Design	Level 1	4	30
Unit 11	R/502/3897	Art and Design: Explore 3D Fine Art	Level 1	4	30
Unit 12	Y/502/3898	Art and Design: A Personal Project	Level 1	4	30
Unit 13	J/502/3900	Art and Design: An Accessory Project	Level 1	4	30
Unit 14	J/501/6168	Self-management Skills	Level 2	2	20
Unit 15	A/501/6300	Planning an Enterprise Activity	Level 2	1	10
Unit 16	H/501/6114	Running an Enterprise Activity	Level 2	1	10

Pearson BTEC Level 1 Certificate in Art and Design

The learner will need to meet the requirements outlined in the table below before Pearson can award the qualification.

Minimum number of credits that must be achieved	13
Minimum number of credits that must be achieved at Level 1 or above	7

Unit	Unique Reference Number	Units	Level	Credit	Guided Learning Hours
Unit 1	Y/502/3884	Art and Design: Explore 2 Dimensions	Entry 3	3	30
Unit 2	H/502/3886	Art and Design: Discovering 3 Dimensions	Entry 3	3	30
Unit 3	K/502/3887	Art and Design: A Project in 2 or 3 Dimensions	Entry 3	3	30
Unit 4	M/502/3888	Art and Design: Explore Drawing	Level 1	4	30
Unit 5	T/502/3889	Art and Design: Explore Painting	Level 1	4	30
Unit 6	K/502/3890	Art and Design: Explore Printmaking	Level 1	4	30
Unit 7	M/502/3891	Art and Design: Explore Mixed Media	Level 1	4	30
Unit 8	A/502/3893	Art and Design: Explore and Create Surface Relief	Level 1	4	30
Unit 9	F/502/3894	Art and Design: Explore 3D Design Crafts	Level 1	4	30
Unit 10	L/502/3896	Art and Design: Explore 3D Design	Level 1	4	30
Unit 11	R/502/3897	Art and Design: Explore 3D Fine Art	Level 1	4	30
Unit 12	Y/502/3898	Art and Design: A Personal Project	Level 1	4	30
Unit 13	J/502/3900	Art and Design: An Accessory Project	Level 1	4	30
Unit 14	J/501/6168	Self-management Skills	Level 2	2	20
Unit 15	A/501/6300	Planning an Enterprise Activity	Level 2	1	10
Unit 16	H/501/6114	Running an Enterprise Activity	Level 2	1	10

Pearson BTEC Level 1 Diploma in Art and Design

The learner will need to meet the requirements outlined in the table below before Pearson can award the qualification.

Minimum number of credits that must be achieved	37
Minimum number of credits that must be achieved at Level 1 or above	28

Unit	Unique Reference Number	Units	Level	Credit	Guided Learning Hours
Unit 1	Y/502/3884	Art and Design: Explore 2 Dimensions	Entry 3	3	30
Unit 2	H/502/3886	Art and Design: Discovering 3 Dimensions	Entry 3	3	30
Unit 3	K/502/3887	Art and Design: A Project in 2 or 3 Dimensions	Entry 3	3	30
Unit 4	M/502/3888	Art and Design: Explore Drawing	Level 1	4	30
Unit 5	T/502/3889	Art and Design: Explore Painting	Level 1	4	30
Unit 6	K/502/3890	Art and Design: Explore Printmaking	Level 1	4	30
Unit 7	M/502/3891	Art and Design: Explore Mixed Media	Level 1	4	30
Unit 8	A/502/3893	Art and Design: Explore and Create Surface Relief	Level 1	4	30
Unit 9	F/502/3894	Art and Design: Explore 3D Design Crafts	Level 1	4	30
Unit 10	L/502/3896	Art and Design: Explore 3D Design	Level 1	4	30
Unit 11	R/502/3897	Art and Design: Explore 3D Fine Art	Level 1	4	30
Unit 12	Y/502/3898	Art and Design: A Personal Project	Level 1	4	30
Unit 13	J/502/3900	Art and Design: An Accessory Project	Level 1	4	30
Unit 14	J/501/6168	Self-management Skills	Level 2	2	20
Unit 15	A/501/6300	Planning an Enterprise Activity	Level 2	1	10
Unit 16	H/501/6114	Running an Enterprise Activity	Level 2	1	10

5 Assessment

The table below gives a summary of the assessment methods used in the qualifications.

Units	Assessment methods
All units	Centre-devised assessment

Centre-devised assessment (internal assessment)

Each unit has specified learning outcomes and assessment criteria. To pass an internally assessed unit, learners must meet all the assessment criteria. Centres may find it helpful if learners index and reference their evidence to the relevant learning outcomes and assessment criteria.

Centres need to write assignment briefs for the learners to show what evidence is required. Assignment briefs should indicate clearly, which assessment criteria are being targeted.

Assignment briefs and evidence produced by learners must also meet any additional requirements in the *Information for tutors* section of the unit.

Unless otherwise indicated in *Information for tutors*, the centre can decide the form of assessment evidence (eg performance observation, presentations, projects, tests, extended writing) as long as the methods chosen allow learners to produce valid, sufficient and reliable evidence of meeting the assessment criteria.

Centres are encouraged to provide learners with realistic scenarios and maximise the use of practical activities in delivery and assessment.

To avoid over assessment centres are encouraged to link delivery and assessment across units.

There is more guidance about internal assessment on our website. See *Section 13*. Further information and useful publications.

6 Recognising prior learning and achievement

Recognition of Prior Learning

Recognition of Prior Learning (RPL) is a method of assessment (leading to the award of credit) that considers whether a learner can demonstrate that they can meet the assessment requirements for a unit through knowledge, understanding or skills they already possess and so do not need to develop through a course of learning.

Pearson encourages centres to recognise learners' previous achievements and experiences in and outside the workplace, as well as in the classroom. RPL provides a route for the recognition of the achievements resulting from continuous learning.

RPL enables recognition of achievement from a range of activities using any valid assessment methodology. If the assessment requirements of a given unit or qualification have been met, the use of RPL is acceptable for accrediting a unit, units or a whole qualification. Evidence of learning must be sufficient, reliable and valid.

Further guidance is available in the policy document *Recognition of Prior Learning Policy*, which is on the Pearson website.

7 Centre recognition and approval

Centres that have not previously offered Pearson qualifications need to apply for, and be granted, centre recognition as part of the process for approval to offer individual qualifications. New centres must complete a *Pearson Vocational Centre & Qualification Approval Form (VCQA)*.

Existing centres get 'automatic approval' for a new qualification if they are already approved for a qualification that is being replaced by the new qualification and the conditions for automatic approval are met. Centres that already hold Pearson Centre approval are able to apply for qualification approval for a different level or different sector via Pearson Online, up to and including level 3 only.

In some circumstances, qualification approval using Pearson Online may not be possible. In such cases, guidance is available as to how an approval application may be made.

Approvals agreement

All centres are required to enter into an approval agreement that is a formal commitment by the head or principal of a centre to meet all the requirements of the specification and any associated codes, conditions or regulations. Pearson will act to protect the integrity of the awarding of qualifications. If centres do not comply with the agreement, this could result in the suspension of certification or withdrawal of approval.

8 Quality assurance of centres

Quality assurance is at the heart of vocational qualifications. The centre assesses Pearson BTEC qualifications. The centre will use quality assurance to make sure that their managers, internal verifiers and assessors are standardised and supported. Pearson use quality assurance to check that all centres are working to national standards. It gives us the opportunity to identify and provide support, if needed, to safeguard certification. It also allows us to recognise and support good practice.

For the qualifications in this specification, the Pearson quality assurance model will follow one of the processes listed below.

- 1 Delivery of the qualification as part of a BTEC apprenticeship ('single click' registration):
 - an annual visit by a Standards Verifier to review centre-wide quality assurance systems and sampling of internal verification and assessor decisions
- 2 Delivery of the qualification outside the apprenticeship:
 - an annual visit to the centre by a Centre Quality Reviewer to review centre-wide quality assurance systems
 - Lead Internal Verifier accreditation. This involves online training and standardisation of Lead Internal Verifiers using our OSCA platform, accessed via Pearson Online. Please note that not all qualifications will include Lead Internal Verifier accreditation. Where this is the case, we will annually allocate annually a Standards Verifier to conduct postal sampling of internal verification and assessor decisions for the Principal Subject Area.

For further details, go to the *UK BTEC Quality Assurance Handbook* on our website.

9 Programme delivery

Centres are free to offer the qualifications using any mode of delivery (for example full time, part time, evening only, distance learning) that meets their learners' needs. Whichever mode of delivery is used, centres must make sure that learners have access to the resources identified in the specification and to the subject specialists delivering the units.

Those planning the programme should aim to enhance the vocational nature of the qualification by:

- liaising with employers to make sure a course is relevant to learners' specific needs
- accessing and using non-confidential data and documents from learners' workplaces
- developing up-to-date and relevant teaching materials that make use of scenarios that are relevant to the sector
- giving learners the opportunity to apply their learning in practical activities
- including sponsoring employers in the delivery of the programme and, where appropriate, in the assessment
- making full use of the variety of experience of work and life that learners bring to the programme.

Centres must make sure that any legislation is up to date and current.

10 Access and recruitment

Pearson's policy regarding access to our qualifications is that:

- they should be available to everyone who is capable of reaching the required standards
- they should be free from any barriers that restrict access and progression
- there should be equal opportunities for all those wishing to access the qualifications.

Centres are required to recruit learners to BTEC specialist qualifications with integrity.

Applicants will need relevant information and advice about the qualification to make sure it meets their needs.

Centres should review the applicant's prior qualifications and/or experience, considering whether this profile shows that they have the potential to achieve the qualification.

For learners with disabilities and specific needs, this review will need to take account of the support available to the learner during teaching and assessment of the qualification. The review must take account of the information and guidance in *Section 11 Access to qualifications for learners with disabilities or specific needs*.

Learners may be aged between 14 and 16 and therefore potentially vulnerable. Where learners are required to spend time and be assessed in work settings, it is the centre's responsibility to ensure that the work environment they go into is safe.

11 Access to qualifications for learners with disabilities or specific needs

Equality and fairness are central to our work. Pearson's Equality Policy requires all learners to have equal opportunity to access our qualifications and assessments. It also requires our qualifications to be awarded in a way that is fair to every learner.

We are committed to making sure that:

- learners with a protected characteristic (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic
- all learners achieve the recognition they deserve from undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Learners taking a qualification may be assessed in British sign language or Irish sign language where it is permitted for the purpose of reasonable adjustments.

Details on how to make adjustments for learners with protected characteristics are given in the policy documents *Application of Reasonable Adjustment for BTEC and Pearson NVQ Qualifications* and *Application for Special Consideration: BTEC and Pearson NVQ Qualifications*.

The documents are on our website at qualifications.pearson.com

12 Units

Units have the following sections.

Unit title

This is the formal title of the unit that will appear on the learner's certificate.

Unit reference number

Each unit is assigned a unit reference number that appears with the unit title on the Register of Regulated Qualifications.

Level

All units and qualifications have a level assigned to them. The level assigned is informed by the level descriptors defined by Ofqual, the qualifications regulator.

Credit value

When a learner achieves a unit, they gain the specified number of credits.

Guided learning hours

Guided Learning Hours (GLH) is the number of hours that a centre delivering the qualification needs to provide. Guided learning means activities that directly or immediately involve tutors and assessors in teaching, supervising, and invigilating learners, for example lectures, tutorials, online instruction and supervised study.

Unit aim

This gives a summary of what the unit aims to do.

Essential resources

This section lists any specialist resources needed to deliver the unit. The centre will be asked to make sure that these resources are in place when it seeks approval from Pearson to offer the qualification.

Learning outcomes

Learning outcomes of a unit set out what a learner knows, understands or is able to do as the result of a process of learning.

Assessment criteria

Assessment criteria specify the standard required by the learner to achieve each learning outcome.

Unit amplification

This section clarifies what a learner needs to know to achieve a learning outcome.

Information for tutors

This section gives tutors information on delivery and assessment. It contains the following subsections.

- *Delivery* – explains the content’s relationship to the learning outcomes and offers guidance on possible approaches to delivery.
- *Assessment* – gives information about the evidence that learners must produce, together with any additional guidance if appropriate. This section should be read in conjunction with the assessment criteria.
- *Indicative resource materials* – lists resource materials that can be used to support the teaching of the unit, for example books, journals and websites.

Unit 1: Art and Design: Explore 2 Dimensions

Unit code:	Y/502/3884
Level:	BTEC Entry Level 3
Credit value:	3
Guided learning hours:	30

Unit aim

Artists and designers need a range of 2 dimensional (2D) skills to create their ideas. This is a practical unit where learners will create 2D work based on a theme.

Unit introduction

Learners will focus on the use of materials and processes used in workshops and studios to record and develop 2D ideas. They will be introduced to the many ways people working in 2D experiment with different media to find original and creative ways of approaching the 2D images.

Learners will be encouraged to investigate a range of materials so they can experience the different effects that can be achieved. They will be shown techniques using both wet and dry materials and put into practice what they have seen. The activities will be based on a theme (or themes) directed by the tutor to give an initial direction to the work produced. There is no requirement to produce one, single, final outcome. Evidence for this unit may be from work produced through practical exercises, samples, studies and experiments, along with written work where appropriate.

This unit will give learners the opportunity to develop work-related skills relevant to the use of 2D visual language to record a range of creative ideas. Learners will practise self- and time-management skills whilst developing their drawing skills, learning about 2D visual language and using appropriate media, methods and technologies. The communication of ideas and intentions and problem solving will be integrated into creative drawing activities. Health and safety requirements will need to be addressed for learners to be aware of safe working practice.

On completion of the unit, this body of work could help to begin, or contribute to, learners' art and design portfolios. It will act as evidence for the appropriate work-related skills and also indicate each learner's level of practical skill in a variety of 2D methods and materials.

The unit may be delivered in a classroom or studio setting and may well be enhanced by practical activities outdoors, such as observational drawing or site visits. Educational visits related to learners' work have great value; these could be to galleries, museums and artist or designer studios.

Essential resources

The tutor should provide guidance on how learners can research, and how to store their findings accessibly.

Primary research is essential as ideas are often at their most original and innovative when developed from observational studies.

A full range of practical 2D resources, such as pens, pencils, brushes, crayons, pastels, inks, different papers and card will be required to fully address this unit.

A suitable working area should be provided.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to develop ideas for work in 2 dimensions from a set theme	1.1	Identify Formal Elements	□ <i>Formal elements:</i> different formal elements eg line, tone, colour, shape, pattern, texture
		1.2	Plan ideas from given sources	□ <i>Sources:</i> different sources eg visits to galleries, exhibition or museum, recordings, sketches, photos, libraries, websites, scrapbook with photos, photocopies, prints, collected items, clippings, books, magazines, leaflets, TV and other formats
		1.3	Present aims for chosen 2 dimensional work	□ <i>Present aims:</i> methods eg verbally, written, visual such as a storyboard
		1.4	Contribute to discussions about their ideas	□ <i>Discussions:</i> follow main points; make relevant contributions; respect others' right to speak; aids, eg presentation, thumbnail sketches, ideas worksheets, computer-aided visuals

Learning outcomes		Assessment criteria		Unit amplification
2	Be able to produce work in 2 dimensions on a set theme	2.1	Produce 2 dimensional work to a set theme	<ul style="list-style-type: none"> □ <i>Materials:</i> dry materials eg graphite pencils, coloured pencils, pens, charcoal, chalks, crayons, pastels, oil sticks, wet materials eg paints, poster, powder, watercolour, sprays, gouache, acrylic, oil, ink, print and fabric dyes, glass paint, primers, masking fluid, PVA, adhesives; surfaces eg types of papers, card, fabrics, acetates, varnish □ <i>Methods and processes:</i> methods eg mark making, line and texture, observational drawing, abstract drawing, geometric forms, organic forms, grids, letterforms, frottage, collage; printmaking, eg lino print, monoprint, photocopies; painting, eg wet on wet, wet on dry, texturing techniques such as splattering, dragging, rolling, opaque, translucent, wax resist; tracing, masking, resists; appropriate computer software techniques □ <i>Tools and equipment:</i> different tools and equipment eg brushes, quills, sticks, spray cans, drawing boards, easels, compass, protractor, rulers, shape maker, French curve set, flexible curve, stencils, cutting tools, cutting boards, lightbox, palettes, projectors, ICT equipment, camera
		2.2	Demonstrate self-management skills	<ul style="list-style-type: none"> □ <i>Self-management skills:</i> attendance; punctuality; complete tasks within agreed deadlines; flexibility; take responsibility eg gathering materials, setting up, tidying up; self-motivation; assertiveness; readiness to improve own performance based on feedback
		2.3	Identify risks and hazards in the work area	<ul style="list-style-type: none"> □ <i>Safety:</i> risks and hazards; appropriate dress; personal protective equipment; materials; tools; work area
3	Be able to comment on own work	3.1	Give own point of view about work	<ul style="list-style-type: none"> □ <i>Working methods:</i> materials; methods; processes; correct technical terms
		3.2	Respond appropriately to other's point of view about own work	<ul style="list-style-type: none"> □ <i>Discussions:</i> own view point eg strengths, weaknesses, improvements; responses; methods eg sketchbook annotations, written notes, verbal feedback, recordings, illustrated verbal presentations, informal discussion, tutorials, group discussions; make relevant and positive contributions; respect others' rights to speak

Information for tutors

Delivery

Tutors delivering this unit have opportunities to use a wide range of 2D materials, techniques and processes. Learners will need direction at this level. They will require support in the research and experimentation stages of their work as they gain confidence and practical skills and guidance in the organisation of their work; in folders, sketchbooks and on presentation sheets.

It is worth structuring some practical timed exercises and experiments – getting learners to log the time on the work – as this gives an understanding of time taken. It is important for learners to be aware of time spent on work, and assistance should be given in making them aware of how best to plan work to make the most of the time available. Also to further maximise time, any previous, relevant research or material can be used, such as research generated from previous units; rough sketches, ideas worksheets, drawings and paintings to aid the development of ideas.

Research using the internet and library resources will form part of the learning programme. Learners should be encouraged to look at the work of other artists to inform and inspire their own work.

The use of a common theme running through the work, such as organic forms, structures or weather, will give cohesion to the work and will enable learners to compare and contrast the results achieved by using different methods and materials. The tutor can use the theme to collect a range of appropriate contextual material and possible sources for observational studies for example shells, seed pods, flower heads and feathers. The initial presentation of the theme to learners should generate a group discussion regarding possible research opportunities, visits, outcomes etc and will help to get all learners started and keep them 'on task'.

When approaching learning outcome 2 the emphasis should be on practical exploration, on learning about the different characteristics of media and materials and the effects that can be achieved through using different methods and processes. Learners should be encouraged to try out a variety of 2D media in order to evaluate its success, combining media where appropriate to achieve creative and original outcomes. They will also need to comment on the progress of their work for example what they feel has worked well and why. Records and evidence should relate directly to the methods and processes learners use in their work, rather than being a theoretical exercise. As an alternative to written records learners could be encouraged to talk about their work, either on a one-to-one basis or as part of a group discussion. Centre-devised quizzes, handouts and other tutor-led activities may also be useful.

Technological media such as computers, printers, scanners, photography etc are useful as they often play an intrinsic part in the development and realisation of ideas, eg recording work in progress, experiments with colour, manipulation of drawings.

Working in the studio can be hazardous. Tutors will need to ensure learners are made aware of the health and safety issues relating to the media, materials and equipment they use. Learners should be shown how they reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations. Identification of the need for appropriate dress (eg tie long hair back, no hanging jewellery) and protective equipment (eg goggles, face masks, gloves, aprons, sensible footwear; materials) is important. Learners should be made aware of the necessity of following manufacturers' instructions and guidelines for tools, equipment and materials. Knowledge of good practice in the work area should also be emphasised as this kind of approach is transferable to other work spaces (eg avoid hazards in gangways, trailing leads, not obstructing fire exits, keeping work areas clean and tidy). The keeping of a health and safety logbook by learners may be beneficial.

Delivery should stimulate, motivate and inspire learners. It should be planned to help learners develop knowledge and understanding of working with a variety of 2D media and materials and their associated techniques and processes.

Demonstrations of techniques may entertain, encourage and inspire.

Experimentation with media and scale should be encouraged. Each medium and material has its own set of rules and methods for use. Learners will need to employ the correct techniques for using the media they choose to work with. Learners also need to be able to select and use suitable 2D materials, techniques and processes appropriate to the task and suitable for their intended outcome.

To help address learning outcome 3 regular feedback should be given to learners, both informally in day-to-day discussion and formally at pre-specified stages of development within the activities. Learners should be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal through informal discussion with the tutor, group discussion or individual presentations. Alternatively it may be written, in notes and annotation in their sketchbooks, or as final comment on their work. Summative feedback and the opportunity for improvement should be given at the deadline of an activity. Formative feedback should be given throughout the delivery of the unit.

Visits to galleries, studios and exhibitions are very much encouraged. Learners will be required to comment on their own work. Support will be needed to encourage a response to questions such as: 'Which formal elements were used? What techniques and processes? What went well and why? What did not work well and why? What new skills have you learned? What could you do to improve your work?'

Group discussions and presentation of work to the peer group and others will have great value. Even though learners are not involved in group projects, the key qualities of support, mutual respect and sharing of facilities and resources are inherent in all activities. The ability to give constructive criticism within the peer group, without negativity or giving offence, is a key skill.

Outline learning plan

The outline-learning plan has been included in this unit as guidance, and is not meant to be prescriptive. The tutor is encouraged to create outline-learning plans that will suit their own teaching style and also suit their learners.

Topic and suggested assignments/activities

Introduction to the unit

Learners will be given an overview of the unit; what they will be doing, what is expected of them and what it is they are aiming for.

Learners should consider health and safety throughout, notes could be kept in sketchbooks where appropriate, researching the theme for homework.

Quizzes, worksheets and handouts should be used throughout the unit to back up learning. Tutors should give advice on how the learner can file these for later use. It would also be helpful for learners to be shown how to compile usable research.

To help learners start the tutor should discuss possible themes with them. Suggested themes could be organic forms, geometric forms, structures, water, weather etc. Class to discuss possible research opportunities and starting points.

The initial presentation of the theme to the learners should generate a group discussion regarding possible research opportunities, visits, outcomes etc and will help to generate enthusiasm and focus in learners and get them started.

Discussion of the formal elements used in 2D work and examples of work by artists and designers to exemplify work.

Practical work on the theme using a variety of dry media and drawing from primary sources whenever possible. Eg learners draw flowers, shells, fruit, tools etc.

Learners discuss their work and ideas with their tutor and also as a group at the end to decide which drawings have been the most successful, where improvements could be made etc. Learners move on to experiments with wet media and different techniques and processes. At this stage a different theme could be introduced if appropriate.

Learners develop the drawings they made from the first stage of the unit and begin to understand how original ideas can go through processes of change in order to become more creative.

Learners look at the work of other artists and designers and learn how they can use similar techniques and ideas in their own work.

Learners discuss their work and ideas with their tutor, and also as a group, at the end to decide which paintings have been the most successful, where improvements could be made etc.

At this stage learners could choose to produce work for a 'final outcome' for their chosen theme and or could choose to continue to experiment with 2D media and consider eg mixed media, print or IT as a way of expressing their ideas.

Evidence for this unit could be work produced through a series of practical exercises, samples, studies, experiments. Learners are to be given guidance and support when organising and collating their work and the portfolio for the unit must be completed by the set deadline.

Learners are to be encouraged to present their favourite two pieces of work to the group – saying why they have chosen the work and why they feel it is successful.

Discussion topics throughout the unit could be: Which formal elements were used? What techniques and processes were used? What went well and why? What went badly and why? What could improve the work? These are key questions that will build towards summative evaluation.

Assessment

Assessment evidence will be cumulative throughout the activities undertaken. It must be viewed holistically as opportunities to cover a particular criterion may well be presented more than once.

To generate assessment evidence learners will be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; in informal discussion with the tutor, in group discussions or individual presentations, and may be used as an alternative to written work. Observation records by tutors and witness statements by others involved in the delivery (such as visiting artists) are permissible forms of evidence for these. Learners' own written and visual evidence for assessment may be in sketchbooks, on worksheets and presentation sheets and in the piece of work for the optional final outcome.

To achieve assessment criterion 1.1 learners must be able to demonstrate an understanding of formal elements. These will be identified in their own work. Elements such as line and form, the use of scale, colour and texture are likely to be relevant. This knowledge can be assessed from visual, verbal and written evidence.

Learners will show evidence for 1.2 by exploring more than one example of both primary and secondary sources. For primary research, assessment will be of learners' own observational studies, supplemented by their own drawings or photographs. All other sources are secondary. For example, learners might first draw and photograph organic and marine forms, then look at books on the subject and the work of artists and designers such as ceramicist Kate Malone. Assessment will be based on how learners collect then use rudiments of the material to plan ideas that meet the needs of the given theme.

The aims provided for 1.3 will be practical and skills based, rather than conceptual, leading to the creation of a body of work and an optional final outcome. Evidence may take the form of a short written statement near the start of a brief, or a short verbal presentation.

Opportunities will occur throughout the unit for learners to demonstrate competence of 1.4 both formally and informally. Initially these ideas will be a response to the research material learners have gathered, and will continue within the development and modification of the work as it progresses. Evidence can be visual and identified within the work or verbal or written and relate to all aspects of the brief.

Learning outcome 2 may be evidenced through; sketchbooks, studies, worksheets, annotations, action plans, self-assessment checklists, organisation of portfolio, witness testimonies, observation reports, peer group assessment, one-to-one discussions or group discussions, a health and safety logbook.

For assessment criterion 2.1 learners will explore more than two different 2D materials, techniques and processes, showing some control and understanding. Some coherent work needs to be produced based on and developed from the original theme and ideas generated. An understanding of appropriate tools, material, scale and time given to the work(s) must be evidenced in more than one piece.

The learner's self-management skills in 2.2 may be assessed through their practical work and their motivation and desire to succeed. These also relate both to practical activities such as working in a tidy and responsible manner and generic skills such as attendance and punctuality, assertiveness, and willingness to respond to feedback. Assessment evidence may be by tutor observation reports, witness testimonies, action plans, self-assessment checklist, organisation of portfolio, peer group assessment, one-to-one discussions or group discussions.

For assessment criterion 2.3 learners should be encouraged to identify risks and hazards rather than quoting legislation. Observation of safe practice can be documented by tutors coupled with records by learners themselves. The keeping of a health and safety logbook by learners may be beneficial; these, and witness statements confirming tutor observation of safe practice in the workshop, are also acceptable evidence.

For learning outcome 3 learners need to demonstrate some understanding of their use of materials, methods, processes and use some correct technical terms. Comments on the strength and weakness of their work need to be made on more than one aspect of their learning and their work, and they should also be able to receive commentary from others and feedback what they have learnt from it. Final comment may be supported by ongoing evaluative comments, sketchbook annotations, reference to learning from verbal feedback, illustrated verbal presentations and written notes from informal discussion, tutorials or group discussions, witness testimonies, observation reports, peer group assessment and self-assessment checklists. The use of audio or visual recording of learners presenting their work, or individual or group critiques may also support this evidence.

Suggested resources

Books

Charman H, Rose K and Wilson G – *The Art Gallery Handbook: A Resource for Teachers* (Tate Publishing, 2006) ISBN 9781854376756

Cumming R – *Art (Eyewitness Companions)* (Dorling Kindersley Eyewitness Companions, 2005) ISBN 9781405310543

Graham-Dixon A – *Art: The Definitive Visual Guide* (Dorling Kindersley, Oct 2008) ISBN 9781405322430

Grosenick U – *Art Now: v.3* (Taschen, 2008) ISBN 9783836505116
(One of a series of *Now!* books from *Taschen* publications – www.taschen.com – other specific design titles are available)

Phaidon – *The Art Book* (Phaidon Press Ltd, 1997) ISBN 9780714836256

Tribe M and Reese J – *New Media Art* (Taschen, 2006) ISBN 9783822830413

Websites

www.artcyclopedia.com/index.html

www.bbc.co.uk/arts

www.eduweb.com/insideart/index.html

www.iamanartist.ie/index.aspx

www.teachingideas.co.uk/art/contents.htm

Unit 2: Art and Design: Discovering 3 Dimensions

Unit code:	H/502/3886
Level:	BTEC Entry Level 3
Credit value:	3
Guided learning hours:	30

Unit aim

This unit aims to introduce learners to 3 dimensional (3D) art and design, developing knowledge, creative and work-related skills within a practical and exploratory context.

Unit introduction

Learners will be introduced to the many ways people working in 3D develop ideas for different purposes; for example, a fine art sculpture, a piece of jewellery or a mobile phone design. Learners will participate in activities involving the use of materials and methods commonly used in workshops and studios to develop ideas. Learners will explore how 3D design literally shapes our environment. Investigating both resistant and non-resistant materials, learners will experiment with a range of creative activities such as cutting, carving, moulding, casting and constructing. They will be introduced to craft and function and will learn some of the language used to define 3 dimensional art and design. Learners will also explore the use of formal elements, such as scale, form, structure, texture and balance. Some activities will be based on a theme given by the tutor or negotiated between learners and tutor to give unity to the activities.

On completion of the unit learners will have created a body of visual and written work; a series of artefacts, models or maquettes together with appropriate developmental work. It is not a requirement that one substantial final project piece is produced, as a range of studies will also be appropriate and will incorporate evidence of work-related skills such as self- and time-management, communicating ideas and intentions, problem solving and working safely.

Essential resources

The tutor should provide guidance on how learners can research, and how to store their findings accessibly.

Primary research is essential as ideas are often at their most original and innovative when developed from observational studies. A suitable working area should be provided. A full range of practical resources, such as are usually available within an art department, will be required to fully address this unit. Sophisticated machinery is not deemed necessary, but working with both hand and machine tools is encouraged

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to develop ideas for work in 3 dimensions from a set theme	1.1	Identify Formal Elements	□ <i>Formal elements:</i> different formal elements eg line, tone, colour, shape, pattern, texture, size
		1.2	Plan ideas from given sources	□ <i>Sources:</i> different sources eg visits to galleries, exhibition, museums, own recordings, sketches photos; secondary sources eg libraries, websites, scrapbook with photos, photocopies, prints, collected items, clippings, books, magazines, leaflets, TV and other formats
		1.3	Present aims for chosen 3 dimensional work	□ <i>Present aims:</i> methods eg verbally, written, storyboard
		1.4	Contribute to discussions about their ideas	□ <i>Discussions:</i> follow main points; make relevant and positive contributions; respect others' rights to speak; aids eg presentation, thumbnail sketches, ideas worksheets, computer-aided visuals

Learning outcomes		Assessment criteria		Unit amplification
2	Be able to produce work in 3 dimensions on a given theme	2.1	Produce 3 dimensional work using appropriate materials, methods and equipment	<ul style="list-style-type: none"> □ <i>Methods and processes:</i> different methods eg carving, joining, forming and shaping, constructing from materials or found objects, surface decoration, painting, collage, use of technological media, computers, video/stills photography; processes eg modelling, casting, moulding, firing clay or glass, setting plaster □ <i>Materials:</i> different materials eg thick card, metals, plastics, wood, stone, 'Thermalite®' block, glass, plaster, soap, wax blocks, found objects, scrap materials, papers, thin card, papier-mâché, modroc, wire, clay, wet plaster, latex, textiles, foam, scrap materials, string, tape □ <i>Tools and equipment:</i> different materials eg ICT, 3D software, printers, scanners, cameras; hand and machinery tools eg hammers, saws, soldering irons, welding tools, craft knives, scalpels, chisels, drills, files, vacuum former, stapler; clay tools eg bust peg, kiln, potter's wheel, banding wheel; soft sculpture eg sewing needles, knitting needles, scissors, shears and sewing machines; test pieces eg samples, maquettes, models □ <i>Working methods:</i> materials; methods; processes; correct technical terms
		2.2	Demonstrate self-management skills	<ul style="list-style-type: none"> □ <i>Self-management skills:</i> attendance; punctuality; complete tasks within agreed deadlines; flexibility; take responsibility eg gathering materials, setting up, tidying up; self-motivation; assertiveness; readiness to improve own performance based on feedback
		2.3	Identify risks and hazards in the work area	<ul style="list-style-type: none"> □ <i>Safety:</i> risks and hazards; appropriate dress; personal protective equipment; materials; tools; work area
3	Be able to comment on own work.	3.1	Give own point of view about work	<ul style="list-style-type: none"> □ <i>Discussions:</i> own view point eg strengths, weaknesses, improvements; responses; methods eg sketchbook annotations, written notes, verbal feedback, recordings, illustrated verbal presentations, informal discussion, tutorials, group discussions; make relevant and positive contributions; respect others' rights to speak
		3.2	Respond appropriately to other's point of view about own work	

Information for tutors

Delivery

The emphasis of this unit will be on practical exploration; learning about the different characteristics of materials and the effects that can be achieved through using different methods, equipment and processes. In 3D it is often the case that more than one solution to a problem is appropriate (for example, joining two materials together by taping, stapling, soldering, gluing, fusing or tying.) Learners will be encouraged to trial more than one method, and to select the most appropriate. All trials and maquettes could be retained or photographed as they could form part of the assessed body of work.

It is recommended that learners should experience at least two types of 3D art and design using a common theme for a variety of techniques such as cutting, carving, moulding, casting and constructing. For example, organic forms could inspire a fine art sculpture, a ceramic tealight holder and a fashion accessory.

At this level of study learners will need to be directed in their activities. It is suggested that themed contextual material is made readily available by the tutor. Working in 3D is a very time-consuming activity and this will maximise time available to generate ideas for the investigation of materials, methods and processes. Research generated from any other units; rough sketches, ideas worksheets, drawings and paintings, and so on, may be utilised in the development and transition of ideas.

The use of a common theme running through the work, such as seed pods, insects or mechanical parts, will give cohesion to the work and will allow learners to compare and contrast the results achieved by using different materials. The introduction of such a theme to learners will be an ideal opportunity to imitate studio practice, discussing possible research opportunities, visits, outcomes, and the role of the individual within the group.

Records will relate directly to methods and processes learners use in their own work, in the way that a practitioner would keep a technical notebook to record details for future reference. This can be done using storyboard techniques or labelled photographs as an alternative to a written report. Centre-devised quizzes, writing frames handouts may also be employed to supplement learners' own notes, sketchbooks, design sheets, maquettes and (optionally) a final outcome.

The search for images using the internet and library resources is encouraged. The use of technological media (such as computers, printers, scanners and video and stills photography) is important as in professional practice this often plays an intrinsic part of the development and realisation of ideas (for example a visual record of safe practice, or mocking up a sculpture maquette 'in situ').

Learners will need to understand that working safely is a crucial part of self-management. This involves the elimination of risk to self and others, thinking and working safely with materials, tools and equipment. A common sense approach should be emphasised, rather than mere reference to rules and regulations.

For learning outcome 2, tutors are encouraged to present the chosen theme in manageable, self-contained activities, so that results can be assessed (and a sense of achievement fostered) in an on going manner. For example, if the theme is flowers then there could be a number of activities which explore what materials are best used for this task, and how to use them. Facilities do not need to be sophisticated but a range of approaches and experiments is recommended to assess practical skills and creative awareness. A varied approach to delivery is recommended; demonstrations of techniques will entertain and inspire, and practical 'taster' sessions will build confidence and knowledge of techniques.

Experimentation with materials and scale should be encouraged. Each material has its own qualities and methods for use. Learners will need to employ the correct techniques for using chosen materials. Although the majority of learners' work will be carried out in a workshop environment, links with contemporary professional practice could be made to inform and inspire the work. This could be by inviting a local practitioner to work with learners. Visits to galleries, studios, commercial premises and exhibitions are very much encouraged.

Regular tutor feedback to learners is essential. This may be informal, within day-to-day discussion as work progresses, providing learners with the encouragement and support to comment on their own work and that of the peer group. Discussion topics could be: Which formal elements were used? What techniques and processes were used? What went well and why? What went badly and why? What could improve the work? These are key questions that will build towards summative evaluation.

Feedback can also be via interim deadlines within the activities and at the end of a project. Group discussions and presentation of work to the peer group and others are encouraged. Even if learners are not involved in group projects, the key qualities of support, mutual respect and sharing of facilities and resources are inherent in all activities. A vocational scenario, putting learners in a fictional situation as an artist or designer could enliven the work, but at this level the opportunity to improve and resubmit work will be more constructive than rigid deadlines.

Outline learning plan

The outline-learning plan has been included in this unit as guidance, and is not meant to be prescriptive. The tutor is encouraged to create outline-learning plans that will suit their own teaching style and also suit their learners.

Topic and suggested assignments/activities

Introduction to the unit

Learners will be given an overview of the unit; what they will be doing, what is expected of them and what it is they are aiming for.

Learners should consider health and safety throughout, notes could be kept in sketchbooks where appropriate, researching the theme for homework.

Quizzes, worksheets and handouts should be used throughout the unit to back up learning. Tutors should give advice on how the learner can file these for later use. It would also be helpful for learners to be shown how to compile their findings, from research and trial work, in an accessible way.

Topic and suggested assignments/activities

For learning outcome 1 the tutor could show a selection of 3D work, historical and contemporary, to illustrate and inspire diversity across art and design. Describe in terms of the artist or designer's intentions, the formal elements, and what techniques and processes have been used.

Learners should be encouraged to keep an ongoing 'scrapbook' of examples they like, and why. (Cuttings maybe provided by tutor, added to by learners.)

Throughout the unit the following questions should be asked and addressed; Which formal elements were used? What techniques and processes were used? What went well and why? What didn't go as planned and why? What could improve the work? These are key questions that will build towards summative evaluation.

Introduction to practical activities: Negotiate a theme for portfolios (this may vary from learner to learner). Eg insects, organic forms, machine parts. Provide readily available research materials for sketchbooks if a new theme is introduced.

At this stage the learner will need to present possible ideas that will be explored

For learning outcome 2 the tutor will need to structure exploration of materials carefully. This may involve the whole class using the same material and method for a lesson, or could be a 'round robin' approach, with learners in pairs or small groups. The tutor could demonstrate use of each material and method as they are introduced, show samples and highlight safe practice. Learners will carry out practical explorations; produce trials and maquettes across art and design contexts.

Techniques may include carving, joining, forming and shaping: constructing from materials or found objects: modelling, casting, moulding: surface decoration, painting, collage: use of technological media. Processes may include firing clay or glass, setting plaster. Follow tutor guidelines, but with individuality wherever possible.

After this stage learners could choose to produce work for a 'final outcome' for their chosen theme specialising in their favourite material, eg clay, or could choose to continue their range of experiments, comparing and contrasting findings.

Trials to be presented neatly in a box or as a display at the end of the unit. Large scale pieces (eg from scrap materials) may be photographed showing indication of scale, then discarded, if storage is difficult.

Throughout the unit learners will discuss their work and ideas at pre-agreed stages with their tutor and also as a group.

At the culmination of the unit, learning outcome 3, learners will discuss their work and give an overview as to which trials were the most successful, where improvements could be made etc.

Learners should present their favourite piece(s) of work to the group –give an evaluation and say why they have chosen the work and why they feel it is successful.

Written evaluation should also be produced.

Assessment

Assessment evidence will be cumulative throughout the activities undertaken. It must be viewed holistically as opportunities to cover a particular criterion may well be presented more than once.

To generate assessment evidence learners will be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; in informal discussion with the tutor, in group discussions or individual presentations, and could be an alternative to a written report. Observation records

by tutors and witness statements by others involved in the delivery (such as visiting artists) are permissible forms of evidence for these. Learners' own written and visual evidence for assessment may be in sketchbooks, on worksheets and presentation sheets, maquettes and optional final outcome.

To achieve assessment criterion 1.1 learners must be able to demonstrate an understanding of formal elements. These will be identified in learners' own work. Elements such as line and form, the use of scale, colour and texture are likely to be relevant. This knowledge can be assessed from visual, verbal and written evidence.

Learners will show evidence for 1.2 by exploring more than one example of both primary and secondary sources. For primary research, assessment will be of learners' own observational studies, supplemented by their own drawings, photographs or both. All other sources are secondary. For example, learners might first draw and photograph organic and marine forms, then look at books on the subject and at the work of artists and designers. Assessment will be based on how learners collect and then use material to plan ideas that meet the needs of the given theme.

The aims provided for 1.3 will be practical and skills based, rather than conceptual, for example aiming to create drawings for a structure and finding possible materials to use after trials to find the best for the task. This will lead to the creation of a body of work and a possible, optional, final outcome. Evidence may take the form of a short written statement near the start of a brief, or a short verbal presentation.

Opportunities will occur throughout the unit for learners to demonstrate competence of 1.4 both formally and informally. Initially these ideas will be a response to the research material learners have gathered, and will continue within the development and modification of the work as it progresses. Evidence can be visual within the work, verbal or written and relate to all aspects of the brief.

Learning outcome 2 may be evidenced through; sketchbooks, studies, worksheets, annotations, action plans, self-assessment checklists, organisation of portfolio, witness testimonies, observation reports, peer group assessment, one-to-one discussions or group discussions, health and safety logbook.

For assessment criterion 2.1 learners will explore more than two different 2D materials, techniques and processes, showing some control and understanding. Some coherent work needs to be produced based on and developed from the original theme and ideas generated. An understanding of appropriate tools, material, scale and time given to the work(s) must be evidenced in more than one piece.

The learner's self-management skills in 2.2 may be assessed through their practical work and their motivation and desire to succeed. These also relate both to practical activities such as working in a tidy and responsible manner and generic skills such as attendance and punctuality, assertiveness, and willingness to respond to feedback. Assessment evidence may be by tutor observation reports, witness testimonies, action plans, self-assessment checklist, organisation of portfolio, peer group assessment, one-to-one discussions or group discussions.

For assessment criterion 2.3 learners should be encouraged to identify risks and hazards rather than quoting legislation. Observation of safe practice can be documented by tutors coupled with records by learners themselves. The keeping of a health and safety logbook by learners may be beneficial; these, and witness statements confirming tutor observation of safe practice in the workshop, are also acceptable evidence.

For learning outcome 3 learners need to be able to make relevant and positive contributions and respect others' rights to speak. Learners must be able to comment on the strengths and weaknesses of their work and on feedback given to them. This may be assessed through ongoing evaluative comments, in a final

evaluation or by using both. The use of audio or visual recording of learners presenting their work, or individual or group critiques may also support this evidence. Witness testimonies, observation reports, peer group assessment, self-assessment checklist, one-to-one discussions and group discussions will all provide assessment evidence.

Suggested resources

Books

Burkhard Riemschneider B – *Art Now!* (Taschen, May 2001) ISBN 9783822811603 (One of a series of *Now!* books from *Taschen* publications – www.taschen.com – other specific design titles are available)

Charman H, Rose K and Wilson G – *The Art Gallery Handbook: A Resource for Teachers* (Tate Publishing, 2006) ISBN 9781854376756

Cumming R – *Art (Eyewitness Companions)* (Dorling Kindersley, Jan 2006) ISBN 9781405310543

Graham-Dixon A – *Art: The definitive visual guide* (Dorling Kindersley, Oct 2008) ISBN 9781405322430

Phaidon – *The Art Book* (Phaidon Press Ltd, 1997) ISBN 9780714836256

Avella, N - *Paper Engineering: 3-D Design Techniques for a 2-D Material* (Revised Ed), Rotovision, 2009

Thompson, R - *Manufacturing Process for Design Professionals* (First) Thames and Hudson, 2007

Eissen, K, & Steur, R - *Sketching: Drawing Techniques for Product Designers* (First) Bis Publishers, 2007

Hudson, J - *Process: 50 Product Designs from Concept to Manufacture*, (2nd Ed) Laurence King, 2011

Levine, F & Heimerl, C - *Handmade Nation: the Rise of DIY, Art Craft and Design* (First Ed) Princeton Architectural Press, 2008

Websites

The following three websites are of considerable help in finding work of contemporary practitioners. They also contain 'teaching and learning' information:

www.artscouncil.org.uk

www.craftscouncil.org.uk

www.designcouncil.org.uk/about-design/

Unit 3: Art and Design: A Project in 2 or 3 Dimensions

Unit code:	K/502/3887
Level:	BTEC Entry Level 3
Credit value:	3
Guided learning hours:	30

Unit aim

This is a practical unit which is project focused. Learners will develop and apply creative skills within the context of a 2 or 3 dimensional (2D/3D) art and design project.

Unit introduction

Learners will be guided by the tutor and helped to draw on knowledge and experiences they may have gained through working in 2D or 3D media to explore ideas and select appropriate materials for their project. They will have opportunities to work with both wet and dry materials and explore mixed media when making their 2D or 3D responses. The activities will focus on a given theme.

The unit will introduce learners to the process of planning, gathering information, trying out ideas, choosing appropriate techniques and materials and completing a project in art and design. Learners will explore and apply the use of formal elements, such as line, colour, shape, form, pattern and texture to visualise and achieve the 2D or 3D realisation of their own work.

The activities will incorporate generic work-related skills such as self- and time-management, communicating ideas and intentions, commenting on their own work, problem solving and working safely.

The work produced will act as evidence for learners' levels of practical skill and ability to apply practical skills in a variety of 2D or 3D materials. It will also identify relevant formal elements within the work and indicate the use of correct terminology to describe working with materials and processes. It will demonstrate learners' ability to reflect upon their own work and that of others, with regard to each artistic and practical considerations.

The unit will be delivered in a classroom or studio setting. Practical outdoor activities such as photography or observational drawing or site visits will benefit learners. Educational visits to galleries, museums and artist or designer studios related to learners' work will add further value.

Essential resources

Due to the broad nature of this unit learners will require access to specialist workshops and equipment.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to work in 2 and/or 3 dimensional design from a set theme	1.1	Identify Formal Elements	<ul style="list-style-type: none"> □ <i>Formal elements:</i> different formal elements eg line, tone, colour, shape, pattern, texture, size
		1.2	Plan ideas from given sources	<ul style="list-style-type: none"> □ <i>Planning:</i> methods, eg brainstorming, development exercises, materials, techniques, scale of work(s) □ <i>Sources:</i> primary sources eg visits to galleries, exhibitions or museums, sketches, own photos; secondary sources, eg libraries, websites; photocopies, prints, collected items, clippings, books, magazines, leaflets, TV and other formats
		1.3	Present aims for work in 2 and/or 3D design	<ul style="list-style-type: none"> □ <i>Present aims:</i> methods eg verbally, written, storyboard
		1.4	Contribute to discussions about their ideas	<ul style="list-style-type: none"> □ <i>Discussions:</i> follow main points; make relevant contributions; respect others' rights to speak; methods eg presentation, thumbnail sketches, ideas worksheets, computer-aided visuals

Learning outcomes		Assessment criteria		Unit amplification
2	Be able to produce a 2 and/or 3 dimensional design on a given theme	2.1	Produce 2 and/or 3 dimensional design work using appropriate materials, methods and equipment	<ul style="list-style-type: none"> □ <i>Methods and processes:</i> methods eg carving, joining, forming and shaping, constructing from materials or found objects, surface decoration, painting, collage, use of technological media, computers, video/stills photography; processes eg modelling, casting, moulding, firing clay or glass, setting plaster □ <i>Materials:</i> different materials eg thick card, metals, plastics, wood, stone, 'Thermalite®' block, glass, plaster, soap, wax blocks, found objects, scrap materials, papers, thin card, papier-mâché, modroc, wire, clay, latex, textiles, foam □ <i>Working methods:</i> materials; methods; processes; correct technical terms □ <i>Tools and equipment:</i> ICT eg computers, 3D software, printers, scanners, cameras; hand and machinery tools eg hammers, saws, soldering irons, welding tools, craft knives, scalpels, chisels, drills, files, vacuum former, stapler; clay tools eg bust peg, kiln, potter's wheel, banding wheel; soft sculpture eg sewing needles, knitting needles, scissors, shears and sewing machines; test pieces eg samples, maquettes, models
		2.2	Demonstrate self-management skills	<ul style="list-style-type: none"> □ Self-management skills: attendance; punctuality; complete tasks within agreed deadlines; flexibility; take responsibility eg gathering materials, setting up, tidying up; self-motivation; assertiveness; readiness to improve own performance based on feedback
		2.3	Identify risks and hazards in the work area	<ul style="list-style-type: none"> □ Safety: risks and hazards; appropriate dress; personal protective equipment; materials; tools; work area
3	Be able to comment on own work	3.1	Give own point of view about work	<ul style="list-style-type: none"> □ Discussions: own view point eg strengths, weaknesses, improvements; responses; methods eg sketchbook annotations, written notes, verbal feedback, recordings, illustrated verbal presentations, informal discussion, tutorials, group discussions; make relevant and positive contributions; respect others' rights to speak
		3.2	Respond appropriately to other's point of view about own work	

Information for tutors

Delivery

This unit helps learners identify and build on any prior experience they may have. It builds on and develops knowledge, skills and understanding and seeks to extend capability through the learning experiences offered.

The tutor needs to identify previous experiences and skills that learners may have, maybe through a questionnaire, and find out what they believe their level to be. This will make teaching and practical time more effective for each learner, as it will highlight skills and knowledge gaps. Topics such as relevant formal element will need to be discussed to contextualise them.

It is worth structuring some timed practical exercises – getting learners to log the time on the work – as this gives an understanding of duration. It is important for learners to be aware of time spent on work, and assistance should be given in making them aware of how best to plan work to make the most of time available. These practical exercises will give learners a feel for some materials available, and maybe present a preferred route.

The approach to this unit is thematic. A theme should be selected that can be explored in 2D or 3D, or both. Learners need to be able to select and use suitable materials, techniques and processes appropriate to the task and suitable for their intended outcome. They will also need to comment on the progress of their work – what they feel has gone well and why. They will need guidance in their decisions.

A theme may encourage responses in relation to advertising such as promoting, publicising, marketing or decorating with adornment or embellishment.

Alternatively, themes could be on celebrating such as carnival, commemorating, honouring or remembering. Exploration and development of ideas should be encouraged.

For example, learners could be asked to work within the following fictional scenario as an artist or designer; a large film production company *Circle Scene* has asked for a design for a logo. The company is seeking to use the design in its advertising to promote and market their services. The company would like to use the same logo design for decorative purposes to embellish the walls and open spaces of the offices with carpeting, wallpaper, ceramic tiling, paintings, sculpture and shallow reliefs etc. Workers at *Circle Scene* have achieved outstanding successes over the years and the company would like to acknowledge and celebrate individual achievements by presenting them with a trophy that is inspired by the company logo. Learners should use a process of research, generation of ideas, development of ideas and produce one final outcome. For example, final outcomes could comprise one or all of the following, such as; logo design for the company letterhead (2D), design for carpet, curtain, wall tiles, painting, sculpture, shallow relief (2D, 3D or a combination) or design for trophy (3D).

In developing their work learners should discuss their ideas and choices. At this level, learners should be guided by their tutor in understanding and using a relevant plan and should be encouraged to regularly seek and use help and advice. Learners will benefit from supervisory guidance and regular review of progress identifying knowledge and skills that have been developed and areas of knowledge understanding and skills that need improvement.

Although the majority of learners' work will be carried out in a studio or classroom environment, it will be helpful to include group discussions and visits to galleries or exhibitions. Research using the internet and library resources will form part of the

learning programme. Learners should be encouraged to use the work of professional practitioners to inform and inspire their own work.

Working in the studio can be hazardous. Tutors will need to ensure learners are made aware of the health and safety issues relating to the media, materials and equipment they use. Learners should be shown how they reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations. Identification of the need for appropriate dress (eg tie long hair back, no hanging jewellery) and protective equipment (eg goggles, face masks, gloves, aprons, sensible footwear; materials) is important. Learners should be made aware of the necessity of following manufacturers' instructions and guidelines for tools, equipment and materials. Knowledge of good practice in the work area should also be emphasised as this kind of approach is transferable to other work spaces (eg avoid hazards in gangways, trailing leads, not obstructing fire exits, keeping work areas clean and tidy). The keeping of a health and safety logbook by learners may be beneficial.

Outline learning plan

The outline-learning plan has been included in this unit as guidance, and is not meant to be prescriptive. The tutor is encouraged to create outline-learning plans that will suit their own teaching style and also suit their learners.

Topic and suggested assignments/activities

Introduction to the unit

To address learning outcome 1 learners will be given an overview of the unit; what they will be doing, what is expected of them and what it is they are aiming for.

Learners should consider health and safety throughout, notes could be kept in sketchbooks where appropriate, researching the theme for homework.

Quizzes, worksheets and handouts should be used throughout the unit to back up learning. Tutors should give advice on how the learner can file these for later use. It would also be helpful for learners to be shown how to compile their findings, from research and trial work, in accessible way.

To help learners start the tutor should discuss possible themes with them. Suggested themes could be organic forms, geometric forms, structures, water, weather etc. Class to discuss possible research opportunities and starting points.

The initial presentation of the theme to the learners should generate a group discussion regarding possible research opportunities, visits, outcomes etc and will help to generate enthusiasm and focus in learners and get them started.

Discussion of the formal elements used in 2D and 3D work and examples of work by artists and designers to exemplify work.

Discuss sample creative project briefs and show examples of solutions.

Introduce the defined or outline creative project brief or choice of briefs.

Gather visual research from appropriate primary and secondary sources (Observational studies, books, magazines, internet, visits to galleries, sites, working with practitioners).

Throughout the unit the following questions should be asked and addressed; 'Which formal elements were used? What techniques and processes were used? What went well and why? What didn't go as planned and why? What could improve the work?' These are key questions that will build towards summative evaluation.

In learning outcome 2 learners will explore and experiment with materials and techniques, exploring their initial ideas, and could produce trials or maquettes.

The tutor can give time exercises on trials of each material, giving the learner the opportunity to put the technique into practice.

Together the tutor and learner(s) will decide the most promising direction for progress of initial idea to final solution.

Develop and modify potential solution by producing new and improved trials, maquettes or both.

Describe, discuss, develop and produce ideas for final piece of work/end product using appropriate materials, methods and techniques.

Present work at the end of unit.

Assessment

Assessment evidence will be cumulative throughout the activities undertaken. It must be viewed holistically as opportunities to cover a particular criterion may well be presented more than once.

To generate assessment evidence learners will be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; in informal discussion with the tutor, in group discussions or individual presentations, as an alternative to written reports. Observation records by tutors and witness statements by others involved in the delivery (such as visiting artists) are permissible forms of evidence for these. Learners' own written and visual evidence for assessment may be in sketchbooks, on worksheets and presentation sheets and in the optional final outcome.

To achieve assessment criterion 1.1 learners must be able to demonstrate an understanding of formal elements. These will be identified in learners' own work. Elements such as line and form, the use of scale, colour and texture are likely to be relevant. This knowledge can be assessed from visual, verbal and written evidence.

Learners will show evidence for 1.2 by exploring more than one example of both primary and secondary sources. For primary research, assessment will be of learners' own observational studies, supplemented by their own drawings, photographs or a combination. All other sources are secondary. For example, learners might first draw and photograph organic and marine forms, then look at books on the subject and the work of artists and designers. Assessment will be based on how learners collect then use material to plan ideas that meet the needs of the given theme.

The aims provided for 1.3 will be practical and skills based, rather than conceptual, leading to the creation of a body of work and an optional final outcome. Evidence may take the form of a short written statement near the start of a brief, or a short verbal presentation.

Opportunities will occur throughout the unit for learners to demonstrate competence of 1.4 both formally and informally. Initially these ideas will be a response to the research material learners have gathered, and will continue within the development and modification of the work as it progresses. Evidence can be verbal or written and relate to all aspects of the brief. Visual references can also be used from learners' work to illustrate ideas and development when in discussions.

Learning outcome 2 may be evidenced through; sketchbooks, studies, worksheets, annotations, action plans, self-assessment checklists, organisation of portfolio, witness testimonies, observation reports, peer group assessment, one-to-one discussions or group discussions, health and safety logs.

Learners will explore more than two 2D or 3D materials, techniques and processes, showing some control and understanding. Some coherent work needs to be produced based on and developed from the original theme and ideas generated. An understanding of appropriate tools, material, scale and time given to the work(s) must be evidenced in more than one piece. A final project outcome is needed for this unit.

For criterion 2.2 assessment will be based on learners' approach to their practical work and their motivation and desire to succeed. These also relate both to practical activities such as working in a tidy and responsible manner and generic skills such as attendance and punctuality, assertiveness, willingness to respond to feedback, and an ability to reflect the set theme. Assessment evidence may be by tutor observation reports, witness testimonies, action plans, self-assessment checklist,

organisation of portfolio, peer group assessment, one-to-one discussions or group discussions.

For assessment criterion 2.3 learners should be encouraged to identify risks and hazards rather than quoting legislation. Observation of safe practice can be documented by tutors coupled with records by learners themselves. The keeping of a health and safety logbook by learners may be beneficial; these, and witness statements confirming tutor observation of safe practice in the workshop, are also acceptable evidence.

For assessment criterion 3.1 learners need to demonstrate some understanding of their use of materials, methods and processes and show knowledge of some correct technical terms. Comments on the strength and weakness of their work need to be made on more than one aspect of their learning and their work. Final comment may be supported by ongoing evaluative observations, sketchbook annotations, reference to learning from verbal feedback, illustrated verbal presentations, written notes from informal discussion, tutorials or group discussions. The use of audio or visual recording of learners presenting their work, or individual or group critiques may also support this evidence. Witness testimonies, observation reports, peer group assessment, self-assessment checklist, one-to-one discussions and group discussions will all provide assessment evidence.

For assessment criterion 3.2 learners need to be able to make relevant and positive contributions to discussions regarding their work and respect others' rights to speak. Learners must be able to add positive comment on feedback given to them.

Suggested resources

Books

Lefteri C – *Materials for inspirational design* (Rotorvision, 2006)
ISBN 9782940361502

Pipes A – *Drawing for designers* (Laurence King Publishing, 2007)
ISBN 9781856695336

Polster B, Neumann C and Schuler M – *The A-Z of Modern Design*
(Merrell Publishers Ltd, 2006) ISBN 9781858943305

Websites

www.designnation.co.uk

www.the-artists.org

www.thedesigntrust.co.uk

Unit 4: Art and Design: Explore Drawing

Unit code:	M/502/3888
Level:	BTEC Level 1
Credit value:	4
Guided learning hours:	30

Unit aim

Learners will be shown how to use a variety of drawing/mark-making techniques to explore 2 dimensional (2D) visual language. This is a practical unit where learners will practise and develop their skills through observation and experimentation.

Unit introduction

The ability to express ideas through drawing skills is at the root of good design, from the first rough sketches of a clothes designer to the larger-scale aims of architectural drawing. This unit is an introduction to the many ways learners might use drawing or mark-making materials, techniques and processes in creating and developing drawing for different purposes.

Primary and secondary resource material will be used to inspire ideas and build research skills. Learners will investigate the ways in which the formal elements associated with drawing can be used to describe style or design images and objects; give information; explore ideas or personal responses and express feelings or moods. It is not a requirement for learners to produce one final definitive piece of work to complete this unit. Evidence for this unit may be from work produced through a series of practical exercises, samples, studies and experiments, along with written work where appropriate.

This unit will give learners the opportunity to develop work-related skills relevant to the use of drawing to record a range of creative ideas. Learners will practice self- and time-management skills whilst developing their drawing skills, learning about 2D visual language and using appropriate media methods and technologies. The communication of ideas and intentions, and problem solving will be integrated into creative drawing activities. Health and safety requirements will need to be addressed for learners to be aware of safe working practice.

On completion of the unit, this body of work may contribute to a learners' art and design portfolios. It will evidence the appropriate work-related skills and also indicate learners' level of practical skills in a variety of 2D methods and materials.

Essential resources

The tutor should provide guidance on how learners can research a theme, and how to store their findings accessibly.

Primary research is essential as ideas are often at their most original and innovative when developed from observational studies.

The unit requires diverse secondary resources plus historical and contemporary contextual references. Magazines, books, the internet, visits to art galleries, museums and artist or designer studios and commercial premises are all resources that should contribute to this unit.

A full range of practical 2D resources, such as pens, pencils, brushes, crayons, pastels, inks, different papers and card will be required to fully address this unit.

A suitable working area should be provided.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to develop ideas for drawing(s)	1.1	Demonstrate knowledge of Formal Elements	<ul style="list-style-type: none"> □ <i>Formal elements</i>: different formal elements eg line, tone, colour, shape, pattern, texture
		1.2	Plan ideas from primary and secondary sources	<ul style="list-style-type: none"> □ <i>Primary and secondary sources</i>: planning eg brainstorming, development exercises, materials, techniques, size of work(s); primary sources eg visits to galleries, exhibitions or museums, recording eg sketches, photos; secondary sources eg libraries, websites, scrapbook with photocopies, prints, collected items, clippings, books, magazines, leaflets, TV and other formats; limitations eg time, materials, availability of space
		1.3	Present aims for drawing(s)	<ul style="list-style-type: none"> □ <i>Present aims</i>: methods eg practical and skills based, mood, meaning, skills based trials, maquettes or models, final outcome
		1.4	Prepare for and contribute to discussions of ideas and opinions	<ul style="list-style-type: none"> □ <i>Discussions</i>: follow main points; make relevant and positive contributions; respect others' rights to speak; aids eg presentation, thumbnail sketches, ideas worksheets, computer-aided visuals
2	Be able to produce drawings	2.1	Produce drawings using appropriate materials, methods and equipment	<ul style="list-style-type: none"> □ <i>2D materials and equipment</i>: types of materials and equipment eg pencil, pen, ink, charcoal, pastel, crayon, conte, chalk, ink, eraser, ruler, drawing board, easel, brushes, stencils, templates, ICT, computers, printers, scanners, photography, different papers eg thickness, texture, card □ <i>Techniques</i>: drawing/rendering techniques eg shading, frottage, cross-hatching, perspective, blending, impressing, wax resist, tracing <i>Working methods</i>: materials; methods; processes; correct technical terms
		2.2	Demonstrate self-management skills	<ul style="list-style-type: none"> □ <i>Self-management skills</i>: attendance; punctuality; complete tasks within agreed deadlines; flexibility; take responsibility eg gathering materials, setting up, tidying up; self-motivation; assertiveness; readiness to improve own performance based on feedback

Learning outcomes		Assessment criteria		Unit amplification
		2.3	Describe measures taken to reduce risks in the work area	<ul style="list-style-type: none"> □ <i>Safety</i>: risks and hazards; appropriate dress; personal protective equipment; materials; tools; work area
3	Be able to comment on own work	3.1	Present information and points of view about their ideas, using appropriate language	<ul style="list-style-type: none"> □ <i>Discussions</i>: own view point eg strengths, weaknesses, improvements; responses; methods eg sketchbook annotations, written notes, verbal feedback, recordings, illustrated verbal presentations, informal discussion, tutorials, group discussions; make relevant and positive contributions; respect others' rights to speak
		3.2	Prepare for and contribute to formal discussions of ideas and opinions	

Information for tutors

Delivery

Tutors delivering this unit have opportunities to use a wide range of 2D materials, techniques and processes. Although the majority of learners' work will be carried out in a studio environment, it will be helpful to include group discussions and visits to galleries or exhibitions. Research using the internet and library resources will form part of the learning programme. Learners should be encouraged to look at the work of other artists to inform and inspire their own work.

Learners will need some direction at this level. They will require support in the research and experimentation stages of their work, as they gain confidence and practical skills, and guidance in the organisation of their work; in folders, sketchbooks and on presentation sheets. Focus may be aided by the introduction of a theme such as natural forms, mechanical structures, movement etc; inspiration can come from any source(s) in the natural or man-made world. The tutor can use the theme to collect a range of appropriate contextual material and possible sources for observational studies such as musical instruments, machinery, the human form or lamps and lights. The initial presentation of the theme to learners should generate a group discussion regarding possible research opportunities, visits, outcomes etc and will help to motivate learners.

It is worth structuring some timed practical exercises – getting learners to log the time on the work – as this gives an understanding of duration. It is important for learners to be aware of time spent on work, and assistance should be given in making them aware of how best to plan work to make the most of time available.

Learners should first explore primary sources to inspire the development of ideas. Secondary sources can be diverse and wide-ranging. The work of historic and contemporary artists and designers will provide valuable inspiration on ways of using drawing or mark-making techniques. Learners should be encouraged to recognise and consider the formal elements in their own work and identify them in the work of others.

The emphasis should be on practical exploration, on learning about the different characteristics of media and materials and the effects that can be achieved through using different methods and processes. Learners should be encouraged to try out a variety of 2D drawing media to evaluate its success, combining media where appropriate to achieve creative and original outcomes. They will also need to comment on the progress of their work for example what they feel has worked well and why. Records should relate directly to methods and processes learners use in their work, rather than being a theoretical exercise. Learners could be encouraged to talk about their work, either on a one-to-one basis or as part of a group discussion as an alternative to a written report. Centre-devised quizzes, writing frames or gapped handouts may also be useful.

Technological media such as computers, printers, scanners and cameras are useful as they often play an intrinsic part in the development and realisation of ideas for example recording work in progress, experiments with colour, manipulation of drawings.

Generic work skills such as self- and time-management, the communication of ideas and intentions, presentation skills and safe practice, should be incorporated by means of relevant, integrated tasks, such as a non assessed group activity of brainstorming on a large piece of paper, with chosen materials made available by the tutor, to a set time. Self-management is essential. Learners will need to collect

and record information in an ordered way and review development at each stage of their work.

Delivery should stimulate, motivate and inspire learners. It should be planned to help learners develop knowledge and understanding of working with a variety of 2D drawing media and materials and their associated techniques and processes.

Demonstrations of techniques will entertain, encourage and inspire.

Experimentation with media and scale should be encouraged. Each medium and material has its own set of rules and methods for use. Learners will need to employ the correct techniques for using the media they choose to work with. Learners also need to be able to select and use suitable 2D drawing materials, techniques and processes appropriate to the task and suitable for their intended outcome.

Regular feedback should be given to learners, both informally in day-to-day discussion and formally via interim cut-off points within the activities. Learners should be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; informal discussion with the tutor, group discussion or individual presentations. It may be written, in notes and annotation in their sketchbooks, or as final comment on their work. Summative feedback and the opportunity for improvement should be given at the deadline of an activity. Formative feedback should be given throughout the delivery of the unit.

Learners will be required to comment on their own work and that of others. Support will be needed to encourage a response to questions such as 'Which formal elements were used? What techniques and processes? What went well and why? What did not work well and why? What new skills have you learned? What could you do to improve your work?'

Group discussions and presentation of work to the peer group and others will have great value. Even if learners are not involved in group projects, the key qualities of support, mutual respect and sharing of facilities and resources are inherent in all activities. The ability to give constructive criticism within the peer group, without negativity or giving offence, is a key skill.

Regarding learning outcome 2.3, working in the studio can be hazardous. Tutors will need to ensure learners are made aware of the health and safety issues relating to the media, materials and equipment they use. Learners should be shown how they reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations. Identification of the need for appropriate dress (eg tie long hair back, no hanging jewellery) and protective equipment (eg goggles, face masks, gloves, aprons, sensible footwear; materials) is important. Learners should be made aware of the necessity of following manufacturers' instructions and guidelines for tools, equipment and materials. Knowledge of good practice in the work area should also be emphasised as this kind of approach is transferable to other work spaces (eg avoid hazards in gangways, trailing leads, not obstructing fire exits, keeping work areas clean and tidy). The keeping of a health and safety logbook by learners may be beneficial.

Outline learning plan

The outline-learning plan has been included in this unit as guidance, and is not meant to be prescriptive. The tutor is encouraged to create outline-learning plans that will suit their own teaching style and also suit their learners.

Topic and suggested assignments/activities

Introduction to the unit

Learners will be given an overview of the unit; what they will be doing, what is expected of them and what it is they are aiming for.

Learners should consider health and safety throughout, notes could be kept in sketchbooks where appropriate, researching the theme for homework.

Quizzes, worksheets and handouts should be used throughout the unit to back up learning. Tutors should give advice on how the learner can file these for later use. It would also be helpful for learners to be shown how to compile their findings, from research and trial work, in accessible way.

To help learners start the tutor should discuss possible themes with them. Suggested themes could be organic forms, geometric forms, structures, water, weather etc. Class to discuss possible research opportunities and starting points.

The initial presentation of the theme to the learners should generate a group discussion regarding possible research opportunities, visits, outcomes etc and will help to generate enthusiasm and focus in learners and get them started.

Discussion of the formal elements used in 2D work and examples of work by artists and designers to exemplify work.

What is drawing? This unit could begin with a class discussion into the many uses of drawing

– eg what things look like, for example life drawings, observation drawings, analytical drawings how things are constructed, for example working drawings, instructional drawings, diagrams information drawings, for example charts, graphs, maps, posters, signs and symbols.

Learners are introduced to mark making and develop skills using a variety of wet and dry drawing materials and techniques. Learners undertake a series of drawings from direct observation looking at effects such as line, texture, tone and pattern. Through these observations learners develop skills and knowledge of various drawing devices and how these can assist representational drawing.

Drawing can be used to express feelings. These could be responses to things experienced, for example music, events, smells or how you feel now or felt in the past, for example happy, sad, confused, excited, angry. An exercise could be how different marks with different mediums and colours can best describe this range of emotions.

Learners look at the work of other artists and designers and learn how they can use similar techniques and ideas in their own work.

Throughout the unit the following questions should be asked and addressed; Which formal elements were used? What techniques and processes were used? What went well and why? What didn't go as planned and why? What could improve the work? These are key questions that will build towards summative evaluation.

Topic and suggested assignments/activities

Learners' investigations will show improving awareness and working understanding of the creative potential of drawing techniques. They will be able to work in an organised manner combine knowledge, skills and understanding to produce a range of creative and effective drawings and comment effectively on their work and the work of others'.

Learners drawings will evidence how ideas have been developed using suitable media and techniques. Learners are be given guidance and support when organising and collating their work and the portfolio for the unit must be completed by the set deadline.

At the end of the unit, learners present their favourite three pieces of work to the group – saying why they have chosen the work and why they feel it is successful.

Assessment

Assessment evidence will be cumulative throughout the activities undertaken. It must be viewed holistically as opportunities to cover a particular criterion may well be presented more than once.

To generate assessment evidence learners will be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; in informal discussion with the tutor, in group discussions or individual presentations, which can be an alternative to written reports. Observation records by tutors and witness statements by others involved in the delivery (such as visiting artists) are permissible forms of evidence for these. Learners' own written and visual evidence for assessment may be in sketchbooks, on worksheets and presentation sheets and in the optional final outcome.

For criterion 1.1 formal elements must be identified in learners' own work.

Elements such as line and form, the use of scale, colour and texture are likely to be relevant. This knowledge can be assessed from visual, verbal and written evidence.

Assessment criterion 1.2 requires learners to show evidence of exploring more than one example of both primary and secondary sources. For primary research, assessment will be of learners' own observational studies, supplemented by their own drawings or photographs. All other sources are secondary. For example, learners might first draw and photograph organic and marine forms (primary), then look at books on the subject and the work of artists and designer (secondary).

Assessment will be based on how learners collect then use rudiments of the material to plan ideas that meet the needs of the given theme.

For criterion 1.3 aims should be practical and skills based, rather than conceptual, leading to the creation of a body of work and an optional final outcome. Evidence may take the form of a short written statement near the start of a brief, or a short verbal presentation.

Opportunities to assess 1.4 communicate their ideas clearly. Opportunities will occur throughout the unit, both formally and informally. Initially these ideas will be a response to the research material learners have gathered, and will continue within the development and modification of the work as it progresses. Evidence can be visual within the work, verbal or written and relate to all aspects of the brief.

Learning outcome 2 may be evidenced through sketchbooks, studies, worksheets, annotations, action plans, self-assessment checklists, organisation of portfolio, witness testimonies, observation reports, peer group assessment, one-to-one discussions or group discussions, health and safety logbooks.

For criterion 2.1 learners will explore at least three types of 2D materials, techniques and processes, showing some development and understanding from the initial trial stage. Four drawings on different surfaces and sizes need to be produced based on and developed from the original research and ideas generated, one of which needs to be A1 size. An understanding of appropriate tools, material, scale and time given to the work(s) must be evidenced in more than one piece.

Assessment of criterion 2.2 will be on each learner's approach to their practical work and their motivation and desire to succeed. These also relate both to practical activities such as working in a tidy and responsible manner and generic skills such as attendance and punctuality, assertiveness, willingness to respond to feedback and an ability to reflect the set theme. Assessment evidence may be by tutor observation reports, witness testimonies, action plans, self-assessment checklist, organisation of portfolio, peer group assessment, one-to-one discussions or group discussions.

Regarding assessment criterion 2.3, learners will show that they have followed the health and safety guidelines for the materials, techniques and processes used. At this level of study, the ability of learners to identify risks and hazards will be much more valuable than quoting legislation. Observation of safe practice can be documented by tutors, or from records by learners. The keeping of a health and safety logbook by learners may be beneficial; these, and witness statements confirming tutor observation of safe practice in the workshop are also acceptable evidence.

Criterion 3.1 can be evidenced through learners demonstrating understanding of their use of materials, methods and processes whilst showing knowledge of some correct technical terms. Comments on the strength and weakness of their work need to be made on more than one aspect of their learning and their work. Final comment may be supported by ongoing evaluative comments, sketchbook annotations, reference to learning from verbal feedback, illustrated verbal presentations, written notes from informal discussion, tutorials or group discussions. The use of audio or visual recording of learners presenting their work, or individual or group critiques may also support this evidence.

For assessment criterion 3.2 learners need to be able to make relevant and positive contributions to discussions regarding their work and respect others' rights to speak. Learners must be able to add positive comment on feedback given to them.

Suggested resources

Books

Cole A – *Eyewitness Art: Perspective* (Dorling Kindersley, 1992)

ISBN 9780863189340

Harrison H – *The Encyclopaedia of Drawing Techniques* (Search Press, 2004)

ISBN 9781844480197

Kaupelis R – *Experimental Drawing Techniques* (Watson-Guption Publications, US, 1992) ISBN 9781592530199

Perrella L – *Artists' Journal and Sketchbooks: Exploring and Creating Personal Pages* (Rockport Publishers Inc, 2000) ISBN 9781592530199

Simpson I – *Drawing, Seeing & Observation* (A&C Black Publishers, US, 2003)

ISBN 9780713668780

Stobart J – *Drawing Matters* (A&C Black Publishers Ltd, 2006)

ISBN 9780713670844

Perella, L - *Artists Journal and Sketchbooks: Exploring and Creating Personal Pages* (Rockport Publishers Inc, 2007)

Cumming, R - *Eyewitness Art* (Dorling Kindersley, 2006) ISBN 9781405310543

Websites

www.artcyclopedia.com/index.html

www.bbc.co.uk/arts/

www.campaignfordrawing.org

www.eduweb.com/insideart/index.html

www.iamanartist.ie/index.aspx

www.teachingideas.co.uk/art/contents.htm

Unit 5: Art and Design: Explore Painting

Unit code: T/502/3889

Level: BTEC Level 1

Credit value: 4

Guided learning hours: 30

Unit aim

This unit is an introduction to the many ways learners might produce fine art paintings. Through observation and practical experimentation learners will explore their own creativity and look at the materials, techniques and processes needed to create a painting for fine art work.

Unit introduction

Many people have a creative side that is untapped and waiting to flourish. This unit aims to inspire and inform learners; offering a variety of painting techniques to explore their creativity through the use of the 2D visual language. This unit is an introduction to the many ways learners might investigate painting materials, techniques and processes to create fine art work. Primary and secondary resource material will be used to inspire ideas and build research skills. Learners will be introduced to colour theory through the practical application of mixing colour and tone. They will be taught the appropriate material preparation and aftercare that applies when painting media is used. There is no requirement to produce one, single, final outcome. Evidence for this unit may be from work produced through practical exercises, samples, studies and experiments, along with written work where appropriate.

This unit will give learners the opportunity to develop creative ideas relevant to the use of painting to record a range of work-related skills. Learners will practice self- and time-management skills whilst developing their painting skills; learning about 2D visual language and using appropriate media, methods and technologies. The communication of ideas and intentions will be integrated into creative painting activities. Health and safety requirements will need to be addressed to make learners aware of safe working practice.

On completion of the unit, this body of work may contribute to learners' art and design portfolio. It will evidence the appropriate work-related skills and also indicate learners' levels of practical skill in a variety of 2D methods and materials.

The unit may be delivered in a classroom or studio setting. It could be enhanced by practical activities outdoors, such as observational studies or site visits. Educational visits related to learners' work have great value. These could be to galleries, museums and artist or designer studios.

Essential resources

The tutor should provide guidance on how learners can research a theme, and how to store their findings accessibly.

A suitable working area should be provided.

A range of different types of painting materials will be necessary for the unit. For example, watercolour; oil; acrylic; inks; gouache; wax; glass paints; dyes; different papers; card, board; perspex; polythene and canvas. Also equipment such as brushes, paint rags, palettes; palette knives; drawing boards, easels, computers, printers, scanners.

Learners will require primary sources for observational painting such as natural forms, geometric forms, still life arrangements, mirrors etc.

The unit also requires diverse secondary sources plus historical and contemporary contextual references. Magazines, books, the internet, DVDs, videos, CD ROMs, visits to art galleries, museums, artist or designer studios may all contribute.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to develop ideas for painting(s)	1.1	Demonstrate knowledge of Formal Elements in painting	<ul style="list-style-type: none"> □ <i>Formal elements</i>: different formal elements eg line, tone, colour, shape, pattern, texture
		1.2	Plan ideas from primary and secondary sources	<ul style="list-style-type: none"> □ <i>Sources</i>: planning eg brainstorming, development exercises, materials, techniques, size of work(s); primary sources eg visits to galleries, exhibitions or museums; recording eg sketches, learners' photos; secondary sources eg libraries, websites, scrapbook with photocopies, prints, collected items, clippings, books, magazines, leaflets, TV and other formats; limitations eg time, materials, availability of space
		1.3	Present aims for painting(s)	<ul style="list-style-type: none"> □ <i>Present aims</i>: methods eg practical and skills based, mood, meaning, skills based trials, maquettes or models, final outcome
		1.4	Prepare for and contribute to discussions of ideas and opinions	<ul style="list-style-type: none"> □ <i>Discussions</i>: follow main points; make relevant and positive contributions; respect others' rights to speak; aids eg presentation, thumbnail sketches, ideas worksheets, computer-aided visuals
2	Be able to produce painting(s)	2.1	Produce paintings using appropriate materials, methods and equipment	<ul style="list-style-type: none"> □ <i>2D materials</i>: different materials eg watercolour, oil, acrylic, inks, gouache, poster, sprays, glass paints, dyes, primers, masking fluid, PVA, adhesives, varnishes; surfaces eg paper, card, wood, canvas, perspex, polythene, fabrics □ <i>2D equipment</i>: different equipment eg drawing board, easel, brushes, palettes, palette knives, sticks □ <i>Techniques</i>: different techniques eg dry brush, washes, wet on wet, scumbling, glazing, wax resist, ink and wash, dabbing, spattering, blending, stencilling □ <i>Preparation and aftercare</i>: under priming, grounds; stretching paper or canvas; masking; thinning; cleaning brushes; paint storage; paint disposal

Learning outcomes		Assessment criteria		Unit amplification
		2.2	Demonstrate self-management skills	<ul style="list-style-type: none"> □ <i>Self-management skills</i>: attendance; punctuality; complete tasks within agreed deadlines; flexibility; take responsibility eg gathering materials, setting up, tidying up; self-motivation; assertiveness; readiness to improve own performance based on feedback
		2.3	Describe measures taken to reduce risks in the work area	<ul style="list-style-type: none"> □ <i>Safety</i>: risks and hazards; appropriate dress; personal protective equipment; materials; tools; work area
3	Be able to comment on own work	3.1	Present information and points of view about their ideas, using appropriate language	<ul style="list-style-type: none"> □ <i>Working methods</i>: materials; methods; processes; correct technical terms
		3.2	Prepare for and contribute to formal discussions of ideas and opinions	<ul style="list-style-type: none"> □ <i>Discussions</i>: own view point eg strengths, weaknesses, improvements; responses; methods eg sketchbook annotations, written notes, verbal feedback, recordings, illustrated verbal presentations, informal discussion, tutorials, group discussions; make relevant and positive contributions; respect others' rights to speak

Information for tutors

Delivery

The tutor may find that beginning with practical experimentation with different materials and colour, while giving theoretical guidance, is a good way to introduce the unit to learners. They can then bring in work from artists, contemporary and historic, to show what they have done with the materials to bring about varying effects. The tutor needs to introduce learners to basic colour theory such as colour and tone. Learners should be shown how to mix and use colour, tones, tints, shades, as well as primary, secondary, tertiary and complementary colours. Learners will develop their skills in colour mixing by carrying out a series of tasks or working from simple projects or subjects. It is worth structuring some timed practical exercises – getting learners to log the time spent on the work – as this gives an understanding of duration. It is important for learners to be aware of time spent on work, and assistance should be given in making them aware of how best to plan work to make the most of time available.

Inspiration can come from sources in both the natural and man-made world. Learners should first explore primary sources to inspire the development of ideas. Secondary sources can be diverse and wide-ranging. The work of others will provide valuable inspiration on ways of using paint techniques. Learners should be encouraged to recognise and consider the formal elements in their own work and identify them in the work of others.

Learners will need direction at this level. They will require support in the research and experimentation stages of their work, as they gain confidence and practical skills, and guidance in the organisation of their work; in folders, sketchbooks and on presentation sheets. It is recommended that, unless learners shows evidence of having the ability for a self-led project that focus should be aided by the introduction of a theme, or a creative brief, to give learners structure. Topics such as natural forms, mechanical structures, movement can be explored. Alternatively, a subject could be decided on in negotiation between learners and tutor, or through group discussion. The tutor can use the chosen theme as a starting point for learners to collect a range of appropriate contextual material and possible sources for observational studies such as shells, seed pods, lamps and lights. The initial presentation of the theme to learners should generate a group discussion regarding possible research opportunities, visits, outcomes etc and will help to generate enthusiasm and focus in learners and get them started.

Although the majority of learners' work will be carried out in a studio environment, it will be helpful to visits to galleries or exhibitions. Research using the internet and library resources will form part of the learning programme. Learners should be encouraged to look at the work of other artists to inform and inspire their own work. When looking at the work of others learners should find out about; who made the work, why they made the work, who it was made for, where and when the work was made, how the work was made and what it is made from.

The emphasis should be on practical exploration, on learning about the different characteristics of media and materials and the effects that can be achieved through using different methods and processes. Learners should be encouraged to try out a variety of paint methods and materials, and where appropriate combine media to achieve creative and original outcomes. If ICT is available it can be used for preliminary work, using scanners to create vector drawing so colour can be added. In this way learners can get an idea of how colour and composition work before they attempt to translate their idea to larger scale.

Delivery should stimulate, motivate and inspire learners. It should be planned to help learners develop knowledge and understanding of working with a variety of painting media and materials and their associated techniques and processes. Demonstrations of techniques will entertain, encourage and inspire. As learners progress through the unit experimentation with media and scale should be encouraged. Each medium and material has its own set of rules and methods for use so learners will need to employ the correct techniques for using the media they choose to work with. Learners also need to be able to select and use suitable painting materials, techniques and processes appropriate to the task and suitable for their intended outcome.

Learners will also need to comment on the progress of their work, for example what they feel has worked well and why. Records should relate directly to methods and processes learners use in their work, rather than being a theoretical exercise. As an alternative to having a written report learners could be encouraged to talk about their work, either on a one-to-one basis or as part of a group discussion. Centre-devised quizzes, writing frames or gapped handouts may also be useful.

Support will be needed to encourage a response to questions such as: 'Which formal elements were used? What techniques and processes? What went well and why? What did not work well and why? What new skills have you learned? What could you do to improve your work?'

Generic work skills such as self- and time-management, the communication of ideas and intentions, presentation skills and safe practice, should be incorporated by means of relevant, integrated tasks for example working in groups on a timed large scale colour study as a skill building exercise to be discussed at its end. Self-management is essential. Learners will need to collect and record information in an ordered way and review development at each stage of their work.

Regular feedback should be given to learners, both informally in day-to-day discussion and formally via interim cut-off points within the activities. Learners should be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; informal discussion with the tutor, group discussion or individual presentations. It may be written, in notes and annotation in their sketchbooks, or as final comment on their work. Summative feedback and the opportunity for improvement should be given at the deadline of an activity. Formative feedback should be given throughout the delivery of the unit.

Group discussions and presentation of work to the peer group and others will have great value. Even if learners are not involved in group projects, the key qualities of support, mutual respect and sharing of facilities and resources are inherent in all activities. The ability to give constructive criticism within the peer group, without negativity or giving offence, is a key skill.

Working in the studio can be hazardous. Tutors will need to ensure learners are made aware of the health and safety issues relating to the media, materials and equipment they use. Learners should be shown how they reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations. Identification of the need for appropriate dress (eg tie long hair back, no hanging jewellery) and protective equipment (eg goggles, face masks, gloves, aprons, sensible footwear; materials) is important. Learners should be made aware of the necessity of following manufacturers' instructions and guidelines for tools, equipment and materials. Knowledge of good practice in the work area should also be emphasised as this kind of approach is transferable to other work spaces (eg avoid hazards in gangways, trailing leads, not obstructing fire exits, keeping work areas clean and tidy). The keeping of a health and safety logbook by learners may be beneficial.

Outline learning plan

The outline-learning plan has been included in this unit as guidance, and is not meant to be prescriptive. The tutor is encouraged to create outline-learning plans that will suit their own teaching style and also suit their learners.

Topic and suggested assignments/activities

Introduction to the unit

Learners will be given an overview of the unit; what they will be doing, what is expected of them and what it is they are aiming for.

Learners should consider health and safety throughout, notes could be kept in sketchbooks where appropriate, researching the theme for homework.

Quizzes, worksheets and handouts should be used throughout the unit to back up learning. Tutors should give advice on how the learner can file these for later use. It would also be helpful for learners to be shown how to compile their findings, from research and trial work, in accessible way.

To help learners start the tutor should discuss possible themes with them. Suggested themes could be organic forms, geometric forms, structures, water, weather etc. Class to discuss possible research opportunities and starting points.

The initial presentation of the theme to the learners should generate a group discussion regarding possible research opportunities, visits, outcomes etc and will help to generate enthusiasm and focus in learners and get them started.

Learners will need a session on basic colour theory such as colour and tone.

Learners are taught how to mix and use colour, tones, tints, shades etc. as well as primary secondary, tertiary and complementary colours. Learners will develop their skills in colour mixing by carrying out a series of tasks or working from simple projects or subjects.

Learners discuss their work and ideas with their tutor and also as a group to decide which of their painting studies have been the most successful, where improvements could be made etc.

Learners move on to develop an understanding of painting methods and techniques. They will look at both traditional and non-traditional methods. Through experimentation, learners will begin to understand the creative potential of the media and methods available. Examples could include: dry brush, washes, wet on wet, scumbling, glazing, wax resist, ink and wash, dabbing, splattering, blending.

Learners look at the work of other artists and designers and learn how they can use similar techniques and ideas in their own work. They should develop their research from learning outcome 1 into more than two pieces of work. Experimenting with different sizes of surfaces is a good exercise.

Learners discuss their work and ideas with their tutor and also as a group to decide which painting techniques have been the most successful, where improvements could be made etc.

For learning outcome 3 learners' investigations will be discussed, and they will present their findings.

Evidence for this unit will be work produced through a series of practical exercises, samples, studies, experiments. The paintings will show how ideas have been developed using suitable media and techniques. Learners are to be given guidance and support when organising and collating their work and the portfolio for the unit must be completed by the set deadline.

At the end of the unit, learners present their favourite 3 pieces of work to the group – saying why they have chosen the work and why they feel it is successful.

Assessment

Assessment evidence will be cumulative throughout the activities undertaken. It must be viewed holistically as opportunities to cover a particular criterion may well be presented more than once.

To generate assessment evidence learners will be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; in informal discussion with the tutor, in group discussions or individual presentations, and could be an alternative to writing. Observation records by tutors and witness statements by others involved in the delivery (such as visiting artists) are permissible forms of evidence for these. Learners' own written and visual evidence for assessment may be made in sketchbooks, on worksheets and presentation sheets and in the optional final outcome.

Formal elements must be identified in learners' own work to address criterion 1.1. Elements such as line and form, the use of scale, colour and texture are likely to be relevant. This knowledge can be assessed from visual, verbal and written evidence.

For 1.2 learners will show evidence of exploring more than one example of both primary and secondary sources. For primary research, assessment will be of learners' own observational studies, supplemented by their own drawings, preliminary paintings or photographs. All other sources are secondary. For example, learners might first draw, paint or photograph organic and marine forms (primary), then look at books on the subject and the work of artists and designer (secondary). Assessment will be based on how learners collect then use rudiments of the material to plan ideas that meet the needs of the given theme.

In addressing 1.3 aims will be practical and skills based, rather than conceptual, leading to the creation of a body of work and an optional final outcome. Evidence may take the form of a short written statement near the start of a brief, or a short verbal presentation.

Opportunities will occur throughout the unit to gain evidence for criterion 1.4; formally and informally. Initially these ideas for discussion will be a response to the research material learners have gathered, and will continue within the development and modification of the work as it progresses. Evidence can be visual within the work, verbal or written and relate to all aspects of the brief.

Learning outcome 2 may be evidenced through; sketchbooks, studies, worksheets, annotations, action plans, self-assessment checklists, organisation of portfolio, witness testimonies, observation reports, peer group assessment, one-to-one discussions or group discussions, health and safety logbook.

For criterion 2.1 learners will explore at least three types of 2D materials, techniques and processes, showing some development and understanding from the initial trial stage. Four painting on different surfaces and sizes need to be produced based on and developed from the original research and ideas generated, one of which needs to be A1 size or over. An understanding of appropriate tools, material, scale and time given to the work(s) must be evidenced in more than one piece.

Assessment for 2.2 will be on each learner's approach to their practical work and their motivation and desire to succeed. These also relate both to practical activities such as working in a tidy and responsible manner and generic skills such as attendance and punctuality, assertiveness, willingness to respond to feedback and an ability to reflect the set theme. Assessment evidence may be by tutor observation reports, witness testimonies, action plans, self-assessment checklist, organisation of portfolio, peer group assessment, one-to-one discussions or group discussions.

For criterion 2.3 learners will need to show that they have followed the health and safety guidelines for the materials, techniques and processes used. At this level of study, the ability of learners to identify risks and hazards will be much more

valuable than quoting legislation. Observation of safe practice can be documented by tutors, or come from records kept by learners. The keeping of a health and safety logbook by learners may be beneficial; these, and witness statements confirming tutor observation of safe practice in the workshop, are also acceptable evidence.

For assessment criteria 3.1 learners need to demonstrate an understanding of their use of materials, methods, processes and use some correct technical terms. Comments on the strength and weakness of their work need to be made on more than one aspect of their learning and their work. Final comment may be supported by ongoing evaluative comments, sketchbook annotations, reference to learning from verbal feedback, illustrated verbal presentations, written notes from informal discussion, tutorials or group discussions. The use of audio or visual recording of learners presenting their work, or individual or group critiques may also support this evidence. Witness testimonies, observation reports, peer group assessment, self-assessment checklist, one to-one discussions and group discussions will all provide assessment evidence.

For assessment criterion 3.2 learners need to be able to make relevant and positive contributions to discussions regarding their work and respect others' rights to speak. Learners must be able to add positive comment on feedback given to them.

Suggested resources

Books

Acton M – *Learning to Look at Paintings* (Routledge, 2008) ISBN 9780415435185

Cumming R – *Art (Eyewitness Companions)* (Dorling Kindersley, January 2006) ISBN 9781405310543

Gair A and Sidaway I – *How to Paint: A Complete Step-by-step for Beginners Covering Watercolours, Acrylics and Oils* (New Holland Publishers Ltd , 2006) ISBN 9781845370534

Koster T and Roper L – *50 Artists You Should Know: From Giotto to Warhol* (Prestel, 2006) ISBN 9783791337166 (from the *50 you should know* series)

Little S – *Isms: Understanding Art* (A&C Black Publishers Ltd, 2004) ISBN 9780713670110

Winer K – *GCSE Bitesize: Art and Design (Bitesize GCSE)* (BBC Active, 2005) ISBN 9780563515593

Websites

www.artcyclopedia.com/index.html

www.bbc.co.uk/arts

www.eduweb.com/insideart/index.html

www.iamanartist.ie/index.aspx

www.teachingideas.co.uk/art/contents.htm

Unit 6: Art and Design: Explore Printmaking

Unit code:	K/502/3890
Level:	BTEC Level 1
Credit value:	4
Guided learning hours:	30

Unit aim

Learners will be shown, and then use, a variety of printmaking techniques to explore 2 dimensional (2D) visual language. This is a practical unit where learners will practice and develop their skills through observation and experimentation.

Unit introduction

This unit is an introduction to the many ways learners might explore printmaking materials, techniques and processes to create a portfolio.

Primary and secondary resource material will be used to inspire ideas and build research skills. Learners will understand that it is possible to create a range of original and creative prints without complex materials and expensive equipment. They will experiment with printmaking materials to develop a visual vocabulary of effects. There is no requirement to produce one, single, final outcome. Evidence for this unit may be from work produced through practical exercises, samples, studies and experiments, along with written work where appropriate.

This unit will give learners the opportunity to develop work-related skills relevant to the use of printmaking to record a range of creative ideas. Learners will practice self- and time-management skills whilst developing their printmaking skills, learning about the visual language and using appropriate media, methods and technologies used in printing. The communication of ideas and intentions will be integrated into creative painting activities and learners will be involved in group discussion regarding their work, and that of other learners.

Health and safety requirements will need to be addressed to make learners aware of safe working practice.

On completion of the unit, this body of work may contribute to learners' art and design portfolios, which could help evidence each learner's level of practical skill in a variety of printmaking methods and materials.

The unit should be delivered in a classroom or studio setting. It could be enhanced by practical activities outdoors, such as observational studies or site visits.

Educational visits related to learners' work have great value. These could be to galleries, museums and artist or designer studios.

Essential resources

The tutor should provide guidance on how learners can research a theme, and how to store their findings accessibly.

A range of different types of printmaking materials will be necessary for the unit, including manual, machine and ICT.

Learners will require primary sources for observational research and recording such as natural forms, geometric forms, still life arrangements, mirrors etc.

The unit also requires diverse secondary sources plus historical and contemporary contextual references. Magazines, books, the internet, DVDs, videos, CD ROMs, visits to art galleries, museums, artist or designer studios may all contribute.

A suitable working area should be provided.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to develop ideas for work in printmaking	1.1	Demonstrate knowledge of Formal Elements	<ul style="list-style-type: none"> □ <i>Formal elements:</i> different formal elements eg line, tone, colour, shape, pattern, texture
		1.2	Plan ideas from primary and secondary sources	<ul style="list-style-type: none"> □ <i>Primary and secondary sources:</i> planning eg brainstorming, development exercises, materials, techniques, size of work(s); primary sources eg visits to galleries, exhibitions or museums, recording eg sketches, photos; secondary sources eg libraries, websites, scrapbook with photocopies, prints, collected items, clippings, books, magazines, leaflets, TV and other formats; limitations eg time, materials, availability of space
		1.3	Present aims for work in printmaking	<ul style="list-style-type: none"> □ <i>Present aims:</i> methods eg practical and skills based, mood, meaning, skills based trials, maquettes or models, optional final outcome
		1.4	Prepare for and contribute to discussions of ideas and opinions	<ul style="list-style-type: none"> □ <i>Discussions:</i> follow main points; make relevant and positive contributions; respect others' rights to speak; aids eg presentation, thumbnail sketches, ideas worksheets, computer-aided visuals

Learning outcomes		Assessment criteria		Unit amplification
2	Be able to produce work in printmaking	2.1	Produce printmaking work using appropriate materials, methods and equipment	<ul style="list-style-type: none"> □ <i>Materials:</i> different materials eg water-soluble felt pens, water-based inks, oil paints, paper, card, plasticine, clay, string, root vegetables, pulses, wood, lino, aluminium, aluminium foil, tracing paper, perspex, glass, textured fabrics, polystyrene, recycled □ <i>Processes:</i> different processes eg hand/finger prints, monoprint, frottage, block printing, stamping with rubber, clay or wood, textured items and surfaces, stencilling, image transfer, lino and wood cutting, aluminium engraving, collagraph printing □ <i>Techniques:</i> different techniques eg relief, monoprint, collagraph, transfer, mixed media, silkscreen, batik □ <i>Preparation:</i> different methods eg making collagraphs, rolling on ink, wetting paper, mixing inks and paints, stencils, tracing, drawing, masking, monoprint preparation, paper registration, silkscreen □ <i>Aftercare:</i> cleaning and storing brushes or cutting tools, paint storage, disposal of paint and inks, using drying or hanging racks □ <i>Working methods:</i> materials; methods; processes; correct technical terms
		2.2	Demonstrate self-management skills	<ul style="list-style-type: none"> □ <i>Self-management skills:</i> attendance; punctuality; complete tasks within agreed deadlines; flexibility; take responsibility, eg gathering materials, setting up, tidying up; self-motivation; assertiveness; readiness to improve own performance based on feedback
		2.3	Describe measures taken to reduce risks in the work area	<ul style="list-style-type: none"> □ <i>Follow guidelines on safety:</i> risks and hazards; measures taken to minimise risk; appropriate dress; personal protective equipment; materials; tools; work area

Learning outcomes		Assessment criteria		Unit amplification
3	Be able to comment on own work	3.1	Present information and points of view about their ideas, using appropriate language	<ul style="list-style-type: none"> □ <i>Discussions</i>: own view point eg strengths, weaknesses, improvements; responses; methods eg sketchbook annotations, written notes, verbal feedback, recordings, illustrated verbal presentations, informal discussion, tutorials, group discussions; make relevant and positive contributions; respect others' rights to speak
		3.2	Prepare for and contribute to formal discussions of ideas and opinions	

Information for tutors

Delivery

Tutors delivering this unit have opportunities to use a wide range of printmaking materials, techniques and processes. Although the majority of learners' work will be carried out in a studio environment, it will be helpful to include group discussions and visits to galleries or exhibitions. Research using the internet and library resources will form part of the learning programme. Learners should be encouraged to look at the work of other printmakers to inform and inspire their own work.

Learners will need direction at this level. They will require support in the research and experimentation stages of their work, as they gain confidence and practical skills, and guidance in the organisation of their work in folders, sketchbooks and on presentation sheets. Focus may be aided by the introduction of a theme such as natural forms, mechanical structures, movement etc. The tutor can use the theme to collect a range of appropriate contextual material and possible sources for observational studies such as machine parts, shells, seed pods, lamps and lights. The initial presentation of the theme to learners should generate a group discussion regarding possible research opportunities, visits, outcomes etc and will help to generate enthusiasm in all learners and get them started.

Learners will need to be taught how to use basic equipment and printing tools effectively and safely, such as the appropriate sized cutting tools and the correct way to hold them. They should also be made aware of printing preparation and the importance of aftercare. Learners will be introduced to a range of basic printmaking processes and techniques – for example monoprint, frottage, block printing, stamping and stencilling. They will need to describe how the different printing processes have influenced their ideas. Learners can then move on to more complex printmaking techniques such as image transfer; lino and wood cutting; engraving, collagraph and silkscreen. They will develop skills by exploring printing with mixed media and layering techniques. This could involve building up single print surfaces using methods such as over printing, overlaying colours, working into prints using paints or pastels and collage.

Technological media such as computers, printers, scanners, photography etc are useful as they often play an intrinsic part in the development and realisation of ideas for example recording work in progress, experiments with colour, manipulation of drawings.

Delivery should stimulate, motivate and inspire learners. It should be planned to help learners develop knowledge and understanding of working with a variety of printmaking media and materials and their associated techniques and processes. Demonstrations of techniques will entertain, encourage and inspire. Experimentation with media and scale should be encouraged. Each medium and technique has its own set of rules and methods for use. Learners need to be able to select and use suitable printmaking materials, techniques and processes appropriate to the task and suitable for their intended outcome.

Inspiration can come from many sources in both the natural and man-made world. Learners should first explore primary sources to inspire the development of ideas. Secondary sources can be diverse and wide-ranging. The work of others will provide valuable inspiration on ways of using of printmaking techniques. Learners should be encouraged to recognise and consider the formal elements in their own work and identify them in the work of others.

They will also need to comment on the progress of their work for example what they feel has worked well and why. Records should relate directly to methods and

processes learners use in their work, rather than being a theoretical exercise. Learners could talk about their work, either on a one-to-one basis or as part of a group discussion as an alternative to a written report. Centre-devised quizzes, writing frames or gapped handouts may also be useful.

Regular feedback should be given to learners, both informally in day-to-day discussion and formally via interim cut-off points within the activities. Learners should be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; informal discussion with the tutor, group discussion or individual presentations. It may be written, in notes and annotation in their sketchbooks, or as final comment on their work. Summative feedback and the opportunity for improvement should be given at the deadline of an activity. Formative feedback should be given throughout the delivery of the unit. Learners will be required to comment on their own work and that of others. Support will be needed to encourage a response to questions such as 'Which formal elements were used? What techniques and processes? What went well and why? What did not work well and why? What new skills have you learned? What could you do to improve your work?'

Generic work skills such as self- and time-management, the communication of ideas and intentions, presentation skills and safe practice, should be incorporated by means of relevant, integrated tasks. Self-management is essential. Learners will need to collect and record information in an ordered way and review development at each stage of their work.

Working in the studio can be hazardous. Tutors will need to ensure learners are made aware of the health and safety issues relating to the media, materials and equipment they use. Learners should be shown how they reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations. Identification of the need for appropriate dress (eg tie long hair back, no hanging jewellery) and protective equipment (eg goggles, face masks, gloves, aprons, sensible footwear; materials) is important. Learners should be made aware of the necessity of following manufacturers' instructions and guidelines for tools, equipment and materials. Knowledge of good practice in the work area should also be emphasised as this kind of approach is transferable to other work spaces (eg avoid hazards in gangways, trailing leads, not obstructing fire exits, keeping work areas clean and tidy). The keeping of a health and safety logbook by learners may be beneficial.

Outline learning plan

The outline-learning plan has been included in this unit as guidance, and is not meant to be prescriptive. The tutor is encouraged to create outline-learning plans that will suit their own teaching style and also suit their learners.

Topic and suggested assignments/activities

Introduction to the unit

Learners will be given an overview of the unit; what they will be doing, what is expected of them and what it is they are aiming for.

Learners should consider health and safety throughout, notes could be kept in sketchbooks where appropriate, researching the theme for homework.

Quizzes, worksheets and handouts should be used throughout the unit to back up learning. Tutors should give advice on how the learner can file these for later use. It would also be helpful for learners to be shown how to compile their findings, from research and trial work, in accessible way.

What is printmaking? The unit could begin with a class discussion into the many and varied ways printmaking has been used. Some correct technical terms could be given.

Learners are taught how to use equipment and printing tools effectively and safely, such as the appropriate sized cutting tool and the correct way to hold them. They should also be made aware of printing preparation and the importance of aftercare.

Learners are introduced to a range of basic printmaking processes and techniques – for example monoprint, frottage, block printing, stamping and stencilling. They will need to describe how the different printing processes have influenced their ideas.

Learners discuss their work and ideas with their tutor and also as a group to decide which of their prints have been the most successful, where improvements could be made etc.

Learners move on to more complex printmaking techniques such as image transfer; lino and wood cutting; engraving, collagraph and silkscreen. They may develop skills by exploring printing with mixed media and layering techniques. This could involve building up single print surfaces using methods such as over printing, overlaying colours, working into prints using paints or pastels and collage.

Learners look at the work of other artists and printmakers and learn how they can use similar techniques and ideas in their own work.

Learners discuss their work and ideas with their tutor and also as a group to decide which prints have been the most successful, where improvements could be made etc.

Learners' investigations should show an improved understanding and awareness and of printmaking. They should give evidence that they have worked in an organised manner; able to combine knowledge, skills and understanding to produce a range of creative and effective prints. They should be able to comment effectively on their work using some correct technical terms.

Evidence for this unit will be work produced through a series of practical exercises, samples, studies, experiments. The prints selected will show how ideas have been developed using suitable media and techniques. Learners are to be given guidance and support when organising and collating their work and the portfolio for the unit must be completed by the set deadline.

At the end of the unit learners present their three favourite pieces of work to the group – saying why they have chosen the work and why they feel it is successful.

Assessment

Assessment evidence will be cumulative throughout the activities undertaken. It must be viewed holistically as opportunities to cover a particular criterion may well be presented more than once.

To generate assessment evidence learners will be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; in informal discussion with the tutor, in group discussions or individual presentations, and could be an alternative to writing. Observation records by tutors and witness statements by others involved in the delivery (such as visiting artists) are permissible forms of evidence for these. Learners' own written and visual evidence for assessment may be in sketchbooks, on worksheets and presentation sheets and in the optional final outcome.

For 1.1 formal elements must be identified in learners' own work. Elements such as line and form, the use of scale, colour and texture are likely to be relevant. This knowledge can be assessed from visual, verbal and written evidence.

Learners will show evidence of exploring more than two examples from both sources for 1.2. For primary research, assessment will be of learners' own observational studies, supplemented by their own preliminary drawings or photographs. All other sources are secondary. For example, learners might first draw and photograph organic and marine forms (primary), then look at books on the subject and the work of artists and designer (secondary). Assessment will be based on how learners collect then use rudiments of the material to plan ideas that meet the needs of the given theme.

Evidence for 1.3 should be presented from practical and skills based, rather than conceptual, work, leading to the creation of a body of work and an optional final outcome. Evidence may take the form of a short written statement near the start of a brief, or a short verbal presentation.

Opportunities will occur throughout the unit to gain evidence for criterion 1.4; formally and informally. Initially these ideas for discussion will be a response to the research material learners have gathered, and will continue within the development and modification of the work as it progresses. Evidence can be visual within the work, verbal or written and relate to all aspects of the brief.

Learning outcome 2 may be evidenced through; sketchbooks, studies, worksheets, annotations, action plans, self-assessment checklists, organisation of portfolio, witness testimonies, observation reports, peer group assessment, one-to-one discussions or group discussions, health and safety logbook.

For criterion 2.1 learners will explore more than three materials, techniques and processes, showing some development and understanding from the initial trial stage. Four pieces showing experimentation with different materials, techniques and processes, surfaces and sizes need to be produced, based on and developed from the original research and ideas generated. One piece of work needs to be A1 size. An understanding of appropriate tools, material, scale and time given to the work(s) must be evidenced in more than one piece.

Assessment for 2.2 will be on each learner's approach to their practical work and their motivation and desire to succeed. These also relate both to practical activities such as working in a tidy and responsible manner and generic skills such as attendance and punctuality, assertiveness, willingness to respond to feedback and an ability to reflect the set theme. Assessment evidence may be by tutor observation reports, witness testimonies, action plans, self-assessment checklist, organisation of portfolio, peer group assessment, one-to-one discussions or group discussions.

For 2.3 learners will show that they have followed the health and safety guidelines for the materials, techniques and processes used. At this level of study, the ability of learners to identify risks and hazards will be much more valuable than quoting legislation. Observation of safe practice can be documented by tutors, from records by learners or a combination of the two. The keeping of a health and safety logbook by learners may be beneficial; these, and witness statements confirming tutor observation of safe practice in the workshop, are also acceptable evidence.

Addressing assessment criterion 3.1; through comment learners need to demonstrate some understanding of their use of materials, methods, processes and have a knowledge of correct technical terms. Comments on the strength and weakness of their work need to be made on more than one aspect of their learning and their work. Final comment may be supported by ongoing evaluative comments made by learners, tutor or peers, sketchbook annotations, reference to learning from any verbal feedback, illustrated verbal presentations, written notes from informal discussion, tutorials or group discussions. The use of audio or visual recording of learners presenting their work, or individual or group critiques may also support this evidence.

For assessment criterion 3.2 learners need to be able to make relevant and positive contributions to discussions regarding their work and respect others' rights to speak. Learners must be able to add positive comment on feedback given to them.

Suggested resources

Books

Desmet A and Anderson J – *Handmade Prints: An Introduction to Creative Printmaking without a Press* (A&C Black Publishers Ltd, 2005)
ISBN 9780713677089

Hoskins S – *Inks (Printmaking Handbooks)* (A&C Black Publishers Ltd, 2004)
ISBN 9780713663419

Hoskins S – *Water-based Screenprinting (Printmaking Handbooks)*
(A&C Black Publishers Ltd, 2004) ISBN 9781408101377

Issett R – *Print, Pattern & Colour* (Batsford Ltd, 2007) ISBN 9780713490374

Newell J and Whittington D – *Monoprinting (Printmaking Handbooks)*
(A&C Black Publishers Ltd, 2006) ISBN 9780713667462

Stobart J – *Printmaking for Beginners (Printmaking Handbooks)*
(A&C Black Publishers Ltd, 2005) ISBN 9780713674637

Stromquist A – *Simple Screenprinting: Basic Techniques and Creative Projects*
(Lark Books, US, 2005) ISBN 9781579906641

Westley A – *Relief Printing (Printmaking Handbooks)*
(A&C Black Publishers Ltd, 2005) ISBN 9780713672558

Websites

www.inkspotpress.co.uk/www.edinburgh-printmakers.co.uk

www.londonprintstudio.org.uk

www.moma.org/exhibitions/2001/whatisaprint

www.northernprint.org.uk

www.printeresting.org

www.printmaker.co.uk/links.html

www.vam.ac.uk/collections/prints_books/index.html

Unit 7: Art and Design: Explore Mixed Media

Unit code: M/502/3891

Level: BTEC Level 1

Credit value: 4

Guided learning hours: 30

Unit aim

This is a practical unit where learners will combine a variety of mixed media, methods and technologies to produce creative artwork. Learners will practice and develop their skills through observation and experimentation.

Unit introduction

Learner taking this unit will experience a wide variety of mixed media, techniques and processes. They will explore and produce a range of outcomes showing the creative use of different materials and techniques.

Learners will be introduced to the concept of primary and secondary resource material and will use them to inspire ideas and build research skills. They will explore different materials and their qualities and gain insight into how to use different methods and materials for different results. Learners will be encouraged to use techniques and processes appropriately and to combine media, techniques and technologies wherever possible. There is no requirement to produce one, single, final outcome. Evidence for this unit may be from work produced through practical exercises, samples, studies and experiments, along with written work where appropriate.

Learners will have the opportunity to gain work-related skills while working with mixed media as they develop and record a range of creative ideas. They will practice self- and time-management skills whilst developing their skills using mixed media, learning about the visual language and using appropriate media, methods and technologies. The communication of ideas and intentions, and problem solving will be integrated into creative activities. Health and safety requirements will need to be addressed in order for learners to be aware of safe working practice.

On completion of the unit, this body of work may be used to begin, or enhance an existing art and design portfolio, and will indicate each learner's level of practical skill in a variety of mixed media.

The unit should be delivered in a classroom or studio setting. It may be enhanced by practical activities outdoors, such as observational studies or site visits. Educational visits related to learners' work have great value. These could be to galleries, museums and artist or designer studios.

Essential resources

A range of different types of materials for mixed media work will be necessary for the unit. For example, pencil; paint; pastel; charcoal; inks; print; dyes; fabrics; paper; card; magazines; yarn; string; wool; stencils; found objects. Also equipment such as brushes, boards, easels, rulers, scissors, blades, guillotine, glues, rollers, lino blocks, cutting tools, needles, pins; technology eg cameras, software programmes, printers, scanners.

Learners will require primary sources for observational research and recording such as natural forms, geometric forms, still life arrangements, mirrors etc.

The unit also requires diverse secondary sources plus historical and contemporary contextual references. Magazines, books, the internet, DVDs, videos, CD ROMs, visits to art galleries, museums, artist or designer studios may all contribute.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to develop ideas for work in mixed media	1.1	Demonstrate knowledge of Formal Elements	<ul style="list-style-type: none"> □ <i>Formal elements:</i> different formal elements eg line, tone, colour, shape, pattern, texture
		1.2	Plan ideas from primary and secondary sources	<ul style="list-style-type: none"> □ <i>Primary and secondary sources:</i> planning eg brainstorming, development exercises, materials, techniques, size of work(s); primary sources eg visits to galleries, exhibitions or museums, recording eg sketches, photos; secondary sources eg libraries, websites, scrapbook with photocopies, prints, collected items, clippings, books, magazines, leaflets, TV and other formats; limitations eg time, materials, availability of space
		1.3	Present aims for work in mixed media	<ul style="list-style-type: none"> □ <i>Present aims:</i> methods eg practical and skills based, mood, meaning, maquettes or models, final outcome
		1.4	Prepare for and contribute to discussions of ideas and opinions	<ul style="list-style-type: none"> □ <i>Discussions:</i> follow main points; make relevant and positive contributions; respect others' rights to speak; aids eg presentation, thumbnail sketches, ideas worksheets, computer-aided visuals
2	Be able to produce work in mixed media	2.1	Produce work in mixed media using appropriate materials, methods and equipment	<ul style="list-style-type: none"> □ <i>Materials:</i> different materials eg pencil, paint, pastel, charcoal, inks, print, dyes, fabrics, paper, card, magazines, yarn, string, wool, stencils, found objects, plaster, sand, chippings □ <i>Processes:</i> different processes eg drawing, painting, collage, montage, monoprinting, relief printing, embroidery, basic photography □ <i>Equipment:</i> different equipment eg brushes, boards, easels, rulers, scissors, blades, guillotine, glues, rollers, lino blocks, cutting tools, needles, pins; technology eg cameras, ICT equipment □ <i>Working methods:</i> materials; methods; processes; correct technical terms

Learning outcomes		Assessment criteria		Unit amplification
		2.2	Demonstrate self-management skills	<ul style="list-style-type: none"> □ <i>Self-management skills</i>: attendance; punctuality; complete tasks within agreed deadlines; flexibility; take responsibility eg gathering materials, setting up, tidying up; self-motivation; assertiveness; readiness to improve own performance based on feedback
		2.3	Describe measures taken to reduce risks in the work area	<ul style="list-style-type: none"> □ <i>Safety</i>: risks and hazards; appropriate dress; personal protective equipment; materials; tools; work area
3	Be able to comment on own work	3.1	Present information and points of view about their ideas, using appropriate language	<ul style="list-style-type: none"> □ <i>Discussions</i>: own view point eg strengths, weaknesses, improvements; responses; methods eg sketchbook annotations, written notes, verbal feedback, recordings, illustrated verbal presentations, informal discussion, tutorials, group discussions; make relevant and positive contributions; respect others' rights to speak
		3.2	Prepare for and contribute to formal discussions of ideas and opinions	

Information for tutors

Delivery

Tutors delivering this unit have opportunities to use a wide range of materials, techniques and processes. Although the majority of learners' work will be carried out in a studio environment, it will be helpful to include group discussions and visits to galleries or exhibitions. Research using the internet and library resources will form part of the learning programme. Learners should be encouraged to look at the work of other artists using mixed media to inform and inspire their own work.

Learners will need direction at this level. They will require support in the research and experimentation stages of their work, as they gain confidence and practical skills, and guidance in the organisation of their work; in folders, sketchbooks and on presentation sheets. Focus may be aided by the introduction of a theme such as the human form, machines, cityscapes etc. The tutor can use the theme to collect a range of appropriate contextual material and possible sources for observational studies such as life drawing; cogs and machine parts, images of buildings or use objects collected by learners. The initial presentation of the theme to learners should generate a group discussion regarding possible research opportunities, visits, outcomes etc and will help to get all learners started.

Learners must be familiar with the working characteristics of the 2D materials they choose to use. This will involve investigating how materials can be manipulated; what makes them attractive and interesting; how can they be used; how well they are suited to the purpose intended. Learners could begin by experimenting with different types of montage and collage, perhaps based on a theme. They will need to describe how the different processes have influenced their ideas. It is worth trying to get learners to recycle and reuse material, for example tearing up unwanted monoprints for use with collage and using old photographs for cutting up to make landscapes is an interesting exercise. Learners can then move on to more complex mixed media experiments, perhaps using fabrics and yarns, photographs, inks, dyes and found materials. Learners will explore the formal elements of line, texture, colour and composition and learn how to combine materials and techniques in both traditional and more experimental and exciting ways.

Inspiration can come from many sources in both the natural and man-made world. Learners should first explore primary sources to inspire the development of ideas. Secondary sources can be diverse and wide-ranging. The work of others will provide valuable inspiration on ways of using a variety of mixed media techniques. Learners should be encouraged to recognise and consider the formal elements in their own work and identify them in the work of others.

Technological media such as computers, printers, scanners, photography etc are useful as they often play an intrinsic part in the development and realisation of ideas for example recording work in progress, experiments with colour and manipulation of drawings.

Delivery should stimulate, motivate and inspire learners. It should be planned to help learners develop knowledge and understanding of working with a variety of media and materials and their associated techniques and processes.

Demonstrations of techniques should entertain, encourage learners, and where relevant worksheets on techniques could be given as learning aids. Experimentation with media and scale should be encouraged. Each medium and technique has its own set of rules and methods for use. Learners need to be able to select and use suitable mixed media materials, techniques and processes appropriate to the task and suitable for their intended outcome.

They will also need to comment on the progress of their work such as what they feel has worked well and why. Records should relate directly to methods and processes learners use in their work, rather than being a theoretical exercise. Learners could be encouraged to talk about their work, either on a one-to-one basis or as part of a group discussion and this could act as an alternative to a written report. Centre-devised quizzes, writing frames or gapped handouts may also be useful.

Regular feedback should be given to learners, both informally in day-to-day discussion and formally via interim cut-off points within the activities. Learners should be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; informal discussion with the tutor, group discussion or individual presentations. It may be written, in notes and annotation in their sketchbooks, or as final comment on their work. Summative feedback and the opportunity for improvement should be given at the deadline of an activity. Formative feedback should be given throughout the delivery of the unit. Formative feedback should be given throughout the delivery of the unit.

Visits to galleries, studios and exhibitions are very much encouraged. Learners will be required to comment on their own work and that of others. Support will be needed to encourage a response to questions such as: 'Which formal elements were used? What techniques and processes? What went well and why? What did not work well and why? What new skills have you learned? What could you do to improve your work?'

Group discussions and presentation of work to the peer group and others will have great value. Even though learners are not involved in group projects the key qualities of support, mutual respect and sharing of facilities and resources are inherent in all activities. The ability to give constructive criticism within the peer group, without negativity or giving offence, is a key skill.

Generic work skills such as self- and time-management, the communication of ideas and intentions, presentation skills and safe practice, should be incorporated by means of relevant, integrated tasks. Self-management is essential. Learners will need to collect and record information in an ordered way and review development at each stage of their work.

Working in the studio can be hazardous. Tutors will need to ensure learners are made aware of the health and safety issues relating to the media, materials and equipment they use. Learners should be shown how they reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations. Identification of the need for appropriate dress (eg tie long hair back, no hanging jewellery) and protective equipment (eg goggles, face masks, gloves, aprons, sensible footwear; materials) is important. Learners should be made aware of the necessity of following manufacturers' instructions and guidelines for tools, equipment and materials. Knowledge of good practice in the work area should also be emphasised as this kind of approach is transferable to other work spaces (eg avoid hazards in gangways, trailing leads, not obstructing fire exits, keeping work areas clean and tidy). The keeping of a health and safety logbook by learners may be beneficial.

Outline learning plan

The outline-learning plan has been included in this unit as guidance, and is not meant to be prescriptive. The tutor is encouraged to create outline-learning plans that will suit their own teaching style and also suit their learners.

Topic and suggested assignments/activities

Introduction to the unit

What is mixed media? The unit could begin with a class discussion into the many and varied ways mixed media has been used and the effects produced.

Learners will be given an overview of the unit; what they will be doing, what is expected of them and what it is they are aiming for.

Learners should consider health and safety throughout, notes could be kept in sketchbooks where appropriate, researching the theme for homework.

Quizzes, worksheets and handouts should be used throughout the unit to back up learning. Tutors should give advice on how the learner can file these for later use. It would also be helpful for learners to be shown how to compile their findings, from research and trial work, in accessible way.

To help learners start the tutor should discuss possible themes with them. Suggested themes could be organic forms, geometric forms, structures, water, weather etc. Class to discuss possible research opportunities and starting points.

The initial presentation of the theme to the learners should generate a group discussion regarding possible research opportunities, visits, outcomes etc and will help to generate enthusiasm and focus in learners and get them started.

Discussion of the formal elements used in 2D work and examples of work by artists and designers to exemplify work.

Learners must be familiar with the working characteristics of materials they choose to use. This will involve investigating how materials can be manipulated; what makes them attractive and interesting; how can they be used; how well they are suited to the purpose intended.

Learners could begin by experimenting with different types of montage and collage, perhaps based on a theme.

Learners discuss their work and ideas with their tutor and also as a group to decide which of their mixed media pieces have been the most successful, where improvements could be made etc.

Learners move on to more complex mixed media experiments, perhaps using fabrics and yarns, photographs, inks, dyes and found materials. Learners will explore the formal elements of line, texture, colour and composition and learn how to combine materials and techniques in both traditional and more experimental ways.

Learners look at the work of other artists and designers and learn how they can use similar techniques and ideas in their own work.

Ongoing – health and safety considerations, notes in sketchbooks where appropriate, homework studies.

Learners discuss their work and ideas with their tutor and also as a group to decide which mixed media pieces have been the most successful, where improvements could be made etc.

Topic and suggested assignments/activities

Learners' investigations will show an improving awareness and working understanding of the creative potential of mixed media. They should be able to work in an organised manner combine knowledge, skills and understanding to produce a range of creative and effective mixed media and comment effectively on their work and the work of others' using correct technical terms.

Evidence for this unit will be work produced through a series of practical exercises, samples, studies, experiments. Work will be selected to show how ideas have been developed using suitable media and techniques. Learners are to be given guidance and support when organising and collating their work and the portfolio for the unit must be completed by the set deadline.

At the end of the unit, learners present their favourite three pieces of work to the group – saying why they have chosen the work and why they feel it is successful.

Assessment

Assessment evidence will be cumulative throughout the activities undertaken. It must be viewed holistically as opportunities to cover a particular criterion may well be presented more than once.

To generate assessment evidence learners will be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; in informal discussion with the tutor, in group discussions or individual presentations, and could be an alternative to written work. Observation records by tutors and witness statements by others involved in the delivery (such as visiting artists) are permissible forms of evidence for these. Learners' own written and visual evidence for assessment may be in sketchbooks, on worksheets and presentation sheets and in the optional final outcome.

Formal elements must be identified in learners' own work to evidence criterion 1.1. Elements such as line and form, the use of scale, colour and texture are likely to be relevant. This knowledge can be assessed from visual, verbal and written evidence.

Learners will need to show evidence of exploring more than two examples of both primary and secondary sources to fulfil criterion 1.2. For primary research, assessment will be of learners' own observational studies, supplemented by their own drawings, photographs or experimental samples. All other sources are secondary. For example, learners might first draw and photograph organic and marine forms (primary), then look at books on the subject and the work of artists and designer (secondary). Assessment will be based on how learners collect then use rudiments of the material to plan ideas that meet the needs of the given theme.

1.3 present their aims. Aims will be practical and skills based, rather than conceptual, leading to the creation of a body of work and an optional final outcome. Evidence may take the form of a short written statement near the start of a brief, or a short verbal presentation.

Opportunities will occur throughout the unit to gain evidence for criterion 1.4; formally and informally. Initially these ideas for discussion will be a response to the research material learners have gathered, and will continue within the development and modification of the work as it progresses. Evidence can be visual within the work, verbal or written and relate to all aspects of the brief.

Learning outcome 2 may be evidenced through; sketchbooks, studies, worksheets, annotations, action plans, self-assessment checklists, organisation of portfolio, witness testimonies, observation reports, peer group assessment, one-to-one discussions or group discussions, health and safety logbook.

For criterion 2.1 learners will explore at least five materials, techniques and processes, showing some development and understanding from the initial trial stage. Three pieces on different surfaces and sizes need to be produced based on and developed from the original research and ideas. An understanding of appropriate tools, material, scale and time given to the work(s) must be evidenced in more than one piece.

Assessment for 2.2 will be on each learner's approach to their practical work and their motivation and desire to succeed. These also relate both to practical activities such as working in a tidy and responsible manner and generic skills such as attendance and punctuality, assertiveness, willingness to respond to feedback and an ability to reflect the set theme. Assessment evidence may be by tutor observation reports, witness testimonies, action plans, self-assessment checklist, organisation of portfolio, peer group assessment, one-to-one discussions or group discussions.

For 2.3 learners will show that they have followed the health and safety guidelines for the materials, techniques and processes used. At this level of study, the ability of learners to identify risks and hazards will be much more valuable than quoting legislation. Observation of safe practice can be documented by tutors, and from records kept by learners. The keeping of a health and safety logbook by learners may be beneficial; these, and witness statements confirming tutor observation of safe practice in the workshop, are also acceptable evidence.

For assessment criteria 3.1, comment on own work. Through comment learners need to demonstrate some understanding of their use of materials, methods, processes and use some correct technical terms. Comments on the strength and weakness of their work need to be made on more than one aspect of their learning and their work. Final comment may be supported by ongoing evaluative comments, sketchbook annotations, reference to learning from verbal feedback, illustrated verbal presentations, written notes from informal discussion, tutorials or group discussions. The use of audio or visual recording of learners presenting their work, or individual or group critiques may also support this evidence.

For assessment criterion 3.2 learners need to be able to make relevant and positive contributions to discussions regarding their work and respect others' rights to speak. Learners must be able to add positive comment on feedback given to them.

Suggested resources

Books

Atkinson J, Harrison H and Grasdal P – *Collage Sourcebook: Exploring the Art and Techniques of Collage* (Rockport Publishers Incorporated, 2005)

ISBN 9781592531011

Bautista T – *Collage Unleashed: Paint, Bind, Stitch, Play* (North Light Books, 2006)

ISBN 9781581808452

Brommer G – *Collage Techniques: A Guide for Artists and Illustrators*

(Watson-Guptill Publications Incorporated, 1994) ISBN 9780823006557

Grey M and Wild J – *Paper, Metal and Stitch* (Batsford Ltd, 2007)

ISBN 9780713490671

Ludwig L K – *Mixed-media Nature Journals: New Techniques for Exploring Nature, Life, and Memories* (Rockport Publishers Incorporated, 2008) ISBN 9781592533671

Michel K – *The Complete Guide to Altered Imagery: Mixed Media Techniques for Collage, Altered Books, Artist Journals and More* (Quarry Book)

(Rockport Publishers Incorporated, 2005) ISBN 9781592531776

Perella L – *AlphabeticA: An A to Z Technique Guide for Collage and Book Artists* (Quarry Book) (Rockport Publishers Incorporated, 2005) ISBN 9781592531769

Perella L – *Art Making, Collections & Obsessions: An Intimate Exploration of the Mixed Media Work & Collections of 35 Artists* (Rockport Publishers Incorporated, 2008) ISBN 9781592533633

Taylor B – *Mixed Media Explorations: Blending Paper, Fabric, and Embellishment to Create Inspired Designs* (Quilting Arts, LLC, 2006) ISBN 9780976692829

Websites

<http://arthistoryresources.net/ARTH20thcentury.html>

www.casholmes.textilearts.net

www.signedoriginals.co.uk/artists/mixed.media

www.tate.org.uk

www.theartistsweb.net/directory/Artists/Mixed_Media

Unit 8: Art and Design: Explore and Create Surface Relief

Unit code:	A/502/3893
Level:	BTEC Level 1
Credit value:	4
Guided learning hours:	30

Unit aim

This is a practical unit, forming a bridge between 2 dimensional and 3 dimensional studies (2D/3D). Learners will develop skills through creative activities investigating the visual language of surface relief, and the materials and methods used by artists, crafts people and designers.

Unit introduction

Learners will be engaged in the exciting variety of techniques and processes available in the area of surface relief. Practical experimentation combined with primary and secondary resource material will be used to inspire ideas and build research skills. References will be made to how the formal elements of surface relief can be used to communicate messages, mood or feeling – in both historic and contemporary contexts.

This unit will give learners the opportunity to develop work-related skills relevant to creative activities in art and design. Learners will practice self- and time-management whilst developing ideas, making relief objects and learning about tools and equipment. The communication of ideas and intentions, working in a team and problem solving will be integrated into the creative activities as learners develop their visual language skills. Health and safety requirements will be addressed as relevant safe working practice is essential in all these areas.

On completion of the unit, the body of work produced may contribute to each learner's portfolio, which will help demonstrate their practical skills – highlighting the use of appropriate materials, techniques and tools to realise an aim. It will demonstrate the learner's ability to reflect upon their own work and that of others, with regard to artistic and practical considerations.

It is a requirement of the unit that a final piece of work is completed.

The unit may be delivered in a classroom or studio setting. It may be enhanced by practical activities outdoors, such as casting 'in situ' or site visits. Educational visits related to learners' work have great value. Visits could be to galleries, museums, artist or designer studios, shops and commercial establishments.

Essential resources

The unit requires diverse secondary sources plus historical and contemporary contextual references. Magazines, books, the internet, DVDs, videos, CD ROMs, visits to art galleries, museums, artist or designer studios and commercial premises may all contribute.

Primary research must not be undervalued as ideas are often at their most original and innovative when developed from observational studies.

A full range of practical resources, such as are usually available within an art department, will be required to fully address this unit.

Exceptional examples of surface relief are:

- Great Altar of Pergamon, now at the Pergamon Museum, Berlin
- Lions and dragons from the Ishtar Gate, Babylon
- Temple of Karnak in Egypt
- Angkor Wat in Cambodia
- Lion Capital of Asoka, the national symbol of India
- glyphs and artwork of the Maya civilization
- The monument to the Confederacy at Stone Mountain, Georgia
- Borobudur temple, Java, Indonesia
- The Elgin Marbles from the Parthenon now housed at the British Museum.
- The representation of the Queen and other symbols on coins.
- Lorenzo Ghiberti
- Auguste Rodin
- Alessandro Algardi
- François Rude.

It must be remembered that seeing these examples on screen or in photos does not give a true indication of the work, without the interplay of light etc. Any visits to museums that may have alternative examples to support viewing would be highly illustrative.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to develop ideas for work in surface relief	1.1	Demonstrate knowledge of Formal Elements	<ul style="list-style-type: none"> □ <i>Formal elements:</i> different formal elements eg line, tone, colour, shape, pattern, texture
		1.2	Plan ideas from primary and secondary sources	<ul style="list-style-type: none"> □ <i>Primary and secondary sources:</i> planning eg brainstorming, development exercises, materials, techniques, size of work(s); primary sources eg visits to galleries, exhibitions or museums, recording eg sketches, photos; secondary sources eg libraries, websites, scrapbook with photocopies, prints, collected items, clippings, books, magazines, leaflets, TV and other formats; limitations eg time, materials, availability of space
		1.3	Present aims for work in surface relief	<ul style="list-style-type: none"> □ <i>Present aims:</i> methods eg practical and skills based, mood, meaning, skills based trials, maquettes or models, final outcome
		1.4	Prepare for and contribute to discussions of ideas and opinions	<ul style="list-style-type: none"> □ <i>Discussions:</i> follow main points; make relevant and positive contributions; respect others' rights to speak; aids eg presentation, thumbnail sketches, ideas worksheets, computer-aided visuals

Learning outcomes		Assessment criteria		Unit amplification
2	Be able to produce work in surface relief	2.1	Produce surface relief using appropriate materials, methods and equipment	<ul style="list-style-type: none"> □ <i>Methods and processes:</i> different approaches eg construct, cut, carve, form, shape/model, layer, mould or cast, paint, finish, set, fire, harden, joining, forming and shaping, constructing from materials or found objects, surface decoration, use of technological media, computers, stills photography; processes eg modelling, casting, moulding, firing clay or glass, setting plaster □ <i>Materials:</i> different materials eg thick card, metals, plastics, wood, stone, Thermalite® block (trade name for internal building cellular block), glass, plaster, soap, wax blocks, found objects, scrap materials, papers, thin card, papier-mâché, modroc, wire, clay, latex, textiles, foam, polystyrene, scrap materials □ <i>Tools and equipment:</i> different tools and equipment eg ICT, 3D software, printers, scanners, photographic; modeling, clay and 3D design tools, chisels, saws, embossing tools, banding wheels, potter's wheel, kilns; scalpels, craft knives, saws, chisels, files, soldering iron, vacuum former for plastics, bust peg; textiles tools eg knitting needles, sewing needles, scissors, shears and sewing machines; test pieces eg samples □ <i>Working methods:</i> materials; methods; processes; correct technical terms
		2.2	Demonstrate self-management skills	<ul style="list-style-type: none"> □ <i>Self-management skills:</i> attendance; punctuality; complete tasks within agreed deadlines; flexibility; take responsibility eg gathering materials, setting up, tidying up; self-motivation; assertiveness; readiness to improve own performance based on feedback
		2.3	Describe measures taken to reduce risks in the work area	<ul style="list-style-type: none"> □ <i>Safety:</i> risks and hazards; appropriate dress; personal protective equipment; materials; tools; work area

Learning outcomes		Assessment criteria		Unit amplification
3	Be able to comment on own work	3.1	Present information and points of view about their ideas, using appropriate language	<ul style="list-style-type: none"> □ <i>Discussions</i>: own view point eg strengths, weaknesses, improvements; responses; methods eg sketchbook annotations, written notes, verbal feedback, recordings, illustrated verbal presentations, informal discussion, tutorials, group discussions; make relevant and positive contributions; respect others' rights to speak
		3.2	Prepare for and contribute to formal discussions of ideas and opinions	

Information for tutors

Delivery

This unit aims to help learners develop creative, practical and self-management skills through the medium of surface relief. Relief work is a vital bridge between 2 and 3 dimensional studies. It is important at the start of the unit that learners understand what is meant by surface relief and tutors are recommended to show examples of relevant work, and to direct learners in their search for resources. It is important to give learners an overview of surface relief, how it has been used throughout history and its contemporary usage. Learners would find a glossary of terms useful.

The unit is delivered primarily through practical studio experiences where learners have access to a range of materials and techniques for relief work. Learners can be shown the connection with printing techniques such as lino, wood-cut or collograph, where the print block itself is the relief object, and with vacuum forming, where both the mould and the impression show relief features.

Formal elements are the building blocks of art and design. Learners will be encouraged to recognise the formal elements in their own work such as line, colour, shape, pattern and texture, and identify them in the work of others. This should be done through observation, discussion and practical exercises, where outcomes can be used for assessment.

Inspiration can come from many sources in both the natural and man-made world. Learners should first explore primary sources to inspire the development of ideas. Secondary sources can be diverse and wide-ranging. The work of others will provide valuable information and inspiration. Learners should be shown how relief work can be used to; communicate a message (for example the brand name in relief on a glass bottle, a mural or frieze depicting a story or event, the Braille system); style or design images and objects (for example products as diverse as manhole covers and perfume bottles often use relief in their design. Packaging and logos are often embossed, which is a relief technique); give information (such as commemorative plaques, signs); embellish surfaced with decorative work (carved wooden screens, ornamentation on buildings in wood and stone); explore ideas or personal responses and express feelings or moods (for example the work of British relief sculptor Paul Day).

To enthuse learners tutors may select or negotiate a topic or theme. This will give coherence to the work produced and focus research time. The theme must be adaptable across the contexts of art and design as this unit should be delivered as broadly as possible so learners can gather a wide range of experiences and skills. An organic theme could be used on a crafted tile, vessel or jewellery, and in the design for packaging. A mask theme could involve a design for a character in a play, a mask for a party, and an interpretation of an emotion or a cultural investigation. Alternatively one simple image such as an apple or a beetle could be repeatedly produced using a variety of materials and methods, to give a coherent series of trials.

A vocational scenario may bring realism to the activities by identifying a client and target audience, and introduce constraints and opportunities for problem-solving. For example, a visit to a museum could lead to the design of an artefact to sell in the museum shop, showing the influence of one of the collections. Creative briefs will motivate learners, focus research time and give coherence to the work produced, pulling together the formal elements of visual language (1.1) and the introduction of relief techniques such as card layering, building up of papier-mâché

or carving plaster, wood or stone. Learners can be encouraged to make their own choices and to communicate clearly when presenting their aims.

Learners will require support, in the research and experimentation stages of their work to gain confidence and practical skills. They will also need guidance in the organisation of their work, in folders, sketchbooks and on presentation sheets. Research is likely to take a 2D form (drawing) in the early stages, unless working directly from observation in materials such as clay or card but the development of ideas will involve both 2D representation and 3D experimentation.

A varied approach to delivery is recommended in order to stimulate and motivate learners to explore the potential of materials and associated methods. There is no pre-requisite number of trials or maquettes that should be produced but tutors are reminded not to restrict their approach to only fine art, only craft or only design: Different contexts may appeal to different learners. Surface relief techniques have many applications for example, on a flat background such as a wall for a relief mural, a leatherwork book jacket or glass shapes fused onto slumped glass sheet to form a bowl, or by carving or constructing layers around a large or small scale 3 dimensional object, such as a building, vessel, mask, box construction, and so on. One final outcome will be required to fully evidence the making process.

It is necessary for learners to record the methods and processes they use. This will involve recording techniques step-by-step, and the processes that the materials go through – such as drying time of glue, firing clay or glass, setting plaster. Many practitioners keep a technical notebook to record details for future reference. This can be done using storyboard techniques or labelled photographs as well as, or as an alternative to, a written report. Centre-devised quizzes, writing frames or interactive handouts may also be of use.

The use of technological media such as computers, printers, scanners, video/stills photography, etc are encouraged as they often play an intrinsic part of the development and recording of ideas (for example, experimenting with the repetition of design elements, evidencing presentations of final work).

Skills such as self- and time-management, the communication of ideas and intentions, presentation skills and safe practice, will be incorporated by means of relevant, integrated tasks. Self-management is essential and learners will need to collect and record information in an ordered way. Working as part of a group can be incorporated in the production of a final outcome as long as individual contributions are recorded for assessment. However, even if learners are not involved in group projects, the key qualities of support, mutual respect and sharing of facilities and resources are inherent in all activities. The ability to give constructive criticism within the peer group, without negativity or giving offence, is a key skill.

Learners will need to understand that safe practice is a crucial part of workshop activities. This involves the elimination of risk to self and others, by thinking and working safely with tools and equipment. Tutors will need to adhere to current legislation for studio or workplace. This is best presented to learners in the form of simple, direct instructions that must be followed. For example when using a scalpel or carving with hand and machine tools. On introducing new techniques or processes there may be value in asking learners to identify any risks they may have seen. The keeping of a health and safety logbook by learners may be beneficial. Even if learners are not allowed to use certain equipment on their own, they must be made aware of all relevant safety information.

Guidance will be needed relating to the questions, Which formal elements were used? What techniques and processes were used? What went well and why? What went badly and why? What new skills were learned? What are the strengths of the work (use of visual language, materials, methods)? Is it fit for purpose? What could improve the work?'

Outline learning plan

The outline-learning plan has been included in this unit as guidance, and is not meant to be prescriptive. The tutor is encouraged to create outline-learning plans that will suit their own teaching style and also suit their learners.

Topic and suggested assignments/activities

Introduction to the unit

Learners will be given an overview of the unit; what they will be doing, what is expected of them and what it is they are aiming for.

Learners should consider health and safety throughout, notes could be kept in sketchbooks where appropriate, researching the theme for homework.

Quizzes, worksheets and handouts should be used throughout the unit to back up learning. Tutors should give advice on how the learner can file these for later use. It would also be helpful for learners to be shown how to compile their findings, from research and trial work, in accessible way.

Class to discuss possible research opportunities and starting points.

Discussion of the formal elements used and examples of work by artists and designers to exemplify work.

What does 'surface relief' mean in art and design? How it can be used in creative ways in industry, for example children's books, jewellery, leatherwork.

Learners to be shown examples with definitions. Introduce theme or choice of themes for practical work (eg human or animal masks, fruit and vegetables). Also geometric shapes and artwork from different cultures can be used.

Learners should research primary and secondary sources across art and design: Observational studies, books, magazines, internet, visits to galleries, sites, working with practitioners.

Learners could watch a demonstration of new materials and techniques and tutor-led structured experiments.

Learner could start initial exploration to produce trials and maquettes in an art and design context. The repetition of a simple image may be effective here, eg an apple, reproduced in several different relief materials and methods for different purposes.

ICT could be used initially to create a design. The design could then be traced onto different materials.

Materials and methods which will be good for trials would be paper pop-ups, embossing metal sheet, cutting/layering/folding card and corrugated card forming with paper pulp and papier-mâché, using mod-roc on chicken wire, incising or carving soap, set plaster, vacuum forming, forming clay for casting plaster or firing etc all offer exciting possibilities.

Trials to be presented neatly in a box or on a presentation board/sheet.

Learners should have a development of ideas based on skills learned and have produced ideas for a final outcome using techniques they have practised. Working in small groups select the best idea(s) and work as a team to produce an outcome (eg large relief mask for theatre set, raised-surface mural for shopping mall, packaging for a new perfume) after each exercise there should be a brief discussion to practice for the final presentation of ideas at the culmination of the unit.

Throughout the unit the following questions should be asked and addressed; 'Which formal elements were used? What techniques and processes were used? What went well and why? What didn't go as planned and why? What could improve the work?' These are key questions that will build towards summative evaluation.

Assessment

Assessment evidence will be cumulative throughout the activities undertaken. It must be viewed holistically as opportunities to cover a particular criterion may well be presented more than once.

To generate assessment evidence learners will be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; in informal discussion with the tutor, in group discussions or individual presentations, and could be an alternative to writing. Observation records by tutors and witness statements by others involved in the delivery (such as visiting artists) are permissible forms of evidence for these. Learners' own written and visual evidence for assessment could be in sketchbooks, on worksheets and presentation sheets and in the final outcome.

Formal elements must be identified in learners' own work for criterion 1.1. Elements such as line and form, the use of scale and texture are likely to be relevant. This knowledge can be assessed from visual, verbal and written evidence.

For 1.2 learners will show evidence of exploring more than two examples of both sources. For primary research, assessment will be of learners' own observational studies and records. All other sources are secondary. For example, learners might first draw and photograph organic and marine forms (primary), then look at books on the subject and the work of artists and designer (secondary). Assessment will be based on how learners collect then use rudiments of the material to plan ideas that meet the needs of the given theme.

For criterion 1.3 aims will be practical and skills based, rather than conceptual, leading to the creation of a body of work and final outcome. Evidence may take the form of a short written statement near the start of a brief, or a short verbal presentation.

Opportunities will occur throughout the unit to gain evidence for criterion 1.4; formally and informally. Initially these ideas for discussion will be a response to the research material learners have gathered, and will continue within the development and modification of the work as it progresses. Evidence can be visual within the work, verbal or written and relate to all aspects of the brief.

Learning outcome 2 may be evidenced through; sketchbooks, studies, worksheets, annotations, action plans, self-assessment checklists, organisation of portfolio, witness testimonies, observation reports, peer group assessment, one-to-one discussions or group discussions, health and safety logbook.

For criterion 2.1 learners will explore at least four materials, techniques and processes showing some development and understanding from the initial trial stage. Three pieces must be on different surfaces and sizes and need to be produced based on and developed from the original research and ideas generated. An understanding of appropriate tools, material, scale and time given to the work(s) must be evidenced in more than one piece.

Assessment for 2.2 will be on each learner's approach to their practical work and their motivation and desire to succeed. These also relate both to practical activities such as working in a tidy and responsible manner and generic skills such as attendance, punctuality, assertiveness, willingness to respond to feedback and an ability to reflect the set theme. Assessment evidence may be by tutor observation reports, witness testimonies, action plans, self-assessment checklist, organisation of portfolio, peer group assessment, one-to-one discussions or group discussions.

For criterion 2.3 learners will show that they have followed the health and safety guidelines for the materials, techniques and processes used. At this level of study, the ability of learners to identify risks and hazards will be much more valuable than quoting legislation. Observation of safe practice can be documented by tutors, and

from records kept by learners. The keeping of a health and safety logbook by learners may be beneficial; these, and witness statements confirming tutor observation of safe practice in the workshop, are also acceptable evidence.

Assessment criteria 3.1 requires learners to demonstrate some understanding of their use of materials, methods, processes and use some correct technical terms. Comments on the strength and weakness of their work need to be made on more than one aspect of their learning and their work. Final comment may be supported by ongoing evaluative comments, sketchbook annotations, reference to learning from verbal feedback, illustrated verbal presentations, and written notes from informal discussion, tutorials or group discussions. The use of audio or visual recording of learners presenting their work, or individual or group critiques may also support this evidence. Witness testimonies, observation reports, peer group assessment, self-assessment checklist, one-to-one discussions and group discussions will all provide assessment evidence.

For assessment criterion 3.2 learners need to be able to make relevant and positive contributions to discussions regarding their work and respect others' rights to speak. Learners must be able to add positive comment on feedback given to them.

Suggested resources

Journal

Crafts magazine – published by the Crafts Council

Websites

www.artscouncil.org.uk

www.bbm.org.uk/sculptor.htm

www.craftscouncil.org.uk

www.djtfineart.com/Art_Terms.html

www.mmwindowtoart.com/3d/relief1.html

www.princetonol.com/groups/iad/lessons/elem/Julie-design.htm

www.surfacedesign.org/publications.asp

Unit 9: Art and Design: Explore 3D Design Crafts

Unit code: F/502/3894

Level: BTEC Level 1

Credit value: 4

Guided learning hours: 30

Unit aim

This practical unit explores working in one or more 3 dimensional (3D) design crafts. Learners will develop skills relevant to their creative activities as they investigate a combination of visual language and professional craft materials and methods.

Unit introduction

The learners will have the opportunity to develop personal, work-related skills relevant to creative activities in the craft industry. For the purposes of this unit ceramics, textiles, wood and wicker, leatherwork, metalwork and lightweight model making will be investigated. Learners will focus on practising skills in one or more materials.

Primary and secondary resource material will be used to inspire ideas and build research skills. References will be made to how the formal elements of 3 dimensional craft work can be used to communicate message, mood or function, in both historical and contemporary contexts.

On achieving this unit learners will develop self-management skills whilst developing ideas, making objects and learning about tools and equipment. Problem solving and the communication of ideas and intentions will be integrated into the creative activities as learners develop relevant visual language skills. Health and safety requirements will be addressed, as relevant safe working practice is essential in all these areas, both for the worker and for the general public, who often view craft processes.

On completion of the unit, the body of work produced may contribute to each learner's portfolio, which will demonstrate their work-related and practical skills – highlighting the use of appropriate materials, techniques and tools to realise an aim. It will demonstrate learners' ability to reflect upon their own work with regard to artistic and practical considerations.

The unit may be delivered in a classroom or studio setting. It may be enhanced by practical activities outdoors, or site visits. Educational visits related to learners' work have great value; these could be to galleries, museums, artist or designer studios, shops or commercial establishments.

Essential resources

The unit requires diverse secondary sources plus historical and contemporary contextual references. Magazines, books, the internet, DVDs, videos, CD ROMs, visits to art galleries, museums, artist or designer studios and commercial premises may all contribute.

Primary research must not be undervalued as ideas are often at their most original and innovative when developed from observational studies.

Good practical facilities and resources within one specialist area, or a full range of general 3D resources, such as are usually available within an art department, will be required to fully address this unit.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to develop ideas for work in 3D design crafts	1.1	Demonstrate knowledge of Formal Elements	<ul style="list-style-type: none"> □ <i>Formal elements:</i> different formal elements eg line, tone, colour, shape, pattern, texture, form, scale, structure, flow and balance
		1.2	Plan ideas from primary and secondary sources	<ul style="list-style-type: none"> □ <i>Primary and secondary sources:</i> planning eg brainstorming, development exercises, materials, techniques, size of work(s); primary sources eg visits to galleries, exhibitions or museums, recording eg sketches, photos; secondary sources eg libraries, websites, scrapbook with photocopies, prints, collected items, clippings, books, magazines, leaflets, TV and other formats; limitations eg time, materials, availability of space
		1.3	Present aims for work in 3D design crafts	<ul style="list-style-type: none"> □ <i>Present aims:</i> methods eg verbally, written, storyboard □ <i>Design crafts:</i> types eg ceramics; textiles; wood and withies; leatherwork; metalwork; lightweight modelling
		1.4	Prepare for and contribute to discussions of ideas and opinions	<ul style="list-style-type: none"> □ <i>Discussions:</i> follow main points; make relevant and positive contributions; respect others' rights to speak; aids eg presentation, thumbnail sketches, ideas worksheets, computer-aided visuals

Learning outcomes		Assessment criteria		Unit amplification
2	Be able to produce work in 3D design crafts	2.1	Produce 3D design crafts using appropriate materials, methods and equipment	<ul style="list-style-type: none"> □ <i>Materials:</i> different materials eg leather, withies, thick card, metals, plastics, wood and wood-based products, stone, tesserae, plaster blocks, soap, wax blocks, found objects, scrap materials, paper pulp, papier-mâché, modroc, plasticine, wire, square or round aluminium armature, clay, slips, glazes, oxides, wet plaster, molten wax, textiles, foam, latex, scrap materials, wools, yarns, fabrics □ <i>Methods:</i> different methods eg construct, cut, carve, form, shape or model, layer, mould or cast, join, assemble paint, finish set, fire, harden, slump, fuse □ <i>Tools and equipment:</i> ceramics eg hand modelling tools, banding wheels, potter's wheel, kilns, glass eg cutters, pincers, grinder, drills; general eg hand and machinery tools, craft knives, scalpels, saws, chisels, embossing tools, vacuum former for use with paper, card, wood, metal, leather and plastics; textiles eg sewing needles, scissors, shears and sewing machines; ICT eg computers, printers, scanners, cameras, □ <i>Working methods:</i> materials; methods; processes; correct technical terms
		2.2	Demonstrate self-management skills	<ul style="list-style-type: none"> □ <i>Self-management skills:</i> attendance; punctuality; complete tasks within agreed deadlines; flexibility; take responsibility eg gathering materials, setting up, tidying up; self-motivation; assertiveness; readiness to improve own performance based on feedback
		2.3	Describe measures taken to reduce risks in the work area	<ul style="list-style-type: none"> □ <i>Safety:</i> risks and hazards; appropriate dress; personal protective equipment; materials; tools; work area
3	Be able to comment on own work.	3.1	Present information and points of view about their ideas, using appropriate language	<ul style="list-style-type: none"> □ <i>Discussions:</i> own view point eg strengths, weaknesses, improvements; responses; methods eg sketchbook annotations, written notes, verbal feedback, recordings, illustrated verbal presentations, informal discussion, tutorials, group discussions; make relevant and positive contributions; respect others' rights to speak
		3.2	Prepare for and contribute to formal discussions of ideas and opinions.	

Information for tutors

Delivery

This unit focuses on skills used by contemporary designers and makers in the craft industry. Learners will need to be made aware that the definition of the word craft is never exact or specific. Decorative craftwork often borders on fine art, and craft workers are often referred to as designer-makers. Craft objects often have a function and are usually produced individually.

The unit is delivered primarily in the studio where learners have access to a range of techniques and processes. Initial exploration to produce trials and maquettes may be in several different materials or in-depth exploration in one material, such as: clay; pinch pots, slabbing, coiling, throwing, using slips, glazes and oxides; metals; cutting, joining, soldering, welding, painting, applying patina, planishing, annealing; textiles and soft furnishings; machine and hand sewing using fabrics, trimmings, embroidery, knitting, crochet, macramé, appliqué, pattern making, cutting, joining, constructing; lightweight model making; architectural models/theatrical set design (working with scale, perspective, cutting, joining, constructing); model-making for animation – using a flexible armature, plasticine or related products.

A varied approach to delivery is recommended to stimulate and motivate learners to explore the potential of materials and associated methods. Demonstrations of new techniques by the tutor, viewing videos of techniques and processes, taster workshops, group activities and visits are encouraged. For the purpose of effective time management research from a previous unit may be referenced, as the preparation for and clearing away of 3D work is especially time consuming. Learners will be encouraged to take personal responsibility for these activities, and to keep an organised, clean and tidy workplace.

It will be of particular interest for learners to communicate with a professional designer and to investigate the constraints encountered working in the real world. Learners find it an enlightening and motivating experience to hear and see how a professional works, what inspires them, what they make, what materials and techniques they use, what studio space and equipment they have and how the need to make money affects what they make. Open days at further and higher education establishments will be of interest to broaden learners' horizons and to show making and presentation techniques at their best.

The tutor will need to offer direction and support in the research and experimental stages of the work, also guidance in the organisation of the work produced in folders, sketchbooks, on presentation sheets and by trials and maquettes.

Both primary and secondary sources must be investigated. Tutors are advised to select a topic or theme carefully to offer readily available research material and give coherence to the work that will combine the formal elements such as line, tone, colour, shape, pattern, texture, form, scale, structure, flow and balance with the use of materials, techniques and equipment.

A fictional vocational scenario may bring realism to the activities by identifying the client and target audience, and introducing constraints and opportunities for problem solving. Jewellery, candleholders, vessels, stage set model boxes and other functional or purely decorative items may be produced. Alternatively learners may choose to investigate model making for 3D animation. Learners can be encouraged to make their own choices and to communicate clearly when presenting their aims within the parameters of the given brief.

Research is likely to take a 2D form in the early stages, unless working directly in 3D, for example on an observational study in clay or plasticine, but the development of ideas must involve both 2D representation of ideas such as sketches, plans, notes, technical drawings and 3D experimentation (trials and maquettes).

The use of technological media such as computers, printers, scanners, video or stills photography are encouraged alongside traditional and modern hand techniques as they often play an intrinsic part in the development and recording of ideas, and act as evidence for the presentation of a finished piece. If model making for animation is chosen, appropriate computer, photographic and model-making facilities must be combined to give an indication of how the final outcome will look on film.

When researching and developing ideas and producing the final outcome, skills such as self- and time-management, the communication of ideas and intentions, presentation skills and safe practice will be incorporated by means of relevant, integrated tasks. Self-management is essential. Learners will need to collect and record information in an ordered way and review development at each stage of their work. Working as part of a group, especially in animation model making, may be incorporated in the production of the final piece as long as individual achievement is clearly recorded. However, even if learners are not involved in group projects, the key qualities of support, mutual respect and sharing of facilities and resources are inherent in all activities. The ability to give constructive criticism within the peer group, without negativity or giving offence, is an essential skill.

It is necessary for learners to record the methods and processes they use. Many practitioners keep a technical notebook to record details for future reference. This will involve recording techniques step-by-step, and the processes that the materials go through eg firing clay or glass, setting plaster. This can be done using storyboard techniques or labelled photographs as an alternative to purely written evidence. Centre-devised quizzes, writing frames or interactive handouts may also be of use.

Regular feedback should be given to learners, both informally in day-to-day discussion and formally via interim cut-off points within the activities. Learners should be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; informal discussion with the tutor, group discussion or individual presentations. It may be written, in notes and annotation in their sketchbooks, or as final comment on their work. Summative feedback and the opportunity for improvement should be given at the conclusion of an activity. Formative notes may also contribute here. Guidance will be needed to help learners answer questions such as 'Which formal elements were used? What techniques and processes were used? What went well and why? What went badly and why? What new skills were learned? What are the strengths of the work eg use of visual language, materials, methods? Is it fit for purpose? What could improve the work?'

Working in the studio can be hazardous. Learners will need to be aware of the health and safety issues relating to the media, materials and equipment they use. They should know how to reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations. Identification of the following is important; appropriate dress eg tie long hair back, no hanging jewellery; protective equipment eg goggles, face masks, gloves, aprons, sensible footwear; materials and tools eg follow manufacturers' guidelines; good ventilation eg when using glues, sprays; work area eg avoid hazards in gangways, trailing leads, not obstructing fire exits, keeping work areas clean and tidy. The keeping of a health and safety logbook by learners may be beneficial.

Outline learning plan

The outline-learning plan has been included in this unit as guidance, and is not meant to be prescriptive. The tutor is encouraged to create outline-learning plans that will suit their own teaching style and also suit their learners.

Topic and suggested assignments/activities

Introduction to the unit

Learners will be given an overview of the unit; what they will be doing, what is expected of them and what it is they are aiming for.

Learners should consider health and safety throughout, notes could be kept in sketchbooks where appropriate, researching the theme for homework.

Quizzes, worksheets and handouts should be used throughout the unit to back up learning. Tutors should give advice on how the learner can file these for later use. It would also be helpful for learners to be shown how to compile their findings, from research and trial work, in accessible way.

To help learners start the tutor should discuss possible themes with them. Suggested themes could be organic forms, geometric forms, structures, water, weather etc. Class to discuss possible research opportunities and starting points.

The initial presentation of the theme to the learners should generate a group discussion regarding possible research opportunities, visits, outcomes etc and will help to generate enthusiasm and focus in learners and get them started.

Discussion of the formal elements used and examples of work by artists and designers to exemplify work. This could be by inviting a local practitioner to work with the learners. Alternatively, visits could be made to craft fairs or the learner could visit shops where craft is sold.

Throughout the unit the following questions should be asked and addressed; Which formal elements were used? What techniques and processes were used? What went well and why? What didn't go as planned and why? What could improve the work? These are key questions that will build towards summative evaluation.

The tutor could lead the development of the craft production by asking the learner to produce an item with a purpose based on their themed research, such as a hat stand with an ocean theme.

Present and comment on final outcome (in writing or verbally) at pre-arranged time.

Assessment

Assessment evidence will be cumulative throughout the activities undertaken. It must be viewed holistically as opportunities to cover a particular criterion may well be presented more than once.

To generate assessment evidence learners will be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; in informal discussion with the tutor, in group discussions or individual presentations, and could be an alternative to writing. Observation records by tutors and witness statements by others involved in the delivery (such as visiting artists) are permissible forms of evidence for these. Learners' own written and visual evidence for assessment may be in sketchbooks, on worksheets and presentation sheets and in the final outcome.

To achieve assessment criterion 1.1 learners must be able to demonstrate an understanding of formal elements. These will be identified in learners' own work. Elements such as line and form, the use of scale, colour and texture are likely to be relevant. This knowledge can be assessed from visual, verbal and written evidence.

Learners will show evidence for 1.2 by exploring more than one example of both primary and secondary sources. For primary research, assessment will be of learners' own observational studies, supplemented by their own drawings, photographs or other records. All other sources are secondary. For example, learners might first draw and photograph a machine (primary), then look at books on the subject and the work of engineers, artists or designers (secondary). Assessment will be based on how learners collect, then use, material to plan ideas that meet the needs of the given theme.

The aims provided for 1.3 will be practical and skills based, rather than conceptual, leading to the creation of a body of work and a final outcome. Evidence may take the form of a short written statement near the start of a brief, or a short verbal presentation.

Opportunities will occur throughout the unit for learners to demonstrate competence of 1.4 both formally and informally. Initially these ideas will be a response to the research material learners have gathered, and will continue within the development and modification of the work as it progresses. Evidence can be visual, verbal or written and relate to all aspects of the brief.

Learning outcome 2 may be evidenced through; sketchbooks, studies, worksheets, annotations, action plans, self-assessment checklists, organisation of portfolio, witness testimonies, observation reports, peer group assessment, one-to-one discussions or group discussions, health and safety logbook.

For 2.1 learners will explore more than three types of materials, techniques and processes, showing some development and understanding from the initial trial stage. Some coherent work needs to be produced based on and developed from the original theme and ideas generated. An understanding of appropriate tools, material, scale and time given to the work(s) must be evidenced in more than one piece. There is no pre-requisite number of trials or maquettes that should be produced for this unit but one final outcome is required to show the completion of the design and making process.

Assessment for 2.2 will be on each learner's approach to their practical work and their motivation and desire to succeed. These also relate both to practical activities such as working in a tidy and responsible manner and generic skills such as attendance and punctuality, assertiveness, willingness to respond to feedback and an ability to reflect the set theme. Assessment evidence may be by tutor observation reports, witness testimonies, action plans, self-assessment checklist, organisation of portfolio, peer group assessment, one-to-one discussions or group discussions.

To achieve assessment criterion 2.3 learners need to be able to identify potential risks and hazards within the work area and describe the measures to be taken to reduce the risk. Learners will show that they have followed the health and safety guidelines for the materials, techniques and processes used. Observation of safe practice can be documented by tutors, and from records kept by learners. The keeping of a health and safety logbook by learners may be beneficial; these, and witness statements confirming tutor observation of safe practice in the workshop, are also acceptable evidence.

For assessment criteria 3.1 learners need to demonstrate some understanding of their use of materials, methods, processes and use some correct technical terms. Comments on the strength and weakness of their work need to be made on more than one aspect of their learning and their work. Final comment may be supported by ongoing evaluative comments, sketchbook annotations, reference to learning from verbal feedback, illustrated verbal presentations and written notes from informal discussion, tutorials or group discussions. The use of audio or visual recording of learners presenting their work, or individual or group critiques may

also support this evidence. Witness testimonies, observation reports, peer group assessment, self-assessment checklist, one-to-one discussions and group discussions will all provide assessment evidence.

For assessment criterion 3.2 learners need to be able to make relevant and positive contributions to discussions regarding their work and respect others' rights to speak. Learners must be able to add positive comment on feedback given to them.

Suggested resources

Books

De Waal, E - *Ceramics Design Sourcebook* (Struik Publishers, 2003)

Grillo P J - *Form, Function and Design* (Dover Publications Incorporated, 1975)
ISBN 9780486201825

Marks T - *Good Design: Deconstructing Form, Function, and What Makes Design Work* (Rockport Publishers, 2009) ISBN 9781592535293

Tanner, A - *Batch: Craft, Design and Product: the work of the Designer/Maker* (Bloomsbury publishing, 2010)

Journal

Crafts magazine – published bi-monthly by the Crafts Council, Selvedge magazine.

Websites

www.amazon.co.uk – a huge selection of subject specific books including ceramics

www.craftscouncil.org.uk – search for makers, organisations and opportunities

Unit 10: Art And Design: Explore 3D Design

Unit code: L/502/3896

Level: BTEC Level 1

Credit value: 4

Guided learning hours: 30

Unit aim

Learners will investigate how to research and develop ideas through to the 3 dimensional (3D) prototype stage of product design; developing practical skills whilst investigating the visual language, materials and methods of the design industry.

Unit introduction

The unit will involve model and prototype construction as this is widely used in the commercial design process to visualise ideas, for testing and for client approval. The use of 3D computer software is also encouraged as this is an alternative way of visualising ideas and has become an accepted part of the design process in the 21st century.

This unit will give learners the opportunity to develop skills relevant to creative activities in the design industry. Learners may focus on practicing skills in one or more materials, developing their ideas through to a prototype outcome. The unit will concentrate on design areas that already feature within learners' personal experience, such as interior design, architectural detailing and goods and domestic ware.

Learners will apply self- and time-management whilst developing ideas, making objects and learning about tools and equipment. The communication of ideas and intentions, and problem solving, will be integrated into the creative activities as learners develop relevant visual language skills. Health and safety requirements will be addressed as relevant safe working practice is essential in all areas of the design industry.

Primary and secondary resource material will be used to inspire ideas and build research skills. References will be made as to how the formal elements of 3D design can be used to communicate style and function, in both historical and contemporary contexts.

The unit can be delivered in a classroom or studio setting. If set in an art department, strong links with the Design and Technology department are encouraged. The unit may be enhanced by educational visits related to learners' work. These could be to galleries, museums, designer studios/workshops, manufacturers, commercial establishments or workshops.

On completion of the unit, the body of work produced may contribute to each learner's portfolio, which will give evidence of their work-related and practical skills – highlighting the use of appropriate materials, techniques and tools to realise an aim. The unit will help to demonstrate learners' ability to reflect upon their own work with regard to function and form.

Essential resources

The tutor should provide guidance on how learners can research a theme, and how to store their findings accessibly.

Primary research is essential as ideas are often at their most original and innovative when developed from observational studies.

The unit requires diverse secondary resources plus historical and contemporary contextual references. Magazines, books, the internet, visits to art galleries, museums and artist or designer studios and commercial premises are all resources that should contribute to this unit.

Some ICT equipment should be available.

A suitable working area should be provided.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to develop ideas for a 3D design brief	1.1	Demonstrate knowledge of Formal Elements	<ul style="list-style-type: none"> □ <i>Formal elements:</i> different formal elements eg line, tone, colour, shape, weight, pattern, texture
		1.2	Plan ideas from primary and secondary sources	<ul style="list-style-type: none"> □ <i>Primary and secondary sources:</i> planning eg brainstorming, development exercises, materials, techniques, size of work(s); primary sources eg visits to galleries, exhibitions or museums, recording eg sketches, photos; secondary sources eg libraries, websites, scrapbook with photocopies, prints, collected items, clippings, books, magazines, leaflets, TV and other formats; limitations eg time, materials, availability of space
		1.3	Present aims for a 3D design brief	<ul style="list-style-type: none"> □ <i>Present aims:</i> methods eg verbally, written, storyboard
		1.4	Prepare for and contribute to discussions of ideas and opinions	<ul style="list-style-type: none"> □ <i>Discussions:</i> follow main points; make relevant and positive contributions; respect others' rights to speak; aids eg presentation, thumbnail sketches, ideas worksheets, computer-aided visuals

Learning outcomes		Assessment criteria		Unit amplification
2	Be able to produce work in 3D design to a brief	2.1	Produce 3D design work using appropriate materials, methods and equipment	<ul style="list-style-type: none"> □ <i>Materials:</i> different materials eg thick card, Fome-Cor® Board, metals, plastic sheet, styrene and polystyrene, wood and wood-based products, glass, paper, thin card, wire, clay, wet plaster, molten wax, textiles, foam, latex □ <i>Methods:</i> different methods eg construct, cut, carve, form, shape or model, layer, mould or cast, join, assemble: paint, use finishing techniques □ <i>Tools and equipment:</i> ICT eg computers, 3D design software, printers, scanners, video or stills photography; general eg hand and machinery tools, craft knives, scalpels, saws, chisels, drills, embossing tools, vacuum former; textiles eg sewing needles, scissors, shears and sewing machines □ <i>Working methods:</i> materials; methods; processes; correct technical terms
		2.2	Demonstrate self-management skills	<ul style="list-style-type: none"> □ <i>Self-management skills:</i> attendance; punctuality; complete tasks within agreed deadlines; flexibility; take responsibility eg gathering materials, setting up, tidying up; self-motivation; assertiveness; readiness to improve own performance based on feedback
		2.3	Describe measures taken to reduce risks in the work area	<ul style="list-style-type: none"> □ Follow guidelines on safety: risks and hazards; measures taken to minimise risk; appropriate dress; personal protective equipment; materials; tools; work area
3	Be able to comment on own work.	3.1	Present information and points of view about their ideas, using appropriate language	<ul style="list-style-type: none"> □ <i>Discussions:</i> own view point eg strengths, weaknesses, improvements; responses; methods eg sketchbook annotations, written notes, verbal feedback, recordings, illustrated verbal presentations, informal discussion, tutorials, group discussions; make relevant and positive contributions; respect others' rights to speak
		3.2	Prepare for and contribute to formal discussions of ideas and opinions.	

Information for tutors

Delivery

This unit involves creative and organisational skills as used by contemporary designers as they follow the design process. It is delivered primarily in the classroom or workshop where learners have access to a range of techniques and processes for model and prototype construction. This may be across a variety of materials, or in one specialist material, for example, card or styrene. It is suggested that tutors first define Product Design and show examples most likely to interest learners group. Form (how an object looks) must be defined, function (its purpose) and the role the client and consumer/target audience plays in the design world. Feasible and wide-ranging possibilities for design outcomes can be identified, such as ideas for a chair, salt and pepper pots, CD player or table lamp design, and the formal elements these display such as line, form, structure and balance can be discussed.

A varied approach to delivery is recommended to stimulate and motivate learners to explore the potential of materials and associated methods. Demonstrations of new techniques by the tutor, viewing videos of techniques and processes, taster workshops, group activities and visits are encouraged. For effective time management research from a previous unit may be referenced, as preparation for, and clearing away of, 3D work is especially time consuming. Learners will be encouraged to take personal responsibility for these activities, and to keep an organised, clean and tidy workplace.

The tutor will need to offer direction and support in the research and experimental stages of the work, also guidance in the organisation of the work produced; in folders, sketchbooks, on presentation sheets and by trials and maquettes.

Research is likely to take a 2D form in the early stages, unless working directly in 3D, (for example on an observational study in clay) but the development of ideas must involve both 2D representation of ideas (such as sketches, plans, elevations, perspective drawings) and 3D experimentation (trials and maquettes). Tutors are reminded of the value of a wide variety of computer software available for general 3D, interior and garden design, and of the experience learners might have in designing virtual worlds, for example within computer games.

Both primary and secondary sources must be investigated. Focus may be aided by the introduction of a theme and fictional vocational scenario as this will bring realism to the activities by identifying the client and target audience, and introducing constraints and opportunities for problem solving.

Creative briefs will motivate learners, focus research time and give coherence to the work produced, pulling together the formal elements of visual language such as shape, form, scale, structure and balance and the introduction of technical aspects of card engineering; cutting, folding, bending, scoring and perforating. Learners can be encouraged to make their own choices and to communicate clearly when presenting their aims within the parameters of the brief.

It will be useful for learners to communicate with a professional designer and to investigate the constraints encountered working in the real world. Learners find it an enlightening and motivating experience to hear and see how a professional works, what inspires them, what they make, what materials and techniques they use, what studio space and equipment they have and how the need to make money affects what they make. Open days at further and higher education establishments will be of interest to broaden learners' horizons and to show making and presentation techniques at their best.

Learners will explore different ways of working appropriate to the resources available and will be encouraged to look at how professional designers approach similar activities. This might be the use of basic, general purpose art room materials such as card in various thicknesses through to the use of specialist equipment such as vacuum formers and heat benders, usually found in a design and technology department. Techniques such as using thumbnail sketches to record ideas, a layout pad or computer software to make sequential changes to a design, a scale ruler, styrene block to capture curve and flow in a design and combining and joining materials for best effect are all important aspects of the design process and would be useful to produce each learners final outcome.

The use of technological media such as computers, printers, scanners, video or stills photography are encouraged as they often play an intrinsic part of the development and recording of ideas and to evidence the presentation of final outcomes. The search for images using the internet and library resources is encouraged, as long as learners are informed of copyright issues. An awareness of the possibilities of computer-aided 3D design is strongly encouraged. Practical opportunities to experiment with basic software will enhance the learning experience and aid practical understanding of how computer aided design (CAD) links to the use of real materials.

When researching and developing ideas and producing the final outcome, skills such as self- and time-management, the communication of ideas and intentions, presentation skills and safe practice, will need to be developed, so assistance may need to be offered beforehand. Self-management is essential. Learners will need to collect and record information in an ordered way and review development at each stage of their work. Many practitioners keep a technical notebook to record details for future reference. This will involve recording techniques step-by-step, and the processes that the materials go through (such as vacuum forming). This can be done using storyboard techniques or labelled photographs as an alternative to, or combined with, purely written reports. Centre-devised quizzes, writing frames or interactive handouts may also be of value.

Working as part of a group may be incorporated in the production of the final piece as long as individual achievement is clearly recorded. However, even if learners are not involved in group projects, the key qualities of support, mutual respect and sharing of facilities and resources are inherent in all activities. The ability to give constructive criticism within the peer group, without negativity or giving offence is valuable skill.

Tutors should give feedback to learners and make formative assessment of their skills and abilities through informal day-to-day discussion. More formally, interim deadlines within activities will give opportunity for the assessment of creative progress and self-management.

Learners will be encouraged to discuss their approach to solving creative problems, the methods used, choices made, the quality of their work and their progress, evidencing their ability to use a range of technical terms. This discussion may be verbal, informally with the tutor, in group or individual presentations; or in written form in notes and annotation in sketchbooks, or as final comment on their work. Summative feedback will be given so as to offer opportunity for improvement. Tutor observation records or witness statements of activities will have great value, but will not be acceptable as the only evidence for assessment.

A visual or written record of activities should be kept by learners at all stages, in sketchbook annotation, storyboards, logbook and as final comment on the strengths and weaknesses of their work. A self-assessment checklist, peer group assessment sheets, and a health and safety log may all feature at assessment. The

evidence may be supported by the use of audio or video recording of learners presenting their own work.

Working in the studio can be hazardous. Tutors will need to ensure learners are made aware of the health and safety issues relating to the media, materials and equipment they use. Learners should be shown how they reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations. Identification of the need for appropriate dress (eg tie long hair back, no hanging jewellery) and protective equipment (eg goggles, face masks, gloves, aprons, sensible footwear; materials) is important. Learners should be made aware of the necessity of following manufacturers' instructions and guidelines for tools, equipment and materials. Knowledge of good practice in the work area should also be emphasised as this kind of approach is transferable to other work spaces (eg avoid hazards in gangways, trailing leads, not obstructing fire exits, keeping work areas clean and tidy). The keeping of a health and safety logbook by learners may be beneficial.

Outline learning plan

The outline-learning plan has been included in this unit as guidance, and is not meant to be prescriptive. The tutor is encouraged to create outline-learning plans that will suit their own teaching style and also suit their learners.

Topic and suggested assignments/activities

Introduction to the unit

Tutor-led discussion on the definition of product design and show examples. Define form (how an object looks) and function (its purpose). Discuss the role of the client and consumer/target audience in the design world.

Introduce theme or choice of themes for practical work. The theme could relate to a design movement, such as Memphis or Bauhaus, or a decade in history such as 1960's. More simply, it could be requested that a motif, shape or effect be incorporated into the design.

Discuss feasible possibilities for design outcomes, eg car design, architecture, salt and pepper pots, furniture, CD player, table lamp etc.

Learners could have a group discussion regarding research opportunities, starting points and outcomes. Researching primary and secondary sources; research from earlier units may be utilised. (Observational studies, books, magazines, internet, visits to galleries, sites. Working with a designer is highly recommended).

The observation and handling of diverse objects (kitchen equipment, hinges, umbrellas, transport mechanisms, and so on) will give first hand information regarding form, function and fitness for purpose.

Throughout the unit health and safety considerations, notes in sketchbooks where appropriate, researching the theme for homework, presenting 'best' visuals on a mood board.

Topic and suggested assignments/activities

Demonstration of available materials and techniques should be given

Learners should watch demonstrations on how to use thumbnail sketches to record ideas, how use a layout pad to make sequential changes to a design, how to read a scale ruler, how to carve styrene block to capture curve and flow in a design, how to combine and join materials for best effect.

Learner can produce some initial ideas. These should be as drawings to start with, or built in a virtual space using a computer, then after careful selection and justification, best ideas can be taken forward to 3D trial or maquette stage for refinement.

Trials need to be presented by the learner neatly presented at pre-arranged time.

Class discussion/

questionnaire by learner on which samples were the most successful and why, and how they could be improved.

Development of final idea to prototype stage.

Tutor-led activity to define prototype. This may be a working or non-working model as appropriate, either to scale or real-size. Learners could be guided to ensure an informed choice of material and technique.

Learners could refine their idea and construct a final outcome using their favourite or most successful technique.

Learners could present and comment on final outcome (in writing or verbally) at pre-arranged time.

Assessment

Assessment will be ongoing throughout the activities via various structured activities. Evidence for learning outcomes may include sketchbooks, design sheets, trials, maquettes and prototypes, supplemented by tutor-devised worksheets, writing frames, interactive handouts, quizzes and questionnaires. Assessment evidence will be cumulative throughout the activities undertaken. It must be viewed holistically as opportunities to cover a particular criterion may well be presented more than once.

There are no pre-requisite number of trials or maquettes that should be produced for criterion 3.1 but one final outcome (in prototype form) is required to show completion of the design process. This may be a working or non-working model as appropriate, either to scale or full size. At this level it may well be necessary for the tutor to guide learners to ensure an informed choice of material and technique.

To generate assessment evidence learners will be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; in informal discussion with the tutor, in group discussions or individual presentations, and could be an alternative to writing. Observation records by tutors and witness statements by others involved in the delivery (such as visiting artists) are permissible forms of evidence for these. Learners' own written and visual evidence for assessment may be in sketchbooks, on worksheets and presentation sheets and in the final outcome.

To achieve assessment criterion 1.1 learners must be able to demonstrate an understanding of formal elements. These will be identified in learners' own work. Elements such as line and form, the use of scale, colour and texture are likely to be relevant. This knowledge can be assessed from visual, verbal and written evidence.

Learners will show evidence for 1.2 by exploring more than two examples of both primary and secondary sources. For primary research, assessment will be of learners' own observational studies, supplemented by their own drawings or

photographs. All other sources are secondary. For example, learners might first draw and photograph a machine (primary), then look at books on the subject and the work of engineers, artists or designers (secondary). Assessment will be based on how learners collect, then use, rudiments of the material to plan ideas that meet the needs of the given theme.

The aims provided for 1.3 will be practical and skills based, rather than conceptual, leading to the creation of a body of work and a final outcome. Evidence may take the form of a short written statement near the start of a brief, or a short verbal presentation.

Opportunities will occur throughout the unit to gain evidence for criterion 1.4; formally and informally. Initially these ideas for discussion will be a response to the research material learners have gathered, and will continue within the development and modification of the work as it progresses. Evidence can be visual within the work, verbal or written and relate to all aspects of the brief.

Learning outcome 2 may be evidenced through; sketchbooks, studies, worksheets, annotations, action plans, self-assessment checklists, organisation of portfolio, witness testimonies, observation reports, peer group assessment, one-to-one discussions or group discussions, health and safety logbook.

For criterion 2.1 learners will explore at least three materials, techniques and processes, showing some development and understanding from the initial trial stage. Also three test pieces on different surfaces and sizes need to be produced based on and developed from the original research and ideas generated, but can be a trial for part of the proposed final finished piece. An understanding of appropriate tools, material, scale and time given to the work(s) must be evidenced in more than one piece.

Assessment for 2.2 will be on each learner's approach to their practical work and their motivation and desire to succeed. These also relate both to practical activities such as working in a tidy and responsible manner and generic skills such as attendance and punctuality, assertiveness, willingness to respond to feedback and an ability to reflect the set theme. Assessment evidence may be by tutor observation reports, witness testimonies, action plans, self-assessment checklist, organisation of portfolio, peer group assessment, one-to-one discussions or group discussions.

To achieve assessment criterion 2.3 learners need to be able to identify potential risks and hazards within the work area and describe the measures to be taken to reduce the risk. Learners will show that they have followed the health and safety guidelines for the materials, techniques and processes used. Observation of safe practice can be documented by tutors, and from records kept by learners. The keeping of a health and safety logbook by learners may be beneficial; these, and witness statements confirming tutor observation of safe practice in the workshop, are also acceptable evidence.

For assessment criterion 3.1 learners need to demonstrate some understanding of their use of materials, methods, processes and use some correct technical terms. Comments on the strength and weakness of their work need to be made on more than one aspect of their learning and their work. Final comment may be supported by ongoing evaluative comments, sketchbook annotations, reference to learning from verbal feedback, illustrated verbal presentations, written notes from informal discussion, tutorials or group discussions. The use of audio or visual recording of learners presenting their work, or individual or group critiques may also support this evidence.

For assessment criterion 3.2 learners need to be able to make relevant and positive contributions to discussions regarding their work and respect others' rights to speak. Learners must be able to add positive comment on feedback given to them.

Suggested resources

Books

Fiell C and Fiell P (Editors) – *Designing the 21st Century (Hardcover)*
(Taschen GmbH, 2005) ISBN 9783822848029

McDermott C – *Design Museum Book of Twentieth Century Design: Pocket Edition
(Designers of the 20th Century)* (Carlton Books Ltd, 1999) ISBN 9781858687100

McDermott C – *Design Museum Little Book of Design Classics*
(Carlton Books Ltd, 2002) ISBN 9781842225370

Journals

Crafts magazine – published bi-monthly by the Crafts Council

Creative Review magazine

Design Week magazine

Website

Design Council www.designcouncil.org.uk

Unit 11: Art And Design: Explore 3D Fine Art

Unit code:	R/502/3897
Level:	BTEC Level 1
Credit value:	4
Guided learning hours:	30

Unit aim

This is a practical unit where learners will research and develop ideas through to a 3 dimensional (3D) outcome in sculpture or installation art. Learners will develop making skills whilst investigating the visual language, materials and methods used by artists.

Unit introduction

Learners will have the opportunity to develop skills relevant to 3 dimensional fine art activities. They may focus on practising skills in one or more materials, developing their ideas through to an original and creative final outcome.

Primary and secondary resource material will be used to inspire ideas and build research skills. References will be made to how formal elements such as shape, form, texture, structure and balance can be used to communicate mood and meaning, in both historical and contemporary contexts.

Learners will develop and apply self-management skills whilst developing their ideas, making objects and learning about tools and equipment. The communication of ideas, emotions and intentions and problem solving will be integrated into creative activities as learners develop relevant visual language skills. Health and safety requirements will be addressed as relevant safe working practice is essential in the artist's studio.

The unit may be delivered in a classroom or studio setting. The unit may be enhanced by educational visits to galleries, museums, artists' studios, shops and commercial establishments.

On completion of the unit, the body of work produced may contribute to learners' portfolios, which will demonstrate their work-related and practical skills – highlighting the use of appropriate materials, techniques and tools to realise an aim. It will demonstrate learners' ability to reflect upon their own work and that of others, with regard to aesthetic and practical considerations.

Essential resources

The unit requires diverse secondary sources plus historical and contemporary contextual references. Magazines, books, the internet, DVDs, videos, CD ROMs, visits to museums, designer studios and commercial premises may all contribute.

Primary research must not be undervalued as ideas are often at their most original and innovative when developed from observational studies.

An art department with good practical facilities and resources applicable to the specialist area of sculpture will be required. Learners may well require more space to work in and display outcomes than for other units.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to develop ideas for work in 3 dimensional fine art	1.1	Demonstrate knowledge of Formal Elements	<ul style="list-style-type: none"> □ <i>Formal elements:</i> different formal elements eg line, tone, colour, shape, pattern, texture
		1.2	Plan ideas from primary and secondary sources	<ul style="list-style-type: none"> □ <i>Primary and secondary sources:</i> planning eg brainstorming, development exercises, materials, techniques, size of work(s); primary sources eg visits to galleries, exhibitions or museums, recording eg sketches, photos; secondary sources eg libraries, websites, scrapbook with photocopies, prints, collected items, clippings, books, magazines, leaflets, TV and other formats; limitations eg time, materials, availability of space
		1.3	Present aims for work in 3D fine art	<ul style="list-style-type: none"> □ <i>Present aims:</i> methods eg practical and skills based, mood, meaning, skills based trials, maquettes or models, final outcome
		1.4	Prepare for and contribute to discussions of ideas and opinions	<ul style="list-style-type: none"> □ <i>Discussions:</i> follow main points; make relevant and positive contributions; respect others' rights to speak; aids eg presentation, thumbnail sketches, ideas worksheets, computer-aided visuals

Learning outcomes		Assessment criteria		Unit amplification
2	Be able to produce work in 3 dimensional fine art	2.1	Produce 3 dimensional fine art work using appropriate materials, methods and equipment	<ul style="list-style-type: none"> □ <i>Materials:</i> different materials eg thick card, metals, chicken wire, plastic sheet, wood and wood-based products, stone, Thermalite® block, plaster block, wax, glass, found objects, paper, thin card, wire, clay, slips, glazes, oxides, wet plaster, molten wax, textiles, foam, latex, found objects □ <i>Methods:</i> different methods eg construct, cut, carve, form, shape or model, layer, mould or cast, join, assemble, paint, 'finishing' techniques □ <i>Tools and equipment:</i> ICT eg computers, 3D software, printers, scanners, cameras; hand and machinery tools eg hammers, saws, soldering irons, welding tools, craft knives, scalpels, chisels, drills, files, vacuum former, stapler; clay tools eg bust peg, kiln, potter's wheel, banding wheel; soft sculpture eg sewing needles, knitting needles, scissors, shears and sewing machines; test pieces eg samples, maquettes, models □ <i>Working methods:</i> materials; methods; processes; correct technical terms
		2.2	Demonstrate self-management skills	<ul style="list-style-type: none"> □ <i>Self-management skills:</i> attendance; punctuality; complete tasks within agreed deadlines; flexibility; take responsibility eg gathering materials, setting up, tidying up; self-motivation; assertiveness; readiness to improve own performance based on feedback
		2.3	Describe measures taken to reduce risks in the work area	<ul style="list-style-type: none"> □ <i>Safety:</i> risks and hazards; appropriate dress; personal protective equipment; materials; tools; work area
3	Be able to comment on own work.	3.1	Present information and points of view about their ideas, using appropriate language	<ul style="list-style-type: none"> □ <i>Discussions:</i> own view point eg strengths, weaknesses, improvements; responses; methods eg sketchbook annotations, written notes, verbal feedback, recordings, illustrated verbal presentations, informal discussion, tutorials, group discussions; make relevant and positive contributions; respect others' rights to speak
		3.2	Prepare for and contribute to formal discussions of ideas and opinions.	

Information for tutors

Delivery

This unit aims to develop the creative and organisational skills used by artists in fine art sculpture and installation. Tutors need to define these areas and show examples at the start of delivery, discussing the formal elements these display, such as line, form, scale, structure, weight, volume and proportion. The portrayal of emotion, the desire to communicate a message or story or capture a likeness are often uppermost in an artist's mind, and in the same way that 2 dimensional fine art can range from realistic to abstract, so fine art sculpture can vary in approach and intention.

The unit will be delivered primarily in the classroom or workshop where learners have access to a range of techniques and processes for 3D realisation. This may be across a variety of materials, or in one specialist material, for example, clay, stone or metal.

A varied approach to delivery is recommended in order to stimulate and motivate learners to explore the potential of materials and associated methods.

Demonstrations of new techniques by the tutor, viewing videos of techniques and processes, taster workshops, group activities and visits to galleries, museums and studios are encouraged. For effective time management research from a previous unit may be utilised, as preparation for and clearing away of 3D work is especially time consuming. Learners will be encouraged to take personal responsibility for these activities, and to keep an organised, clean and tidy workplace.

The tutor will need to offer direction and support in the research and experimental stages of the work, also guidance in the organisation of the work produced in folders, sketchbooks, on presentation sheets and by trials and maquettes.

Inspiration can come from any sources in the natural and man-made world.

Introducing a theme for practical work can help to focus learners. The theme could relate to an art movement, a culture, the human form or simply be a word chosen as the stimulus for a personal, conceptual investigation. Learners should be encouraged to make their own choices. Learners will first explore primary sources to inspire the development of ideas. Secondary sources can be diverse and wide-ranging. The work of other practitioners will provide valuable inspiration on ways of using materials and techniques. Visits from practising artists are highly recommended. Learners will be encouraged to recognise and consider the aesthetic value of the formal elements as they gain more of an understanding of them.

It is worth structuring some timed practical exercises – getting learners to log the time for each trial – as this gives an understanding of duration of processes. It is important for learners to be aware of time spent on work, and assistance should be given in making them aware of how best to plan work to make the most of time available.

Learners will be required to comment on their own work. Support will be needed to encourage a response to questions such as: 'Which formal elements were used? What techniques and processes? What went well and why? What did not work well and why? What new skills have you learned? What could you do to improve your work?'

Group discussions and presentation of work to the peer group and others will have great value. Even though learners are not involved in-group projects, the key qualities of support, mutual respect and sharing of facilities and resources are

inherent in all activities. The ability to give constructive criticism within the peer group, without negativity or giving offence, is a key skill.

Tutors will give feedback to learners and make formative assessment of their skills and abilities through informal day-to-day discussion. More formally, interim deadlines within activities will give opportunity for the assessment of creative progress and self-management.

Learners will be encouraged to discuss their approach to solving creative problems, the methods used, choices made, the quality of their work and their progress, evidencing their ability to use a range of technical terms. This discussion may be verbal, informally with the tutor, in group or individual presentations or in written form in notes and annotation in sketchbooks, or as final comment on their work. Summative feedback will be given so as to offer opportunity for improvement. Tutor observation records or witness statements of activities will have great value, and can later be used to support assessment, but will not be acceptable as the only evidence.

Learners should keep a visual or written record of activities at all stages. For fine art activities in 3D as well as 2D, the sketchbook is often the most treasured resource of the artist. Learners are encouraged to foster the approach of 'telling the story' of their work from research through to realisation in their sketches and annotation, and as final comment on the strengths and weaknesses of their work.

Working in the studio can be hazardous. Tutors will need to ensure learners are made aware of the health and safety issues relating to the media, materials and equipment they use. Learners should be shown how they reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations. Identification of the need for appropriate dress (eg tie long hair back, no hanging jewellery) and protective equipment (eg goggles, face masks, gloves, aprons, sensible footwear; materials) is important. Learners should be made aware of the necessity of following manufacturers' instructions and guidelines for tools, equipment and materials. Knowledge of good practice in the work area should also be emphasised as this kind of approach is transferable to other work spaces (eg avoid hazards in gangways, trailing leads, not obstructing fire exits, keeping work areas clean and tidy). The keeping of a health and safety logbook by learners may be beneficial.

Outline learning plan

The outline-learning plan has been included in this unit as guidance, and is not meant to be prescriptive. The tutor is encouraged to create outline-learning plans that will suit their own teaching style and also suit their learners.

Topic and suggested assignments/activities

Introduction to the unit

Tutor-led discussion on the definition of fine art sculpture and installation. Show examples. Explain how the portrayal of emotion, desire to communicate a message or story or capture a likeness are upper most in an artist's mind. An example of a fine art sketchbook could be shown and explain how the sketchbook is the artist's greatest aid and treasure.

A theme or choice of themes for practical work could be introduced. Theme could relate to an art movement, a culture or a choice of subject eg the human form, animals, the natural world.

A group discussion on research opportunities, starting points and outcomes would be useful. Research primary and secondary sources; research from earlier units may be utilised. Observational studies, books, magazines, internet, visits to galleries, sites are all valuable and should be encouraged outside of tutor-led activity. Working with a sculptor or installation artist is also highly recommended. Health and safety considerations should be addressed from the beginning of the unit and throughout, recording notes in sketchbooks.

Tutor-led demonstration of available materials and sculpture techniques, eg clay, is necessary.

Learner could produce some initial ideas. These will be as drawings to start with. Best ideas can be taken forward to 3D maquette stage for refinement (eg a model may be made prior to a full-scale installation).

Trials/maquettes to be neatly presented at pre-arranged time.

Class discussion/questionnaire by learner on which were the most successful and why, and how they could be improved.

Development of final idea. This may involve working in groups.

Tutors should guide learners to ensure an informed choice of materials and techniques is made and good use of space, which may need to be considerable.

Learner: Refine idea and construct a final outcome using their favourite or most successful techniques.

Present and comment on final outcome (in writing or verbally) at pre-arranged time.

Assessment

Assessment evidence will be cumulative throughout the activities undertaken. It must be viewed holistically as opportunities to cover a particular criterion may well be presented more than once.

To generate assessment evidence learners will be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; in informal discussion with the tutor, in group discussions or individual presentations, and could be an alternative to writing. Observation records by tutors and witness statements by others involved in the delivery (such as visiting artists) are permissible forms of evidence for these. Learners' own written and visual evidence for assessment may be in sketchbooks, on worksheets and presentation sheets and in the final outcome.

To achieve assessment criterion 1.1 learners must be able to demonstrate an understanding of formal elements. These will be identified in learners' own work. Elements such as line and form, the use of scale, colour and texture are likely to be relevant. This knowledge can be assessed from visual, verbal and written evidence.

Learners will show evidence for 1.2 by exploring more than one example of both primary and secondary sources. For primary research, assessment will be of learners' own observational studies, supplemented by their own drawings or photographs. All other sources are secondary. For example, learners might first draw and photograph a machine (primary), then look at books on the subject and the work of engineers, artists or designers (secondary). Assessment will be based on how learners collect, then use, rudiments of the material to plan ideas that meet the needs of the given theme.

The aims provided for 1.3 will be practical and skills based, rather than conceptual, leading to the creation of a body of work and a final outcome. Evidence may take the form of a short written statement near the start of a brief, or a short verbal presentation.

Opportunities will occur throughout the unit for learners to demonstrate competence of 1.4 both formally and informally. Initially these ideas will be a response to the research material learners have gathered, and will continue within the development and modification of the work as it progresses. Evidence can be visual within the work, verbal or written and relate to all aspects of the brief.

Learning outcome 2 may be evidenced through; sketchbooks, studies, worksheets, annotations, action plans, self-assessment checklists, organisation of portfolio, witness testimonies, observation reports, peer group assessment, one-to-one discussions or group discussions, health and safety logbook.

For criterion 2.1 learners will explore at least three materials, techniques and processes, showing some development and understanding from the initial trial stage. Four pieces of evidence on different surfaces and sizes need to be produced based on and developed from the original research and ideas generated. An understanding of appropriate tools, material, scale and time given to the work(s) must be evidenced in more than one piece. One final outcome needs to be completed.

Assessment for 2.2 will be on each learner's approach to their practical work and their motivation and desire to succeed. These also relate both to practical activities such as working in a tidy and responsible manner and generic skills such as attendance and punctuality, assertiveness, willingness to respond to feedback and an ability to reflect the set theme. Assessment evidence may be by tutor observation reports, witness testimonies, action plans, self-assessment checklist, organisation of portfolio, peer group assessment, one-to-one discussions or group discussions.

To achieve assessment criterion 2.3 learners need to be able to identify potential risks and hazards within the work area and describe the measures to be taken to reduce the risk. Learners will show that they have followed the health and safety guidelines for the materials, techniques and processes used. Observation of safe practice can be documented by tutors, and from records kept by learners. The keeping of a health and safety logbook by learners may be beneficial; these, and witness statements confirming tutor observation of safe practice in the workshop, are also acceptable evidence.

For assessment criteria 3.1 learners need to demonstrate some understanding of their use of materials, methods, processes and use some correct technical terms. Comments on the strength and weakness of their work need to be made on more than one aspect of their learning and their work. Final comment may be supported by ongoing evaluative comments, sketchbook annotations, reference to learning

from verbal feedback, illustrated verbal presentations, written notes from informal discussion, tutorials or group discussions. The use of audio or visual recording of learners presenting their work, or individual or group critiques may also support this evidence.

For assessment criterion 3.2 learners need to be able to make relevant and positive contributions to discussions regarding their work and respect others' rights to speak. Learners must be able to add positive comment on feedback given to them.

Suggested resources

Books

- Clothier P J – *Sculpting in Wood (Basics of Sculpture)* (A&C Black Publishers Ltd, 2007) ISBN 9780713674903
- Collins J – *Sculpture Today* (Phaidon Press Ltd, 2007) ISBN 9780714843148
- Groeschen J – *Art of Chainsaw Carving: Extraordinary Sculptures on a Grand Scale* (Fox Chapel Publishing, 2006) ISBN 9781565232501
- Hessenberg K – *Sculpting Basics: Everything You Need to Know to Create Fantastic Three-dimensional Art* (A&C Black Publishers Ltd, 2005) ISBN 9780713673395
- Mills J W – *Encyclopaedia of Sculpture Techniques* (Batsford Ltd, 2005) ISBN 9780713489309
- Scott J – *Textile Perspectives in Mixed-media Sculpture* (The Crowood Press Ltd, 2003) ISBN 9781861265784
- Stace A – *Sculpture Parks and Trails of England* (A&C Black Publishers Ltd, 2008) ISBN 9780713679526
- Stern Peck J – *Sculpture as Experience: Working with Clay, Wire, Wax, Plaster and Found Objects* (KP Books, 1990) ISBN 9780801979781
- Valentine J – *Sculpting in Stone (Basics of Sculpture)* (A&C Black Publishers Ltd, 2007) ISBN 9780713676587
- Warnes J – *Living Willow Sculpture* (Search Press Ltd, 2000) ISBN 9780855328344

Websites

- www.axisweb.org
- www.britisharts.co.uk/sculptors.htm
- www.rbs.org.uk
- www.sculpture.org.uk

Unit 12: Art and Design: A Personal Project

Unit code: Y/502/3898

Level: BTEC Level 1

Credit value: 4

Guided learning hours: 30

Unit aim

Within art and design, what can sometimes separate a good outcome from an exceptional one is a uniqueness of style. This practical unit aims to give learners the opportunity to begin to explore that individual approach. The unit is completely learner-led and is project focused. The learners will develop and apply creative, research and self-management skills within the context of a 2 or 3 (2D/3D) dimensional art and design project.

Unit introduction

Learners will have the opportunity to focus on the use of materials and processes used in art and design workshops and studios to record and develop 2D or 3D ideas and outcomes in response to a theme of their choosing. They will be introduced to the many ways people working in 2D or 3D explore ideas and media to find an original and creative way of responding to a self-set brief – for example through graphic design, surface design, 3D craft, print or model making or computer software.

Learners may explore and produce ideas with personal visual impact that could encompass, for example, interior or exterior design, garden design, sculpture, murals, mosaics, textiles, posters or displays, animation or traditional painting; it is as open as they can justify. Working to their project brief, learners will develop creative ideas and outcomes, choosing the appropriate media and style. Although the theme will be decided by learners advice and guidance can be sought and given.

Evidence for this unit will be from work produced through a series of relevant exercises, samples, studies, proposals, developments and final outcomes along with written work where necessary. Learners must produce a final product/piece of work to achieve this unit.

Essential resources

Learners must have access to library and electronic resources such as the internet and on-line journals and specialist magazines. The unit can be delivered in a classroom provided there is sufficient access to specialist resources or time tabled access to specialist workshops and studios.

The tutor should provide guidance on how learners can research a theme, and how to store their findings accessibly.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to develop ideas for a final piece of work from a self-set brief	1.1	Demonstrate knowledge of Formal Elements	□ <i>Formal elements:</i> eg line, tone, colour, shape, pattern, texture
		1.2	Plan ideas from primary and secondary sources	□ <i>Primary and secondary sources:</i> planning eg mind maps, development exercises, materials, techniques, size of work(s); primary, eg visits to galleries, exhibitions or museums; secondary eg libraries, websites; other secondary, eg scrapbook with photos, photocopies, prints, collected items; written; limitations eg time, materials, availability of space
		1.3	Present aims	□ <i>Present aims:</i> eg practical and skills-based; approach to theme
		1.4	Communicate ideas clearly	□ <i>Discussions:</i> follow main points; make relevant and positive contributions; respect others' rights to speak; aids eg presentation, thumbnail sketches, ideas worksheets, computer-aided visuals
2	Be able to produce a final piece of work from a self-set brief	2.1	Produce a final piece of work from a self-set brief using appropriate materials, methods and equipment	<ul style="list-style-type: none"> □ <i>Methods and processes:</i> methods eg carving, joining, forming and shaping, constructing from materials or found objects, surface decoration, painting, collage; use of technological media, eg computers, video or stills photography; processes eg modeling, casting, molding, firing clay or glass, setting plaster □ <i>Materials:</i> eg thick card, metals, plastics, wood, stone, 'Thermalite®' block, glass, plaster, soap, wax blocks, found objects, scrap materials, papers, thin card, papier-mâché, modroc, wire, clay, latex, textiles, foam □ <i>Tools and equipment:</i> ICT, eg computers, 3D design software, printers, scanners, video or stills photography; general, eg hand and machinery tools, craft knives, scalpels, saws, chisels, drills, embossing tools, vacuum former; textiles, eg sewing needles, scissors, shears and sewing machines; Test pieces, eg samples, maquettes, models

Learning outcomes		Assessment criteria		Unit amplification
		2.2	Demonstrate self-management skills	<ul style="list-style-type: none"> Self-management skills: attendance, punctuality, complete tasks within agreed deadlines, flexibility, take responsibility, eg gathering materials, setting up, tidying up, self-motivation, assertiveness, readiness to improve own performance based on feedback
		2.3	Describe measures taken to reduce risks in the work area	<ul style="list-style-type: none"> Follow guidelines on safety: risks and hazards; measures taken to reduce risks and hazards; appropriate dress; protective equipment; materials; tools; work area
3	Be able to comment on own work	3.1	Present information and points of view about their ideas, using appropriate language	<ul style="list-style-type: none"> Working methods: materials; methods; processes; correct technical terms
		3.2	Prepare for and contribute to formal discussions of ideas and opinions.	<ul style="list-style-type: none"> Discussions: own view point eg strengths, weaknesses, improvements; responses; methods eg sketchbook annotations, written notes, verbal feedback, recordings, illustrated verbal presentations, informal discussion, tutorials, group discussions; make relevant and positive contributions; respect others' rights to speak

Information for tutors

Delivery

This unit can be delivered in a classroom or with access to specialist workshops and studios to enhance the learning experience. Learners should be supported while they explore and develop their own direction for this unit, but this could be within a given framework depending on their ability (for example they may be given a choice of title or themes and be able to generate an outcome of their choice, or they may be given a choice of areas to work in depending on the range available). Learners should be encouraged to work across disciplines and use transferable skills in order to deepen their learning.

The focus of this unit is to plan, research, develop, execute and evaluate a personal project. Some learners will respond well to the openness of this unit and will be able to generate creative and workable ideas while others may need a framework in which to develop. An example scenario might be:

You have been invited to show your work at an exhibition entitled 'Interior'. Interior could mean an inside space, inside a house, feelings and emotions or secrets that are kept inside, or a scenario where the viewer is inside or something is protected inside. You can produce work in two or three dimensions responding to the theme, which will be exhibited at the end of the project. Examples of the type of project are: textiles – produce a hanging, a print for an interior; installation or fine art – a painting, sculpture or installation; photography – photographs or a photographic montage; 3D and sculpture in wood, metal or clay.

Time should be spent on observational drawing, planning, researching, working to own plans, making and reviewing progress. Research trips and visits from specialist practitioners will enhance opportunities for learning and raise aspirations of learners. Collating research materials and using it to inform the planning stage. Evidence should be in the form of a record, a workbook or a sketchbook. Initial ideas can be generated through mind maps and through presenting ideas either to small groups or as one-to-ones.

Learners should have access to skills workshops to refresh and build skills for new techniques. They should be encouraged to document their learning in the workbook or sketchbook and to justify changes and problem solving as the project develops. Learners must show evidence of safe working practice and this can be as worksheets or workshop handouts or witness statements and health and safety logbook.

Learners should be encouraged to list materials, methods and processes used, using correct technical language. It may be useful to develop a glossary for learners to build confidence with using new language. To build evaluation skills learners should document the journey through this project and review what they have learned throughout. Writing frames can be useful to give learners a framework for using evaluation skills and to build a regular record through the project, which can be reviewed at the end.

Working in the studio can be hazardous. Tutors will need to ensure learners are made aware of the health and safety issues relating to the media, materials and equipment they use. Learners should be shown how they reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations. Identification of the need for appropriate dress (eg tie long hair back, no hanging jewellery) and protective equipment (eg goggles, face masks, gloves, aprons,

sensible footwear; materials) is important. Learners should be made aware of the necessity of following manufacturers' instructions and guidelines for tools, equipment and materials. Knowledge of good practice in the work area should also be emphasised as this kind of approach is transferable to other work spaces (eg avoid hazards in gangways, trailing leads, not obstructing fire exits, keeping work areas clean and tidy). The keeping of a health and safety logbook by learners may be beneficial.

Outline learning plan

The outline-learning plan has been included in this unit as guidance, and is not meant to be prescriptive. The tutor is encouraged to create outline-learning plans that will suit their own teaching style and also suit their learners.

Topic and suggested assignments/activities

Introduction to the unit

Explore what is meant by '2D/3D', through mind map techniques.

Discuss sample self-set design project briefs and show examples, either in small groups or in one-to-ones.

Introduce the defined or outline self-set project brief or choice of briefs (eg interior, exterior, surface and setting). Learners could choose a context for their project – look at own interests, tastes, background.

Learners could gather visual research from appropriate primary and secondary sources (observational studies, books, magazines, internet, visits to galleries, sites, working with practitioners).

Learners could work in groups on a design brief, each learner having a specific role, such as setting up an exhibition for a product. Some learners may choose to design posters, others stalls, or furniture etc to promote its look. Learners can explore and experiment with materials and techniques, record findings, generate work plans and present ideas.

They could explore their initial ideas to produce trials or maquettes across art and design contexts.

Learners could select most promising direction for progress of initial idea to final solution and identify resources needed.

Develop and modify potential solution by producing new and improved trials or maquettes.

A group activity could be held to describe, discuss, develop and produce ideas for final outcome using appropriate materials, methods and techniques.

Learners could review own performance against set targets and aims of brief.

Assessment

Assessment evidence will be cumulative throughout the activities undertaken. It must be viewed holistically as opportunities to cover a particular criterion may well be presented more than once.

To generate assessment evidence learners will be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; in informal discussion with the tutor, in group discussions or individual presentations, and could be an alternative to writing. Observation records by tutors and witness statements by others involved in the delivery (such as visiting artists) are permissible forms of evidence for these. Learners' own written and visual

evidence for assessment may be in sketchbooks, on worksheets and presentation sheets and in the final outcome.

To achieve 1.1, learners can identify formal elements such as line and form, the use of scale, colour and texture within their own work. This knowledge can be assessed from visual, verbal and written evidence.

Learners will show evidence of 1.2 by evidencing more than one example from both sources. For primary research, assessment could be of learners' own observational studies, supplemented by their own drawings or photographs. All other sources are secondary. For example, learners might first draw and photograph organic and marine forms (primary), then look at books on the subject and the work of artists and designer (secondary). Assessment will be based on how learners collect then use rudiments of the material to plan ideas that meet the needs of the given theme.

The aims given for 1.3 will be practical and skills based, rather than conceptual, leading to the creation of a body of work and an final outcome. Evidence may take the form of a short written statement near the start of a brief, or a short verbal presentation.

Opportunities will occur throughout the unit to gain evidence for criterion 1.4; formally and informally. Initially these ideas for discussion will be a response to the research material learners have gathered, and will continue within the development and modification of the work as it progresses. Evidence can be visual within the work, verbal or written and relate to all aspects of the brief.

Learning outcome 2 may be evidenced through; sketchbooks, studies, worksheets, annotations, action plans, self-assessment checklists, organisation of portfolio, witness testimonies, observation reports, peer group assessment, one-to-one discussions or group discussions, health and safety logbook.

For criterion 2.1 learners will explore more than two materials, techniques and processes, showing some development and understanding from the initial trial stage. Four trial on different surfaces and sizes need to be produced based on and developed from the original research and ideas generated. An understanding of appropriate tools, material, scale and time given to the work(s) must be evidenced in more than one piece. A final outcome will need to be completed.

Assessment for criterion 2.2 will be on each learner's approach to their practical work and their motivation and desire to succeed. These also relate both to practical activities such as working in a tidy and responsible manner and generic skills such as attendance and punctuality, assertiveness, willingness to respond to feedback and an ability to reflect the set theme. Assessment evidence may be by tutor observation reports, witness testimonies, action plans, self-assessment checklist, organisation of portfolio, peer group assessment, one-to-one discussions or group discussions.

To achieve assessment criterion 2.3 learners need to be able to identify potential risks and hazards within the work area and describe the measures to be taken to reduce the risk. Learners will show that they have followed the health and safety guidelines for the materials, techniques and processes used. Observation of safe practice can be documented by tutors, and from records kept by learners. The keeping of a health and safety logbook by learners may be beneficial; these, and witness statements confirming tutor observation of safe practice in the workshop, are also acceptable evidence.

For assessment criteria 3.1 learners needs to demonstrate some understanding of their use of materials, methods, processes and use some correct technical terms. Comments on the strength and weakness of their work need to be made on more than one aspect of their learning and their work. Final comment may be supported by ongoing evaluative comments, sketchbook annotations, reference to learning

from verbal feedback, illustrated verbal presentations, written notes from informal discussion, tutorials or group discussions. The use of audio or visual recording of learners presenting their work, or individual or group critiques may also support this evidence.

For assessment criterion 3.2 learners need to be able to make relevant and positive contributions to discussions regarding their work and respect others' rights to speak. Learners must be able to add positive comment on feedback given to them.

Suggested resources

Books

Atkinson J – *Collage Sourcebook: Exploring the Art and Techniques of* (Apple Press, 2004) ISBN 9781840924657

de Meng M – *Secrets of Rusty Things: Transforming Found Objects into Art* (North Light Books, 2007) ISBN 9781581809282

Greenlees K – *Creating Sketchbooks for Embroiderers and Textile Artists: Exploring the Embroiderers' Sketchbook* (Batsford Ltd, 2007) ISBN 9780713489576

Grey M and Wild J – *Paper, metal and stitch* (Batsford Ltd, 2007) ISBN 9780713490671

Perella L – *Artists' Journal and Sketchbooks: Exploring and Creating Personal Pages* (Rockport Publishing Incorporated, 2007) ISBN 9781592530199

Websites

www.accessart.org.uk

www.artscouncil.org.uk

www.craftscouncil.org.uk

www.moma.org

www.tate.org.uk

Unit 13: Art and Design: An Accessory Project

Unit code: J/502/3900

Level: BTEC Level 1

Credit value: 4

Guided learning hours: 30

Unit aim

Learners will explore the many and varied types of accessory in this practical and project-focused unit. They will experiment with a variety of different materials and methods, and develop and apply creative skills and processes within a 2 or 3 (2D/3D) dimensional accessory context.

Unit introduction

Accessories can be linked to fashion, clothing and textiles but can also be seen in a wider context, for example accessories in 3D Design may include carry cases for a mobile phone or iPod, in interactive media they may include widgets or small applications or links on a web page that are in addition to the main purpose; the area of the accessory is vast. This unit will expand learners ideas of what an accessory is, and the massive possibilities there are in designing them. The accessory is much more than fashion and jewellery and areas as diverse as cars and weddings to homes to travel are all serviced by the accessory industry.

This unit will give learners the opportunity to focus on the use of materials and processes used in art and design workshops and studios to record and develop 2D or 3D ideas and outcomes in response to an accessory theme. Learners will be introduced to the many ways people working in 2D or 3D explore ideas and media to find an original and creative way of responding to an accessory brief – for example through graphic design, surface design, 3D craft, printmaking or computers.

Learners will draw on knowledge and experiences they may have gained through working in 2D or 3D to explore ideas and select appropriate materials to achieve their chosen accessory project. The activities will focus on an accessory theme devised by the tutor but opportunities will be made available for some negotiation between learners and tutor to agree a theme. Learners will explore and produce design solutions to enhance an already existing product or work. Evidence for this unit will be from work produced through a series of practical exercises, samples, studies, experiments, proposals, developments and final outcomes along with written work where necessary. Learners must produce a final product/piece of work to achieve this unit.

Learners will explore and apply the use of formal elements, such as line, colour, shape, form, pattern and texture to visualise and achieve the 2D or 3D realisation of their own work.

Essential resources

Learners must have access to library and electronic resources such as the internet and on-line journals and specialist magazines. The unit can be delivered in a classroom provided there is sufficient access to specialist resources or time tabled access to specialist workshops and studios.

The tutor should provide guidance on how learners can research a theme, and how to store their findings accessibly.

Primary research is essential as ideas are often at their most original and innovative when developed from observational studies.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to develop ideas for work on an accessory project from a brief	1.1	Demonstrate knowledge of Formal Elements	<ul style="list-style-type: none"> □ <i>Formal elements:</i> different formal elements eg line, tone, colour, shape, pattern, texture
		1.2	Plan ideas from primary and secondary sources	<ul style="list-style-type: none"> □ <i>Primary and secondary sources:</i> planning eg brainstorming, development exercises, materials, techniques, size of work(s); primary sources eg visits to galleries, exhibitions or museums, recording eg sketches, photos; secondary sources eg libraries, websites, scrapbook with photocopies, prints, collected items, clippings, books, magazines, leaflets, TV and other formats; limitations eg time, materials, availability of space
		1.3	Present aims for an accessory project	<ul style="list-style-type: none"> □ <i>Present aims:</i> methods eg practical and skills based, mood, meaning, skills based trials, maquettes or models, final outcome
		1.4	Prepare for and contribute to discussions of ideas and opinions	<ul style="list-style-type: none"> □ <i>Discussions:</i> follow main points; make relevant and positive contributions; respect others' rights to speak; aids eg presentation, thumbnail sketches, ideas worksheets, computer-aided visuals

Learning outcomes		Assessment criteria		Unit amplification
2	Be able to produce work for an accessory project from a brief	2.1	Produce work for an accessory project from a brief using appropriate materials, methods and equipment	<ul style="list-style-type: none"> □ <i>Methods and processes:</i> methods eg carving, joining, forming and shaping, constructing from materials or found objects, surface decoration, painting, collage, use of technological media, computers, video and stills photography □ <i>Materials:</i> different materials eg thick card, metals, plastics, wood, stone, glass, plaster, soap, wax blocks, found objects, scrap materials, papers, thin card, papier-mâché, modroc, wire, clay, latex, textiles, foam, scrap materials □ <i>Tools and equipment:</i> equipment eg ICT, computers 3D software, printers, scanners, photographic; tools eg hand and machinery tools, modelling tools, banding wheels, potter's wheel, kilns; 3D design tools, scalpels, craft knives, saws, chisels, files, soldering iron, vacuum former for use with plastics; clay tools eg hand tools, bust peg, kiln; soft sculpture eg sewing needles, knitting needles, scissors, shears and sewing machines; test pieces eg samples, maquettes, models □ <i>Working methods:</i> materials; methods; processes; correct technical terms
		2.2	Demonstrate self-management skills	<ul style="list-style-type: none"> □ <i>Self-management skills:</i> attendance; punctuality; complete tasks within agreed deadlines; flexibility; take responsibility eg gathering materials, setting up, tidying up; self-motivation; assertiveness; readiness to improve own performance based on feedback
		2.3	Describe measures taken to reduce risks in the work area	<ul style="list-style-type: none"> □ <i>Safety:</i> risks and hazards; appropriate dress; personal protective equipment; materials; tools; work area
3	Be able to comment on own work.	3.1	Present information and points of view about their ideas, using appropriate language	<ul style="list-style-type: none"> □ <i>Discussions:</i> own view point eg strengths, weaknesses, improvements; responses; methods eg sketchbook annotations, written notes, verbal feedback, recordings, illustrated verbal presentations, informal discussion, tutorials, group discussions; make relevant and positive contributions; respect others' rights to speak
		3.2	Prepare for and contribute to formal discussions of ideas and opinions	

Information for tutors

Delivery

The unit should start with a clear introduction into what an accessory is and how broad the ranges of possible outcomes are. This could be as a presentation of images, a mind map or a handling session to give learners visual guidance on what an accessory is. Research into the theme should explore the history of the accessory and accessories in other cultures and also what the accessory used to be in comparison to the broad coverage it has in its contemporary context. At this level the research into these themes will only be a small amount of the project and more time should be given to looking at current designer or makers and mass produced accessory and design.

Visual research should be done in sketchbooks and can include photography and internet research alongside observational drawing and research from books and current practice magazines. Learners may need guidance on how to research so short and focussed sessions looking for specific themes or images will be most effective. Off site visits and workshops or talks from visiting lecturers will help to inspire and motivate learners and enhance their learning experience. Learners should be introduced to formal elements such as line, tone, form, pattern and texture in their design and idea development. They will need to research from primary and secondary sources as a starting point, such as first hand observation in museums or galleries, drawing from natural or man-made objects, using photography to record information; and secondary sources such as the internet, magazines, books, photographs and leaflets.

This unit has a heavily practical bias and skills should be delivered through a series of workshops to give learners the opportunity to learn new skills eg felt-making, paper manipulation, plastics or work in wood. The scope will depend largely on the resources available to each centre but learners will need access to a range of skills to maximise their achievement. If ICT is available and learners have particular pre-existing skills that they can use to create an accessory in the digital domain then this is welcomed.

Throughout the unit learners should be taking notes and refining their designs in their sketchbooks. This can be visual, eg through photographs and drawings and will depend on the ability of each learner. The process of designing and making should be evident as learners make choices about their work and which direction to take it in during the project. Evaluation skills can be improved through feedback for learning from the tutor at regular intervals and use of writing frames to encourage learners to be reflective about their work.

Learners should present and discuss their ideas either in small groups or to the tutor. Sketchbooks should show evidence of planning and communicate ideas visually.

Throughout the making stages learners should be encouraged to refer to their design ideas and make a note of problems they encounter and how they are solved. Learners must adhere to safe working practices as appropriate to their environment and the materials and techniques being used and document this in their sketchbook.

Learners also require help from tutors to build evaluative skills and language. The tutors should discuss, and show the relevance of using, the recording of ideas and developments as annotations in sketchbooks, evaluations and the keeping of progress diaries and an end of project self-evaluation. Feedback for learning and

peer comments are a useful tool to help learners put feedback into context. They should be encouraged to use correct technical terms when discussing materials, methods and processes. A glossary may be helpful and this could be a visual tool to build confidence in using new technical language.

Outline learning plan

The outline-learning plan has been included in this unit as guidance, and is not meant to be prescriptive. The tutor is encouraged to create outline-learning plans that will suit their own teaching style and also suit their learners.

Topic and suggested assignments/activities

Introduction to the unit

Learners will be given an overview of the unit; what they will be doing, what is expected of them and what it is they are aiming for.

Learners should consider health and safety throughout, notes could be kept in sketchbooks where appropriate, researching the theme for homework.

Quizzes, worksheets and handouts should be used throughout the unit to back up learning. Tutors should give advice on how the learner can file these for later use. It would also be helpful for learners to be shown how to compile their findings, from research and trial work, in accessible way.

What does 'accessory' mean in art and design? To help learners start the tutor should discuss possible themes with them. Suggested themes could be organic forms, geometric forms, structures, water, weather etc.

The initial presentation of the theme to the learners should generate a group discussion regarding possible research opportunities, visits, outcomes etc and will help to generate enthusiasm and focus in learners and get them started.

Discussion of the formal elements used and examples of work by artists and designers to exemplify.

Discuss sample accessory design project briefs and show examples of design solutions.

Introduce the defined or outline accessory project brief or choice of briefs.

Gather visual research from appropriate primary and secondary sources (observational studies, books, magazines, internet, visits to galleries, sites, working with practitioners). Draft an action plan.

Throughout the unit the following questions should be asked and addressed; Which formal elements were used? What techniques and processes were used? What went well and why? What didn't go as planned and why? What could improve the work? These are key questions that will build towards summative evaluation.

Learners will explore and experiment with materials and techniques, exploring their initial ideas, and could produce trials or maquettes.

The tutor can give time exercises on trials of each material, giving the learner the opportunity to put the technique into practice.

Together the tutor and learner(s) will decide the most promising direction for progress of initial idea to final solution.

Develop and modify potential solution by producing new and improved trials, maquettes or both.

Describe, discuss, develop and produce ideas for final outcome and end product using appropriate materials, methods and techniques.

Assessment

Assessment evidence will be cumulative throughout the activities undertaken. It must be viewed holistically as opportunities to cover a particular criterion may well be presented more than once.

To generate assessment evidence learners will be encouraged to discuss the methods used, choices made, the quality of their work and their progress. This may be verbal; in informal discussion with the tutor, in group discussions or individual presentations, and could be an alternative to writing. Observation records by tutors and witness statements by others involved in the delivery (such as visiting artists) are permissible forms of evidence for these. Learners' own written and visual evidence for assessment may be in sketchbooks, on worksheets and presentation sheets and in the final outcome.

For criterion 1.1 formal elements must be identified in learners' own work. Elements such as line and form, the use of scale, colour and texture are likely to be relevant. This knowledge can be assessed from visual, verbal and written evidence.

For 1.2 learners will show evidence of exploring more than one example of both primary and secondary sources. For primary research, assessment will be of learners' own observational studies, supplemented by their own drawings or photographs. All other sources are secondary. For example, learners might first draw and photograph organic and marine forms (primary), then look at books on the subject and the work of artists and designer (secondary). Assessment will be based on how learners collect and then use rudiments of the material to plan ideas that meet the needs of the given theme.

Aims for 1.3 will be practical and skills based, rather than conceptual, leading to the creation of a body of work and a final outcome. Evidence may take the form of a short written statement near the start of a brief, or a short verbal presentation.

Opportunities will occur throughout the unit to gain evidence for criterion 1.4; formally and informally. Initially these ideas for discussion will be a response to the research material learners have gathered, and will continue within the development and modification of the work as it progresses. Evidence can be visual within the work, verbal or written and relate to all aspects of the brief.

Learning outcome 2 may be evidenced through; sketchbooks, studies, worksheets, annotations, action plans, self-assessment checklists, organisation of portfolio, witness testimonies, observation reports, peer group assessment, one-to-one discussions or group discussions, health and safety logbook.

For criterion 2.1 learners will explore at least two materials, techniques and processes, showing some development and understanding from the initial trial stage. Three examples on different surfaces and sizes need to be produced based on and developed from the original research and ideas generated. An understanding of appropriate tools, material, scale and time given to the work(s) must be evidenced in more than one piece.

For 2.2 assessments will be on each learner's approach to their practical work and their motivation and desire to succeed. These also relate both to practical activities such as working in a tidy and responsible manner and generic skills such as attendance and punctuality, assertiveness, willingness to respond to feedback and an ability to reflect the set theme. Assessment evidence may be by tutor observation reports, witness testimonies, action plans, self-assessment checklist, organisation of portfolio, peer group assessment, one-to-one discussions or group discussions.

When addressing 2.3 learners will need to show that they have followed the health and safety guidelines for the materials, techniques and processes used. At this level of study, the ability of learners to identify risks and hazards will be much more

valuable than quoting legislation. Observation of safe practice can be documented by tutors, and from records kept by learners. The keeping of a health and safety logbook by learners may be beneficial; these, and witness statements confirming tutor observation of safe practice in the workshop, are also acceptable evidence.

For assessment criteria 3.1, comment on own work. Through comment learners needs to demonstrate some understanding of their use of materials, methods, processes and use some correct technical terms. Comments on the strength and weakness of their work need to be made on more than one aspect of their learning and their work. Final comment may be supported by ongoing evaluative comments, sketchbook annotations, reference to learning from verbal feedback, illustrated verbal presentations, written notes from informal discussion, tutorials or group discussions. The use of audio or visual recording of learners presenting their work, or individual or group critiques may also support this evidence.

For assessment criterion 3.2 learners need to be able to make relevant and positive contributions to discussions regarding their work and respect others' rights to speak. Learners must be able to add positive comment on feedback given to them.

Suggested resources

Books

Brand J – *Fashion and accessories* (Terra Uitgeverij, 2007) ISBN 9789058976796

Grey M and Wild J – *Paper, metal and stitch* (Batsford Ltd, 2007) ISBN 9780713490671

Parnes T – *Jewelry and Accessories from Everyday Objects: 19 Unique Projects Inspired by Found Objects and Ready-made Materials* (Creative Publishing International, 2007) ISBN 9781589233270

Peacock J – *Fashion Accessories: The Complete 20th Century Sourcebook* (Thames and Hudson, 2000) ISBN 9780500510278

Searle T – *Easy felted accessories* (Search Press Ltd, 2006) ISBN 9781844481736

Searle T – *Fabric jewellery: 25 designs to make using silk, ribbon, buttons and beads* (A&C Black Publishers Ltd, 2003) ISBN 9780713686432

Journal

Crafts magazine – published bi-monthly by the Crafts Council

Websites

www.craftscotland.org

www.craftscouncil.org.uk

www.creativegreenhouse.org.uk/

www.vam.ac.uk

Unit 14: Self-management Skills

Unit code:	J/501/6168
Level:	BTEC Level 2
Credit value:	2
Guided learning hours:	20

Unit aim

Learners will be shown how they can develop and use effective self-management skills.

Unit introduction

A proactive approach to self-management is a vital aspect of employability. Employees need to be able to manage themselves appropriately in order to stay safe, healthy and to make a constructive contribution to the workplace.

This unit will equip learners with an understanding of why self-management in the workplace is important and how effective self-management benefits themselves, their colleagues and their employer. Learners are asked to demonstrate a range of self-management skills throughout the working day and carry out an evaluation of their performance, suggesting any areas for improvement.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Understand the importance of managing themselves effectively in the workplace	1.1	Explain how and why they need to manage themselves in the workplace	<ul style="list-style-type: none"> □ <i>Importance of managing themselves:</i> contributing to own health and wellbeing, builds self-esteem and confidence, builds better working relationships with peers and other colleagues, appreciated more by others, can perform work more comfortably and easily □ <i>How to manage themselves effectively in the workplace:</i> eg taking care of personal wellbeing eg select healthy meal options in canteen at lunchtime to boost physical health, talk to supervisor or human resources representative if feeling anxious about learning new tasks; follow health and safety guidelines eg take regular breaks from looking at computer screen, use correct method for lifting heavy objects; manage time effectively eg check daily tasks lists every morning for any urgent tasks □ <i>Benefits of effective self-management to others:</i> for immediate colleagues, other colleagues, the employer eg makes workplace safer, avoids problems related to inappropriate workloads, boosts morale and a positive atmosphere in the workplace, lower rates of absence from work, higher rates of productivity if staff are happy and healthy in their workplace
		1.2	Explain how appropriate self-management benefits themselves, their colleagues and their employer	
2	Demonstrate effective self-management skills	2.1	Produce a plan for a working day	<ul style="list-style-type: none"> □ <i>Effective self-management skills:</i> plan for a working day including anticipated tasks, time needed for completion, break times; range of skills needed eg time management, understanding of health and safety, keeping themselves and others safe and healthy
		2.2	Structure appropriate breaks during their working day	
		2.3	Agree and prioritise work appropriately to achieve their daily objectives	

Learning outcomes		Assessment criteria		Unit amplification
3	Carry out an analysis of their self-management skills.	3.1	Analyse their self-management skills	<ul style="list-style-type: none"> □ <i>Analysis of performance:</i> analysis of plan and performance eg was plan carried out, was there a need to change the plan during the working day, did learner feel safe and comfortable in the workplace
		3.2	Suggest areas for improvement.	<ul style="list-style-type: none"> □ <i>Areas for improvement:</i> discussion of what went well and what did not go so well; suggest areas for improvement eg will ask for help in future if unable to complete a task within the required deadline

Information for tutors

Delivery

This unit may be delivered in the workplace, in the context of a work placement or volunteering commitment or in a simulated situation in a school or college. It is expected that the self-management skills listed within the unit are those which need to be demonstrated by learners within an educational context as well as by employees. It is likely, therefore, that learners will already be aware of a range of self-management skills in a general context.

Tutors/line managers could use copies of organisational procedures for different types of organisations as appropriate, for example school or college procedures for staff and/or learners relating to self-management (or if in the workplace, copies of procedures for that workplace). Relevant training or developmental courses or exercises relating to self-management (for example time management, 'mock' work tasks and 'in tray exercises', health and safety, personal management) are also useful resources.

Learning outcome 1 could be delivered through group discussion or through discussion between the learner, their line manager, supervisor or another appropriate person familiar to the learner. Tutors/line managers could provide the group or individual learner with prompts and facilitate the discussion to help learners explain how and why it is important to manage themselves in the workplace. Learners should discuss why it is beneficial, to themselves and to others, that they look after themselves in the workplace. Learners could create a poster or leaflet to show their competence in achieving learning outcome 1.

Tutors/line managers may wish to use organisational procedures and health and safety policies as a background to show learners the types of responsibilities employees have to their health and wellbeing, and also the ways in which the workplace can support employees in this.

In preparing a plan for a working day, tutors/line managers may wish to discuss and agree the format of the plan in advance. Tutors/line managers may wish, for example, to provide learners with a template for a plan to fill in, allowing them to record all the essential information.

Learning outcome 2 may be delivered in a variety of ways. If in a work situation, learners could carry out their normal daily activities whilst being observed by their line manager, supervisor or another responsible person. In a simulated situation, learners could be provided with (or agree with their tutor) a scenario which enables them to demonstrate self-management skills within the workplace. However, learners would need an opportunity to demonstrate that they can carry out a range of activities. Tutors/line managers may wish to spend time with learners in preparation for the demonstration, for example carrying out a simulated activity in which the tutor, line manager or other observer provides help or support to the learner by pointing out, for example, health and safety issues that the learner may have missed. They may also discuss and agree the activities which the learner will demonstrate, in advance of the demonstration. Learners must be comfortable with the expectations of the demonstration and the way in which they will be assessed, for example if it is an observation then they should be comfortable with the presence of an observer who may not necessarily offer advice and support during the assessment.

Learning outcome 3 could be delivered through a one-to-one discussion between the tutor or line manager and the learner. Learners and tutors would discuss how the learner fared in their demonstration and learners would have the opportunity to

carry out an analysis of their performance. Tutors/line managers may wish to include this analysis as part of any formal reporting (for example appraisal or review sessions during the year).

Assessment

To achieve 1.1, the learner must be able to explain why it is important that they manage themselves in the workplace and provide at least two examples of how they could manage themselves effectively at work. Evidence to support this can be either in a written format, for example records of group or individual discussion (written by the tutor/line manager or by the learner with sign-off from the tutor) or a video or via audio recording.

For 1.2, the learner must be able to explain at least three benefits of effective self-management to others in the workplace, for example benefits to other colleagues and their employer.

To achieve 2.1, the learner should produce a plan for their working day in advance of their demonstration. The plan can be discussed and agreed with the tutor/line manager and can be prepared to a set template, but the information contained within the plan must be from the learner. The plan must include anticipated tasks for that day. To show the learner's understanding of the daily objectives, the plan will show prioritisation of the tasks and some estimation of the time the learner will need to take to complete these. The plan will also allow for break times appropriate to the workplace situation, for example the learner is likely to be spending long periods of time at a computer and so will need to schedule time when they can move away from the computer and rest their eyes.

For 2.2 and 2.3, the learner should demonstrate self-management skills within the workplace. For 2.2, they must be able to show that they can structure appropriate breaks during their working day. In achieving 2.3, the learner will need to prioritise tasks and activities appropriately to meet their daily objectives, although they may wish to discuss them with their tutor or line manager in advance. The tasks and activities should be agreed before the learner undertakes their work. The learner must be able to show that they can perform these skills and understand what they are doing, although tutors and others may support and prompt them.

The demonstration needs to be observed either by the tutor or another person designated to assess the learner (this could be a line manager or supervisor for example). The observation needs to form the basis of a discussion with the learner after the demonstration of their performance. This observation can take the form of a written statement by the tutor or line manager (which would support good practice for appraisal and review in the workplace) or could be a video with supporting commentary from the tutor or line manager.

To achieve 3.1 and 3.2, the learner needs to carry out an analysis of their performance in which they represent their own views on their performance and record them. It is appropriate for the tutor, line manager or colleague to offer constructive criticism and for the learner to include this feedback in their review of the performance if they wish to do so. However, the learner's self-evaluation should represent their own views on their performance and be recorded independently. The learner needs to discuss what they felt went well, (for example being able to get some extra work done due to rescheduling tasks and activities) and what they felt did not go so well (such as being late for a meeting or missing a phone call). The learner must also be able to discuss with their tutor or line manager what they felt they could improve on.

Evidence to support 3.1 and 3.2 can be either written, for example through written statements from the learner on the review of their performance and/or supporting

statements from the tutor, line manager or other person involved in the discussion and review, or through video or taped discussion.

Written statements by the learner do not have to be lengthy and can be discussed and agreed by the tutor/line manager and the learner in advance.

Suggested resources

Websites

<http://www.direct.gov.uk/en/YoungPeople/index.htm>

www.direct.gov.uk/en/Employment

www.lifecoachexpert.co.uk

www.monster.co.uk

www.worksmart.org.uk/career

Unit 15: Planning an Enterprise Activity

Unit code:	A/501/6300
Level:	BTEC Level 2
Credit value:	1
Guided learning units:	10

Unit aim

This unit aims to provide learners with a broad introduction for preparing to undertake an enterprise activity.

Unit introduction

Enterprise activities offer opportunities to learn and develop the entrepreneurial characteristics of tenacity, independence, innovation, imagination, risk-taking, creativity, intuition and leadership. The unit will help learners to find out and explain details of an enterprise idea, including understanding how to choose a viable enterprise activity, how to develop a product or service according to an implementation plan and how to assess some of the potential risks involved.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Understand how to choose a viable enterprise activity	1.1	Describe key aspects of a viable product or service	<ul style="list-style-type: none"> □ <i>Key aspects of a viable product or service:</i> providing a product or service for which there is sufficient customer demand, product or service priced correctly, using appropriate promotional and sales strategies, high levels of customer care and satisfaction, sufficient financial, technical and human resources in place
		1.2	Describe why people might want to buy their product or service	<ul style="list-style-type: none"> □ <i>Possible customers:</i> having a clear idea of what the product or service is and what it will do or provide for the customer eg handmade gift wrap will provide customer with high quality, environmentally friendly, original product that is produced locally using recycled paper and non-toxic paints; linking the product or service to customer needs/wants eg people with busy schedules or a disability are likely to make use of dog walking service, people who are interested in fashion might wish to buy handmade jewellery
2	Draw up a plan for an enterprise activity	2.1	Prepare a plan for implementing an enterprise activity	<ul style="list-style-type: none"> □ <i>Planning to implement the enterprise activity:</i> key activities needed eg administration, planning timelines, finance and budgeting, sales, promotion; practical/technical skills needed for making product or providing service; assessing own skills and knowledge; using past experience
3	Understand the risks involved in running the enterprise activity.	3.1	Assess the main risks that may occur in implementing the enterprise activity.	<ul style="list-style-type: none"> □ <i>Assess main risks:</i> different types of risks eg lack of skills, competition from others, price of production, raising finance for start-up costs, weather, motivating group of helpers; factors that might lessen risks eg start up costs are minimal, payment will be received immediately at point of sale, no additional staff required to provide the service, family members on hand to provide back-up help and support

Information for tutors

Delivery

This unit has been designed to make the key topics practically based wherever possible. Learners should be encouraged to gain an understanding of planning an enterprise activity in a highly applied way. Group working and group discussion would be appropriate, even where the learner's own assessment evidence needs to be recorded separately.

An enterprise activity does not have to be a large-scale activity. The activity can either be producing a product for example greeting cards or gift wrap, or providing a service for example selling ice cream or car washing. During delivery of this unit, learners should be given as much practical experience as possible.

To introduce the unit, tutors could stimulate group discussion as to what is required in order for an enterprise activity to be successful. Through the discussion, ideas could also be generated regarding different types of products and services and how they could be provided. It is important to emphasise that the activity must be possible within the learner's current skills. These ideas could be explored individually or through group activity.

It would be helpful if learners were given the opportunity to identify a range of different types of products and services before choosing which idea to pursue further in this unit. A question and answer session could determine the viability or appropriateness of different enterprise ideas. The strengths and weaknesses of the planned enterprise activity could also be explored through the form of a *Dragons' Den* type of presentation to a group, with peers commenting on the ideas and whether or not they think customers are likely to buy the product or service.

Tutors could stimulate group discussion as to what is needed for the planning of a successful enterprise activity. A plan does not need to be as detailed as a business plan which would be considered as part of a business studies course at this level. However, materials produced for business start-ups could be a useful point of reference. A plan for this unit could cover a description of the product or service, how it will be provided, when and how it can be sold and what the likely demand might be.

A question and answer session could determine what should be included in the plan for the enterprise activity as well as the tasks that need to be done before they start trading. Business people or entrepreneurs could be invited to address the group on the subject of planning an enterprise activity. Alternatively, learners could interview business people that they know and report back to the group what they found out about enterprise planning.

It would be useful for learners to watch clips of TV adverts and/or review advertising from a range of newspapers and magazines to understand how to include promotion and selling in their enterprise plan. Information could also be gained from a range of other resources, including books, internet and media articles. Personal skills in selling and promoting could be observed through TV programmes such as *Dragons' Den*.

Learners could investigate the financial aspect of their chosen enterprise idea through active research on costs via the internet or interaction with possible suppliers. Setting prices could be a result of research (such as questionnaires or a small-scale focus discussion), exploring what prices customers are prepared to pay for a product or service and finding out from business people how to set realistic prices for a product or service.

An understanding of the possible risks could be understood through watching TV programmes such as *Dragons' Den* or making use of magazines and websites that provide information and advice for entrepreneurs.

Assessment

This unit can be assessed through a series of structured tasks or activities including a mixture of theory-based and practical application.

To achieve 1.1, the learner must clearly describe their choice of product or service, what it will provide to the customer, and how it will be provided.

For 1.2, the learner needs to describe at least one type of customer who is likely to buy their product or service and explain why the customer is likely to buy the product or service.

To achieve 2.1, the learner must produce a plan for their chosen activity, including how the product will be produced or how the service will be run, when and how it can be sold and what the likely customer demand is. They will need to identify the tasks that need to be done before they start the enterprise activity, how long it will take to carry out the tasks and identify what materials they will need. Simple promotion and sales plans must be included and they must identify who they will need to help run the enterprise activity. The plan could be in the form of a written report, presentation, video clip or other appropriate format.

3.1 requires the learner to describe the key risks that could affect the success of their enterprise activity and offer at least one suggestion of a way that a risk could be reduced. This could be, for example, in the form of a presentation of a mind map, a written report or a 'risks log'. The number of potential risks will depend on the individual enterprise activity, but typically the learner should be able to identify at least two potential risks.

Suggested resources

Websites

www.businesslink.gov.uk

www.enterprise-education.org.uk

www.enterpriseinschools.org.uk/enterpriseinschools/index.php

www.speakeasydragons.com

www.stridingout.co.uk

www.tes.co.uk/teaching-resource/Make-Your-Mark-Challenge-6002276/

http://webarchive.nationalarchives.gov.uk/*/http://www.teachernet.gov.uk

Unit 16: Running an Enterprise Activity

Unit code: H/501/6114

Level: BTEC Level 2

Credit value: 1

Guided learning hours: 10

Unit aim

The aim of this unit is to provide learners with the opportunity to carry out an enterprise activity.

Unit introduction

Enterprise activities offer opportunities to learn and develop the entrepreneurial characteristics of tenacity, independence, innovation, imagination, risk-taking, creativity, intuition and leadership. This unit will help learners to understand the importance of having a strategy for an enterprise activity, dealing with money, sales techniques and customers correctly, as well as developing the ability to evaluate the success of their activity and review their personal involvement.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to provide a strategy to ensure the success of an enterprise activity	1.1	Explain the features of an effective strategy to ensure success for their enterprise activity	<ul style="list-style-type: none"> □ <i>Features of an effective strategy for success:</i> importance of planning for success eg conducting market research, finding out customer needs, considering competitors and competitor products or services, planning practical implementation of the activity (including appropriate facilities, resources, quality assurance and skills), planning for financial and cash flow aspects, evaluation of own personal and practical skills in running the enterprise activity, identifying gaps in required skills
2	Be able to complete an enterprise activity using appropriate skills and procedures	2.1	Demonstrate selling the product or service taking into account the practical and person skills needed, including customer care procedures	<ul style="list-style-type: none"> □ <i>Selling the product or service using appropriate skills:</i> suitable product or service prepared; necessary components for production or implementation obtained; promotion materials and product information produced and displayed; location prepared and enterprise activity set up; prices determined and displayed; sales skills demonstrated □ <i>Customer care:</i> communicating appropriately with customers, listening to customers, answering customer questions accurately and appropriately, being friendly and helpful in manner, resolving customer problems eg defective goods, unsatisfactory level of service, incorrect price charged
		2.2	Explain the importance of handling money correctly in an enterprise activity	<ul style="list-style-type: none"> □ <i>Importance of handling money correctly:</i> knowing correct procedures to follow in order to keep within the law, keep money safe and boost chances of making a profit, accuracy in calculations and financial records in order to reflect true financial situation

Learning outcomes		Assessment criteria		Unit amplification
3	Be able to evaluate the success of the enterprise activity	3.1	Use financial records to explain the reasons for the success or failure of the enterprise activity	<ul style="list-style-type: none"> □ Using financial records to explain the success or failure of the enterprise: evaluation of enterprise activity from financial records to show set-up and running costs overestimated/ underestimated/accurately estimated, number of items produced or services offered exceeded/met/fell short of customer demand, profit made/not made on enterprise activity
4	Know how to review their personal involvement in an enterprise activity.	4.1	Describe their role in the enterprise activity and any skills they have gained.	<ul style="list-style-type: none"> □ Role in the enterprise activity and skills gained: roles eg salesperson, planner, team motivator, finance person, administrator, overseeing production; skills eg planning and organisation skills, research skills, promotion and sales skills, record keeping skills, motivational skills, problem-solving skills

Information for tutors

Delivery

This unit has been designed to make the key topics practically-based wherever possible. Learners should be encouraged to gain an understanding of running an enterprise activity in a highly applied way. Group working and group discussion would be appropriate, even where the learner's own assessment evidence needs to be recorded separately.

An enterprise activity does not have to be a large-scale activity. It can either be producing a product for example greeting cards, baking biscuits, making sweets, making jewellery or providing a service for example selling ice cream or car washing. Learners should be given as much practical experience as possible.

This unit has been designed so that it can be delivered with *Unit 28: Planning an Enterprise Activity* and *Unit 30: Producing a Product*.

Learners should be able to think through a strategy to ensure that their enterprise activity is successful. Learners might find it helpful to use group discussions initially to explore how they could come up with a plan to ensure their enterprise activity is successful. 'Successful' in this context means that the learner understands how to carry out their activity and reach their planned sales targets. Learners could also conduct individual research on appropriate websites or have question and answer sessions with visiting business people.

The learner's enterprise activity could be delivered as part of an 'enterprise activity day' using the format of a trade fair with a variety of stands. Alternatively, the enterprise activity could also take the form of a one-off small group activity or an individual enterprise activity.

At this level, learners could be given a degree of independence in deciding how they could run their enterprise activity. A learner in the workplace should be able to identify and use some work-related skills in running their enterprise activity.

Group discussions could be used to help learners come up with a checklist of tasks needed to carry out the activity on the day(s) chosen. This could also be an individual piece of written work or a PowerPoint presentation.

To help learners think about the key financial information they need to record in order to evaluate the overall successes and/or failures of the enterprise activity, entrepreneurs or business people could be invited to speak to learners. Visiting speakers could talk about which financial information to record, and provide examples of how financial information can be used to show the successes and failures of an enterprise activity.

If appropriate, visiting experts could also be invited to participate in a question and answer session with learners during which they share information about their own involvement in business and enterprise, and what skills and lessons they have learned from participating in enterprise initiatives. Alternatively, learners could conduct their own individual research such as looking at case studies and interviews with entrepreneurs regarding how to evaluate the financial success of an enterprise activity, as well as what personal skills might be gained from being involved in such an activity. The results of individual learner research could be shared with other learners in a group discussion or displayed in poster format in the classroom or learning area.

Assessment

Assessment of this unit centres on the completion on an enterprise activity.

For 1.1, the learner must produce a strategy for achieving success in a chosen enterprise activity. This could be provided for example in a written report, a brief presentation, as video-based evidence or completion of a log or record sheet.

To achieve 2.1, the learner must provide witnessed evidence that the enterprise activity has taken place. The product or service should have been adequately prepared, the price and benefits of the product or service made clear, and appropriate sales and implementation skills must have been demonstrated by the learner. In addition, the learner must be able to demonstrate appropriate customer service skills in providing the enterprise service or product. The prepared product or service may comprise something the learner has produced themselves (for example jewellery), or something produced by someone else (for example ice cream purchased by the learner and sold on a stall at a trade fair). Photographic or video evidence could be used as well as a tutor witness statement.

2.2 requires the learner to explain at least two reasons why it is important to handle money correctly in an enterprise activity.

For 3.1, simple financial records need to be provided, showing costs and revenue for the enterprise activity. These should be accompanied by a brief explanation (verbal or written) about the link between the success or failure of the enterprise activity and its financial performance.

To achieve 4.1, there must be evidence of the learner's own evaluation of their involvement in the activity and comments on the skills that have been gained through the activity. This could be provided for example in written form, as part of a brief presentation witnessed by a tutor or completion of a self-assessment activity.

Suggested resources

Websites

www.businesslink.gov.uk

www.enterprise-education.org.uk

www.enterpriseinschools.org.uk/enterpriseinschools/index.php

www.speakeasydragons.com

www.stridingout.co.uk

<http://www.tes.co.uk/teaching-resource/Make-Your-Mark-Challenge-6002276>

http://webarchive.nationalarchives.gov.uk/*/http://www.teachernet.gov.uk

Unit 17: Self-management Skills

Unit code:	A/501/6328
Level:	BTEC Entry Level 3
Credit Value:	2
Guided learning hours:	20

Unit aim

Employees need to be able to manage themselves effectively in order to stay safe and healthy at work and to make a positive contribution to the workplace.

This unit introduces learners to the concept of managing themselves as employees in the workplace. Learners will be required to demonstrate self-management skills such as punctuality, taking appropriate breaks during the course of the working day and knowing where to find help and support in managing themselves at work. Learners will also carry out a simple review of their performance in this area.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Understand self-management skills	1.1	Recognise that employees need to be able to manage themselves in the workplace	<ul style="list-style-type: none"> □ <i>Employees need to manage themselves at work:</i> for health and safety reasons; legal reasons; to be able to do their job properly; to benefit themselves and others
		1.2	Identify some potential areas in which they need to manage themselves	<ul style="list-style-type: none"> □ <i>Areas of self-management:</i> eg managing own time, managing own workload, looking after safety of themselves and others, staying healthy
2	Demonstrate self-management skills	2.1	Demonstrate how to be punctual	<ul style="list-style-type: none"> □ <i>Being punctual:</i> eg turning up for work on time, returning from tea break at agreed time, telling someone if unable to get to work, managing own time at work
		2.2	Demonstrate when to take a break from working	<ul style="list-style-type: none"> □ <i>Taking a break from working:</i> eg taking a break from a computer for health and safety reasons, taking lunch break to eat and relax during the working day
		2.3	Identify who to contact if they need help or support in self-management	<ul style="list-style-type: none"> □ <i>Sources of help and support:</i> eg line manager, supervisor, team leader, human resources department, occupational health officer, union representative
3	Review self-management skills	3.1	Review one aspect that went well and one that did not	<ul style="list-style-type: none"> □ <i>Review of self management skills:</i> aspect of performance that went well eg planning your journey into work so that you turn up on time; aspect of performance that did not go so well eg not telling team member or supervisor when you went on a break or not leaving enough time for lunch

Information for tutors

Delivery

This unit may be delivered in the workplace, in the context of a work placement or volunteering commitment, or in a simulated situation in a school or college. It is expected that the self-management skills listed within the unit are those which need to be demonstrated by learners within an educational context as well as by employees. Learners are therefore likely to already be aware of a range of self-management skills in a general context.

Tutors/line managers could provide copies of organisational procedures for different types of organisations as appropriate, for example school or college procedures for staff and/or learners relating to self-management (or, if in the workplace, copies of relevant procedures for that workplace). Relevant training or developmental courses and exercises relating to self-management (for example time management, 'mock' work tasks and 'in tray exercises', health and safety, personal management) are also useful resources.

Learning outcome 1 could be delivered through group discussion or through discussion between the learner and their line manager/tutor or another appropriate person familiar to the learner. Tutors or line managers could provide the group or individual learner with prompts and facilitate the discussion to help learners to develop an awareness of their own responsibilities to themselves and others when operating as employees in the workplace, for example managing their time, looking after themselves and others.

For learners who have access to the workplace, tutors/line managers may wish to use organisational guidance and procedures (such as health and safety, conduct in the workplace and help and support for employees) and discuss these with learners. Tutors may wish to use similar materials in a simulated activity (for example the school or college's health and safety rules or other organisational procedures) but learners would need to understand how they would apply in the workplace.

Tutors/line managers may wish to use group discussion to explore the potential areas in which learners would need to manage themselves. Learners should be directed towards some of the more obvious areas in which they would need to take responsibility for themselves. For example, areas such as health and safety, good conduct and looking after themselves in the workplace can be related to easily and would apply both within and outside of the workplace. Learners could create a poster or leaflet to show their competence in achieving learning outcome 1.

Learning outcome 2 could be delivered in a variety of ways. If in a work situation, learners could carry out their normal daily activities whilst being observed by their line manager or another responsible person. In a simulated situation, learners could be provided with (or agree with their tutor) a scenario which enables them to demonstrate self-management skills within the workplace. These skills can focus on the more obvious areas and may be carried out as part of a real working day or as a simulated activity. Tutors may wish to spend time with learners in preparation for the demonstration, for example carrying out a simulated activity in which the tutor, line manager or other observer provides help or support to the learner. An example of this could be for others to provide support by pointing out health and safety issues that the learner may have missed. Tutors may also wish to discuss and agree the activities which the learner will demonstrate in advance. Learners must be comfortable with the expectations of the demonstration and the way in which they will be assessed, for example if it is an observation then they should be

comfortable with the presence of an observer who may not necessarily offer advice and support during the assessment.

Learning outcome 3 could be delivered through a one-to-one discussion between the tutor/line manager and the learner. Learners and tutors/line managers would discuss how the learner fared in their demonstration and learners should be able to carry out a simple review of their performance. They should be able to identify an aspect of their performance that went well (for example planning their journey so that they turned up on time) and one that did not go so well (for example having to hurry through their lunch because they didn't leave enough time). It is appropriate for any of these parties to offer constructive criticism and for learners to include this feedback in the review of their performance if they accept it. However, learners should independently select what they include in their evaluation.

Assessment

To achieve 1.1 and 1.2, the learner must identify at least two of the more obvious self-management skills as mentioned in the delivery section of this unit. The learner must also demonstrate that they have a basic understanding of the need for self-management skills by briefly identifying at least two general reasons why self-management is necessary. Evidence to support this can be either in a written format, eg records of group or individual discussion (written by the tutor or written by the learner with sign-off from the tutor) or a video or audio recording. Learners may require support in identifying areas of self-management from organisational guidelines or procedures and group discussions, but they generally need to understand how these areas relate to their own self-management.

To achieve 2.1, 2.2 and 2.3, the learner must demonstrate self-management skills within the workplace. The learner needs to demonstrate that they can perform these skills and understand what they are doing, although tutors and others may support and prompt them. The learner is required to demonstrate how to be punctual, when to take a break during their working day and identify sources of help or support.

The demonstration must be observed either by the tutor or another person designated to assess the learner (this could be a line manager or supervisor for example). The observation should form the basis of a discussion with the learner about their performance, after the demonstration has taken place. This observation could take the form of a written statement by the tutor/line manager (which would support good practice for appraisal and review in the workplace) or could be a video with supporting commentary from the tutor/line manager.

To achieve 3.1, the learner is required to carry out a review of their performance. They should be able to identify one aspect that went well and one that did not, and select what to include in their review.

Evidence to support this can be either written, for example through written statements from the learner on the review of their performance and/or supporting statements from the tutor, line manager or other person involved in the discussion and review, or through video or taped discussion.

Written statements by the learner at this level would be brief and straightforward. The written statements can be discussed and agreed by the tutor/line manager and the learner in advance.

Links to other BTEC units, other BTEC qualifications and other relevant units and qualifications.

Websites

www.direct.gov.uk/en/Employment

www.lifecoachexpert.co.uk

www.worksmart.org.uk/career

Unit 18: Self-assessment

Unit code:	F/501/6329
Level:	BTEC Entry Level 3
Credit Value:	1
Guided learning hours:	10

Unit aim

The aim of this unit is to introduce the learner to the skill of self-assessment in order to identify goals. The ability to set goals and assess performance in reaching them is a valuable skill in achieving success in the workplace, in training and studies, and in life in general. The learner will consider their personal strengths and weaknesses and how they may benefit from their skills and qualities. The unit also introduces the learner to the process of setting long- and short-term goals and ways to achieve them.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Know their personal strengths and weaknesses	1.1	List their personal strengths and weaknesses	<ul style="list-style-type: none"> □ <i>Personal strengths and weaknesses:</i> strengths eg friendly, shy, outgoing, confident; weaknesses eg over-talkative, easily upset
2	Know that they have useful skills and qualities	2.1	Identify different skills and qualities they have	<ul style="list-style-type: none"> □ <i>Skills and qualities:</i> communication skills eg speaks clearly, bilingual, multilingual; practical skills eg good at drawing, painting, cooking, good with animals, good at sport; interpersonal skills eg patient with elderly, gentle with children
		2.2	Identify some ways in which their skills and qualities can be used beneficially	<ul style="list-style-type: none"> □ <i>Skills and qualities can be used beneficially:</i> eg communication skills could assist in building good relationships with children or grandchildren, being bilingual or multilingual could help secure paid employment as an interpreter, painting skills would be useful in re-decorating own home, sports skills could help in getting fit and healthy, cooking skills could lead to enrolment on a catering or hospitality course
3	Know about setting both short- and long-term goals	3.1	Identify a long-term goal	<ul style="list-style-type: none"> □ <i>Long-term goals:</i> eg work with children, be a chef, be financially independent, get a full-time job, give up smoking
		3.2	Identify some short-term goals	<ul style="list-style-type: none"> □ <i>Short-term goals:</i> eg find some work experience, improve number skills, learn basic cooking, learn to drive
		3.3	With support, identify methods by which the short-term goals may be achieved	

Information for tutors

Delivery

The emphasis of this unit is on enabling the learner to consider their own strengths, weaknesses, skills and attributes.

For all the learning outcomes in this unit, learners will need to relate the knowledge to their personal experiences. Learners at this level may need considerable support from their tutor or line manager to be able to reflect on their own attributes and weaknesses. This might be best achieved through one-to-one discussions or tutorials.

The tutor could start delivery of this unit by exploring the generic concept of strengths and weaknesses. It could be useful for learners to watch a video, for example, of a soap opera or drama. In groups, learners could discuss and analyse the strengths and weaknesses of the different characters and then report back to the rest of the group. Recognising areas of weakness is a potentially sensitive area and should be approached with the appropriate degree of sensitivity and respect, with an emphasis on the fact that everyone has strengths and weaknesses and can accentuate their strengths whilst still recognising their weaknesses.

Learners are required to work towards identifying their own strengths and weaknesses for learning outcome 1.

For learning outcome 2, learners could undertake group or individual research information about the skills and qualities of famous people for example Richard Branson, Mahatma Gandhi, Oprah Winfrey, David Beckham, Nelson Mandela, Paula Radcliffe, Mother Theresa, and present their findings to the rest of the group. Group discussion could focus on the fact that everyone has skills and qualities which are useful in different situations but are not always recognised as important.

Tutors could invite guest speakers to talk to learners about their experiences of setting long-term and short-term goals for learning outcome 3. Learners could prepare questions to ask speakers about how they achieved their short-term goals. The different long- and short-term goals discussed could be displayed under two headings in the class for learners to refer to. Learners could complete individual research on the internet about possible long-term goals for themselves.

Learners in the workplace could prepare questions to ask more experienced colleagues about how they set and achieved their short- and long-term goals. This could be used to inform the learner's discussion with their line manager or supervisor about appropriate goals.

Throughout this unit, learners can record their self-assessments through the completion of personal logbooks. The logbooks could take a variety of formats, depending on the needs of the individual learner.

Assessment

Evidence for all the assessment criteria could be provided in the form of a logbook. Tutors are encouraged to use a variety of methods of recording the appropriate information in the log, depending on the individual learner. Alternative methods of evidencing learning may be used. Evidence from tutorials or one to one discussions with the learner, verified by the tutor/line manager, may be included in the log.

The learner will need to list two personal strengths and two personal weaknesses for 1.1. This information should be evidenced in their logbook or any other tool selected to record their learning.

2.1 requires the learner to identify two of their own skills and two of their own qualities. Although the learner may interpret the idea of skills and qualities in a broad sense, the two personal skills and two personal qualities identified by the learner must be sufficiently different from each other in order to achieve the learning outcome.

In achieving 2.2, the learner should give two ways their identified skills or qualities may help them in the future.

The evidence for 3.1 will need to be an achievable long-term goal.

Two short-term goals that will help the learner achieve their long-term goal need to be included for 3.2.

To achieve 3.3, the learner should identify two ways in which they may be helped to achieve their short-term goals given in 3.2.

Suggested resources

Websites

www.lifecoachexpert.co.uk

www.tellmehowto.net

Unit 19: Speaking Confidently at Work

Unit code:	H/501/6338
Level:	BTEC Entry Level 3
Credit Value:	1
Guided learning hours:	10

Unit aim

This unit will help learners develop the communication skills needed to build their confidence with the different people they encounter in the workplace. Learners will find out the difference between formal and informal situations and the types of language to use, appropriate to each situation. Throughout delivery of this unit, the learner will experience practical situations which will build their confidence in spoken language, including answering questions and making relevant comments and suggestions when speaking to others.

Essential resources

Learners will need the opportunity to take part in a wide range of different exchanges where verbal skills can be assessed.

Learning outcomes, assessment criteria and unit amplification

To pass this unit, the learner needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria determine the standard required to achieve the unit.

Learning outcomes		Assessment criteria		Unit amplification
1	Be able to contribute to workplace discussions and conversations	1.1	Make relevant comments and suggestions	<ul style="list-style-type: none"> □ <i>Discussions and conversations:</i> small group discussions; one-to-one discussions or conversations; importance of clarity when communicating; strategies to help follow discussions eg listen carefully to what others are saying, ask questions; strategies to join in discussions eg listen for pause in conversation, interruptions
		1.2	Ask and answer straightforward questions	<ul style="list-style-type: none"> □ <i>Make relevant comments and suggestions:</i> make comments and suggestions in an appropriate way eg non-offensive, relevant to the topic being discussed
		1.3	Volunteer constructive ideas and opinions	<ul style="list-style-type: none"> □ <i>Ask and answer straightforward questions:</i> being polite when asking and answering questions; giving a relevant and appropriate answer to the question; asking relevant and appropriate questions of others; open and closed questions □ <i>Volunteer constructive ideas and opinions:</i> give own viewpoint in an appropriate way eg non-offensive, relevant to the topic being discussed

Learning outcomes		Assessment criteria		Unit amplification
2	Be able to use language which is appropriate for the work situation	2.1	Describe the difference between formal and informal language	<ul style="list-style-type: none"> □ <i>Formal and informal language:</i> formal language suited to formal, 'official' or ceremonial situations eg meetings, presentations, ceremonies; informal language suited to informal, relaxed or casual situations eg workplace discussion with colleagues, training course, staff socials, chatting with workmates
		2.2	Speak formally or informally as appropriate to the situation	<ul style="list-style-type: none"> □ <i>Speak formally or informally as appropriate:</i> appropriate use of language for different situations eg senior managers, customers, friends, workmates □ <i>Appropriate language:</i> understand common technical terms; being polite or courteous when speaking to others eg not using inappropriate or offensive language, using an appropriate volume and tone of voice
		2.3	Identify ways to show politeness when speaking to others in the workplace	<ul style="list-style-type: none"> □ <i>Show politeness:</i> eg not using inappropriate or offensive language, using appropriate tone of voice and volume
3	Know why it is important to speak confidently at work	3.1	Describe why it is important to speak confidently at work	<ul style="list-style-type: none"> □ <i>Importance of speech:</i> learning tool; communication; social development □ <i>Importance of speaking confidently:</i> eg share ideas and opinions effectively, raise self-esteem, raise awareness of others to own contribution, build good working relationships with colleagues, convey positive impression of self to other people

Information for tutors

Delivery

Learners should have the opportunity to take part in a wide range of different exchanges, from chatting with colleagues during breaks to making phone calls to taking part in a formal meeting. Meetings would be for a range of different purposes (for example team updates, training sessions, one-to-one with a manager) with different people attending, although they would largely be people with whom the learner is familiar and on subjects which they generally understand.

It is possible that some learners might be shy, anxious or hesitant about the prospect of speaking confidently at work or contributing to discussions in various situations in the workplace. Giving learners the opportunity to discuss feelings of shyness or anxiety could be beneficial in addressing their concerns and hesitation in this regard. Group discussions or role play could give learners the opportunity to build skills and confidence in speaking to others in unfamiliar situations.

The learners could be given scenarios which encourage one-to-one discussions. Initially this should be on familiar topics in order to build up the learner's confidence eg they may want to discuss where they prefer to shop and why. As their confidence grows, they could be encouraged to discuss less familiar or more complex topics.

Employers could be invited to discuss the importance of speaking confidently in the work context. These could include representatives from different vocational sectors where the importance of confident speaking varies for example call centre, receptionist in an office, sales person. During the discussions and exchanges, it may be appropriate to encourage peer group assessment. This would be done on an informal basis.

Learners should adopt an appropriate register, using suitable language and tone as well as body language in verbal exchanges. They need to be aware that register should be appropriate both to the situation and to the people involved. Learners could also be encouraged to think about how they can show courtesy or politeness when speaking to others in the workplace, as this is an important aspect of good communication that is sometimes overlooked. This will help raise awareness that the workplace generally calls for more formal register but that exchanges with employers, managers and customers tend to be more formal than those with peers or colleagues. Formal register would, however, be required in a formal meeting even if a comment is addressed to a close colleague.

Learners may find it helpful to watch clips from videos or popular television programmes to help them understand the use of different language registers.

The sophistication of learner's contributions should be consistent with the English functional skills standard for learners working at this level.

Assessment

Wherever possible, the learner should be assessed in the workplace in real-life situations with employers, colleagues or work-placement supervisors providing witness statements. However, simulated conversations and discussions are acceptable where they deal with topics which are relevant to a workplace of direct interest to the learner.

It is unlikely that individual tasks will be set for each assessment criterion. However, the tutor/line manager may choose this assessment model if it meets the individual learner's needs. Alternative assessment models could include witness statements or checklists which are authenticated by the tutor/line manager and completed during delivery of the unit, or observation records. If an ongoing assessment is used, the learner must be informed that an assessment is taking place. Evidence must be available for internal and external verification.

1.1, 1.2 and 1.3 require the learner to demonstrate confident speaking in both discussions and conversations. Discussions may be in small groups of two or three people. Conversations would normally be with one other person. A witness statement or assessment checklist may be used to record competence. The learner must be able to demonstrate their ability to make comments and suggestions, ask and answer questions and volunteer constructive ideas and opinions.

For 2.1, the learner must show that they understand the difference between informal and formal language. They need to provide at least one example of when it would be appropriate to use formal language and one example of when it would be appropriate to use informal language.

Separate conversations and discussions are not required for 2.2. The learner could be assessed from the conversations and discussions used in 1.1–1.3. The learner may describe the importance of speaking confidently through one-to-one discussions, small group discussions or by providing evidence of their knowledge and understanding.

The sophistication of learner's contribution should be consistent with the English functional skills standards for learners working at Entry Level 3.

For 2.3, the learner must be able to identify at least two different ways in which they could show politeness or courtesy when speaking to someone in the workplace.

For 3.1, the learner needs to describe how speaking confidently can impact on the way they are perceived by other people associated with the workplace, both external (for example customers) and internal (for example managers and workmates). They must also be able to give a basic description of the link between being able to speak confidently at work and an enhanced sense of self-esteem.

Suggested resources

Websites

www.bbc.co.uk/skillswise/e3

www.bbc.co.uk/skillswise/words/vocabulary

www.lifecoachexpert.co.uk

13 Further information and useful publications

To get in touch with us visit our 'Contact us' pages:

- Pearson: qualifications.pearson.com
- Books, software and online resources for UK schools and colleges:
www.pearsonschools.co.uk/contactus

Other sources of information and publications available include:

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- *Pearson Information Manual* (updated annually)
- *Reasonable Adjustment and Special Considerations for BTEC and Pearson NVQ Qualifications*
- *Recognition of Prior Learning Policy*
- *Quality Assurance Handbook* (updated annually)

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Additional resources

If you need further learning and teaching materials to support planning and delivery for your learners, there is a wide range of BTEC resources available.

Any publisher can seek endorsement for their resources, and, if they are successful, we will list their BTEC resources on our website at: qualifications.pearson.com

14 Professional development and training

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Annexe A

Mapping to Functional Skills

Entry 3	Unit number															
English — Speaking and listening	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Respond appropriately to others and make more extended contributions in familiar formal and informal discussions/exchanges	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
English — Reading																
Independently read and understand straightforward texts for a purpose	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
English — Writing																
Write documents with some adaptation to the intended audience	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Entry 3	Unit number															
Mathematics — Learners can	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Understand practical problems in familiar and accessible context and situations																
Begin to develop own strategies for solving simple problems																
Select and apply mathematics to obtain answers to simple given practical problems that are clear and routine																
Interpret and communicate solutions to practical problems in familiar contexts and situations																
Use simple checking procedures																

Entry 3	Unit number															
ICT — Use ICT systems	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Interact with and use an ICT system to meet needs	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Store information	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Follow and understand the need for safety and security practices																
ICT — Find and select information																
Select and use appropriate sources of information	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Use ICT to search for and select information that matches given requirements	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
ICT — Develop, present and communicate information																
Enter and develop information to meet needs, in the form of text, images and number	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Bring together information to achieve a purpose	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Present information and review its effectiveness	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Select and use ICT to communicate	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Level 1	Unit number															
English — Speaking and listening	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Take part in formal and informal discussions/exchanges	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
English — Reading																
Read and understand a range of texts	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
English — Writing																
Write documents to communicate information, ideas and opinions using formats and styles suitable for their purpose and audience	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Mathematics — Learners can	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Understand practical problems in familiar and unfamiliar contexts and situations, some of which are non routine																
Identify and obtain necessary information to tackle the problem																
Select and apply mathematics in an organised way to find solutions to practical problems for different purposes																
Use appropriate checking procedures at each stage																
Interpret and communicate solutions to practical problems, drawing simple conclusions and giving explanations																

Level 1	Unit number															
ICT — Use ICT systems	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Interact with and use an ICT systems independently to meet needs	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Use ICT to plan work and evaluate their use of ICT systems																
Manage information storage	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Follow and understand the need for safety and security practices	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓				
ICT — Find and select information																
Select and use a variety of sources of information independently to meet needs	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Access, search for, select and use ICT based information and evaluate its fitness for purpose																
ICT — Develop, present and communicate information																
Enter, develop and format information to suit its meaning, and purpose including: text and tables, images, numbers, graphs, records																
Bring together information to suit content and purpose	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Level 1	Unit number															
ICT — Develop, present and communicate information	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Present information in ways that are fit for purpose and audience	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Evaluate the selection and use of ICT tools and facilities used to present information	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Select and use ICT to communicate and exchange information safely, independently, responsibly and effectively																

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