

**BTEC
FIRST**

BTEC

Sample Assessment Materials (SAMs)

ART AND DESIGN

From September 2013

Pearson BTEC Level 1/Level 2 First Award in Art and Design

Pearson BTEC Level 1/Level 2 First Certificate in Art and Design

Pearson BTEC Level 1/Level 2 First Extended Certificate in Art and Design

Pearson BTEC Level 1/Level 2 First Diploma in Art and Design

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Introduction

Sample assessment materials (SAMs) provide learners and centres with specimen questions and mark schemes. These are used as the benchmark to develop the external assessment learners will take.

Unit 2: Creative Project in Art and Design

The SAMs for this external unit have been provided for the following qualifications:

BTEC Level 1/Level 2 First Award in Art and Design

BTEC Level 1/Level 2 First Certificate in Art and Design

BTEC Level 1/Level 2 First Extended Certificate in Art and Design

BTEC Level 1/Level 2 First Diploma in Art and Design.

Unit 7: Recording for Creative Intentions in Art and Design

The SAMs for this external unit have been provided for the following qualifications:

BTEC Level 1/Level 2 First Certificate in Art and Design

BTEC Level 1/Level 2 First Extended Certificate in Art and Design

BTEC Level 1/Level 2 First Diploma in Art and Design.

As the Award is nested within the Certificate and Extended Certificate, we have adopted the convention of titling external assessments for the smallest award for which they are available across the whole BTEC first suite. This is the same convention used for AS/GCE which is also a nested qualification.

Unit 2: Creative Project in Art and Design - sample assessment test and mark scheme

This sample assessment test and mark scheme is for the following qualifications:

- BTEC Level 1/Level 2 First Award in Art and Design
- BTEC Level 1/Level 2 First Certificate in Art and Design
- BTEC Level 1/Level 2 First Extended Certificate in Art and Design
- BTEC Level 1/Level 2 First Diploma in Art and Design.

Write your name here

Surname

Other names

Centre Number

Learner Registration Number

**Pearson BTEC
Level 1/Level 2
First Award**

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Art and Design

Unit 2: Creative Project in Art and Design

Sample Assessment Material

Time: Portfolio development of supporting studies: 20 hours

Final outcome(s): 10 hours

Paper Reference

554407

You do not need any other materials.

Total Marks

Instructions for centres

- This paper must be read in conjunction with information on conduct for the externally assessed task in the specification.
- This paper is a sample task for teacher reference
- This paper should be given to the teacher-assessor for confidential reference AS SOON AS IT IS RECEIVED in the centre in order to plan for the learners' portfolio development for the brief.
- This document is available on the Pearson website at www.BTEC.co.uk/2012
- Centres are free to devise their own preparatory period of study prior to the 10 hours for producing final outcome(s).
- The total mark for this paper is 30.
- **The paper may be given to learners as soon as it is received, at the centre's discretion.**

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Turn over ►

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Information for Learners

You should read this information before starting on your chosen pathway brief. You should refer to these instructions as you complete work for this unit.

- Read the brief and think about what the creative problem is that needs solving. Write this down.
- Research what the client expects you to do for the brief. How can you meet this expectation?
- Research sources to give inspiration. Primary sources may include looking at things around you, field visits, museums, theatres, galleries, trade fairs, events, music, dance, sport, interviews; secondary sources may include books, reproductions of the works of others. Some sources, such as websites, newspaper articles, films, television, or your own imaginings may be either primary or secondary sources, depending on your specialist pathway.
- Investigate global, environmental, ecological, cultural and social issues that may be connected to the theme.
- Find artists' or designers' work around you which connects with your own ideas and investigate them. A list of recommended resources can be found in the resource section.
- Develop ideas e.g. through sketches, drawing, painting, photography, computer imaging, design sheets, tryouts, experiments and through experimenting with visual elements, media, materials, technology and processes.
- Keep notes of your progress, thoughts, ideas, working processes and any changes as you go along, either in your sketchbook, on developmental sheets or in some other form.
- Review your progress and re-evaluate your chosen ideas, materials, processes, techniques.
- Plan for the final ten hours and final evaluation, showing the changes that your work has gone through.

Your teacher will be able to help you as you prepare your personal response to the brief.

Portfolio development of supporting studies

You can start working on this brief as soon as you receive this paper. You should develop your portfolio of work in a personal, creative way.

You have 20 hours of working time to prepare for your final outcome. These 20 hours can be spread over several weeks or months. During this time, you should be producing supporting studies, researching, developing, refining and recording your ideas towards the final outcome(s).

You will also need to plan how you will use the final ten hours. This will include talking to your teacher in advance about the materials you will need.

Before the final ten-hour period starts, you will need to be clear about what materials will be available, the space you will have and the kind of work you will be able to do.

Final outcome(s)

Your teacher will tell you when you can complete your unaided work for this unit.

- You have **ten hours** to produce your final outcome(s), using the visual elements, materials, techniques and processes that you have selected. Details of expected outcomes are given in the pathway briefs on the following pages.
- You will be working under supervised examination conditions, usually in your art and design room.
- You should use your supporting studies to help you.

During the final ten hours, your invigilator:

- **will** be able to give you technical advice and support related to the materials, techniques and processes, e.g. preparing ceramic pieces for firing, use of chemicals in the darkroom, stretching canvas, use of sewing and finishing machines
- **will not** be able to talk to you about your creative ideas.

On the following pages, there are themes and briefs with client expectations. You must choose ONE of these to complete your work for this unit.

Art and Design



(Source: 123RF)



(Source: 123RF)



(Source: Fotolia)

You can select any aspects of the pathway briefs given. It would be sensible to focus on a pathway that you have enjoyed and which you have learned about during your art and design course. You should talk to your teacher before making any final decision on your selection.

Pathways

Design Crafts



(Source: D. Harper)



(Source: Fotolia)



(Source: D. Harper)

The theme for Design Crafts is **'East meets West'**. This theme can be used to develop ideas across the range of Design Crafts artefacts. You may look at artefacts from other cultures around the world and at how these influences have been used to create fresh ideas and contemporary pieces. You should pay particular attention to colour, line, texture, light, scale, shape, surface decoration, silhouette, pattern and how they can be adapted to **'East Meets West'**.

What you will need to produce

The work you produce is for the British Council, which is commissioning work for an exhibition called 'East Meets West'. It is looking for an exciting range of work from small-scale pieces through to much larger proposals.

They are looking for someone to produce work for one of the following projects.

1. Design a decorative artefact for the exhibition. This could be a small-scale personal item, e.g. a badge, a souvenir, body adornment (necklace, bracelet) or a larger piece for communal use, e.g. a mural, tableware, a banner, screens.
2. Design the space for the British Council exhibition, with a focus on look and feel. For example, designs for the entrance lobby, display stands, colour-coded areas or refreshment zones.
3. Design a commemorative piece of ceramics or jewellery for sale at the exhibition. These artefacts would need to be mass-produced, therefore you need to consider how your designs would make use of materials, processes and packaging in their production.

Client expectations

The work you produce must meet the client expectations. The client is interested in seeing how you have addressed the following questions.

- What are the ideas behind the work?
- Who would be attracted to it?
- Would the work appeal to any audience?
- Which materials would the work be made from?
- What is the best size or format?
- How much would it cost?

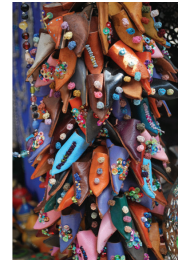
Fashion and Textiles



(Source: Fotolia)



(Source: Fotolia)



(Source: Fotolia)

The theme for Fashion and Textiles is **'East Meets West'**. This can be explored in many different ways through researching a broad range of fashion, textiles and other influences. You should look particularly at how images can be manipulated to provide inspiration for either clothing or textiles. You should pay particular attention to colour, line, texture, light, shade, shape, surface decoration, silhouette, pattern, repeats, composition and how they can be adapted to **'East Meets West'**.

What you will need to produce

The work you produce will be for one of the following projects.

1. You are a freelance designer developing samples for a garment or accessory which will be part of a new collection titled 'East Meets West' which will be sold at a large high street chain.
2. You are a craftsperson developing samples for a unique textile hanging or fabric design for entry into an exhibition in the local arts centre on the theme 'East Meets West'.
3. You have been asked to theme and style a fashion shoot, with the title 'East Meets West' for the launch edition of a new magazine targeted at 14-18 year olds. Your ideas should be adaptable so that they can be used on the magazine's website as well as in the printed copy.

Client expectations

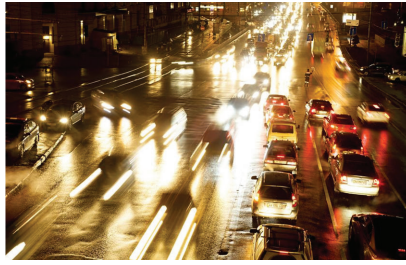
The work you produce must meet the client expectations. The client is interested in seeing how you have addressed the following questions:

- Who is the product for?
- Why would the customer want it?
- How much would they pay for it?
- How much would it cost?
- Which materials will it be made from?
- What is the best size for it?
- How durable does it need to be?
- Who are you marketing your design for, is it a large high-street chain or a small boutique or gallery?

Photography



(Source: 123RF)



(Source: 123RF)



(Source: 123RF)

The theme for Photography is **'A to Z'**. This covers all kinds of journeys that people make, for work and for pleasure. It also covers transportation. You should look particularly at how images can be manipulated to provide inspiration for your work. You should pay particular attention to lighting, sequence, contrasts, surface, scale, line, composition, pattern, location and time of day and how these elements can be exploited effectively to address the theme **'A to Z'**.

What you will need to produce

The work you produce will be for one of the following projects.

You will need to produce a series of a minimum of four images for one of the following purposes.

1. An environmental group wants to promote a local cycling and walking campaign in your local area, entitled 'From A to Z', as part of developing a healthy lifestyle. They want images suitable for a poster or a home page on their website.
2. A specialist travel journal requires photographic images for a national touring photographic exhibition entitled 'From A to Z', which focuses on an interesting journey. All images must be the same size and no larger than A4.
3. A specialist travel magazine requires photographic images to illustrate local transport issues for a feature titled 'A to Z'. The images are to be used on the article title page and in a two-page spread.

Client expectations

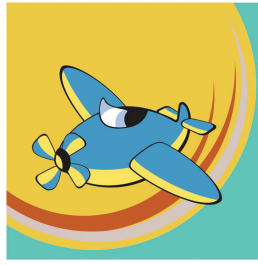
The work you produce must meet the client expectations. The client is interested in seeing how you have addressed the following questions:

- What are the images for?
- Why would their customers be attracted to them?
- How have you considered costs?
- What is the best size or format for your chosen purpose?

Product Design



(Source: Fotolia)



(Source: 123RF)



(Source: Fotolia)

The theme for the Product Design project is **'Journey's Friend'**.

People in the 21st century are mobile, they travel by car, rail, bus, sea and air. Many people also like to cycle or walk, either to a place of study or work, or for pleasure. Most people like their journeys to be easy and comfortable, so there is always a market for products which can be carried around while travelling that will enhance the experience, for example, to keep people safe, dry, on the right road or entertained. Manufacturers and designers are increasingly concerned that products be recyclable or that they use sustainable and eco-friendly materials. You should pay particular attention to colour, line, texture, sequence, light, shade, shape, surface decoration, silhouette, pattern, composition and how they can be adapted to **'Journey's Friend'**.

What you will need to produce

The work you produce will be for one of the following projects.

1. A major chain store, specialising in supplies for travellers, is seeking fresh designs to introduce. They want ideas for a product, entitled 'Journey's Friend', that will protect or help a cyclist or walker on a long journey in adverse weather conditions such as rain, snow, dust, wind, dark. For example, your product could be a specialist bag, an item of clothing, a shelter, a cool box, a food container, a mobile app or a travel guide.
2. A manufacturer, specialising in souvenirs and games, is seeking fresh products to introduce to the market. They want you to produce an item with the title 'Journey's Friend', that will entertain children or young people on a journey by sea, air or land; or that reminds them of a journey they have enjoyed. For example, your item could be a game, puzzle, learning device, entertainment device, construction kit, Geocache (usually a hidden container of objects, identified through GPS), toy or souvenir.
3. A retail outlet chain, whose main business is in airports and railway stations, is looking for ideas for new products on the theme 'Journey's Friend'. The collection is intended to provide comfort to a traveller, for example seating, cushioning support, a head rest, and should be easily portable.

Client expectations

The work you produce must meet the client expectations. The client is interested in seeing how you have addressed the following questions:

- Who is the product for?
- Why would the customer want it?
- How much would they pay for it?
- How much would it cost?
- Which materials will it be made from?
- What is the best size for it?
- How durable does it need to be?

Visual Arts



(Source: 123RF)



(Source: D. Harper)



(Source: Fotolia)

The theme for Visual Arts is **'A Personal Journey'** which will allow independent self-development through preferred selected working methods, application of materials, techniques and thought processes. All fine artists make journeys as they negotiate the pathways through their work, these can be journeys of transformation, recognition, consolidation or even a creative homecoming. You should pay particular attention to colour, line, texture, sequence, light, shade, shape, surface decoration, silhouette, pattern, repeats, composition and how they can be adapted to **'A Personal Journey'**.

What you will need to produce

The work you produce will be for one of the following projects.

1. You must produce a piece of work to go in a group exhibition that you are putting on as an artists' collective. The exhibition is entitled 'A Personal Journey' and will be held in a temporary 'pop-up' gallery space in a local town centre. You will need to consider how your work will interact with others. The work may be an image, a series of images or a sculpture taking up no more than one metre square.
2. BAA is holding a competition for a piece for a permanent exhibition, entitled 'A Personal Journey' to be placed inside or outside the new Terminal 5 building at Heathrow Airport. The internal piece will need to be no larger than 2 x 4 x 5 metres, the external piece no larger than 5 x 8 x 15 metres. Your designs will need to reflect this requirement.
3. An established gallery is seeking submissions for a series of images, to be shown as prints or onscreen, on the theme of 'A Personal Journey'. There should be no more than eight images, between A5 and A3 in size.

Client expectations

The work you produce must meet the client expectations. The client is interested in seeing how you have addressed the following questions.

- What are the ideas behind the work?
- Who would be attracted to it?
- Would the work appeal to any audience?
- Which materials would the work be made from?
- What is the best size or format?
- How much would it cost?

Visual Communication



(Source: 123RF)



(Source: 123RF)



(Source: 123RF)

The theme for Visual Communication is **'Discovering your World'**. This can be explored in many different ways through researching a broad range of influences relating to travel graphics. You should look particularly at images from different world cultures and also at the visual imagery which is used universally, for example signs and symbols at travel terminals, on roads and in public spaces. You should pay particular attention to colour, line, texture, sequence, light, shade, shape, surface decoration, silhouette, pattern, repeats, composition and how they can be adapted to **'Discovering your World'**.

What you will need to produce

The work you produce will be for one of the following projects.

1. A new travel company, called 'Discovering your World' is mounting an advertising campaign to rebrand their image. Design graphics for a channel ident (of no more than ten seconds in length), or a mobile app, or a sample website for the company.
2. A new long-distance budget airline with a strapline of 'Discovering your World', is aiming at the under-25 age group. They want you to create designs for signage, for logos or for packaging. These could include tailfin designs or other airline branding.
3. A travel company wants to promote the adventure holidays they offer, under the theme 'Discovering your World'. They want you to produce printed designs no larger than A3 single-sided or A4 double-sided.

Client expectations

The work you produce must meet the client expectations. The client is interested in seeing how you have addressed the following questions.

- Who is the design for?
- Why would the customer be attracted to it?
- How much would it cost?
- Which materials will it be made from?
- What is the best size or format?

Resources

Websites and books are correct at the time of publication but are subject to change.

Websites

www.actionscript.org	Resources for interactive media
www.adobe.com	Adobe software
www.apple.com	Apple software
www.artatwalsall.org.uk	The New Art Gallery Walsall
www.artchive.com	Art archive
www.atlasgallery.com	Atlas Gallery
www.baa.com	BAA Airports website
www.bima.co.uk	British Interactive Media Association
www.bjp-online.com (also available as a journal)	<i>The British Journal of Photography</i>
www.britishcouncil.org	The UK's international cultural relations body
www.british-museum.ac.uk	The British Museum
www.craftscouncil.org.uk	Crafts Council
www.designmuseum.org.uk	Design Museum
www.fashionlive.com	Information on trends and designers
www.fashion.net	Fashion information from around the world
www.fashiontrendsetter.com	Colour and trend forecasting
www.flickr.com	Online image sharing
www.guggenheim.org	Guggenheim Museum
www.hyperstudio.com	Authoring tools for project-based learning
www.metmuseum.org	The Metropolitan Museum of Art
www.moma.org	The Museum of Modern Art
www.myshutterspace.com	Social network for digital photographers
www.nationalgallery.org.uk	National Gallery
www.national-geographic-magazine.co.uk	<i>National Geographic</i> magazine (also has a TV channel)
www.newbritishartists.co.uk	New British Artists
www.nma.co.uk	New Media Age

www.nmpft.org.uk	National Museum of Photography, Film and Television
www.npg.org.uk	National Portrait Gallery
www.photography.com	Resources for photographers
www.photography.nationalgeographic.com	<i>National Geographic</i> magazine photography
www.photonet.org.uk	Photographers' Gallery
www.popphoto.com	Resources for photographers
www.royalacademy.org.uk	Royal Academy
www.tate.org.uk	Tate Online
www.textilearts.net	Information on textile arts and designers
www.thelowry.com	The Lowry Museum and Gallery
www.vam.ac.uk	Victoria and Albert Museum
www.vogue.co.uk	<i>Vogue</i> magazine online
www.webstyleguide.com	Resources for website design

Books

- Adobe Photoshop CS5 Classroom in a Book (Adobe, 2010) ISBN: 9780321701763
- Arato R – *Design It! The Ordinary Things We Use Every Day and the Not-So-Ordinary Ways They Came to Be* (Tundra Books, 2010) ISBN: 9780887768460
- Attwood J – *Edexcel GCSE Design and Technology Graphic Products Student Book* (Edexcel, 2010) ISBN: 9781846907548
- Barnard M – *Fashion as Communication* (Routledge, 2002) ISBN: 9780415111587
- Berger J – *Ways of Seeing* (Penguin Books/BBC, 2008) ISBN: 9780141035796
- Britt D – *Modern Art Impressionism to Post Modernism* (Thames & Hudson, 2007) ISBN: 9780500238417
- Chapman N and Chapman J – *Digital Media Tools 4th Revised Edition* (Macavon Media, 2012) ISBN: 9780956737007
- Child J – *Studio Photography: Essential Skills* (Focal Press, 2008) ISBN: 9780240520964
- Clement R – *Four French Symbolists* (Greenwood Press, 1996) ISBN: 9780313297526
- Cole G and Dixon A – *Lightweight Backpacking & Camping: A Field Guide to Wilderness Hiking Equipment, Technique & Style* (Beartooth Mountain Press, 2005) ISBN: 9780974818825
- Collings M – *This is Modern Art* (Phoenix, 2000) ISBN: 9781841881003
- Cycling Resources Library – *100 Years of Bicycle Component and Accessory Design* (Van Der Plas Publications, US, 1999) ISBN: 9781892495013
- Davies A and Fennessy P – *Digital Imaging for Photographers Fourth Edition* (Focal Press, 2002) ISBN: 978240515908
- De Bono E – *Serious Creativity: Using the Power of Lateral Thinking to Create New Ideas* (HarperCollins, 2005) ISBN: 9781861976741
- De Olivera N, Oxley N and Milhae P – *Installation in the New Millennium* (Thames & Hudson, 2004) ISBN: 9780500284513
- Eastland J – *Essential Darkroom Techniques* (Cassell, 1995) ISBN: 9780304345489
- Eastoe J – *Britain By Bike* (Batsford, 2010) ISBN: 9781906388713
- Elsom-Cook M – *Principles of Interactive Media* (McGraw-Hill Publishing Co, 2001) ISBN: 9780077096106
- Finkelstein E – *How to Do Everything with Microsoft Office PowerPoint 2007* (McGraw-Hill Osbourne, 2007) ISBN: 9780072263393
- Fletcher A – *The Art of Looking Sideways* (Phaidon Press Ltd, 2001) ISBN: 9780714834498
- Forte P L and Muller F – *Louis Vuitton: 100 Legendary Trunks: The History of the Travel Trunk* (Harry N Abrams Inc, 2010) ISBN: 9780810982475
- Freeman M – *The Photographer's Eye: Composition and Design for Better Digital Photos* (Focal Press, 2007) ISBN: 9780240809342
- Galer M – *Photography Foundations for Art and Design* (Focal Press, 2007) ISBN: 9780240520506
- Garrand T – *Writing for Multimedia and the Web: A Practical Guide to Content Development for Interactive Media* (Focal Press, 2006) ISBN: 9780240808222

Hannah B – *Becoming a Product Designer: A Guide to Careers in Design* (John Wiley & Sons, 2004) ISBN: 9780471223535

Hopkins D – *After Modern Art 1945-2000* (Oxford University Press, 2000) ISBN: 9780192842343

Hopkins D – *Dada and Surrealism* (Oxford University Press, 2004) ISBN: 9780192802545

Hughes R – *The Shock of the New: Art and the Century of Change, Revised Edition* (Thames & Hudson Ltd, 1992) ISBN: 9780070311275

Ingledeew J – *Photography (Portfolio Series)* (Laurence King, 2005) ISBN: 9781856694322

Jewitt J – *Taunton's Complete Illustrated Guide to Box Making (Complete Illustrated Guide Series)* (Taunton Press Inc, 2004) ISBN: 9781561585939

Kerman P – *Sams' Teach Yourself Macromedia Flash 8 in 24 Hours* (Sams, 2005) ISBN: 9780672327544

Kristian G and Schlempp-Ülker N – *Visualising Ideas* (Thames & Hudson, 2006) ISBN: 9780500286128

Lambert B – *Edexcel GCSE Design and Technology Resistant Materials Student Book* (Edexcel, 2010) ISBN: 9781846907555

Langford M – *The Story of Photography* (Focal Press, 1998) ISBN: 9780240514833

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

Macleod K – *Thinking Through Art: Reflections on art as research* (Routledge, 2005) ISBN: 9780415364782

Marais J – *Hiking: The Essential Guide to Equipment and Techniques* (New Holland Publishers Ltd, 2009) ISBN: 9781847733429

Marien-Warner M – *Photography: A Cultural History* (Laurence King, 2006) ISBN: 9781856694933

McAlhone B and Stuart D – *A Smile in the Mind* (Phaidon, 1998) ISBN: 9780714833286

McWilliam J – *Travel Games: Fun and Games on the Go! [With Mini Dice and Magnetic Play Boards and Magnetic Play Pieces]* (Tangerine Press, 2007) ISBN: 9780439903516

Misa T J – *Leonardo to the Internet: Technology and Culture from the Renaissance to the Present* (The Johns Hopkins University Press, 2011) ISBN: 9781421401546

Noe C et al – *Young Chinese Artists: The Next Generation* (Prestel, 2008) ISBN: 9783791341088

Peterson B – *Learning to See Creatively, Revised Edition* (Amphoto Books, 2003) ISBN: 9780817441814

Poli F – *Post-Modern Art 1945 – 2008* (Collins Design, 2008) ISBN: 9780061665776

Tilke M – *Costume Patterns and Designs* (Zwemmer) (NB: This book was published in 1956 and has over 200 coloured plates hand drawn and coloured from life studies from Tilke's travels round the world. It is still the definitive ethnic costume book.) ISBN: 9780847812097

Tinsman B – *The Game Inventor's Guidebook: How to Invent and Sell Board Games, Card Games, Role-Playing Games & Everything in Between!* (Morgan James Publishing, 2008) ISBN: 9781600374470

Weynand D – *Apple Pro Training Series; Final Cut Pro 7* (Peachpit Press, 2009) ISBN: 9780321635273

Zakia R D – *Photographic Composition: A Visual Guide* (Focal Press, 2010) ISBN: 9780240815077

End of paper

Unit 2: Creative Project in Art and Design – assessment criteria

Assessment criteria

No work submitted.	Unclassified	Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Develop creative ideas, skills and intentions in response to a project brief					
No work submitted.	Work submitted does not meet the requirements of Level 1 criteria.	1A.1 Develop ideas from a starting point in response to the brief, describing creative intentions.	2A.P1 Use appropriate skills to develop designs and ideas in response to the brief, explaining creative intentions.	2A.M1 Explore and refine diverse designs and ideas in response to the brief, analysing creative intentions.	2A.D1 Synthesise a diverse range of designs and ideas which imaginatively explore the requirements of the brief, justifying creative intentions.
		1A.2 Apply materials, techniques and processes, in relation to creative intentions.	2A.P2 Select and apply appropriate materials, techniques and processes, exploring creative intentions.	2A.M2 Select and apply diverse materials, techniques and processes, analysing how they support creative intentions.	2A.D2 Select and apply diverse materials, techniques and processes, evaluating how they enhance and support creative intentions.
Learning aim B: Produce final outcomes that meet the requirements of the brief					
No work submitted.	Work submitted does not meet the requirements of Level 1 criteria.	1B.3 Produce a personal outcome that responds to the requirements of the brief.	2B.P3 Produce a personal outcome that meets the requirements of the brief.	2B.M3 Produce a personal outcome, showing a cohesive exploration, in meeting the requirements of the brief.	2B.D3 Produce a creative outcome, showing an imaginative exploration in meeting the requirements of the brief.
0	1-6	7-12	13-18	19-24	25-30

Unit 7: Recording for Creative Intentions in Art and Design - sample assessment test and mark scheme

This sample assessment test and mark scheme is for the following qualifications:

- BTEC Level 1/Level 2 First Certificate in Art and Design
- BTEC Level 1/Level 2 First Extended Certificate in Art and Design
- BTEC Level 1/Level 2 First Extended Certificate in Art and Design
- BTEC Level 1/Level 2 First Diploma in Art and Design.

Pearson BTEC Level 1/Level 2 First Certificate

Art and Design

Unit 7: Recording for Creative Intentions in Art and Design

Sample Assessment Material
Pre-release – on Pearson website
www.BTEC.co.uk/2012 (general access, March 1st
in the year of examination) from 01/03/2014

Paper Reference
21357E

Instructions for centres

- This paper is a sample pre-release of the theme for teacher reference.
- The theme for this sample assessment is '**Organic Forms**'.
- The Externally Set Task paper, when made available by Pearson, is to be opened only at the start of the 5-hour assessment period, which is to be taken between dd/05/yyyy and dd/05/yyyy. [two-week window].

S45212A

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PEARSON

Write your name here

Surname

Other names

Centre Number

Learner Registration Number

Pearson BTEC Level 1/
Level 2 First Certificate

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Art and Design

Unit 7: Recording for Creative Intentions in Art and Design

Sample Assessment Material

Time: 5 hours

Paper Reference

21357E

You do not need any other materials.

Total Marks

Instructions for centres

- This paper is a sample task for teacher reference.
- The theme will be available on the Pearson website: www.BTEC.co.uk/2012
1 March in the year of the examination.
- This paper is to be given out on dd/05/yyyy and must be taken by dd/05/yyyy.
[two-week window].
- It is recommended that the first 10 minutes of the 5 hours is used as reading time.

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Turn over ►

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Information for learners

You should read this information before starting on your work for assessment. You should refer to these instructions as you complete work for this paper.

During the period of 5 hours, you will need to:

- read the information and think about how you could use the visual sources provided by the teacher
- experiment with different methods of recording by investigating and applying media, materials, technology
- produce first-hand observational studies (drawings, photographs or recordings in other formats) of the visual sources that have been provided and then develop these as design ideas, for example image manipulation, maquettes, colourways, scale drawings and annotation
- keep notes of progress, thoughts, ideas, changes and working processes by annotation in your sketchbook, on developmental sheets or in an independent learning logbook
- review your progress and re-evaluate your chosen ideas, materials, processes, techniques
- you are not expected to produce completed, finished work
- you should show how your work could be developed into finished work, given more time.

Working in examination conditions:

- you will be working under supervised examination conditions, usually in your art and design room.

During the 5 hours of assessment, your teacher will:

- issue the examination paper
- be able to give you technical advice and support
- **not** be able to talk to you about your creative ideas.

On the following pages there are briefs. You must choose ONE of these to complete your work for this paper.

Using the visual sources provided by your teacher you must produce a series of first-hand observational studies that explore the formal elements in **organic forms**. Select one of the scenarios below and develop design ideas from your initial first-hand observational studies. Your ideas must clearly demonstrate your creative intentions.

Art and Design (Unendorsed)

For the unendorsed pathway in art and design, you can select any aspects of the pathway briefs given. It would be sensible to focus on a pathway that you have enjoyed and which you have learned about during your art and design course.

Pathways

Design Crafts

1. You are a jewellery designer who is designing for a range of jewellery pieces for a high-street retailer's collection, based on **organic forms**. The target audience for this collection is a fashion-conscious female who is looking for statement, contemporary jewellery such as body-adornment pieces, brooches, bangles or cuffs and neck pieces.
2. You are a ceramicist who is designing for a series of sculptural ceramic vessels to be displayed in a local art gallery. You will use **organic forms** in the creation of items such as teapots, cups, saucers, jugs, vases and watering cans.
3. You are a craftsperson specialising in surface pattern design and are submitting your designs to an agent who specialises in interior design based on **organic forms**. The agent has clients who are looking for designs for tiles, rugs, carpets and furnishing fabrics.

Fashion and Textiles

1. You are a designer developing visual studies, based on **organic forms** to submit to your agent. Your agent works with department stores whose accessories range caters for teenage girls. You are able to design shoes, bags, purses or belts for this audience.
2. You are a textile designer developing samples for large, unique textile hangings for use in hotel lobbies, themed on **organic forms**.
3. You are a designer and have been asked to produce visuals for a collection of children's garments based on the theme of **organic forms**.

Photography

1. You are a photographer and have been commissioned to produce a range of photographic images for use in advertising a range of soft drinks on the theme of **organic forms** at a music festival.
2. You are a photographer and are developing visual work for a calendar on the theme of **organic forms**. The calendar has been commissioned by a local youth group.
3. You are a photographer and have been commissioned to produce images of **organic forms** to illustrate a fashion article on clothing for different seasons of the year.

Product Design

1. You are a designer and have been commissioned to produce designs for a range of lighting, inspired by **organic forms**, for a major lighting retailer. The range can include table or wall lights for luxury hotel rooms or bedside lighting for children.
2. You are a designer developing ideas for a range of colourful and bright furniture based on **organic forms**. The designs are to be used for furniture stores aimed at young people.
3. You are a designer who has been asked by a garden centre chain to provide ideas for a range of garden furniture, based on **organic forms**. The client has suggested that there is a trend for using unusual materials and shapes.

Visual Arts

1. You are an illustrator and have been commissioned to produce a series of studies for a children's alphabet book, based on **organic forms**.
2. You are a visual artist who has been asked to submit a series of studies for a mural in the local park, on the theme of **organic forms**. The mural's final size is 4 m x 12 m.
3. You are a sculptor submitting initial ideas for a public art commission based on **organic forms**. You can submit both drawings and maquettes. The final sculpture is expected to be freestanding and a minimum of 10 m high.

Visual Communication

1. You are a graphic designer and have been commissioned to produce a series of studies for a website, based on **organic forms** for a local tourist information company.
2. You are a designer in a graphic design company and have been asked to create studies for packaging for a range of products, based on **organic forms**. Your products will be part of a value range and will need to use a limited colour palette.
3. You are an animator and have been commissioned to produce a series of visuals/storyboards for a short information video to encourage more people to follow a healthy lifestyle. Your client is looking for animated characters, based on **organic forms** that will appeal to a customer base of children and young people.

End of Paper

Unit 7: Recording for Creative Intentions in Art and Design – assessment criteria

Assessment criteria

No work	Unclassified	Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning Aim A: select and record from appropriate visual sources, based on the set brief					
No work submitted.	Work submitted does not meet the requirements of Level 1 criteria.	1A.1 Select a visual source in response to the brief, giving a reason.	2A.P1 Select visual sources, some of which will be appropriate to meet some requirements of the brief, giving reasons.	2A.M1 Select visual sources in diverse ways, many of which will be appropriate to meet the requirements of the brief, with some justification.	2A.D1 Select visual sources in diverse ways, to fully meet the requirements of the brief, with full justification.
No work submitted.	Work submitted does not meet the requirements of Level 1 criteria.	1A.2 Record a primary visual source using selected materials, techniques and processes.	2A.P2 Record primary visual sources using selected materials, techniques and processes appropriately, reflecting on these to stimulate creative intentions. #	2A.M2 Record primary visual sources using selected materials, techniques and processes coherently, reviewing progress to inform creative intentions. #	2A.D2 Record primary visual sources, applying selected materials, techniques and processes imaginatively, reviewing and evaluating progress to inform creative intentions. #

No work	Unclassified	Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning Aim B: generate design ideas towards creative intentions, based on the set brief					
No work submitted.	Work submitted does not meet the requirements of Level 1 criteria.	1B.3 Generate limited designs and ideas, showing some creative intentions.	2B.P3 Generate designs and ideas, outlining creative intentions, which respond to some of the requirements of the brief.	2B.M3 Generate a diverse range of designs and ideas, communicating creative intentions, to meet the requirements of the brief.	2B.D3 Generate a diverse range of imaginative designs and ideas, clearly communicating creative intentions, to comprehensively explore the requirements of the brief.
0	1-6	7-12	13-18	19-24	25-30

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See Annex E of the specification for definitions of terms used in the assessment criteria grid.



ART AND DESIGN

**Sample
Assessment
Materials (SAMs)**


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