BTEC

Delivery Guide
ART AND DESIGN

From Autumn 2012

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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Welcome to your BTEC First delivery guide

This delivery guide is a companion to your BTEC First specifications. It contains a wealth of ideas for practical activities, realistic scenarios and independent learning, helping to bring the content of the units to life. The aim of this guide is to show how the content of the specifications might work in practice and to inspire you to start thinking about different ways to deliver your course. The guidance has been put together by teachers who understand the challenges of finding new and engaging ways to deliver a BTEC programme, which means you can be sure the guidance is relevant and achievable.

Unit-by-unit guidance is given and includes suggestions on how to approach the learning aims and unit content, as well as providing ideas for interesting and varied activities. You will also find a list of carefully selected resources for each unit, including suggestions for books, websites and videos that you can either direct your learners to use or that you can use as a way to complement your delivery.

Guidance about the new features of the BTEC Firsts is also included, providing an explanation of how these work and what you will need to consider as you plan the course. You will also find comprehensive coverage of assessment, including useful advice about external assessment, as well as extensive guidance about how to plan, design and deliver your assignments. Information about the Quality Assurance process will help you understand the different roles and responsibilities of individuals within your centre, and how you can work closely with Pearson to enable the successful running of your programme.

This delivery guide is intended to be read in conjunction with the qualification specifications.

The specifications tell you what must be taught and gives guidance about how it should be assessed.

This delivery guide gives suggestions about how the content could be delivered.

The suggestions given in this delivery guide link with the suggested assignment outlines in the specifications but they are not compulsory; they are designed to get you started and to spark your imagination.

Remember that all assignments must go through internal verification before being delivered to learners.

When combining units for a BTEC First qualification, it is the centre's **responsibility to ensure that the qualification structure(s) in the specification are adhered to**.

Contents

1 BTEC First Qualifications

BTEC Firsts are vocationally-related qualifications designed to develop learners' knowledge and understanding through the application of learning and skills in a work-related context. BTEC Firsts are designed to allow learners to progress to other level 2 qualifications or apprenticeships, to junior roles in the industry they are learning about or level 3 qualifications.

Around 100 BTEC First qualifications are available for level 2 learners, each linked to an industry sector. Learners may take BTEC Firsts alongside core GCSEs subjects such as English, maths and science giving them the balanced curriculum recommended by the majority of schools.

There are four sizes of qualification available in the BTEC First suite:

Qualification	Size – Guided Learning Hours	Equivalent in size to	Age group	Delivered predominantly in
Award	120	1 GCSE	14–19	School
Certificates	240	2 GCSEs	14–19	School
Extended Certificate	360	3 GCSEs	14–19	School / FE College
Diploma	480	4 GCSEs	14–19	FE College

2 Introducing the new BTEC Firsts in Art and Design

The BTEC Firsts in Art and Design have been developed to prepare learners for the world of the art and design practitioner – inspiring them to engage with authentic art and design practice. This involves learners becoming familiar with the language, practices and processes of the art and design professional, while developing their own creative skills and expression.

The BTEC philosophy of 'learning through doing' remains at the heart of the qualification. Learners will be given the opportunity to gain a broad understanding of and knowledge of skills in art and design.

Developing the qualifications in response to change

The new suite of BTEC Firsts is now available on the National Qualifications Framework (NQF). The NQF fully supports both academic and vocationally related progression pathways.

The BTEC Firsts have been designed to reflect recommendations as set out in independent reviews, consultations and government guidance on vocational education. As part of the development of all of the new BTEC Firsts, we have also taken into account many consultations with schools, further education, higher education institutions and employers.

The Wolf Review

Professor Alison Wolf's *Review of Vocational Education* was published in March 2011. The Government has since accepted her proposals in full and the Department for Education (DfE) has produced a list of seven characteristics that all high-value vocational qualifications for learners aged 14+ should demonstrate. Specifically, they should:

1 be at least as big as a GCSE in terms of guided learning hours (GLH), i.e. 120 GLH

2 contain an element of external assessment, e.g. an externally set and marked test taken under specific conditions

3 contain some synoptic assessment so that learners appreciate the breadth of their course and the links between its different elements, rather than just taking units in isolation from each other

4 be graded, e.g. Pass, Merit, Distinction and Distinction*

5 contain content appropriate for learners aged 14+

6 enable progression to further study in the same subject at the next level, and also support progression to broader study at the next level

7 have a proven track record, measured by an uptake of at least 100 learners in five centres.

The Extended Certificate and Diploma within Study Programmes for 16–19 year olds

The BTEC Level 1/ Level 2 First Extended Certificate and Diploma in Art and Design have been designed to meet the requirements of the government's *Study Programmes for 16–19 year olds*. The Department for Education, as part of its *Study Programmes for 16–19 year olds* requires learners aged 16+ to be offered a high

quality study programme giving them the best opportunity to progress to higher education or to secure skilled employment.

As part of this requirement learners should be able to study a qualification of substantial size which provides them with the opportunity to progress to the next stage of learning. The BTEC Level 1/2 First Extended Certificate and Diploma in Art and Design have been designed to meet this requirement and provide learners who wish to progress their learning and development in art and design with the opportunity to study topics and aspects of the art and design sector appropriate for post-16 learners.

The qualification meets the requirements of the *Study Programmes for 16–19 year olds* by:

1   Providing learning appropriate for learners aged 16+ who have chosen to focus their learning in the sector.

2   Providing learners with an opportunity to extend learning from pre 16 to post 16.

3   Encouraging learners to explore relevant specialisation in their learning, through new optional units designed specifically for learners aged 16+.

4   Supporting learners who may also be working towards achieving level 2 English and/or mathematics qualifications in a post-16 setting and wish to complement their study programme with a qualification that supports preparation for work or progression.

3 Pathways in the BTEC Level 1/Level 2 First Diploma in Art and Design

Non-Endorsed Pathway

The non-endorsed pathway is designed for learners with a broad interest in art and design. It allows them to explore key aspects of art and design practice and to gain fundamental skills in practical areas.

It delivers skills in areas that learners can use to explore disciplines across art and design, such as optional *Unit 3: Communicating Ideas in 2D* and optional *Unit 4: Communicating Ideas in 3D*. Learners will study *Unit 6: Investigating Contextual References in Art and Design* and gain insights into the contexts within which art and design practitioners operate and specific factors that influence art and design work. These factors might include the constraints affecting designers' work, contemporary ideas about communicating in the visual arts, and so on. This initial work in Unit 6 will be developed further in *Unit 16: Applying Contextual References in Art and Design*, where learners will link the work of others more closely to their own, and show how they have been influenced by looking at the work of others.

The core *Unit 1: Introduction to Specialist Pathways in Art and Design* and *Unit 23: Practical Research Project in Art and Design* allow learners to learn about some of the different disciplines in art and design, and to undertake work that involves practical research through exploring materials, techniques and processes in response to a set brief. They can apply skills they have been learning in the mandatory units within the research unit.

Throughout this pathway, learners will be working in 2D and 3D areas, gaining a broad appreciation of different disciplines through practical research and skills development. The pathway reinforces this experience through the contextual studies aspect, which also refers to disciplines across the range of art and design practice. Learners will also consider the digital environment in optional *Unit 19: Digital Art and Design Briefs*; the digital environment is a key area with current art and design practice so this unit will support learners' progression opportunities. Learners will also gain underpinning skills through the optional *Unit 29: Drawing from Observation*, as drawing is still considered a fundamental skill for learners to acquire. This is balanced by *Unit 15: Designing for the Future*, thus providing learners with a blend of art and design elements within the pathway.

This pathway also includes two externally assessed units: *Unit 2: Creative Project in Art and Design* involves a 10-hour timed assessed piece of work with 20 hours lead in, while *Unit 7: Recording for Creative Intentions in Art and Design* involves a 5-hour timed assessed piece of work. Both assignments will be internally assessed and externally moderated.

This programme will provide learners with a broad base of experience, so it is likely to be suitable for learners who are not sure which area or discipline in art and design they wish to specialise in, or learners who wish to explore a wide range of potential options. The pathway offers enough breadth for them to be able to apply for a pathway at Level 3. The unendorsed pathway provides progression opportunities onto Level 3 BTEC Nationals in Art and Design and AS/A2 qualifications in Art and Design. Learners will also gain skills and experience in cross-discipline activities and areas such as communicating, managing timescales, working to briefs and presenting their work.

A sample curriculum model for the non-endorsed pathway is shown on the following page.

Term	Unit(s)
1	Unit 1: Introduction to Specialist Pathways in Art and Design (30 GLH)
	Unit 29: Drawing from Observation (60 GLH)
	Unit 6: Investigating Contextual References in Art and Design (30 GLH)
	Unit 3: Communicating Ideas in 2D (30 GLH)
	Unit 4: Communicating Ideas in 3D (part – 10 GLH)
2	Unit 4: Communicating Ideas in 3D (part – 20 GLH)
	Unit 19: Digital Art and Design Briefs (60 GLH)
	Unit 15: Designing for the Future (60 GLH)
	Unit 16: Applying Contextual References in Art and Design (part – 10 GLH)
	Unit 2: Creative Project in Art and Design (briefing and prep work only – 10 GLH)
3	Unit 16: Applying Contextual References in Art and Design (part – 20 GLH)
	Unit 23: Practical Research Project in Art and Design (60 GLH)
	Unit 5: Developing an Art and Design Portfolio (30 GLH)
	Unit 2: Creative Project in Art and Design – Externally Assessed (20 GLH)
	Unit 7: Recording for Creative Intentions in Art and Design – Externally Assessed (30 GLH)

Design Crafts Pathway

The design crafts pathway is designed for learners with an interest in pursuing aspects of the design crafts field. It includes units that should provide a balanced experience of potential areas of study in this field.

Learners will have the opportunity to explore areas that are pertinent to contemporary practice in design crafts, such as *Unit 36: Surface Design* and *Unit 37: Sustainability in Art and Design Practice*. The sourcing and application of sustainable materials is an important part of professional practice in this discipline. The core units will allow learners to learn about the specialist pathways in art and design (Unit 1) and to demonstrate the knowledge and understanding gained through the course in *Unit 23: Practical Research Project in Art and Design* and in the externally assessed *Unit 2: Creative Project in Art and Design*.

In the mandatory Unit 6, learners will investigate contextual references in art and design and will use this research to support their growing knowledge and understanding of the design crafts field. Alongside this work, they will develop their personal ideas and working practice by studying *Unit 9: Design Crafts Briefs*, which allows for creative self-expression and the acquisition of discipline-related skills. Learners will work on the externally assessed *Unit 7: Recording for Creative Intentions in Art and Design* and will have the opportunity to produce preliminary work that prepares them for the timed assessment.

Learners should also gain insight into the breadth of applications in their field, through studying units such as *Unit 30: Ceramics*; they may compare this work with their work in *Unit 36: Surface Design*, in order to consider how their own working practice can develop, especially in areas they enjoy. If centres are unable to offer ceramics due to limited resources, they may substitute units such as *Unit 39: Modelmaking*, which may be completed with lighter materials such as card and acrylic sheeting. However, care should be taken to ensure the pathway retains its unique craft-based qualities and does not veer too far towards the product design pathway.

When you are offering advice to learners about this pathway, you must make sure they understand that it covers work in surface treatments and design as well as 3D-based work. Contemporary practice in design crafts is broad and the pathway strives to offer learners a reflection of this fact.

The design crafts pathway provides progression opportunities onto Level 3 BTEC Nationals in Design Crafts and AS/A2 qualifications in Art and Design – Three-dimensional design. Learners will also gain skills and experience in cross discipline activities and areas such as communicating, managing timescales, working to briefs and presenting their work.

A sample curriculum model for the Design Crafts Pathway is shown below.

Term	Unit(s)
1	Unit 1: Introduction to Specialist Pathways in Art and Design (30 GLH)
	Unit 6: Investigating Contextual References in Art and Design (30 GLH)
	Unit 36: Surface Design (60 GLH)
	Unit 37: Sustainability in Art and Design Practice (30 GLH)
2	Unit 9: Design Crafts Briefs (60 GLH)
	Unit 3: Communicating Ideas in 2D (30 GLH)
	Unit 30: Ceramics (60 GLH)
	Unit 16: Applying Contextual References in Art and Design (part – 10 GLH)
	Unit 2: Creative Project in Art and Design (briefing and prep work only – 10 GLH)
3	Unit 16: Applying Contextual References in Art and Design (part – 20 GLH)
	Unit 23: Practical Research Project in Art and Design (60 GLH)
	Unit 5: Developing an Art and Design Portfolio (30 GLH)
	Unit 2: Creative Project in Art and Design – Externally Assessed (20 GLH)
	Unit 7: Recording for Creative Intentions in Art and Design – Externally Assessed (30 GLH)

Fashion and Textiles Pathway

The fashion and textiles pathway is designed for learners who wish to learn about specific areas of fashion and textiles practice. It includes a range of units that will allow them to develop the skills required by practitioners in fashion and textiles and apply them in a range of contexts.

Learners will be introduced to areas of fashion and textiles through the core of the programme. *Unit 1: Introduction to Specialist Pathways in Art and Design* will set the scene for their subsequent explorations, and *Unit 23: Practical Research Project in Art and Design* will allow them to consolidate areas of interest from other units (such as the optional *Unit 25: Fashion Promotion*). The core also provides learners with an opportunity to demonstrate their skills and progress in the externally assessed *Unit 2: Creative Project in Art and Design*.

In mandatory *Unit 6: Investigate Contextual References in Art and Design*, learners will develop their understanding and knowledge of the fashion and textiles design field. In mandatory *Unit 10: Fashion Briefs* and *Unit 12: Textiles Briefs*, learners will develop their working practices and creative self-expression. They will also develop skills in responding to design briefs, generating ideas and exploring materials, techniques and processes in the fashion and textiles field. Learners will work on the externally assessed *Unit 7: Recording for Creative Intentions in Art and Design*, and

will have the opportunity to produce preliminary work that prepares them for the timed assessment for Unit 7.

Learners on this pathway will gain skills in presenting their ideas, visual work and outcomes to peers and/or audiences. These are key skills to be gained in this field, as it is likely that learners who go on to become art and design practitioners will at some stage work as freelancers, and will therefore need to use these skills. Producing and presenting an outcome features in learning aim four in many of the optional units.

When providing guidance to learners who are thinking of selecting this pathway, you must explain that it is a balance between both textiles and fashion units. Learners who wish to develop skills in one of these areas should be encouraged to pursue this in more depth at Level 3 or higher.

This pathway provides progression opportunities onto BTEC Nationals in Art and Design (Textiles) and (Fashion and Clothing) and AS/A2 qualifications in Art and Design, where textile design can be studied as an endorsed choice. Learners may use *Unit 5: Developing an Art and Design Portfolio* as a key part of this pathway. Their portfolio of artwork will be used to make progression applications and may be shown to interviewers when learners apply for future study and/or employment.

A sample curriculum model for the Fashion and Textiles Pathway is shown below.

Term	Unit(s)
1	Unit 1: Introduction to Specialist Pathways in Art and Design (30 GLH)
	Unit 25: Fashion Promotion (60 GLH)
	Unit 6: Investigating Contextual References in Art and Design (30 GLH)
	Unit 17: Art, Craft and Design in the Creative Industries (30 GLH)
2	Unit 10: Fashion Briefs (60 GLH)
	Unit 3: Communicating Ideas in 2D (30 GLH)
	Unit 12: Textiles Briefs (60 GLH)
	Unit 16: Applying Contextual References in Art and Design (part – 10 GLH)
	Unit 2: Creative Project in Art and Design (briefing and prep work only – 10 GLH)
3	Unit 16: Applying Contextual References in Art and Design (part – 20 GLH)
	Unit 23: Practical Research Project in Art and Design (60 GLH)
	Unit 5: Developing an Art and Design Portfolio (30 GLH)
	Unit 2: Creative Project in Art and Design – Externally Assessed (20 GLH)
	Unit 7: Recording for Creative Intentions in Art and Design – Externally Assessed (30 GLH)

Photography Pathway

The photography pathway is designed for learners who are interested in working with lens-based imagery, and provides them with the opportunity to develop skills in areas such as camera techniques, digital imaging and production. It includes a range of units that will allow them to develop the skills required by those working in the digital imaging industry, and to apply those skills in a range of contexts.

Learners will be introduced to areas of photography through the core of the programme. *Unit 1: Introduction to Specialist Pathways in Art and Design* will set the scene for their subsequent explorations, and *Unit 23: Practical Research Project in Art and Design* will allow them to consolidate areas of interest from other photography units (for example, the optional *Unit 31: Studio Photography*). The core

also provides learners with an opportunity to demonstrate their photography skills and their use of techniques, materials and processes in the externally assessed *Unit 2: Creative Project in Art and Design*.

Learners will develop their understanding and knowledge of the photographic and general art and design fields in mandatory *Unit 6: Investigate Contextual References in Art and Design*. In mandatory *Unit 14: Photography Briefs*, learners will develop their skills and working practices, along with their creative self-expression in responding to photography briefs. They will also learn how to generate ideas and explore materials, techniques and processes as they work through the different stages of set briefs in optional units such as *Unit 32: Location Photography*. Learners will also work on the externally assessed *Unit 7: Recording for Creative Intentions in Art and Design*, and will have the opportunity to produce preliminary work that will prepare them for the timed assessment for Unit 7.

Learners will explore different ways of working with photographic imagery and will learn how to use cameras and studio set ups and to work on location. These skills are likely to be valuable if they wish to pursue a career as a photographer. They will also learn how to work with a digital workflow through the optional *Unit 34: Editing Photographic Images*. The ability to work with digital software and techniques is a key part of contemporary practice in this field.

In providing guidance to learners who are thinking of selecting this pathway, it is important to stress that photography and the acquisition of technical skills are the key focus of this programme. These areas will be balanced alongside creative expression.

This pathway provides progression opportunities onto BTEC Nationals in Art and Design (Photography) and AS/A2 qualifications in Art and Design (Photography). Learners may use *Unit 5: Developing an Art and Design Portfolio* as a key part of this pathway. Their portfolio of artwork will be used to make progression applications and may be shown to interviewers when learners apply for future study and/or employment.

A sample curriculum model for the Photography pathway is shown below.

Term	Unit(s)
1	Unit 1: Introduction to Specialist Pathways in Art and Design (30 GLH) Unit 6: Investigating Contextual References in Art and Design (30 GLH) Unit 31: Studio Photography (60 GLH) Unit 32: Location Photography (part – 30 GLH)
2	Unit 14: Photography Briefs (60 GLH) Unit 32: Location Photography (part – 30 GLH) Unit 34: Editing Photographic Images (60 GLH) Unit 16: Applying Contextual References in Art and Design (part – 10 GLH) Unit 2: Creative Project in Art and Design (briefing and prep work only – 10 GLH)
3	Unit 16: Applying Contextual References in Art and Design (part – 20 GLH) Unit 23: Practical Research Project in Art and Design (60 GLH) Unit 5: Developing an Art and Design Portfolio (30 GLH) Unit 2: Creative Project in Art and Design – Externally Assessed (20 GLH) Unit 7: Recording for Creative Intentions in Art and Design – Externally Assessed (30 GLH)

Product Design Pathway

The product design pathway is designed for learners with an interest in design and problem solving. This pathway develops learners' knowledge and understanding of product design areas, and includes units that will allow them to develop the skills across these disciplines in a range of contexts.

Learners will be introduced to areas of product design through the core of the programme. *Unit 1: Introduction to Specialist Pathways in Art and Design* will set the scene for their subsequent explorations in product design, and *Unit 23: Practical Research Project in Art and Design* will allow them to consolidate areas of interest from product design units they study (for example, the optional *Unit 22: Designing Products*). The core also provides learners with an opportunity to demonstrate their design skills and their use of techniques, materials and processes, and their overall progress in the externally assessed *Unit 2: Creative Project in Art and Design*.

Learners will develop their understanding and knowledge of product design and general 3D design fields in mandatory *Unit 6: Investigating Contextual References in Art and Design*. In mandatory *Unit 15: Designing for the Future*, learners will develop their skills and working practices, while considering the constraints and issues likely to affect future designing practice and the approaches designers in the field may need to take. They will also learn how to generate ideas and explore materials, techniques and processes as they work through the different stages of set briefs in optional units such as *Unit 24: Design Thinking*. Learners will also work on the externally assessed *Unit 7: Recording for Creative Intentions in Art and Design*, and will have the opportunity to produce preliminary work that will prepare them for the timed assessment for Unit 7.

Learners will learn how to develop their ideas using different strategies as they respond to set briefs. This pathway will offer them the chance to react to design problems and address constraints; they will also think about different presentation techniques and consider how to show their work to its full potential.

In providing guidance to learners who are thinking of selecting this pathway, it is important to stress that this is a design-focused pathway, with a clear emphasis on responding to set briefs and addressing and meeting design problems by coming up with solutions.

This pathway provides progression opportunities onto BTEC Nationals in Art and Design (3D Design) and AS/A2 qualifications in Art and Design (Three-dimensional design). Learners may use *Unit 5: Developing an Art and Design Portfolio* as a key part of this pathway. Their portfolio of artwork will be used to make progression applications and may be shown to interviewers when learners apply for future study and/or employment. Learners will also gain skills and experience in cross-discipline activities and areas such as communicating, managing timescales, working to briefs, and presenting their work.

A sample curriculum model for the Product Design pathway is shown below.

Term	Unit(s)
1	Unit 1: Introduction to Specialist Pathways in Art and Design (30 GLH)
	Unit 6: Investigating Contextual References in Art and Design (30 GLH)
	Unit 22: Designing Products (60 GLH)
	Unit 18: 3D Design Briefs (part – 30 GLH)

Term	Unit(s)
2	Unit 24: Design Thinking (60 GLH)
	Unit 18: 3D Design Briefs (part – 30 GLH)
	Unit 15: Designing for the Future (60 GLH)
	Unit 16: Applying Contextual References in Art and Design (part – 10 GLH)
	Unit 2: Creative Project in Art and Design (briefing and prep work only – 10 GLH)
3	Unit 16: Applying Contextual References in Art and Design (part – 20 GLH)
	Unit 23: Practical Research Project in Art and Design (60 GLH)
	Unit 5: Developing an Art and Design Portfolio (30 GLH)
	Unit 2: Creative Project in Art and Design – Externally Assessed (20 GLH)
	Unit 7: Recording for Creative Intentions in Art and Design – Externally Assessed (30 GLH)

Visual Arts Pathway

The visual arts pathway is designed for learners with an interest in a range of visual arts and fine art areas, and includes units that will allow them to develop skills across these disciplines in a range of contexts.

Learners will be introduced to areas of visual arts practice through the core of the programme. *Unit 1: Introduction to Specialist Pathways in Art and Design* will set the scene for their subsequent explorations, and *Unit 23: Practical Research Project in Art and Design* will allow them to consolidate areas of interest from other visual arts units (for example, the optional *Unit 21: Painting Briefs*). The core also provides learners with an opportunity to demonstrate their visual arts understanding and skills through their application of techniques, materials and processes in the externally assessed *Unit 2: Creative Project in Art and Design*.

Learners will develop their understanding and knowledge of the visual arts field in mandatory *Unit 6: Investigate Contextual References in Art and Design*. In mandatory *Unit 13: Visual Arts Briefs*, learners will develop their skills and working practices, along with their creative self-expression in responding to visual arts briefs. They will also learn how to generate ideas and explore materials, techniques and processes as they work through the different stages of set briefs in optional units such as *Unit 19: Digital Art and Design Briefs*. Learners will also work on the externally assessed *Unit 7: Recording for Creative Intentions in Art and Design*, and will have the opportunity to produce preliminary work that will prepare them for the timed assessment for Unit 7.

Learners will work on current themes in thinking about their use of materials and technology in *Unit 37: Sustainability in Art and Design Practice*. They will also consider the role of artists, craftspeople and designers in *Unit 17: Art, Craft and Design in the Creative Industries*. This pathway encourages learners to gain skills in understanding the field of visual arts; these skills will help learners to consider possible future roles in curatorship and arts organisation, either as standalone careers or as a way for learners to support a freelance or self-employed career in the arts.

In providing guidance to learners who are thinking of selecting this pathway, you must make sure learners understand the potential career opportunities within visual arts and that they are choosing this pathway in full recognition of these options.

This pathway provides progression opportunities onto BTEC Nationals in Art and Design (Fine Art) and AS/A2 qualifications in Art and Design (Fine Art). Learners may

use *Unit 5 Developing an Art and Design Portfolio* as a key part of this pathway. Their portfolio of artwork will be used to make progression applications and may be shown to interviewers when learners apply for future study and/or employment.

A sample curriculum model for the Visual Arts pathway is shown below.

Term	Unit(s)
1	Unit 1: Introduction to Specialist Pathways in Art and Design (30 GLH)
	Unit 6: Investigating Contextual References in Art and Design (30 GLH)
	Unit 21: Painting Briefs (60 GLH)
	Unit 37: Sustainability in Art and Design Practice (30 GLH)
2	Unit 19: Digital Art and Design Briefs (60 GLH)
	Unit 17: Art, Craft and Design in the Creative Industries (30 GLH)
	Unit 13: Visual Arts Briefs (60 GLH)
	Unit 16: Applying Contextual References in Art and Design (part – 10 GLH)
	Unit 2: Creative Project in Art and Design (briefing and prep work only – 10 GLH)
3	Unit 16: Applying Contextual References in Art and Design (part – 20 GLH)
	Unit 23: Practical Research Project in Art and Design (60 GLH)
	Unit 5: Developing an Art and Design Portfolio (30 GLH)
	Unit 2: Creative Project in Art and Design – Externally Assessed (20 GLH)
	Unit 7: Recording for Creative Intentions in Art and Design – Externally Assessed (30 GLH)

Visual Communication Pathway

The visual communication pathway is designed for learners with an interest in graphics and communication design areas, and includes units that will allow them to develop skills across these disciplines in a range of contexts.

Learners will be introduced to areas of visual communication through the core of the programme. *Unit 1: Introduction to Specialist Pathways in Art and Design* will set the scene for their subsequent explorations, and *Unit 23: Practical Research Project in Art and Design* will allow them to consolidate areas of interest from other visual communication units (for example, the optional *Unit 33: Designing for Print and Screen*). The core of the programme also provides learners with an opportunity to demonstrate their visual communication skills and their use of techniques, materials and processes in the externally assessed *Unit 2: Creative Project in Art and Design*.

Learners will develop their understanding and knowledge of the visual communication field in mandatory *Unit 6: Investigating Contextual References in Art and Design*. In mandatory *Unit 11: Graphic Design Briefs*, learners will develop their skills and working practices, along with their creative self-expression in responding to the requirements and constraints of graphic design briefs. They will also learn how to generate ideas and explore materials, techniques and processes as they work through the different stages of set briefs in optional units such as *Unit 27: Interaction Design*. Learners will also work on the externally assessed *Unit 7: Recording for Creative Intentions in Art and Design*, and will have the opportunity to produce preliminary work that will prepare them for the timed assessment for Unit 7.

Learners will explore different ways of working with visual communication problems and issues, and will learn how to use different aspects of contemporary digital systems used in the graphic communication industries. In *Unit 17: Art, Craft and Design in the Creative Industries*, they will look at the different roles and skills

required in this field. This pathway encourages learners to gain skills in understanding the field of visual communication, and this may be useful to them as a way of supporting a freelance or self-employed design career.

In providing guidance to learners who are thinking of selecting this pathway, it is important to stress that this is a design based pathway in which learners will be working to set briefs and responding to the requirements of these briefs.

This pathway provides progression opportunities onto BTEC Nationals in Art and Design (Graphic Design) and AS/A2 qualifications in Art and Design (Graphic Communication). Learners may use *Unit 5: Developing an Art and Design Portfolio* as a key part of this pathway. Their portfolio of artwork will be used to make progression applications and may be shown to interviewers when learners apply for future study and/or employment.

A sample curriculum model for the Visual Communication pathway is shown below.

Term	Unit(s)
1	Unit 1: Introduction to Specialist Pathways in Art and Design (30 GLH)
	Unit 6: Investigating Contextual References in Art and Design (30 GLH)
	Unit 27: Interaction Design (60 GLH)
	Unit 8: Using Mobile Devices in Art and Design (30 GLH)
2	Unit 11: Graphic Design Briefs (60 GLH)
	Unit 17: Art, Craft and Design in the Creative Industries (30 GLH)
	Unit 33: Designing for Print and Screen (60 GLH)
	Unit 16: Applying Contextual References in Art and Design (part – 10 GLH)
	Unit 2: Creative Project in Art and Design (briefing and prep work only – 10 GLH)
3	Unit 16: Applying Contextual References in Art and Design (part – 20 GLH)
	Unit 23: Practical Research Project in Art and Design (60 GLH)
	Unit 5: Developing an Art and Design Portfolio (30 GLH)
	Unit 2: Creative Project in Art and Design – Externally Assessed (20 GLH)
	Unit 7: Recording for Creative Intentions in Art and Design – Externally Assessed (30 GLH)

4 Key features of the BTEC Firsts explained

We are always working to ensure our qualifications are relevant, and that they support opportunities and progression for young people. We have updated the current BTECs to meet the needs of today's learners, teachers, educators, employers and universities, and also to reflect the policy decisions being introduced following *The Wolf Report* (March 2011) on vocational education. Our new BTECs contain a number of new features and it is important that you understand these and how they relate to your delivery of the course.

Employability skills within BTEC

Helping learners to progress into employment has always been a cornerstone of BTEC qualifications. Equipping learners with the skills they will use in the workplace is at the very heart of BTEC and remains an important driver in determining the content of each qualification. When developing our qualifications we work closely with employers to understand the skills they are looking for in new entrants to their industries. The vast majority of employers not only require learners to have certain technical skills, knowledge and understanding to work in a particular sector, but they are also looking for what is termed **employability skills**. These are the skills which underpin the different tasks and duties which a person can be expected to undertake in their role and which are applicable across sectors.

Unlike technical skills, which may become outdated over time, employability skills enable learners to adapt to the ever-changing roles needed to survive in the global economy.

The CBI definition of employability skills is based on a positive attitude (readiness to take part, openness to new ideas and activities, desire to achieve) which underpins seven characteristics.

1 **Self-management**: readiness to accept responsibility, flexibility, time management, readiness to improve own performance.

2 **Teamworking**: respecting others, co-operating, negotiating/persuading, contributing to discussions.

3 **Business and customer awareness**: basic understanding of the key drivers for business success and the need to provide customer satisfaction.

4 **Problem solving**: analysing facts and circumstances and applying creative thinking to develop appropriate solutions.

5 **Communication and literacy**: application of literacy, ability to produce clear, structured written work, and oral literacy (including listening and questioning).

6 **Application of numeracy**: manipulation of numbers, general mathematical awareness and its application in practical contexts.

7 **Application of information technology**: basic IT skills including familiarity with word-processing, spreadsheets, file management and use of internet search engines.

In a recent CBI/Pearson education and skills survey, *Learning to grow: What employers need from education and skills 2012*, it was noted that employers (71 per cent) believe schools and colleges should prioritise developing employability skills. They also want to see more done to develop literacy (50 per cent), numeracy (45 per cent) and technology skills (30 per cent).

How employability skills are promoted and developed in BTEC courses

All internally assessed units in BTEC are based on set assignments that require learners to produce evidence of learning applied to a work-related scenario. Within the scenario, learners will typically be put into a junior role in the sector, asked to do some research or preparation, and then asked to provide evidence in the form of a presentation, information leaflet, performance or artefact, depending on the assignment. Suggestions for high-quality assignments are provided in the specification and in the authorised assignment briefs. For example, in *Unit 10: Fashion Briefs* the following scenario is given:

> **Assignment – Discovering the World of Fashion**
>
> A graduate fashion designer is working for the promoters of a careers fair, researching different jobs in fashion, to prepare a display for visitors in the entrance foyer of the careers fair.
>
> Produce a verbal and visual 10-minute presentation to the class and teacher on your findings; support this with rough notes and developmental work.
>
> Produce a final file containing all the components asked for in the project brief, including reports and summaries as requested in the assessment criteria.

As assessment evidence, learners are asked to design documentation and prototypes.

Many of the assignments are group assignments and so involve **teamwork**. **Problem solving** is developed through the research and/or practice part of the assignment. All assignments require **self-management** in that it is the responsibility of the learners to complete the assignments and ensure they are submitted by the set deadline.

BTECs are vocational qualifications. This means that learners are preparing to work in a particular sector and so must have good **business and customer awareness**: an understanding of how the sector works, what makes it 'tick' and the business and/or customer drivers for the sector. This will vary depending on the sector. For example, in Business or ICT the 'customer' is the person or organisation that buys or uses the products or services, so in order to make good products the learner will need to understand customer needs primarily by doing research or surveys. In a sector like Health and Social Care, the customer is the client or a parent/guardian; again, the learner will need to learn by doing practical work and undertaking assignments that help develop their understanding and respect of clients' needs and wishes.

In most BTEC specifications there is a unit that introduces the industry to learners. In Art and Design, this is *Unit 17: Art, Craft and Design in the Creative Industries*, which is an optional unit. Through this unit, learners will gain an understanding of how art, craft and design operate in the creative industries.

Knowledge and skills signposting for English and mathematics

The mastery of the essential skills of communication and numeracy are at the heart of a young person's ability to progress, as identified in the Wolf Report. In BTECs these skills are woven throughout and tackled in two specific ways.

1 **Embedded mathematics and English throughout the units**, **mapped to GCSE and functional skills**. Opportunities to practise these essential skills in naturally occurring and meaningful contexts are provided throughout units, where appropriate to the sector. In the specifications, Annexes B and C show where an assessment criterion in a BTEC First unit can provide an

opportunity to practise a subject content area from the GCSE English or mathematics subject criteria.

2 **Sector-specific mathematics and English units**, **where appropriate**. For some sectors, there are units specifically devoted to developing mathematical and communication skills in context, for example, Mathematics for Engineering and Effective Communication in Health and Social Care.

Throughout the course, learners are encouraged to **apply information and communications technology** by producing their assignment work to the highest standard, with forward-looking use of IT at the heart of their work, whether it be using the internet to do research, producing spreadsheets of evidence, or using sophisticated packages to record results aurally or visually. The assessment guidance for every unit provides suggestions for how evidence can be presented, and use of electronic portfolios is highly recommended.

In addition, learners are encouraged to use IT innovatively in compiling their portfolio as artists and designers are using digital means to show their work. For example, learners are asked to explore uploading their portfolio to social networking sites, gallery websites, or to create their own website.

Personal, learning and thinking skills

In addition to those qualities outlined by the CBI/Pearson, the qualifications were also developed with personal, learning and thinking skills (PLTS) in mind. The PLTS map closely to the CBI definition of employability skills in that they develop:

●   independent enquirers

●   creative thinkers

●   reflective learners

●   teamworkers

●   self-managers

●   effective participants.

A mapping grid showing coverage of these skills in each unit appears in *Annexe A* of the specifications.

Contextualised English and mathematics

The new BTEC First qualifications have been designed to help learners to develop their essential skills in English and mathematics.

It is recognised that good literacy and numeracy skills are highly valued by employers and by wider society and that achievement of English and mathematics at GCSE level is key to progression through the education system and into employment. The current Government has refocused attention on this need with a number of education policy announcements, and development of English and mathematics was a key recommendation in *The Wolf Report*.

Research has shown that for many learners the most effective way of developing their mathematical skills and of improving their functional skills in English is to learn them within the context of a specific area of vocational interest. Therefore, in the new suite of BTEC Firsts we have provided opportunities for contextualised maths and English so that learners can practise these essential skills in a meaningful way within naturally occurring contexts.

GCSEs in mathematics and English are the current benchmark of achievement, so we have signposted the assessment criteria of the BTEC Firsts to content from these GCSE qualifications, specifically to the more functional parts of their content. This

signposting, which is indicated by a * sign for maths and a # sign for English, shows where learners should be able to practise and develop their skills. These instances occur naturally within the BTEC Firsts, for example when communicating or compiling reports, but can be emphasised and drawn out during teaching and learning. More detail on how this can be done is given on a unit-by-unit basis in the qualification specification.

Where signposting does occur in the unit specification, it indicates that English and mathematics knowledge and skills are a constituent part of the assessment requirements of the units. This does not mean that the BTEC assessment criteria cover the whole of the GCSE or Key Stage 4 requirements but that learners can practice specific areas of English and mathematics. You may want to highlight this opportunity to learners during delivery.

Annexe B and *Annexe C* in the specification show the exact relationship between the BTEC assessment criteria and the GCSE subject content. The mathematics content listed is a consolidation of the full requirements in GCSE Mathematics. Note that GCSE English and GCSE Mathematics already cover functional skills.

The following example demonstrates when learners will be able to develop their mathematics skills within the context of a specific vocational area.

- *Unit 3: Communicating Ideas in 2D* – 1B.3, 2B.P3, 2B.M2, 2B.D2 – when learners are presenting examples of 2D professional practitioners or their work, they will express ideas and information clearly, precisely, accurately and appropriately, and experiment with language to create effects to engage the audience (English 2, 7).

Delivery tips: examples of good practice

There are a number of different ways that centres can effectively manage the delivery of units to strengthen the provision of English and mathematics. Here are two examples.

Collaboration between the vocational teacher and mathematics/English teachers

- In this example the mathematics and English concepts are taught by subject teachers but they use contextualised examples from the vocational sector to make the learning meaningful. The learners have timetabled slots for mathematics and English lessons.

- This approach works well in larger centres where there are many learners taking the same vocational route. It works less well when there is a range of vocational sectors in the same mathematics or English class, or learners are taking different pathways within the same sector.

Mathematics and English are taught in specific lessons by the vocational teacher

- In this example the learners have timetabled slots, as part of their vocational contact time, in which their vocational teachers focus on presenting and practising mathematics and English concepts. This model is particularly motivating for learners because they see the direct link between skills and application, but it relies on vocational teachers being comfortable with teaching mathematics and English concepts and theories.

Whichever model is chosen, we recommend that timetables include specific slots to focus on the teaching of mathematics and English in the context of the vocational course.

Supporting learners who are unable to achieve their level 2 qualification

The new suite of BTEC Firsts is for learners aiming to achieve a level 2 qualification. Most will achieve this, but some will not. These learners may have struggled to provide sufficient evidence in their assignments or they may have failed their external assessment.

The new BTEC First qualifications give you the opportunity to assess your learners at level 1 if they are not able to reach level 2 standards, recognising their learning and achievements.

All the assessments you create must be written against the level 2 criteria and be reliable and fit for purpose. You should not create a separate level 1 assignment. If a learner does not provide sufficient evidence to meet the level 2 criteria, only then should you assess their work against the level 1 criteria. The grade given will be Unclassified if the learner does not meet the level 1 criteria.

An example of a learner being assessed against a level 1 criterion

Below is an example of an assessment grid, taken from *Unit 6: Investigating Contextual References in Art and Design*. Each assessment grid includes level 1 assessment criteria.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Investigate historical and contemporary art, craft and design practice			
1A.1 Identify the work of one historical and one contemporary art and design practitioner	2A.P1 Identify and annotate at least four examples of work from two historical movements	2A.M1 Investigate a diverse range of historical and contemporary practice from different movements, recording findings and annotating sources	2A.D1 Analyse a diverse range of historical and contemporary practice from different movements, evaluating findings and sources

In the scenario below learners are given the following assignment:

Assignment title: In the style of…

Scenario: A gallery is inviting new and exciting work from a range of craftspeople. They are looking for work that refers to historical artists, craftspeople or designers, including paintings, prints and sculptures.

Assessment evidence:

Using witness statements and observation sheets to:

• observe and record learners' activity and their progress while working

• record learners' discussions with groups and their ability to communicate

• observe and record learners' interim and final presentations.

Learners' ongoing review of progress and self-evaluation, evidenced through statements, notes and annotated sketchbooks and worksheets.

Evidence of visual studies from portfolio of ongoing work.

To achieve a level 2 Pass, the evidence produced must show that the learner is able to collect and record information on historical and contemporary examples of others' work using brief notes with images. The evidence for this will be through sketches and studies, with supporting notes or annotations, using correct terminology.

In the scenario below, the learner has been given the same assignment as everyone else in the group; however, they are clearly not working at a level 2 standard:

> Jo cannot decide what kind of work she would like to investigate. Her teacher has spent a lot of time with her helping her to decide what kind of work she might be interested in. [This indicates that Jo is not working independently; she needs a lot of support.] After a lot of discussion, Jo agrees that she may want to look at some surrealist artists and Brit Art. Her teacher has suggested that she looks at some specific websites and at the resources available in the art room to begin her investigations. [The teacher has had to give Jo source URLs and point out the relevant resource sections in the art room.] Jo does find some information about a painting by Salvador Dali and a sculpture by Sarah Lucas, but she struggles and it takes her a long time. The teacher recognises that Jo will not be able to find four examples of work from two historical movements. [Jo has provided sufficient evidence for 1A.1 but not for 2A.P1.]

Learners who achieve at level 1 can consider the following progression routes.

- Use the skills, knowledge and experience they have gained to retake their level 2 qualification.

- Choose to study a different subject at level 2.

- Work towards an Apprenticeship at level 2.

Learners moving onto a larger qualification: Recruitment with integrity

After completing a next generation BTEC a learner may wish to continue their studies on a BTEC First in order to top up to a larger qualification, for example from an Award to a Diploma. This could be at the same centre or at a new one.

It is often appropriate to recruit learners onto further study at level 2 following a BTEC First certification. In these cases you should ascertain that the learner is demonstrating that they are still engaged and challenged at Level 2, rather than demonstrating that they are capable of progressing to study at Level 3. This can usually be judged from a learner's BTEC, GCSE and other grades and the quality of their application. It is also important that further qualification at Level 2 will benefit the learner by furthering their progression into their chosen career.

Remember: Your groups may contain a mix of learners studying the qualification for the first time as well as learners who are topping up. Care should be taken to ensure that all members of these groups are equally engaged and challenged, for example by ensuring all team members in group activities have an opportunity to perform the leadership roles.

Learners moving onto a larger qualification: Top-up registration

After you have made a top up registration for your learner, the achievement of the certificated units will be imported into your records on Edexcel Online. There is no opportunity to retake the assessments in the internally assessed units via a top-up registration so the imported grades are final. It is possible for a learner to retake externally assessed units.

Learners moving onto a larger qualification: Re-registration

If your learner did not realise their full potential in a NQF BTEC that they have been certificated for, and wishes to study a larger size BTEC at a new centre, then an entirely new registration may be more appropriate than a top-up registration to enable a fresh start. In this case the learner must produce entirely new evidence for assessment generated by your centre's assignment briefs.

5 Assessment guidance

Assessment for the new BTEC Firsts

BTEC assessment has always been about:

- ensuring that learners are assessed for their skills as well as their knowledge

- ensuring that learners are given the chance to show what they have learned in vocational and applied contexts

- allowing learners to be assessed when they are ready and when a centre is able to fully support them

- providing learning through doing, opportunities for formative assessment and opportunities to extend performance by learning from assessment feedback.

While updating the BTEC Firsts, we have not changed these fundamentals – BTEC assessment will remain a positive statement of achievement.

The introduction of external assessment will reinforce learner engagement, giving them clear goals and targets in a way that helps them to understand the challenges of working life.

Experienced BTEC teachers should think about whether or not they need to change their delivery pattern to make sure they can provide access to external assessment at the best time. At the same time, there are some important developments in internal assessment that you should also be aware of as you plan your assessment for the year.

External assessment

After careful discussion with centres and other stakeholders, we have tailored the type of external assessment to meet the needs of the sector. All the assessments will be distinctively vocational, enabling learners to apply their learning in vocational or applied contexts.

For your sector you need to check:

- which unit(s) are to be externally tested

- the assessment method

- the availability of assessment for the first time

- the availability of retake opportunities (allowing for results)

- the delivery pattern we are recommending for these units and for other units as given in the specifications.

Remember that you have plenty of time to prepare for assessments because you will be delivering over a one- or two-year period. For some sectors, completion of the externally assessed unit at or very near the end of the programme will be the recommended pattern. In others, it may be suggested that learners take the assessment earlier in the programme, but you should always make sure that learners are fully prepared.

The externally assessed unit will often be one that provides a core of knowledge that will be enhanced, developed and applied through other units. Learners' depth of understanding of the content of externally assessed units is likely to be enhanced by applying knowledge through other units. Therefore, when you are planning and delivering your units, think about how you can bring out examples that would be useful illustrations of issues covered in the external unit(s).

Each specification has details about when assessment is available. To gain access to the assessments, learners have to be registered for a programme – the arrangements for this will be the same as for all BTECs. Please refer to the *Information Manual* on the website.

We will do everything we can to make external assessments relevant, engaging and suited to learner needs so that they support the overall development of the learner rather than being a hurdle or distraction. You should not enter learners for external assessment to check how they are doing or to give them practice – we provide sample materials for use in preparation.

The table below shows the type of external assessment and assessment availability for this qualification.

This assessment is designed to be completed at the end of the year or the end of the whole programme of study when learners are ready to apply the broad range of what they have learnt to a specific vocational application.

Unit 2: Creative Project in Art and Design	
Type of external assessment	Learners will complete an externally-set assessment, which will be released on the Pearson website in January each year. The assessment is externally set, internally marked and externally moderated. The assessment must be taken by the learner under controlled, supervised conditions.
Length of assessment	The external assessment will be carried out in 10 hours.
Assessment availability	Assessment available in January, for completion by end of June in the same year.
First assessment availability	June 2013

Unit 7: Recording for Creative Intentions in Art and Design	
Type of external assessment	Learners will complete an externally-set assessment, given out at the start of the five hours of assessment. The assessment is externally set, internally marked and externally moderated. The assessment must be taken by the learner under controlled, supervised conditions.
Length of assessment	The external assessment will be carried out in 5 hours.
Assessment availability	Assessment theme available from March 1st each year. The five hours of assessment is to be completed within a two week window in May.
First assessment availability	May 2014

Assessment and grading for internally assessed units

Internal assessment remains the main assessment method for BTEC qualifications because we believe that assignments set and marked within the centre provide the most relevant vocational learning experience for your learners.

You should guide both the teaching and the learning to ensure that learners are assessed validly and reliably in a way that is relevant for a vocational qualification. Your teaching of the knowledge, skills and vocational applications will underpin a learner being able to demonstrate achievement through assessed assignments. An assessed assignment must have a clear structure and timescale, and encourage the learner to show relevant evidence. You can then make a qualitative judgement on the evidence using the assessment criteria.

For those who are used to teaching BTEC not much has changed, but we are putting more emphasis on some requirements and helping to build good practice.

- You should use the new presentation of units, where learning aims are placed with associated assessment criteria, to provide building blocks for assessment – these are clear and simple to use and we recommend that you work through them with your learners.

- Your assessment plan for units and for the programme must be clear at the outset of the programme and signed off by the Lead Internal Verifier.

- Your Lead Internal Verifier must authorise your assignments. If you don't have a Lead Internal Verifier who has been through standardisation, you should use support from us to ensure that your assignments are fully fit for purpose. You can use the endorsed assignments or you can access the assignment checking service through our website.

- You need to be explicit about the timescales and the evidence for assignments – there is nothing new about this but we will be expecting centres to follow best practice and to be very clear for their learners.

- You need to set out expectations through tasks and evidence – remember that the criteria are used to judge evidence and are not tasks in their own right.

- You need to be clear with your learner about the type of assessment – **formative** assessment takes place during the assignment and after the interim submission date, whereas **summative** assessment takes place after the final submission date and can only then be revisited **once**. A learner may be given **one** opportunity to retake a completed assessment after a summative grade has been given. You should also highlight what each of the dates on an assignment means.

- You should ensure that all work has been produced authentically and that you have checks in place to ensure that learners are submitting their own work.

How assignments are used

Assignments are used to assess learner achievement. You may also use assignments as a tool for learning, particularly where practical demonstration or application is involved. You should work with the other people in your programme team to design a plan of activity for the year, or the programme as a whole so that assignments have a clear schedule for the start, the finish and for internal verification.

A key question to ask is, 'How many assignments do I need?' Your assessed assignments should cover a learning aim within a unit. You may choose to set an assignment for a whole unit or even bring units together for assessment. Remember that this means your **assessed** assignments – of course you may set small activities before assessed assignments to provide learning and build skills. These preparatory

activities may often use group work and research as a preparation for undertaking the assessment itself.

In making a decision about how many assignments to use, you can think about what resources you have in your centre, what is available in the locality, how you could use links with local employers, and what opportunities there are for relating assessment to realistic vocational themes.

Top tips

- If a unit builds up – for example by 'plan' and then 'do' and then 'review' – then one large assignment may work best.

- If a unit requires several forms of evidence then several assignments may be best.

- It is good to emphasise the links between units but it is harder to manage assessment across units – if you feel this is a good approach then be clear on how you will reach one decision for a unit.

You need to think about how the evidence that the learner will produce can be verified and about how you will know that what each learner has done is authentic. You can only accept for assessment learner work that you know has been produced in a way that demonstrates the learner's own achievement.

Assignment 'warm-up' – active teaching and learning

Your learners will do their best if they are motivated through engaging and realistic activities. All units involve 'teaching the basics' but learners need to get involved in order to understand where what they are learning fits in.

You can use your resources and your imagination to really bring learning alive. You can encourage learners to try things out in groups, role plays, presentations and practical demonstrations. You can use visits and talks for research – remember you will need to structure what you do so that learners get the information they need by providing a question sheet for them to use during a talk or visit, for example.

You can encourage learners to 'get their hands dirty' by trying something out. You can build up their skills so that they will be able to show them off confidently in the assessed assignment.

You can use this 'warm-up' time to emphasise practical links between units, so that when learners are carrying out tasks they appreciate that they are often simultaneously drawing on skills/understanding from different units. It is difficult to set up assessed assignments that span multiple units, but it is important that learners appreciate the holistic way that their learning prepares them for further study or employment.

Introducing the assignment

Your teaching and learning phase is going to lead directly into the assessed assignment. You may be setting this up in a very specific way – such as everyone completing a practical activity in a timed slot – or this may be independent work spread over a number of weeks.

It is important to remind learners preparing work for assessment that they have to produce it themselves and that they have to meet the deadlines you give them. You need to give them feedback on their progress at defined points – this helps you to know that what they are doing is authentic, and helps them to know how they can extend their evidence.

Remember that you should be guiding learners so that they know their work must be their own. Look at each unit carefully for how the evidence generated will be judged using the assessment criteria, and what degree of input you can make.

Evidence for assignments

You can use different types of evidence for assignments. A description does not have to be written and a presentation could be given in a number of styles – for example PowerPoint®, verbal or a digital/video recording. You need to think about what is fit for purpose. So, if learners need to explain a plan, why not have them present it to an audience with a question and answer session?

You should check that the type of evidence you are planning is feasible – for example, if you ask learners to 'write a memo', the coverage of one or two sides of A4 in a mainly written format must be capable of generating sufficient evidence. Remember that whatever evidence your learners produce must be capable of being verified as well as assessed. So, if they are actually producing a model, a performance, a meal, a coaching session, a demonstration etc., you need to think about how it will be recorded or observed so that it can be checked during verification.

Learning aims and assessment criteria

A learning aim sets out what you should be covering in order to prepare the learners for assessment. It may define knowledge, understanding, skills and contexts, and the wording of the aim will suggest appropriate learning experiences. You may set an assessed assignment on more than one learning aim but you should not normally split a learning aim over assignments. The evidence produced in the assignment is judged using the assessment criteria, so you must make sure that what is produced will match those criteria.

What about the final grade for a unit?

The final grade for a unit is at Level 2 (Distinction, Merit or Pass), Level 1 or Unclassified. The assessment criteria are detailed in each unit so that you can clearly see what is required. You need to be aware that a unit grade can only be given once all the activities and assignments for that unit are complete. In giving assessment decisions to learners, you need to be clear about when you are giving a formal decision and how this relates to the assessment for the unit as a whole.

If you choose to include a learning aim in more than one assignment, you should be very clear with learners how a judgement will be reached through looking at the evidence across the assignments. For example, the learner may be being asked to show the same skills in two different contexts. If so, they need to know if their performance in either is sufficient for assessment, or if they must perform to the same standard in both.

Keeping clear assessment records

You can only use assignments as assessment instruments effectively if you work closely with other members of the assessment team and keep accurate records of what you are doing. Your records help you and the team to plan, review, monitor and support learners and ensure that assessment is authentic and accurate.

The Lead Internal Verifier has a very important role in ensuring that each teacher, assessor and internal verifier on the programme understands the standards and the processes for keeping assessment documents.

Your records are there to help you get it right for your learners. The main documents that you use, which can be used electronically, are:

- an assessment and verification plan for the programme, showing when each assignment starts and finishes, when it is verified, and which unit(s) or learning aims it covers

- an assignment brief template, ensuring that all the key requirements of an assignment are covered

- a record of internal verification for the assignment brief

- a record that the learner completes when submitting an assignment, which should include the date and a declaration of authenticity

- a record of internal verification for an individual sample of learner work

- a record of progress for each learner, showing the assignments that have been completed and the assessment decisions given.

Giving interim feedback

Assessed assignments are used both as part of the learning and development process and as a formal assessment. You need to give two clear deadlines for an assignment: one for when interim feedback will be given; and one for when a final (summative) decision will be given.

Interim feedback should indicate how a learner is performing up to that point and give a clear indication of how the learner can improve. Take care when providing feedback or support that you are not compromising what the learner can achieve, because the criteria may require them to show independent selection or demonstration. The interim feedback point is the final chance for the learner to be given direction.

Between the interim feedback and the final provision of evidence, the learner should work independently.

Giving summative grades

At the end of an assignment you will need to reach a decision on assessment. If an assignment covers a whole unit then this will be a final summative grade; if it covers part of a unit then it will be a component of a final summative grade. In either case, it counts as a summative decision and should be internally verified and finalised.

Your decisions must be checked according to the plan signed off by the Lead Internal Verifier. For each assignment, a sample of learner work must be reassessed fully by the Lead Internal Verifier or another person acting as an Internal Verifier who has been directed by the Lead Internal Verifier. Once your decisions have been checked you can give these to the learners as 'final'. Remember that you will then be able to accept only **one** further attempt from the learner to provide further or better evidence for the learning aim(s) covered in that assignment.

You can only award higher grades if a learner has demonstrated the requirements of lower grades. This does not mean that the criteria represent different tasks or stages – you should be able to apply the criteria to the same evidence if the assignment is structured carefully.

A summative unit grade is awarded after all opportunities for achievement are given. A learner must achieve all the assessment criteria for that grade. Therefore:

- to achieve a Level 2 Distinction a learner must have satisfied all the Distinction criteria in a way that encompasses the Level 2 Pass, Merit and Distinction

criteria, providing evidence of performance of outstanding depth, quality or application

● to achieve a Level 2 Merit a learner must have satisfied all the Merit criteria in a way that encompasses all the Level 2 Pass and Merit criteria, providing performance of enhanced depth or quality

● to achieve a Level 2 Pass a learner must have satisfied all the Level 2 Pass criteria, showing breadth of coverage of the required unit content and having relevant knowledge, understanding and skills

● a learner can be awarded a Level 1 if the level 1 criteria are fully met. The award of Level 1 is not achieved through a failure to meet the Level 2 Pass criteria.

A learner who does not achieve all the assessment criteria at level 1 has not passed the unit and should be given a grade of U (Unclassified).

A learner must achieve all the defined learning aims to pass the internally assessed units. There is no compensation within the unit.

Improving performance

Your assignments should provide opportunities for learners to achieve at the highest level and should promote stretch and challenge. Not all learners will finally achieve a Distinction or a Merit, but it is important that they are provided with the opportunity to do so.

Where possible you should be looking to structure assignments so that learners can produce evidence that can be used across the grade levels – don't assume that learners have to 'get pass out of the way first'. To 'aim high' your learners should be well prepared before they start the assignment and be encouraged to attempt to reach the highest standards.

Assignment design

Your assignments are a tool for encouraging learners to provide evidence for you to make assessment judgements. Good assignments are interesting and motivate learners well.

The components of an assignment are:

● **scope** – outlines which unit(s) or learning aims are being covered and which criteria are being addressed

● **a scenario** – provides a setting and rationale for the assessment

● **tasks** – set out what a learner needs to do to provide the evidence

● **evidence requirements** – set out exactly what the learner is expected to produce and how the assessment will take place

● **a timescale** – sets out start and hand-in dates and interim points for review.

Assignment briefs

Your assignments must be given to a learner formally as an assignment brief so that the learner knows they are being assessed and what is required of them.

The assignment brief includes:

● the qualification

● the title and number of the unit(s)

● an assignment title and number (if more than one per unit)

- the learning aims
- the assessment criteria
- the evidence requirements
- the start date
- the submission deadline
- any key dates, including a date for interim assessment.

You should include a record that it has been given to the learner, normally by inserting the learner's name into a copy of the assignment brief, but this could be recorded electronically.

Your learners should be provided with a form or other record for declaring that their work is their own and for confirming the date of submission.

Using an authorised assignment brief

We are preparing a bank of authorised assignments briefs that you will be able to access at www.btec.co.uk/authorisedassignments. It will include at least one authorised assignment brief for every internally assessed unit. For mandatory units, there will be enough authorised assignment briefs to cover all assessment criteria.

We ask you to verify every assignment every year, regardless of whether it is your own or one sourced from elsewhere. Once your assignment is verified, you can put it in your timetable and check that you have planned delivery of the appropriate unit content. This can be as simple as making sure you have planned an event, visit or performance as suggested.

- The Lead Internal Verifier should fit these assignments into the overall plan and know when they will be assessed.
- You may want to adjust the assignment to make it fit your learners' needs and your centre's resources.
- You should think about exactly how the evidence is going to be produced and whether or not your learners need guiding to relevant activities that they have already completed.
- You may need to plan for practical activities to be carried out and recorded.

It is important that you are as familiar with the authorised assignment brief as you would be if you had created the assignment yourself. Understanding the assignment will ensure that you plan activities that properly reflect the scenario given in the assignment and that you are prepared for the evidence learners submit.

The scenario

The assignment should be set in a vocational context that helps your learners to show what they have learned in a relevant way. This can often be achieved by asking learners to imagine they are in an appropriate job setting with a job role and job tasks. It could involve providing them with a brief of an activity that would be of value to a local employer, or without using a job context directly. It could draw on a real case study in order to allow application and analysis. You can draw on understanding of your sector to develop appropriate assessment contexts.

Evidence

You can choose suitable forms of evidence – and it is possible to use a wide range; from reports to presentations, from performances to diaries, from record sheets to digital/video recordings.

Of course you should match the evidence type(s) selected to the requirements of the unit(s) or learning aims(s). For example, if a learning aim requires a practical demonstration then you should think about how that is going to be set up and recorded.

Be careful not to suggest a type of evidence that may be too short – for example, a 'leaflet for new buyers' may be a realistic form of assessment for business learners to produce but may not provide for sufficient breadth in itself, depending on the assessment requirements.

For some evidence, the period for its production must be time-constrained and in some cases you may want to ensure authenticity by having some evidence produced in supervised conditions.

The tasks

The tasks should be a clear statement of what a learner needs to do to produce the evidence. You may explain the tasks to learners in more detail during delivery, but the assignment itself should be clear. You should remember to relate tasks to the scenario and to the evidence. If learners have been carrying out preparatory work – such as visits, rehearsals or skills exercises – then you may want to refer to this in the tasks.

Your tasks must:

● specify the nature and extent of the evidence

● be clear and include any specific materials or steps with times or dates when necessary

● refer to the assessment criteria that the evidence will be judged against

● encourage the generation of evidence that can be judged against the criteria

● be presented in a way the learner can understand – remember that the criteria are not in themselves tasks

● fit together to cover the learning aim sensibly, allowing learners to achieve to the best of their ability.

You must make sure that the tasks can generate evidence which cover the criteria. When you create tasks you don't have to use the exact wording of the criteria, but you should pay close attention to it.

You should always list the criteria covered by each assignment – and also normally each task. When you quote the assessment criteria, please don't change their wording. You can, of course, use a glossary of the wording of tasks to highlight what certain words mean. Many words will be repeated across criteria for different grades and your learners may find it useful if you highlight the changes.

Scope

You can choose the scope of an assignment provided that it fits well into the overall assignment plan for the unit(s) and the programme. For some qualifications it is normal practice to bring several units together for large-scale projects, while for others initial coverage of a topic in one unit may then be picked up in later, more specialist units.

When planning a unit-by-unit approach to assessment, you should make sure that learners understand through their learning how the units relate to each other, and that the requirements for synopticity are addressed.

Assignments that span several units should be carefully controlled, and you need to decide whether it is only the learning or both learning and assessment that is considered together.

Learner responsibility

You should make sure that learners know they must meet their deadlines and provide work that is genuinely their own, otherwise their grades will be affected. To support learners, you should explain how to reference the work of others and how to work in such a way that ensures they can declare that their work is their own.

We recommend that learners are given a guide to their assessment at induction to the programme. You can reinforce the expectations when assessed assignments are handed out.

Quality assurance

What is quality assurance?

Quality assurance is at the heart of vocational qualifications. For many BTEC units, assessment is completed by your centre and your centre is responsible for the grading and standard of assessments.

- You use quality assurance to ensure that your managers, internal verifiers and assessors are standardised and supported.

- We use quality assurance to check that all centres are working to national standards. This is done by sampling your marked assignments.

What is the purpose of quality assurance?

In your centre, quality assurance allows you to monitor and support your BTEC staff and to ensure that they understand, and are working to, national standards. It gives us the opportunity to identify and provide support where it is needed in order to safeguard certification. It also allows us to recognise and support good practice.

How does it work?

First of all, you need approval to deliver BTEC qualifications. By signing the approval declaration you confirm that you have in place all necessary resources, appropriately experienced staff, and quality-assurance policies and procedures. You should have standardised systems and procedures for registering and certificating learners, tracking learner achievement and monitoring assessment and internal verification.

During the delivery of a programme, internal verification is the quality-assurance system that you use to monitor assessment practice and decisions, ensuring that:

- assessment is consistent across the programme

- assessment tools are fit for purpose

- assessment decisions judge learner work accurately using assessment criteria

- standardisation of assessors takes place.

Internal verification is a recorded discussion between two or more professionals to ensure accuracy, fairness, consistency and quality of assessment. Internal verification procedures must:

- check all the assignment briefs or assessment tools used in every internally assessed unit

- check a sample of assessment decisions made for every internally assessed unit

- check a sample of assessment decisions from every assessor

- ensure that within the sample:

- the range of assessment decisions made is covered

- the experience of the assessor is taken into account when setting the sample size

- the sample size is sufficient to assure the accuracy of the assessment decisions for the whole group

- plan and document the process.

Our external quality-assurance processes include:

- annual visits to each centre to look at quality-assurance systems and procedures (Quality Review and Development)

- standards verification by a subject specialist to sample assessment and internal verification of learner work

- standardisation activities to support assessors, internal verifiers and lead internal verifiers.

Every year we publish an updated BTEC Quality Assurance Handbook to explain our external quality-assurance process for the next academic year. Along with the programme specification, the handbook should provide your programme team with everything they need to run vocational programmes successfully.

Centre roles and responsibilities

- **Senior managers**

  The Head of Centre is formally responsible for ensuring that your centre acts in accordance with our terms and conditions of approval. These include ensuring the provision of appropriate resources, recruiting learners with integrity, providing full and fair access to assessment, maintaining full and accurate records of assessment, complying with all quality-assurance processes, and ensuring that all certification claims are secure and accurate. Day-to-day responsibility is normally delegated to the centre's BTEC Quality Nominee.

- **BTEC Quality Nominee**

  Each centre is asked to identify a member of staff as its Quality Nominee for BTEC provision. This person is the main point of contact for information relating to quality assurance. Quality Nominees will receive regular information from us about all aspects of BTECs, which they should share with the relevant staff in their centre. Therefore, it is very important that Quality Nominee details are kept up to date on Edexcel Online. We recommend that your Quality Nominee is someone with responsibility for the BTEC curriculum because they will be involved in monitoring and supporting staff in your centre. The Quality Nominee should ensure that BTEC programmes are managed effectively and actively encourage and promote good practice in your centre.

- **Examinations Officer**

  The Examinations Officer is the person designated by the centre to take responsibility for the correct administration of learners. This person normally acts as the administrator for Edexcel Online – our system for providing direct access to learner administration, external reports and standardisation materials.

- **BTEC Programme Leader**

The Programme Leader (or Programme Manager) is the person designated by your centre to take overall responsibility for the effective delivery and assessment of a BTEC programme. The Programme Leader may also act as the Lead Internal Verifier.

● **Lead Internal Verifier**

The Lead Internal Verifier is the person designated by your centre to act as the sign-off point for the assessment and internal verification of programmes within a principal subject area (for example, BTEC Firsts and Nationals in Business, or BTEC Firsts and Level 1 in Engineering). We provide Lead Internal Verifiers with access to standardisation materials. The Lead Internal Verifier should be someone with the authority to oversee assessment outcomes. Ideally this would be the Programme Leader, because this would normally be a key part of their role. They should be directly involved in the assessment and delivery of programmes and able to coordinate across assessors and other internal verifiers for a principal subject area.

● **Assessors and internal verifiers**

The *programme team* consists of the teachers who are responsible for the delivery, assessment and internal verification of the BTEC qualification. An assessor is anyone responsible for the assessment of learners. An internal verifier can be anyone involved in the delivery and assessment of the programme. Please note that if a teacher writes an assignment brief they cannot internally verify it. Someone else should perform this function. Where there is a team of assessors, it is good practice for all to be involved in internally verifying each other. If there is only one main person responsible for delivery and assessment then arrangements must be made for their assignments and assessment decisions to be internally verified by someone appropriately experienced.

Tips for successful BTEC quality assurance

● Recruit with integrity. Ensure that the learners you register on the programme are able to achieve at level 2 and have a specific interest in the vocational sector.

● Ensure that you have sufficiently qualified and vocationally experienced staff involved in delivery and assessment. BTECs are vocational qualifications, designed to be delivered by staff with expertise in their subject.

● Provide induction, training and ongoing development opportunities for your staff. Best practice comes from having staff that understand the BTEC ethos and assessment methodology and have up-to-date knowledge of their vocational sector.

● Use the free resources available. There is a wealth of guidance in the specifications and delivery guides that will help you with delivery and assessment.

● Make quality assurance part of everyone's role. Quality assurance is a fundamental aspect of every role, from assessor to senior manager. Recognising this and providing time and resources to support quality assurance is the key to success.

● Plan ahead. You should begin a programme with a clear schedule for handing out assignments, assessment deadlines and internal verification, so that you are well prepared to ensure ongoing quality and able to address any issues quickly.

● Ensure good communication. Assessors, internal verifiers, lead internal verifiers and managers should all be clear on their roles and how they interact. The Lead

Internal Verifier must have a clear overview of the plan of assessment and how it is being put into practice.

- Provide clear, consistent feedback to learners, based on the grading criteria. This allows learners to know exactly how they are achieving on the programme, identifies areas for development, and encourages them to take responsibility for their own learning.

- Undertake internal verification in a timely way. Assignment briefs must be internally verified before they are given to learners. A sample of assessment decisions should be internally verified as soon after assessment as possible to ensure that learners receive accurate and supportive feedback on their achievement.

- Track assessment and internal verification accurately as you go along. Assessment records should be kept at the level of the learning aim and assessment criterion/criteria. This gives a clear confirmation of individual achievement and identifies areas for improvement.

- Using standardised templates for all quality-assurance documents helps to ensure a consistent approach. We provide templates via our website that you can use for:

  o internal verification of assignment briefs

  o internal verification of assessment decisions

  o observation records and witness statements.

- These templates are not mandatory and you are free to design your own, but using them will help to ensure that you are meeting requirements.

- Ensure that learner work is kept secure but is accessible during the programme. You will be required to provide learner work for external quality assurance while learners are on programme.

Units

Unit 1: Introduction to Specialist Pathways in Art and Design

Delivery guidance

Approaching the unit

Your learners need to experience broad 'tasters' of the specialist pathways before making a decision about which pathway they want to focus on. Give learners access to appropriate, selected specialist resources such as textiles, ceramics, printmaking or photography for the various pathways and plan your delivery around available resources and expertise. These resources could be access to specialist teachers on a full or part-time basis, timetabling into photography darkrooms or access to computer software to give your learners experience of Photoshop, Illustrator or Dreamweaver.

Your learners also need to acquire technical information and understanding across the range of specialist pathways – you could deliver this through induction workshops at the start of the unit during which you could also cover health and safety issues.

Engage and excite your learners with the assignments as they explore and experiment with materials, techniques and processes. Give them plenty of opportunities to visit museums, galleries, exhibitions and other related locations so that they experience the breadth of the specialist pathways. For example, if you are delivering fashion and textiles, the Victoria & Albert Museum is an amazing resource for all aspects of this pathway. The British Museum, and many regional museums, offer opportunities to view a wide range of artefacts on which you could base an assignment on cultural influences, starting learners off with a primary research visit that would support any of the specialisms.

Many museums have a proactive education department and the specialist subject advisor regularly updates the art and design section of the BTEC website with the latest in exhibitions and/or institutions. You should use this resource to maximum effect. Remember that your learners may not be visually aware of the richness of their local area, such as the architecture above the bland sameness of the high street. An architectural theme can be developed across a range of pathways to stimulate new ideas.

Delivering the learning aims

Learning aims A and B are closely linked. For learning aim A, the specialist materials, equipment and processes that learners select will depend on available resources, as outlined above. However, learners are expected to familiarise themselves with as broad a range as possible. It is expected that learners will have first-hand experience in using the range of specialist resources that the centre has to offer. This will also impact on their ability to make an informed decision about future pathway choices.

Your learners' ability to select the most appropriate resources will lead them to start their personal critical review process. There are no rules about how learners present their records but they should show evidence, for example, of a studio journal, a sketchbook, design sheets and annotations on their sketches, designs and/or computer printouts.

For learning aim B, your learners need to be able to identify and record formal elements in the specialist pathways that they explore. They will need to be familiar

with the many ways that artists, craftspeople and designers create images or artefacts. They will use this research and experience to experiment, trying to find new ways of working. For example, form, scale, texture and colour will be crucial elements in designs for film sets, costumes and 3D items such as weapons, transport or other artefacts. In the graphic novel, for example, the formal elements will be focused on line, tone and colour, the relationship between figure, ground and mark-making. In the suggested third assignment (see Getting Started section overleaf), the formal elements could, for instance, be pattern, texture, line, tone, colour, form or scale.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 1: Introduction to Specialist Pathways in Art and Design

Introduction

You could use this plan with the unit assignments to introduce your learners to the specialist pathways. Each unit assignment covers the requirements of the two learning aims and should generate evidence towards the complete unit. The assignments will help learners to discover how the design or making cycle works in art and design practice. They will also learn about the specific materials, techniques and processes used in the specialist pathways. In terms of client briefs, the assignments will help learners to analyse what is required and to identify the factors that have to be taken into account when they develop their response.

Learning aim A: Use specialist materials, techniques, equipment and processes in response to client briefs

Assignment 1: The Experiment

Scenario: A film company is looking for fresh ideas. They want designers to create mock-up costumes for the two lead characters in one of the key scenes and objects for a film production. They must use different materials, techniques, equipment and processes.

- Your learners could undertake some studio activity where they research client expectations by finding out how a film company would expect design work to be presented. It can be assumed that the learners are building a broad portfolio to be able to establish themselves as freelance designers. They should make a decision about the specialist pathway they want to focus on, for example:
  - Design crafts – decorative objects/surface decoration/costume
  - Product design – sets and model making.

- The film could be a futuristic production that has few constraints. Your learners could start in the studio with research into the work of others and continue in private study time.

- Your learners could generate design ideas through samples, experiments and shared discussions, then review design ideas and select at least two to develop further into final designs. They could then undertake a critique of the designs and decide which to take to a final outcome.

- Learners could provide evidence of health and safety issues and personal progress in notes, verbal discussions, annotated printouts or screen grabs. There is no prescribed format for this evidence but learners must show that they understand the required unit content.

- Note that if you do not have access to a local film company but there is an established theatre, you could ask if someone could advise how they commission work of this nature. It might be possible to develop a vocational relationship through talks, visits or workshops for learners to see the process from design to final outcome. It may be that live assignments could also be set through these contacts.

Learning aim B: Record formal elements within specialist pathways

- Learners should be aware of the ways that they generate their design ideas and learn how to annotate or record the specific formal elements that they use to create their ideas and final designs or outcomes. An important part of the design cycle is the review of what they have done after a period of recording, research, experimentation or using materials, techniques and processes. This review will generate the evidence of their use

Unit 1: Introduction to Specialist Pathways in Art and Design

of formal elements.

Assignment 2: Brave New World

Scenario: A designer has been commissioned by a publisher to create a graphic novel treatment of a science fiction story, showing the use of tone, colour and layout in four A4 pages with no more than five frames to a page.

Learning aim A: Use specialist materials, techniques, equipment and processes in response to client briefs

- Your learners could undertake some studio activity. The starting point could be discussing the theme and research of primary and secondary sources to establish the size of the graphic novel; possible production methods such as hand-drawn and coloured concepts pages or computer-manipulated images, using Illustrator or Photoshop with hand-drawn work.

- Your learners could carry out primary research by gathering examples in the studio, visiting local libraries or comic stores and sharing their own collections.

- Discussions could generate ideas about the layout and the storyline. Learners could read Aldous Huxley's *Brave New World* or create their own scenarios and characters to flesh out a more personal story. Research into the genre will generate analysis of formal elements and the use of others' materials, techniques and processes.

- You can deliver examples of composition to teach your learners about the relationships between figure and ground, and the placement of image into a frame. You can discuss and analyse colour or black and white images, along with the use of text and image. There is a rich source of secondary research that can inspire personal creativity and the understanding of storytelling in this format. Examples might include Manga, Art Speiglemann's *Maus*, Marvel, DC Comics, Herge's *Adventures of Tintin*, *Asterix the Gaul* and key figures such as Stan Lee, Alan Moore and Neil Gaiman.

- Learners could review and select ideas to develop before final choices are made and used for the final outcome in a particular format for the graphic novel. Learners can then make decisions about the final presentation for the client. For example, should they use a double-page spread or a chapter to show how the final novel will look?

- Learners can provide evidence of health and safety issues and personal progress in notes, verbal discussions, annotated printouts or screen grabs. There is no prescribed format for this evidence but learners must show that they understand the required unit content.

Learning aim B: Record formal elements within specialist pathways

- For assignment 2, learners will be primarily selecting illustration, graphic design, photography and visual communication, so their records of formal elements will relate to mark-making, line, tone, colour, relationship of figure and ground, layout and so on. They may be producing their work in a traditional hand-drawn manner or creating story boards and rough drafts to prepare for photographic work or to scan drawings into Photoshop or Illustrator for refinement.

- It will be important for learners to recognise and record how they develop their work and what impact the use of formal elements has on the final designs or outcomes.

Assignment 3: Greenfingers & Co

Scenario: A well-known chain of garden centres wants to revamp their cafe and is looking for a range of design and image ideas for this space. They are seeking submissions from artists, designers and craftspeople, to include ideas for textiles, ceramics, tableware, and images for the walls.

Unit 1: Introduction to Specialist Pathways in Art and Design

Learning aim A: Use specialist materials, techniques, equipment and processes in response to client briefs

- You could use assignment 3 as an opportunity to deliver two or more pathways, with your learners producing design concepts or completed outcomes for each pathway. This enables investigation and discovery of a possible 'house style' for their design solutions.
- There is a range of potential pathways that can be engaged in this assignment:
  - Fashion and textiles: fabric for café furniture, curtains, tablecloths, napkins, staff uniforms
  - Visual communication: menu, signage
  - Product design: furniture, lighting, spatial design of the café area, tableware (cups, mugs, plates etc), cutlery, condiment sets
  - Visual arts: drawings, paintings, photographs, prints, textiles as decorative features such as hangings
  - Design crafts: table ornaments such as candleholders, small vases etc.
- As a starting point, you could introduce the assignment in the studio and follow it with a visit to a local garden centre. This enables learners to familiarise themselves with the requirements of the client brief.
- Depending on the model and time chosen to deliver the assignment, discussion in the studio could focus on possible outcomes and choices for specialist pathway investigations or induction workshops.
- You should encourage private study so that your learners can focus on the range of possible design solutions. This also allows your learners to carry out primary research in department stores, café interiors and on house styles. It can be taken into secondary research by looking at a range of design solutions from historical sources such as Art Deco and Bauhaus, through to the work of Philippe Starck, Jasper Conran and Terence Conran.
- Ask your learners to share their research findings and discuss the possibilities for development into ideas generation through experiments, maquettes, sample pieces and images.
- Regular review of learners' work through reflective practice, or in informal or formal critiques will keep it on track and encourage them to take risks rather than giving in to the temptation to 'play it safe'.
- Learners will select design roughs and develop them towards their final outcome/s.
- Learners can provide evidence of health and safety issues and personal progress in notes, verbal discussions, annotated printouts or screen grabs. There is no prescribed format for this evidence but learners must show that they understand the required unit content.

Learning aim B: Record formal elements within specialist pathways

- There is a very wide range of potential specialist areas that could be covered by selecting this particular assignment, and each of these pathways has both similar and singular evidence of formal elements depending on whether the pathways are 2D or 3D.
- The regular reviews will help learners to keep track of the records that are required to produce evidence for this learning aim.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

So that your learners can build their research, visual language and communication skills, this unit could be integrated with the units below. There are common expectations in each of these units related to the use of formal elements and the use of materials techniques and processes in learners' own and others' work.

BTEC Firsts in Art and Design:

● *Unit 3: Communicating Ideas in 2D*

● *Unit 4: Communicating Ideas in 3D*

● *Unit 6: Investigating Contextual References in Art and Design*

Resources

Textbooks

There is a wide and extensive range of art and design books to support this unit. The selection below is likely to appeal to learners at this level. They cover broad aspects of design through to more specialised pathway specific detail. Further details of these publications can be found online.

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Dormer, P., *Design Since 1945*, Thames & Hudson, 1993 (ISBN 978-0-500-20261-6)

Duby, G. and Daval, J., *Sculpture – From Antiquity to the Present Day*, Taschen, 2006 (ISBN 978-3-8228-5078-7)

Fiell, C. and F., *1000 Chairs*, Taschen, 2005 (ISBN 978-3-8228-4104-4)

Fiell, C. and F., *Graphic Design Now!* Taschen, 2005 (ISBN 978-3-8228-4778-X)

Grosenick, U., *Art Now! Vol .2*, Taschen, 2005 (ISBN 978-3-8228-4093-1)

Howells, R., *Visual Culture*, Polity Press, 2003 (ISBN 978-0-7456-2412-9)

Jefferies, J. and Quinn, B., *Contemporary Textiles: The Fabric of Fine Art*, Black Dog Publishing, 2008 (ISBN 978-1-906155-29-2)

Jodidio, P., *Architecture Now!* Taschen, 2001 (ISBN 978-3-8228-6065-6)

Micklewright, K., *Drawing: Mastering the Language of Visual Expression*, Abrams Studio/HNA Books, 2005 (ISBN 978-0-8109-9238-2)

Miller, J., *The ABCs of the Bauhaus*, Thames & Hudson, 1993 (ISBN 978-0-500-27714-0)

Mirzoeff, N., *An Introduction to Visual Culture*, Routledge, 1999 (ISBN 978-0-415-15876-3)

Papanek, V., *Design for the Real World*, Thames & Hudson, 1985 (ISBN 978-0-500-27358-8)

Pipes, A., *Foundations of Art and Design*, Laurence King, 2004 (ISBN 978-1-85669-375-2)

Pointon, M., *History of Art: A Student Handbook*, Routledge, 1997 (ISBN 978-0-415-15181-8)

Raizman, D., *A History of Modern Design: Graphics and Products Since the Industrial Revolution*, Laurence King Publishing, 2004 (ISBN 978-1-85669-348-6)

Rayner, G., et al, *Artists' Textiles in Britain, 1945-1970*, Antique Collectors' Club Ltd, 1999 (ISBN 978-1-85149-432-3)

Robinson, G., et al, *Collins Art Design and Technology – Think Inside the Sketchbook*, Folens, 2011 (ISBN 978-0-00-743479-4)

Weidemann, J., *Illustration Now! Vol.4*, Taschen, 2011(ISBN 978-3-8365-2423-0)

Journals

Art Review

British Journal of Photography

Ceramic Review

Crafts Magazine

Creative Review

Design Week

Selvedge Magazine

Websites

www.artjournal.co.uk
Online guide to books and journals.

www.craftscouncil.org.uk
The national development agency for contemporary crafts in the UK.

www.creativehandbook.co.uk
Directory of creative practitioners.

www.culture24.org.uk/am30786
Links to a broad range of art and design resources.

www.designcouncil.org.uk
The national strategic body for design in the UK.

www.designmuseum.org
The Design Museum, dedicated to contemporary design.

www.fashion-era.com/C20th_costume_history
Links to resources on fashion.

www.graphicdesign.about.com/arts/graphicdesign
Graphic design links.

www.hayward.org.uk
The Hayward Gallery.

www.hillmancurtis.com
Film- and web-based company.

www.masters-of-photography.com
Photography links.

www.nationalgallery.org.uk
The National Gallery.

www.onedotzero.com
Digital arts organisation promoting the use of the moving image.

www.tate.org.uk
The Tate Galleries.

www.vam.ac.uk
The Victoria and Albert Museum.

Unit 2: Creative Project in Art and Design

Delivery guidance

The work for this unit starts as soon as you give your learners the Edexcel-set brief.

You need to structure the 30 GLH so that in the preparatory 20 hours your learners are thoroughly prepared for the final ten hours, when they produce their final work in response to the project brief. Deliver the unit so that your learners use and develop their creative skills, building on their work and experiences from previous units.

You can guide your learners in their choice of project brief, after which they must work independently. They need to choose a project brief that is appropriate to their skills and interests and which is achievable in terms of the resources available. When steering your learners on their choices, you could try relating projects to one or more of the creative industries.

Launch the unit with an inspiring presentation. Use exciting visual material drawn from primary and contextual sources to give lots of ideas for potential starting points. To encourage learners to consider a broad scope for their initial ideas, give them examples of scenarios and case studies of how a similar project might work in reality. Encourage them to undertake research, investigating relevant contemporary and historical practice.

Learners can develop important critical skills through discussions following from your presentations, from group seminars and through presenting findings from their research. You could include notes for discussion covering areas such as analysing the brief, project planning, devising a time plan, keeping a learning log, reviewing progress, referencing research and using citations correctly.

Through exploring others' work, learners will find inspiration for their proposed project briefs. They should seek out information and ideas on the use of elements such as colour, texture, sequence, light, shade, shape, surface decoration, silhouette, pattern, composition, location, narrative, message and meaning, as appropriate to their chosen discipline.

Generation of ideas will be based on learners recording of research from primary and secondary sources. These could be studies of objects brought into the studio, field trips for studies on location, through the work and inspiration of a visiting practitioner or a visit to a gallery or workshop. In recording from sources, your learners will be able to experiment with the creative use of materials, techniques and processes, and show how they can adapt and combine them successfully to complete their project and meet the brief.

Learners can develop their ideas through studies appropriate to their chosen discipline, for example sketches, thumbnails, trials, test pieces, swatches, digital manipulations, video clips and annotated printouts. To allow your learners to make informed decisions on the methods they choose, and their suitability for the project brief, give them opportunities to explore the potential of selected media and techniques.

It is important that your learners keep a log of their progress. Support them throughout with scheduled tutorials and positive feedback. The checklist below gives you an idea of what your learners should submit at the end of their project briefs.

- An outline of their chosen project brief in response to the given theme.
- A project plan.
- Primary and contextual research with a bibliography of references.

● Evidence of how critical and contextual sources have been used to inform their work.

● Initial sketches and brainstorm ideas, drawings, sketchbooks, development sheets, experiments in 2D and/or 3D, prototypes, tryouts, collections of media and materials.

● Evidence of how their work has been changed and improved throughout the project.

● A review of the processes, media, materials and technology they have used.

● A learning log tracking their progress.

● A final outcome created in the ten-hour set period.

Getting started

This provides you with a starting place for one way of delivering the unit. Activities are provided in preparation for the external assessment.

Unit 2: Creative Project in Art and Design

Introduction

The creative project should motivate learners through investigating their preferred area of art, design or creative media. The project should inspire them to apply new areas of study and working methods. It develops experiential learning through the planning and organisation of a personally focused body of work.

Learners should follow the suggested plan in an independent way as they will have worked on similar assignments in other units. Assignment 4 could be carried out in the final ten-hour set period, with assignments 5 and 6 supporting the final outcome (carried out partly in the first 20 hours and partly in the final ten hours).

Learning aim A: Develop creative ideas, skills and intentions in response to a project brief

Assignment 1: Analysis of the Brief

- Use a motivating presentation to launch the assignment theme to your learners.
- Learners can then read through the selected brief(s).
- They could discuss and analyse the requirements and constraints of the brief.
- They can then consider the creative challenges and possibilities, making notes and quick sketches.
- Learners could make plans for the tasks involved in completing the project brief.
- They could then make notes, annotating initial rough thumbnails.

Assignment 2: Exploring Sources

- Learners could locate a range of primary sources of information – such as objects, places, interiors, architecture – in natural or manmade form.
- They can gather inspirational source material through, for example, visiting professional practitioners, ex-learners, galleries, exhibitions and workshops, and through interviews with professionals.
- Learners could locate a range of secondary sources of information, for example from DVDs, magazines, books, websites, newspaper articles, field visits, films, theatre, television, online galleries, trade fairs, events, music, dance, and sport.

Assignment 3: Generating and Developing Ideas and Exploring the Potential of Selected Materials, Processes and Techniques

- Learners could generate a range of ideas inspired by primary source studies, creating thumbnail sketches, roughs, or simple maquettes.
- They could develop ideas from initial studies and roughs, discussing what would be most appropriate, exciting and possible within the timescale and media available.
- Learners can then select appropriate media for exploration, trials, test pieces, models, samples, swatches, roughs and studies.
- They can develop sketches, drawings, paintings, photography, computer imaging, design sheets, tryouts, experiments and investigate and apply media, materials, technology and processes.

Unit 2: Creative Project in Art and Design

Assignment 4: Contextual Exploration

- Learners can refer to contextual and/or historical references that relate to their own ideas and explain why they are influential.
- They can investigate the contemporary market relating to the subject area.
- They could then investigate global, environmental, ecological, cultural, and social issues that may impact on the selected area.

Assignment 5: Reviewing, Refining, Developing Final Ideas

- Learners should keep notes of progress, thoughts, ideas, changes and working processes in the sketchbook, on developmental sheets or in an independent learning logbook.
- They can review progress and re-evaluate materials, processes and techniques through critical selection and annotated worksheets of samples.

Learning aim B: Produce final outcomes that meet the requirements of the brief

- Externally set assignment timed final piece.

Learners should work unaided to complete their final artwork in the required time of ten hours

Assignment 6: Presenting and Evaluating Outcome(s)

- Learners should plan for the final presentation, exploring imaginative presentation methods.
- They can prepare the final evaluation, showing the stages gone through and how the work has developed and, where appropriate, any alternative ideas they have considered.
- Learners should provide evidence of the final outcome, preparatory and back-up work, through a carefully considered presentation format.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit can be delivered through projects that link to other units.

You are encouraged to use an integrated teaching approach, where projects covered over the course are designed and structured to meet the criteria from a number of different units. In this way, when your learners build a portfolio of art, design and media project work, exploring creative ideas in response to a set brief becomes an authentic and holistic experience.

The exploring of creative ideas and the experimental use of media required for this unit can be linked with:

- *Unit 3: Communicating Ideas in 2D*, where the focus is on using practical 2D skills, such as how to use a range of media and materials, techniques and processes to communicate ideas effectively

- *Unit 4: Communicating Ideas in 3D*, in the same way as optional Unit 3.

Project work undertaken for this unit will form a vital part of:

- *Unit 5: Developing an Art and Design Portfolio*. In Unit 5 the emphasis is on creating a body of personal art and design studies showing the range of skills covered in this unit, for example research, primary recording, using contextual references and developing ideas towards a final outcome.

Resources

Textbooks

The following books will support you and your learners with the launch and development of the set assignment. The books are concerned mainly with general design studies and the information and ideas in them are transferable across different art and design disciplines.

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Bergström, B.*, Essentials of Visual Communication*, Lawrence King, 2008
(ISBN 978-1-85669-577-0)

Ching, F.D.K. and Juroszek, S.P., *Design Drawing*, John Wiley & Sons Inc, 2010
(ISBN 978-0-470-53369-7)

Farthing, S. and Cork, R., *Art: The Whole Story*, Thames & Hudson, September 2010
(ISBN 978-0-500-28895-5)

Graham-Dixon, A., *Art: The Definitive Visual Guide*, Dorling Kindersley, October 2008
(ISBN 978-1-4053-2243-0)

Ingledew, J., *The A–Z of Visual Ideas: How to Solve any Creative Brief*, Laurence King, 2011 (ISBN 978-1-85669-714-9)

Kim, J. and Youngjin.com, *40 Digital Photography Techniques for Beginners*, John Wiley & Sons, 2003
(ISBN 978-89-314-3501-6)

Perrella, L., *Artists' Journal and Sketchbooks: Exploring and Creating Personal Pages*, Rockport Publishers Inc, 2007 (ISBN 978-1-59253-019-9)

Picasso, P., Glimcher, A.B., Glimcher, M. (editors), *Je Suis Le Cahier – Sketchbooks of Picasso*, Thames & Hudson, 1996 (ISBN 978-0-87113-672-5)

Powers, A., *CINEMA 4D: The Artist's Project Sourcebook*, R & D, 2007
(ISBN 978-0-240-80953-3)

Simpson, I., *Drawing, Seeing and Observation*, A&C Black, 2003
(ISBN 978-0-7136-6878-0)

Woods, L., *The Printmaking Handbook*, Search Press Ltd, 2008 (978-1-84448-379-2)

Journals

The journals listed below are useful sources of contemporary design practice with most of them available through their websites.

Art Monthly

Art Review

Artists and Illustrators

British Journal of Photography

Contemporary

Crafts Magazine

Creative Review

Dazed and Confused Magazine

Interior Design

Software

DrawPlus X4 (PC) by Serif ASIN: B003EYVHGU
This is a powerful and versatile designer that creates artwork and graphics.

Photoplus X4 (PC) by Serif ASIN: B003U9VO0S
This photo editing software makes advanced tasks, like editing RAW files and HDR imaging, straightforward while common fixes like red-eye removal, spot repair and cropping are always at your fingertips.

Websites

http://blog.webdistortion.com/2011/01/22/best-online-collaborative-drawing-tools
Review site.

www.adobe.com
Graphic design software.

www.artjournal.co.uk
Online guide to books and journals.

www.craftscouncil.org.uk
The national development agency for contemporary crafts in the UK.

www.creativehandbook.co.uk
Directory of creative practitioners.

www.culture24.org.uk/am30786
Links to a broad range of art and design resources.

www.designcouncil.org.uk
The national strategic body for design in the UK.

www.designmuseum.org
The Design Museum, dedicated to contemporary design.

www.hayward.org.uk
The Hayward Gallery.

www.hillmancurtis.com
Film- and web-based company.

www.masters-of-photography.com
Photography links.

www.nationalgallery.org.uk
The National Gallery.

www.onedotzero.com
Digital arts organisation promoting the use of the moving image.

www.tate.org.uk
The Tate Galleries.

www.vam.ac.uk
The Victoria and Albert Museum.

Unit 3: Communicating Ideas in 2D

Delivery guidance

Approaching the unit

For this unit, your learners should have access to appropriate 2D resources such as paint, pens and other mark-making media, photography and printmaking, along with a wide range of surfaces such as different papers and fabrics. You should encourage your learners to use digital media, where available, such as photography, video and related image manipulation.

Delivering the learning aims

Learning aims A, B and C are closely linked and cover experimentation, studying the work of other artists and designers, and communicating ideas. For all three learning aims the techniques and processes selected will depend on the equipment and materials available in your centre, but it is expected that learners will familiarise themselves with as broad a range as possible. They need to understand that each medium and material has its own set of rules and methods for use, and that the correct techniques need to be used. However, at the same time, artists and designers often experiment and try to find new ways of working – they sometimes break the rules in order to get unusual results and finishes.

You should see learning aim A as essentially experimental. Learners are introduced to, or re-engaged with, different ways of making marks and the skills associated with them. You should encourage learners to use mixed media – combining different materials and mark-making techniques. While some pieces of work might be described as 'finished', many will not. You may need to make sure that learners keep trial pieces as evidence for their portfolios, as this is accepted practice among many artists and designers.

Cover 'formal elements' such as line, tone, shape etc, along with concepts of composition, light, contrast etc, so that learners become confident in their understanding of them and are able to discuss and apply them fluently in the context of their work. Again, you need to put the emphasis on experimentation and using such elements and media in combination.

As learners' ability and confidence grow they are likely to consistently and deliberately select a wider range of diverse media, materials and formal elements to achieve a desired outcome. They will use creativity and imagination to produce interesting results and show some originality, possibly breaking some of the traditional, expected conventions of mark-making.

While most of the unit is studio based, you should take opportunities to visit exhibitions, galleries, museums and other relevant locations. Above all, your delivery should motivate, inspire and excite your learners.

It is essential that you make your learners aware of the health and safety issues relating to the media, materials, tools and equipment used. It is important that they know how to reduce the risk to themselves and others by thinking about and working safely with tools, materials and technology. They also need to learn how to use, store and recycle materials efficiently to avoid waste.

You should build your assignment briefs around the learning aims to maximise the opportunities for achievement. One way of doing this is shown in the outline learning plan below. You could also consider integrating this unit with others, especially *Unit 4: Communicating Ideas in 3D.*

While learners will produce individual outcomes, these should ideally relate to the requirements that develop out of group decisions.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 3: Communicating Ideas in 2D
Introduction These assignments will help learners to explore the use of a wide variety of 2D media in the context of a brief that should inspire a creative use of the formal elements. They will also help learners to analyse what is required, and to identify the factors that have to be taken into account when they develop their response. In this example, both assignments cover the requirements of the three learning aims and will generate evidence towards the complete unit. However, you may wish to develop assignments that are more focused on specific learning aims.
Assignment 1: Street Festival **Scenario**: A group of artists and designers are set a brief by the local council. They must develop ideas for a street festival, for example masks, banners, costumes, showcasing music and local culture.
Learning aim A: Explore 2D visual language and working practices
● You could hold an initial discussion with your learners about the brief, clarifying constraints and opportunities. ● The group could then hold brainstorm sessions to focus on particular aspects of local culture and agree the overall approach. ● Demonstrate to your learners a wide range of media and techniques, following which they explore development of visual motifs, patterns, colourways etc.
Learning aim B: Investigate how artists, craftspeople and designers communicate in 2D
● Learners could undertake individual and shared investigation of appropriate visual imagery using multiple sources, including professional practice, e.g. of previous street festivals, possibly from around the world, and appropriate methods of communicating ideas, such as photographic collages, material samples and mood boards. ● On their own or as group work, learners could then explore basic design ideas for items such as masks, banners, floats, costumes.
Learning aim C: Communicate ideas using 2D knowledge and skills in response to a brief
● On an ongoing basis, learners could evaluate the originality of ideas and general progress, using their portfolios as evidence in such a way as to 'tell the story' of their work. ● Learners could then take decisions and plan the making of final outcomes which might be full-size or scaled representations. Learners should take into account that the purpose of these outcomes is to communicate their ideas to the local council and decide what forms of further information might be appropriate. ● Learners could follow this by giving a final presentation session, ideally with an invited member of the local council or other external person present.
Assignment 2: Protecting our Environment **Scenario:** A group of artists and designers is asked to develop a concept for an environmental conference. This might include lighting, colour themes, use of space and seating.

Unit 3: Communicating Ideas in 2D

Learning aim A: Explore 2D visual language and working practices

- You could present your learners with a brief defining a number of requirements as to the eventual application of the visual concept and any other appropriate constraints, such as production costs and sustainability (e.g. not using unsustainable printing inks and other materials).
- To ensure there is progression from assignment 1, you should ensure that certain aspects of the work include increased coverage of elements not previously explored in detail. This might include, for example:
  - o an increased level of group/teamwork
  - o a greater emphasis on developing an overall 'concept' applied across a range of outcomes
  - o a more detailed exploration of particular media, materials and processes
  - o a higher level of application of the formal elements
  - o a greater depth of study into professional practice etc.
- As for assignment 1, learners should develop a range of design ideas before selecting.

Learning aim B: Investigate how artists, craftspeople and designers communicate in 2D

- Learners could investigate and present visual imagery that considers lighting, colour themes, use of space, seating arrangements, etc.
- This work should be derived from a wider range of sources than used for assignment 1, and ideally include primary research sources and references to local environmental initiatives.

Learning aim C: Communicate ideas using 2D knowledge and skills in response to a brief

- On an ongoing basis, learners could evaluate the originality of ideas and general progress, using their portfolios as evidence in such a way as to 'tell the story' of their work in an increasingly clear and concise manner.
- Working within a team, learners could then take decisions and plan the making of final outcomes, which might be full-size or scaled representations. Learners should take into account that the purpose of these outcomes is to communicate their ideas to the conference planners, and decide what forms of further information might be appropriate.
- Learners could then give a final presentation session, ideally with someone present who has been involved in the organisation of local environmental campaigns or events.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit can be taught in parallel with *Unit 4: Communicating Ideas in 3D*.

Resources

Textbooks

There is a wide and extensive range of art and design books to support this unit. The small selection listed below is likely to appeal to learners at this level. They cover the practical aspects of formal elements, experimenting with combinations of 2D media, the use of digital media and keeping a journal. Further details of these publications can be found online.

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Barr, N., *Negative Space*, Mark Batty Publisher, 2009 (ISBN 978-0-9817805-5-9)

Fernandez, A. and Roig, G.M., *Drawing for Fashion Designers*, Batsford Ltd, 2008 (ISBN 978-0-7134-9075-6)

Harrison, H., *The Encyclopedia of Drawing Techniques*, Search Press, 2004 (ISBN 978-0-7624-1894-7)

Heller, S. and Ilic, M., *Handwritten – Expressive Lettering in the Digital Age*, Thames & Hudson Ltd, 2006 (ISBN 978-0-500-28595-4)

Kim, J., *40 Digital Photography Techniques for Beginners*, John Wiley & Sons, 2003 (ISBN 978-89-314-3501-6)

Lhotka, Krause and Schminke, *Digital Art Studio: Techniques for Combining Inkjet Printing with Traditional Art Materials*, Watson-Guptill Publications Inc, US, 2002 (ISBN 978-0-8230-1342-5)

McCandless, D., *Information is Beautiful*, Collins, 2010 (ISBN 978-0-00-729466-4)

Schmidt, C., *Print Workshop*, Potter Craft, 2011 (ISBN 978-0-307-58654-4)

Shaw, M.B., *A Flavour for Mixed Media: A Feast of Techniques for Texture, Colour and Layers*, North Light Books, 2011 (ISBN 978-1-4403-0317-3)

Powers, A., *Cinema 4D:The Artist's Project Source Book*, R & D, 2007 (ISBN 978-0-240-8953-3)

Raynes, J., *The Complete Guide to Perspective*, F & W Publications, 2008 (ISBN 978-1-906388-16-4)

Sokol, D., *1,000 Artist Journal Pages: Personal Pages and Inspirations*, Rockport Publishers Inc, 2008 (ISBN 978-1-59253-412-8)

Software

Art Academy: Learn Painting and Drawing Techniques with Step-by-Step Training (*Nintendo DS*)
Allows realistic and free experimentation with paints and pencils. Basic but fun.

Websites

www.artjournal.co.uk
Online guide to books and journals.

www.creative-choices.co.uk/industry-insight/inside/design
Gives case studies related to the work of design professionals.

www.culture24.org.uk/am30786
Links to a broad range of art and design resources.

www.fashion-era.com/C20th_costume_history
Links to resources on fashion.

www.graphicdesign.about.com/arts/graphicdesign
Graphic design links.

www.hillmancurtis.com
Film and web-based company.

www.masters-of-photography.com
Photography links.

www.onedotzero.com
Digital arts organisation promoting use of moving image.

http://tlp.excellencegateway.org.uk/resource/creating_ideas/index-home.htm
Contains a series of ideas cards to support creative learners in generating ideas and a sample art and design brief and proposal form.

http://tlp.excellencegateway.org.uk/tlp/xcurricula/hswb/index.html
For support on health, safety and wellbeing.

http://tlp.excellencegateway.org.uk/tlp/xcurricula/hswb/riskfactor/riskfactoractivities/riskresources/index.html
A large resource containing an interactive tool with a section for art and design learners.

Unit 4: Communicating Ideas in 3D

Delivery guidance

Approaching the unit

For this unit your learners should have access to appropriate 3D materials such as wood, metal, plastics and ceramics. Learners should be able to experiment with techniques such as modelling, carving, constructing and joining resistant and pliable materials. Learners should be encouraged to use 3D CAD/CAM, where available.

Delivering the learning aims

Learning aims A, B and C are closely linked and cover experimentation, studying the work of other designers, artists and craftspeople and communicating ideas. For all three learning aims, the techniques and processes selected will depend on the equipment and materials available in your centre but it is expected that learners will familiarise themselves with as broad a range as possible. Learners need to understand that each material has its own set of rules and methods for use and that the correct techniques need to be used. At the same time, designers, artists and craftspeople often experiment and try to find new ways of working – they sometimes break the rules in order to get unusual results.

You should see learning aim A as experimental. You should introduce or re-engage learners to different ways of manipulating materials and the skills associated with them. The combining of mixed materials should be encouraged. While some pieces of work might be described as 'finished', many will not. You need to make sure that your learners keep trial pieces as evidence for their portfolios as this is accepted practice among many artists and designers. 3D work needs to be backed up with annotated sketches and photographs to tell the story of the work's development.

'Formal elements' such as line, tone, shape etc, along with concepts of structural composition, balance, scale etc, need to be covered so that learners become confident in their understanding of them and are able to discuss and apply them fluently in the context of their work. Again, you need to place the emphasis on experimentation and using these elements and materials in combination.

As the learners' ability and confidence grows they are likely to consistently and deliberately select a wider range of diverse media, materials and formal elements to achieve a desired outcome. They will also use creativity and imagination to produce interesting results that show some originality, possibly breaking some of the traditional, expected conventions of construction.

While most of the unit is studio based, you should take opportunities to visit exhibitions, galleries, museums and other relevant locations. Above all, your delivery should motivate, inspire and excite your learners.

It is essential that learners are made aware of the health and safety issues relating to the media, materials, tools and equipment used. It is important that learners know how to reduce the risk to themselves and others by thinking about and working safely with tools, materials and technology. They also need to learn how to use, store and recycle materials efficiently to avoid waste.

You should build your assignment briefs around the learning aims to maximise opportunities for achievement. One way of doing this is shown in the outline learning plan below. Also consider integrating this unit with others, especially *Unit 3: Communicating Ideas in 2D*.

While learners will produce individual outcomes, these should ideally relate to the requirements that develop out of group decisions.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 4: Communicating Ideas in 3D
Introduction These assignments will help learners to explore the use of a wide variety of 3D media in the context of a brief that should inspire a creative use of the formal elements. They will also help learners to analyse what is required and to identify the factors that have to be taken into account when they develop their response. In this example, both assignments cover the requirements of the three learning aims and will generate evidence towards the complete unit. However, you may wish to develop assignments that are more focused on specific learning aims.
Assignment 1: Green Planet **Scenario**: A group of artists and designers is set a brief to develop a concept for an exhibition. They must raise awareness of the global impact of recycling for an environmental charity, for example through designs for exhibition stands, sets, walk-throughs and visualisations.
Learning aim A: Explore 3D visual language and working practices
- You could hold an initial discussion with your learners about the brief, clarifying constraints and opportunities.   - The group could then hold brainstorm sessions to focus on particular aspects of recycling and agree the overall approach and nature of final outcomes.   - You could then demonstrate to your learners a wide range of materials and processes, following which they explore development of four visual and structural qualities of chosen materials such as card, fabrics, 3D modelling materials etc.
Learning aim B: Investigate how artists, craftspeople and designers communicate in 3D
- Learners could undertake individual and shared investigation of appropriate visual imagery and relevant information using multiple sources, including professional practice and appropriate methods of communication of ideas, e.g. photographic collages, material samples and mood boards.   - On their own or as group work, learners could then explore basic design ideas for 3D items for the exhibition, e.g. exhibition stands, sets, walk-throughs and visualisations.
Learning aim C: Communicate ideas using 3D knowledge and skills in response to a brief
- On an ongoing basis, learners could evaluate the originality of ideas and general progress, using their portfolios as evidence in such a way as to 'tell the story' of their work.   - Learners could then take decisions and plan the making of final outcomes, which might be full-size or scaled representations. Learners should take into account that the purpose of these outcomes is to communicate their ideas to a local charity, and to decide what forms of further information might be appropriate.   - Following this, learners could give a final presentation session, ideally with an invited member of a local charity or other external person present.
Assignment 2: Theatre Showcase **Scenario**: A group of artists and designers is commissioned by a theatre company. They must draw up set and production ideas for a showcase of young acting talent.

Unit 4: Communicating Ideas in 3D

Learning aim A: Explore 3D visual language and working practices

- You could present your learners with a brief defining a number of requirements for the showcase and any other appropriate constraints, such as production costs and sustainability.
- To ensure there is progression from assignment 1, you should ensure that certain aspects of the work include increased coverage of elements not previously explored in detail. This might include, for example:
  - o an increased level of group/teamwork
  - o a greater emphasis on developing an overall 'concept' applied across a range of outcomes
  - o a more detailed exploration of particular materials and processes
  - o a higher level of application of the formal elements
  - o a greater depth of study into professional practice etc.
- As for assignment 1, learners should develop a range of design ideas before selecting one or more to produce and communicate to the theatre company.

Learning aim B: Investigate how artists, craftspeople and designers communicate in 3D

- Learners could investigate and present 3D visual imagery relating to the content of the chosen showcases.
- This work should be derived from a wider range of sources than used for assignment 1, and ideally include primary research sources, and references to local culture.

Learning aim C: Communicate ideas using 3D knowledge and skills in response to a brief

- On an ongoing basis, learners could evaluate the originality of ideas and general progress, using their portfolios as evidence in such a way as to 'tell the story' of their work in an increasingly clear and concise manner.
- Working within a team, learners could take decisions and plan the making of final outcomes, which might be full-size or scaled representations. Learners should take into account that the purpose of these outcomes is to communicate their ideas to the theatre company, and to decide what forms of further information might be appropriate.
- Following this, learners could give a final presentation session, ideally with someone present who has been involved in the staging of local theatrical events.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit can be taught in parallel with *Unit 3: Communicating Ideas in 2D.*

Resources

Textbooks

There is a wide and extensive range of art and design books to support this unit. The small selection listed below is likely to appeal to learners at this level. Further details of these publications can be found online.

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Clothier, P., *Sculpting in Wood (Basics of Sculpture)*, A & C Black Publishers Ltd, 2007 (ISBN 978-0-7136-7490-3)

Connell, J., *The Potter's Guide to Ceramic Surfaces: A Practical Directory of Ceramic Surface Decoration Techniques, Plus Guidance on How Best to Use Them*, Apple Press, 2002 (ISBN 978-1-84092-360-5)

Foreman, J., *Maskwork: The Background, Making and Use of Masks*, Lutterworth Press, 1997 (ISBN 978-0-7188-2948-3)

Fuad-Luke, A., *The Eco-Design Handbook: A Complete Sourcebook for the Home and Office*, Thames & Hudson, 2009 (ISBN 978-0-500-28839-9)

Lefteri, C., *Making it: Manufacturing Techniques for Product Design*, Laurence King, 2007 (ISBN 978-1-85669-506-0)

Lefteri, C., *Materials for Inspirational Design*, Rotovision, 2006 (ISBN 978-2-940361-50-2)

Miles, C., *Sculpting in Wire (Basics of Sculpture)*, A & C Black Publishers Ltd, 2009 (ISBN 978-0-7136-8887-0)

Powell, D., *Presentation Techniques*, Little, Brown & Company, 1990 (ISBN 978-0-316-91243-3)

Scott, J., *Textile Perspectives in Mixed-Media Sculpture*, The Crowood Press Ltd, 2003 (ISBN 978-1-86126-578-4)

Wilson, A., *Making Stage Props: A Practical Guide*, The Crowood Press Ltd, 2003 (ISBN 978-1-86126-450-3)

Websites

www.craftscouncil.org.uk
The national development agency for contemporary crafts in the UK.

www.creative-choices.co.uk/industry-insight/inside/design
Contains case studies related to the work of design professionals.

www.culture24.org.uk/am30786
Links to a broad range of art and design resources.

www.fashion-era.com
Links to resources on fashion.

http://tlp.excellencegateway.org.uk/resource/creating_ideas/index-home.htm
Contains a series of ideas cards to support creative learners in generating ideas and a sample art and design brief and proposal form.

http://tlp.excellencegateway.org.uk/tlp/xcurricula/hswb/index.html
For support on health, safety and wellbeing.

http://tlp.excellencegateway.org.uk/tlp/xcurricula/hswb/riskfactor/riskfactoractivities/riskresources/index.html
A large resource containing an interactive tool with a section for art and design learners.

www.vam.ac.uk
The Victoria and Albert Museum.

Unit 5: Developing an Art and Design Portfolio

Delivery guidance

Approaching the unit

This unit is based on three specific aspects of developing an art and design portfolio: exploring and researching purpose, compiling, and presenting. You could arrange delivery of the unit around initial research aimed at giving your learners knowledge of what a portfolio can look like. Learners can then use this knowledge to develop their own portfolio. It will help them to present sections of work and to produce a final portfolio to support an application for employment or further education.

Delivering the learning aims

Delivery of learning aim A should involve tasks where learners gather information about art and design portfolios. In many disciplines, for example illustration, practitioners will showcase their work and gain employment primarily through web-based portfolios so you could direct your learners to research online for examples. Where possible, you should try to get practitioners into the centre to show learners their portfolios. This would be a valuable opportunity for learners to understand how practitioners select, display and present their work. Learners could conduct interviews with the practitioners or compile questionnaires for them to complete. This activity would feed into the delivery of learning aim C, where learners present their own work.

The delivery of learning aim B will involve explaining how to select and arrange examples of work. You will need to demonstrate skills such as mounting paper-based work, lighting and photographing 2D and/or 3D work and arranging work in a sequence. You should encourage learners to compile their portfolios in relation to purpose. This might involve developing a portfolio to showcase skills and understanding across a range of disciplines equally (for progression to a broad-based level 3 course), or concentrating on a single discipline (if applying for employment in that field). To ensure that your learners' portfolios are readable, you should demonstrate techniques in compiling a digital portfolio (including digital photography), using hardware and software, and the application of compression and file-saving techniques.

The delivery of learning aim C can be closely linked to that of learning aim B. You could give learners opportunities to present their work at regular intervals as they progress through their course. This will allow them to develop skills in presentation techniques, such as selecting work to explain their ideas and using notes. It will also give them broader skills in communication techniques, for example controlling pace and varying pitch. Learners may find verbal presentations challenging so you could incorporate as many opportunities as possible for learners to practise verbal presentation, for example mid-unit presentations, group critiques and pitches. Where learners struggle to support a presentation verbally, you could teach them how to structure a digital portfolio with text that explains the images. You could use mock interviews and peer assessment as part of the process of preparing and assessing learners.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 5: Developing an Art and Design Portfolio
Introduction In this unit learners will consider and learn about artists' and designers' portfolios. Learners will learn how to compile and present their own portfolio of work. Their portfolio will demonstrate their skills and achievement and will support their progression.
Learning aim A: Explore the purpose of a portfolio
Assignment 1: Inspiring Portfolios **Scenario**: A group of designers get together to share their portfolios, which include A1 mounted sheets, websites, visualisations, graphic products and mobile apps. A graphic designer leads a group discussion on the purpose of their portfolio.
● You could introduce the brief to your learners and ask them to consider how artists and designers use portfolios, e.g. to communicate, to attract potential clients and employment, to showcase their work and to demonstrate creative pedigree and credentials. You could reference examples, explaining the purpose of the included visual materials, the list of previous clients etc. ● Your learners could then research individually, sourcing examples of different types of portfolios – paper and digital-based, including A1 mounted sheets, websites, visualisations, graphic products and mobile apps – and recording information about the purpose, content (visual and textual), location and intended audience. Learners could conduct a 'compare and contrast' activity, looking at the advantages and disadvantages of each type of portfolio considered. Learners could annotate journals/sketchbooks, print out visuals, save URLs digitally, collate information and present their findings back to the group. ● You could then arrange a visit from a graphic designer to lead a group discussion about the purpose of their portfolio. They could explain the context of the portfolio, i.e. to attract new business, to showcase their working practice and so on. They could also explain the mechanics behind the examples they have shown – why they were selected as being indicative or worthy of showcasing, and how they were accompanied by information. ● You could conclude the brief by leading a group discussion about common points found, and reinforcing conclusions on content and purpose.
Learning aim B: Compile a portfolio to support progression
Assignment 2: My Portfolio **Scenario**: A local school would like their Year 9 pupils to understand the requirements of a 14+ course in art and design. A group of design learners is invited to select a suitable portfolio of work to be shown to the Year 9 pupils. They consider issues such as the best ways of displaying the work to a group of about 60 learners when some of the work is small-scale in nature.
● You could introduce the brief to your learners: to compile a portfolio for a presentation designed to illustrate what kind of work level 2 art and design BTEC First learners might cover on their course, consisting of paper-based and digital elements. You could discuss the content as a group, ensuring that the learners always consider the best ways of displaying the work, while you record the main points from the discussion and feed back to learners as a list. Demonstrate to your learners how to arrange and

Unit 5: Developing an Art and Design Portfolio

mount outcomes, selecting from preliminary and developmental work, and demonstrate the safe use of any craft knives and cutting equipment. Your learners could record points from your demonstrations in their journals/sketchbooks.

● You could then hold a series of demonstrations for your learners on digital presentation technology, PowerPoint (PPT) or web-based templates, and the basic set-up for lighting and photographing 3D work.

● Your learners should then gather their work together. They could work in pairs to select their work for the presentation, using partners as critical friends and for technical help, i.e. positioning artwork, setting up lighting and cameras, arranging work in sequence. Learners could develop notes to help them to present their portfolios. Learners then compile their portfolios ready for presentation.

Learning aim C: Present a portfolio of work to others

Assignment 3: Final Exhibition

Scenario: A group of designers present different aspects of their portfolios to groups of learners to promote approaches to contemporary graphic and 3D design. The work includes initial sketches, feedback from clients, development work and the final outcomes.

● You could introduce the presentation process to your learners. Explain how they will be setting up their work and what resources are available. This could be at the close of their course, featuring a final project, or a mid-point assessment, i.e. at the end of a term. Make sure they understand the purpose of the exhibition: to showcase the strongest work they have produced across a range of disciplines. They should include initial sketches, feedback from clients and development work as well as the final outcomes. Consider the option of recording their presentations for playback and learner response, then set up a panel consisting of yourself and small groups of learners. Brief your panel members on types of questions to be used, and give them notes.

● Following this you could arrange individual presentation slots with your learners, at allotted times, explaining what they need to bring, how long the presentation will last, and asking them if they consent to it being filmed. Arrange for observation forms to be used in interview, one set to be used by peers.

● Then book an appropriate room with facilities for digital presentation, and each learner presents their portfolio to the panel.

● You and your peers could then feed back to each learner, focusing on strengths and areas for improvement.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to all the units in the BTEC Firsts in Art and Design in that it involves compiling and presenting practical work produced across all the units. Presenting art and design work effectively is an integral part of contemporary art and design practice. It is used by practitioners across all disciplines.

Resources

Textbooks

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Davies, J. and Edwards, M., *Art and Design Activebook: Building the Best Portfolio*, Edexcel, 2007 (ISBN 978-1-84690-180-5)
Sections and hints on the process of compiling and presenting an art and design portfolio, with visual examples.

MacLellan, T., Parsons, A.S. and Wise, J., *BTEC Level 2 First Art and Design Student Book*, Pearson Education, 2010 (ISBN 978-1-84690-612-1)
A useful guide based on the previous specification, featuring general sections on presenting work and evaluating, with visual examples.

Websites

http://art-support.com/portfolio.htm
Artist portfolio guidelines, features sections on preparing an artist's portfolio.

www.skillset.org
Skillset is the creative industries' Sector Skills Council (SSC), covering TV, film, radio, interactive media, animation, computer games, facilities, photo imaging, publishing, advertising and fashion and textiles. Site contains in-depth information about industry standards, case studies and careers information across the disciplines.

Unit 6: Investigating Contextual References in Art and Design

Delivery guidance

Approaching the unit

To deliver this unit you need to provide research facilities and practical studios.

The unit involves active research into examples of art, craft and design work, and an appraisal of the influence that specific practitioners have had on subsequent developments. You should inspire your learners to engage with their subjects through practical work as they explore the work of others. As they carry out their practical work they should annotate and take notes to underpin their knowledge. This will enable them to understand the visual language used by others in a practical, visual way. It will also allow them to express their understanding in a visual format and can be carried over into other areas of their work.

Delivering the learning aims

Learning aims A and B are closely related and their delivery will overlap. You will need to steer the unit by sourcing examples of historical practice that have been influential on subsequent practitioners. Realistically, it is likely that you will provide much of the impetus in making learners aware of the influences of specific practitioners. As a starting point, you can refer to the examples in the unit content and then develop them further. The unit requires learner involvement through practical investigation so you should avoid delivery of sequential art history lectures.

A key element of this unit is learners exploring art, craft and design movements, and practitioners whose work is relevant to their own. You can ask learners to select relevant examples at the start of the unit and then extend their research through information gathering, practical annotation and visual recording. You will need to manage this process to ensure that your learners select practitioners who have definitely had an influence on others. Learners will need to reflect on how their chosen practitioners and movements have influenced others' work. You may need to direct the initial stages of this kind of analytical work.

So that learners meet the assessment criteria fully, you need to make sure that they work with both historical and contemporary examples. Their work should develop through visual annotation, transcriptions and recording. It would be useful if you could bring a contemporary practitioner into the centre to talk about their work and what influenced them. If appropriate, the practitioner could be used as one of the learners' examples.

Deliver short sessions that explore the visual language and techniques used in as wide a range of examples as possible, as long as they focus on visual analysis and recording rather than historical or biographical information. Visits to contemporary exhibitions and historical collections will enable learners to record first hand directly from examples. Make sure that learners analyse examples continually as they move through the unit.

Getting started

This provides you with a starting place for one way of delivering the unit, based around the suggested assignments and tasks in the specification.

Unit 6: Investigating Contextual References in Art and Design
Introduction
In this unit learners will investigate and explore in a practical way practitioners' work relevant to their ideas and ways of working. They will analyse the influence of selected art and design movements.
Learning aim A: Investigate historical and contemporary art, craft and design practice
Assignment 1: In Search of Self
Scenario: An artist/designer is commissioned to explore the concept of personal, environmental or corporate identity for an exhibition entitled 'In search of self'. They begin by reflecting on work they have produced over the past year.
Assignment 2: In the Style of …
Scenario: A gallery is inviting new and exciting work from a range of craftspeople. They are looking for work that refers to historical artists, craftspeople or designers, including paintings, prints and sculptures.
• You could introduce your learners to assignment 1, based on researching the theme of self-identity in historical and contemporary art, craft and design practice.
• Your learners could start by researching the theme and gathering information and visuals on at least four practitioners whose work covers this theme. Learners should research practitioners from at least two movements and gather at least four examples of visual work. You should encourage learners to research and gather more than just this minimum.
• You could then hold a short group discussion about a selection of the examples chosen by learners, focusing on the visual language used in the work and the influences the examples have had on others. Your learners could record their findings in sketchbooks/journals.
• Following this, your learners could verbally present and write up how their chosen examples relate to work they have produced over the past year.
• You could then introduce your learners to assignment 2 by leading a questions and answers session as a group introduction to the brief, to define the tasks required.
• You could then lead discussion about researching the influences of practitioners and movements, and how to analyse the influence and to present the information.
• Learners could take forward the tasks/practical work below:
o annotate visual examples of selected paint, print or sculpture work
o develop transcriptions, if appropriate
o undertake models or interpretations of 3D work, if appropriate
o explore visual language techniques when recording
o bring information together.
• Learners will need to submit their examples of visual investigation and exploration, together with their annotated notes/sketchbook/journal. Learners could give a short presentation to their peers about the work they have investigated, explaining how it relates to their own way of working.
• This could be followed by a brief group critique, involving feedback from you and from peers.

Unit 6: Investigating Contextual References in Art and Design
Learning aim B: Explore art, craft and design examples relevant to your own work

Assignment 3: Urban Warriors

Scenario: A games company is developing a sequel to one of its popular games.

The designer will need to come up with concept ideas for graphic, animation, character or level designs for the new game, while reflecting the work of the previous design team to ensure continuity between games.

- You could introduce assignment 3 to your learners by presenting the scenario and explaining the potential and constraints of the brief. Reinforce the idea that this brief will involve them reflecting on the work of the previous design team and building on that work.

- You could then ask learners to use techniques such as drawing or recording with lens-based equipment to explore the previous game and the direction they could take it.

- From this, you could ask them to list the work of practitioners who have used the same starting points and techniques to record, and ask them to explain how this could be relevant to their work: for example, an artist may have used drawing and photography to record the figure, and this could then be used as the starting point from which to develop character design work.

- A key element of this assignment is encouraging learners to make connections between the previous game and their own ideas and working practices: the more in depth they are able to consider this factor and analyse it, the higher their potential grade might be.

- The assignment can develop through learners developing visual responses to the brief, showing the influence of the previous game. These could be ideas in drawing form, with annotated examples of the influence of the previous game.

- You could conclude the assignment by asking learners to present their work to their peers.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other units in the BTEC Firsts in Art and Design.

It links to the mandatory units below in that it builds on learners' experience in researching and understanding the work of others:

● *Unit 1: Introduction to Specialist Pathways in Art and Design*

● *Unit 2: Creative Project in Art and Design*

It links to the optional specialist units:

● *Unit 3: Communicating Ideas in 2D*

● *Unit 4: Communicating Ideas in 3D*

● *Unit 5: Developing an Art and Design Portfolio*

This unit also links to the BTEC Level 3 Nationals in Art and Design units:

● *Unit 5: Contextual Influences in Art and Design*

● *Unit 13: Art and Design Specialist Contextual Investigation*

Resources

Textbooks

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Davies, J. and Edwards, M., *Art and Design Activebook: Building the Best Portfolio*, Edexcel, 2007 (ISBN 978-1-84690-180-5)
Examples of research techniques used by learners, with visual examples.

MacLellan, T., Parsons, A.S. and Wise, J., *BTEC Level 2 First Art and Design Student Book*, Pearson Education, 2010 (ISBN 978-1-84690-612-1)
A useful guide based on the previous specification, featuring general sections on researching skills, with visual examples.

Journals

Artists Newsletter
In-depth examination of contemporary arts practice, also available online at: www.a-n.co.uk/publications.

Creative Review
Advertising, design and articles on visual culture.

Interior Design
Latest directions in interior design, with visual examples, interviews and news on exhibitions.

Selvedge
Examples of contemporary textiles.

Websites

www.a-n.co.uk
Artists Newsletter, contemporary arts practice, case studies and examples of current project work.

www.craftscouncil.org.uk
The Crafts Council, examples of work by contemporary crafts people, new direction in current crafts practice.

www.designcouncil.org.uk
The Design Council, examples of design in action, practitioners' work, case studies and resources.

www.interiordesign.net
Linked to *Interior Design* magazine.

www.selvedge.org
Selvedge, contemporary textiles and examples of practitioners' work.

www.skillset.org
The creative industries' Sector Skills Council (SSC), covering TV, film, radio, interactive media, animation, computer games, facilities, photo imaging, publishing, advertising and fashion and textiles. Site contains in-depth information about industry standards, case studies and careers information across the disciplines, with examples of practitioners' work, design studios and current trends in the creative industries.

www.tate.org.uk
Tate, contemporary and historical British and international art and design work, resources and current exhibition

Unit 7: Recording for Creative Intentions in Art and Design

Delivery guidance

Approaching the unit

Your learners will need access to a range of specialist materials and equipment for this unit. This might include 2D materials and equipment to experiment with drawing, painting, printmaking and collage along with the materials and equipment necessary to record using photography, video or computer-generated imagery.

As the unit is externally assessed, your learners will need to have developed a wide range of recording skills before the assignment brief is issued so they can respond appropriately and plan their time suitably. Learners will have only five hours to produce the work for assessment so it is important that they have undertaken adequate preparatory work to maximise opportunities for achievement.

Delivering the learning aims

Learning aim A is concerned with your learners' abilities to select and record from visual sources. They will need to be able to analyse and fully understand the brief they are given so they can respond to it appropriately:

- What is it asking for?
- Who is the work being designed for or what audience is it being presented to?
- Where is the work going to be produced or presented?
- Why are they being asked to produce it?
- Does the brief list any specific constraints such as choice of materials or intended audience?

Once your learners have developed a full understanding of the brief, they will be better able to produce appropriate work in response to it. They will also need to plan how they will use the allotted time in order to meet the requirements of the brief.

Learners will need to make appropriate selections of visual sources they plan to record. You should provide sufficient primary visual sources for them to select from. Your learners have 25 GLH to build their skills for this unit and should be encouraged to develop their creative recording and the subsequent generation of ideas in response to given briefs throughout their programme. Once the theme for the external unit has been released, the learners could practise their recording skills independently.

Once selections have been made, your learners will need to give reasons for their decisions and justify their own choices. Additionally, they will need to select how they plan to record from the primary visual sources they have selected. This will involve making decisions on what materials, techniques and processes they will use, and then apply, to record from their chosen primary sources.

During the five hours, it is expected that learners will produce a number of recordings and they should be encouraged to explore a range of materials, techniques and processes to undertake this. They will need to review and evaluate their own progress throughout the allotted time in order to inform creative intentions.

Learning aim B requires learners to generate design ideas towards creative intentions within the time-limited brief.

Part of the emphasis of the learning aim is the learners' ability to come up with a range of ideas. They should generate a number of initial ideas and record these appropriately. It is important that the ideas link back to and respond to the brief issued.

It is important that the work produced by your learners communicates their creative intentions. In order to do this they should produce a range of test pieces, exploratory work, samples and/or media explorations that communicate their creative intentions in response to the brief.

All work produced should be recorded and reviewed appropriately. Learners should continuously review the work they are producing, showing an ability to refine their selection and application of materials, techniques and processes. They should annotate ideas and working processes where relevant and where ideas or work need explanation.

Getting started

This provides you with a starting point for one way of delivering the unit, which is externally assessed by Edexcel.

Unit 7: Recording for Creative Intentions in Art and Design
Introduction
Explain to your learners that the assignment brief for this unit will be externally set.

- They will be given a broad-based thematic starting point with adequate time to consider and explore the theme before the five-hour assessment takes place.
- At the commencement of the five-hour assessment they will be given an externally set assignment brief that they must respond to.
- During the five-hour assessment they are expected to work in controlled conditions.

The examples below indicate some of the ways you could prepare learners in the 25 hours of delivery leading up to the assessment. This preparatory work may be integrated with assignments for other units.

Learning aim A: Select and record from appropriate visual sources, based on the set brief

- Hold a group discussion with your learners to introduce the thematic starting point and highlight any constraints or limitations outlined in the brief. Learners should know how to identify the main objectives of a brief.
- Encourage your learners to practise planning their time and schedule of work in order to meet set deadlines.
- Run a series of workshops on different methods and approaches for selecting and recording from primary sources.
- Learners could undertake a series of practical tasks to develop and hone their skills in selecting and recording from primary sources.
- Learners should use this preparatory work to focus on the development of the following skills:
  o choosing starting points appropriate to a creative intention
  o using materials, techniques and processes in ways that assist in recording, appropriate to the brief
  o using photography to record images
  o using computer software programmes offering image manipulation
  o making 2D representations of 3D objects
  o recording visual elements
  o recording ideas and feelings.
- Run a series of workshops designed to introduce to your learners a wide range of different materials, techniques and processes that could be used for recording.
- Learners could then undertake a range of experiments with the materials, techniques and processes demonstrated in order to create a range of samples. This will also help them to plan how long these processes take.
- Arrange trips, visits or visiting speakers who can inspire your learners and help them to engage in the thematic starting point given.

Unit 7: Recording for Creative Intentions in Art and Design
Learning aim B: Generate design ideas towards creative intentions, based on the set brief
• You could set a variety of practice briefs to generate initial ideas. This should naturally take place within the delivery of other units.
• Introduce your learners to a variety of ways of generating initial ideas such as mind mapping, word association and responding to visual stimuli.
• Introduce your learners to a variety of ways of recording and analysing their ideas appropriately, such as drawing, painting, collage, photography, video, computer generated images, printmaking, experimenting with combining methods and media.
• Learners will need to understand how they can effectively communicate creative intentions. You could introduce your learners to a number of ways of doing this through notes, drawings, thumbnails, storyboards and so on.
• Learners could practise using materials, techniques and processes to help generate and develop ideas that communicate their creative intentions.
• As their confidence grows, learners should develop the ability to reflect on and refine the work they are producing and analyse their success in meeting the requirements of the brief.

Details of links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

BTEC Firsts in Art and Design:

- *Unit 2: Creative Project in Art and Design*
- *Unit 9: Design Crafts Briefs*
- *Unit 10: Fashion Briefs*
- *Unit 11: Graphic Design Briefs*
- *Unit 12: Textiles Briefs*
- *Unit 13: Visual Arts Briefs*
- *Unit 14: Photography Briefs*
- *Unit 19: Digital Art and Design Briefs*
- *Unit 20: Interactive Media Production Briefs*
- *Unit 21: Painting Briefs*

Resources

Textbooks

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

These books may be useful in engaging learners with the process of recording information from primary sources and using this to generate ideas:

- Gregory, D., *An Illustrated Life: Drawing Inspiration from the Private Sketchbooks of Artists, Illustrators and Designers*, How Books, 2008 (ISBN 978-1-60061-086-8)
- New, J., *Drawing from Life: The Journal as Art*, Princeton Architectural Press, 2005 (ISBN 978-1-56898-445-2)

Useful texts that will give guidance on lighting and composition:

- Garret, J. and Harris G., *Collins Complete Photography Course*, Collins, 2008 (ISBN 978-0-00-727992-0)

- Jeffrey, I., *The Photography Book*, Phaidon Press, 2000 (ISBN 978-0-7148-3937-0)

- *The Complete Digital Photo Manual*, Carlton Books, 2011 (ISBN 978-1-84732-740-6)

Website

http://tag.wonderhowto.com/draw-a-camera
Contains a number of instructional videos.

Unit 8: Using Mobile Devices in Art and Design

Delivery guidance

Approaching the unit

This unit is not intended to develop computer programming skills but will encourage learners to explore creatively and imaginatively some of the possibilities of these new technologies, within the context of a sector where exploration of new technologies has led to significant works and shown the potential of these new technologies.

The use of mobiles in education centres has been contentious, with reports of mobile use being restricted. However, there are compelling arguments for the use of mobiles in education in a vocational programme, given their growing impact on everyday life and work. These issues will clearly need addressing in your centre and support from governors and senior managers will be required for successful implementation of the unit.

Many learners will already use their devices for the creation of visual work, or at least are aware of work by others created for such devices. This is an extremely valuable resource that you should tap into. Mobile devices are becoming more powerful and often easier to use. Almost all have wireless capability, which is the recommended method for saving and backing up work to a dedicated drive on the centre network or to cloud storage.

One consideration will be whether the devices used for the learning in this unit are provided wholly by the centre or whether learners provide their own, for use in the centre.

Delivering the learning aims

This unit will be successful when learners have not only explored the potential for mobile devices beyond their initial understanding, but also worked towards and achieved a piece of art and design-related work through their use. This whole process should be an exciting one, as learners discover new ways of working and making surprising discoveries. There may be a great variety of devices in use during this project and you will need to think of ways to keep projects moving forward through any potential technical difficulties. There may be technician support, but many issues can be aired and resolved through learners following learning aim A, through exploring the capabilities of different devices. You will also need to consider the ways in which ongoing work is saved and finally evidenced for assessment.

Learning aim A should provide a framework within which learners can plan and develop their projects to achieve learning aims B and C. They should have a greater awareness of the possibilities and limitations of different technologies that are available and be able to move forward with their planning for art and design work. They should also consider the widest range of materials and processes in their planning – using mobile devices in planning, production and presentation does not mean having to exclude other materials and processes. By signing up to the iTunes or Android app stores, or by using the Quixey website to search for apps on any platform, you could introduce the wealth of apps available and set an assignment where learners search for and test free apps to meet a given need, for example:

- taking and editing photos
- recording video
- creating panoramas
- creating content tagged to a specific area.

A series of mini assignments could focus on other useful areas, and learners could present their existing knowledge of apps to others. Collaboration between learners should be encouraged throughout the unit and can be promoted through the app discovery assignments mentioned above.

Learning aims B and C could be delivered as part of one assignment, or as a series of sequential assignments. For learning aim B, to further the aim of digital collaboration, assignments could encourage learners to take on specific functions in a group exercise. For example, when creating a multiple viewpoint video, these could include:

- three or more mobile camera operators
- a director
- a producer
- a sound recorder
- movie editors.

On a smaller scale, learners working in pairs could pass images back and forth, each time modifying and adding new layers of imagery and meaning. Learners could also bring in traditional materials, such as paint and drawing materials, or modelling and sculpting processes, to generate artworks that are then recorded on mobiles – for example, as stop-motion videos or as a way of bringing a wider range of references to their study.

For learning aim C, learners will need to bring their ideas to a conclusion in a completed work. These could be for presentation on:

- a mobile device
- a larger screen
- traditional media
- multiple formats.

Depending on the pathway followed, these outcomes could be directed towards open-ended interpretive work, to specific graphical or product requirements, or as a support to other processes in fashion, textiles or 3D.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 8: Using Mobile Devices in Art and Design
Introduction   This unit could be introduced as an exciting opportunity for your learners to integrate the latest developments in technology with their work in art and design, possibly based on more traditional processes.   Learners should be encouraged to see the variety of devices as a challenge for their creativity and bear in mind that their work may be seen (and used) by others, not only on the latest devices but also on devices with fewer capabilities. One major driving force in mobile device development is collaboration and your learners should underpin their own working with this knowledge.
Learning aim A: Investigate and explore the creative use of mobile devices in art and design
Assignment 1: Break the Rules and Mash It Up …   **Scenario**: A fashion promoter approaches an artist and asks them to put together some digital imagery that could be used for a promotion campaign which will be mobile device-based. The brief is to come up with ideas that take a different approach to beauty and to explore the full potential of digital imagery, doing something different and innovative.
- Set a 'live' brief from a fashion styling/marketing company. The brief should cover aspects of research into notions of 'beauty', along with the use of mobile devices in a fairly broad range of pathways in art and design. Learners should be looking out for connections between different processes in art and design and should also look at wider contextual sources such as cultural and historical ideas of beauty, together with contemporary and historical scientific developments.   - Learners should have opportunities to test several different devices and apps exploring the various capabilities, as originally intended by the maker, but also spend time exploring their use in completely different ways. Through collaboration, learners can make comparisons and take responsibility for testing different processes. Notes and reports can be compiled on ease of use and ratings could be given in the form of a 'tech review'.   - Learners could spend time in a 'show and tell' discussion, either live or virtual, where they draw initial conclusions and think forward to learning aim B. What combination of devices, apps, sources and processes could they work with and what kind of outcomes are they likely to be able to achieve, given their explorations to this point?   - A visit from a digital artist/designer could lead to productive discussion, as fresh input from a professional may raise new possibilities for exploration at a later stage. Whether the professional is linked to fashion, digital or promotional aspects of the scenario, their presence could lead to useful mutual interaction with the learners.

Unit 8: Using Mobile Devices in Art and Design
Learning aim B: Develop ideas and plan a mobile device-based work of art and design to a brief
Learning aim C: Consolidate ideas and present a finished mobile device-based production to a brief
Assignment 2: Digital Collaboration **Scenario**: An arts collective invites two artists to take part in a photography collaboration/contest. Each artist takes a single photo and passes it to their partner, who edits it using a range of mobile devices/software/apps, then passes it back to the original artist for final working. The results are then projected on screen to the audience.

- This assignment covers two learning aims that can be delivered simultaneously – developing ideas, and planning and carrying them through to a finished production. When you introduce the assignment, bring in lots of examples of digital work that rely on mobility in some aspect of production. Examples could include work that arose from an unexpected event as well as examples where mobile devices were part of the planning or crucial to the ideas; images shot on mobiles feature in many breaking news stories and there is a growing number of mobile-specific film awards, with entries published online.

- Storyboarding is useful in planning a production, as there is likely to be a sequence of events as the work unfolds. The basic scenario could be extended to include the whole group, rather than pairs of individuals, and the development could be led by an underlying theme, a location or a specific event.

- Lead a review of the examples brought by you (and from learners), considering factors that make a successful production. Consider: the variety of processes involved, which will probably include traditional and digital; any contextual references and how these are used by the production; how art and design conventions are followed or broken; the simplicity or complexity of the work; the degree of collaboration; the role of locations and lighting conditions; and the intended format. Record the discussion and distribute to your learners online.

- Discuss the brief with your learners. If they have two or three ideas roughed out at an early stage, they will usually find one idea more achievable as they move through the brief, focusing on the best mix of ideas for local circumstances. This will help to keep their ideas open and flexible.

- To meet the criteria requirement for working on location, part of the introduction to the brief could include a visit to a location where the originating photograph of the scenario is produced. Learners could explore the location using a variety of recording methods and use this material at a later stage during workshop sessions. The collaboration should come about as an in-built part of the production.

- As learners move their ideas forward and begin exchanging imagery (the scenario suggests just two exchanges but this could be extended), their plans may become modified and developed further. The incorporation of multiple images, video, sound or other sources will need to be considered and planned for in the production.

- After a few trial runs, it may be useful to get learners to commit to a final run, with a time limit, to bring out a competitive element. At this stage, if learners are paired, after a given number of image exchanges a pause could facilitate an interim crit of progress and a chance for everyone to see what others are doing.

- An ongoing record of the collaboration, test pieces and trials will need to be kept, and cloud storage or an online learning platform would enable learners to access each others' work for ideas and comparison. A simple file-naming protocol will help to keep the growing number of files organised, e.g. learner's initials/project code/version number.

Unit 8: Using Mobile Devices in Art and Design

- Presentation of the final works could be directly from the learning platform, or some presentation format could be designed into the brief, e.g. as a projected movie, on a mobile, accessed from a server such as YouTube, or as entries to an online competition.
- Collaboration could be carried through to the end review of the unit, where learners reflect together on group outcomes, their own collaborative efforts and the way in which they have carried through their creative intentions.

Details of links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

This unit could potentially link to any unit in the BTEC Firsts in Art and Design, as the focus is on finding new ways of making art and design with these new technologies. New and surprising ways of exploiting the capabilities of mobile devices are coming to light on a daily basis, and as new devices and apps are developed and released, this process will continue. For this reason, any art and design qualification that embraces developing technologies is likely to link to the unit.

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Journal

www.jamespaulgee.com
Professor James Paul Gee – blog on video games and education.

Videos

Massimo Banzi – *TED talks: How Arduino is open-sourcing imagination* (2012)
Fifteen-minute video talk illustrating examples of projects using Arduino boards.

Peter Norvig, Stanford University – *TED talks: The 100,000 student classroom* (2012)
Five-minute video talk about using the power of digital, collaborative approaches in reinventing one-to-one learning.

(TED talks are available from the iTunes store.)

Websites

www.agent4change.net/resources/research/1658
Story on the use of iPads in a Kent school.

www.apple.com/uk/itunes/whats-on
Information about the Apple iTunes store, where iOS apps can be downloaded.

http://apps.kik.com/apps/sketchee-1
A cross-platform collaborative drawing app.

arduino.cc
Arduino boards aim to encourage low-cost computing.

docs.google.com
Cloud storage and collaboration.

www.dropbox.com
Cloud storage and collaboration.

http://estsass.co.uk/tag/derrick-welsh
Derrick Welsh, an advocate for digital drawing.

www.freezepaintapp.com
App for remixing what your mobile device camera can see.

www.handheldlearning2009.com
Archived conference videos and documents from the Handheld Learning conference 2009.

www.huffingtonpost.com/2011/07/25/the-top-ten-iphone-art-ap_n_907841.html#s314677
Article on the 'top ten' iPhone art applications (written in 2011).

www.kik.com
Collaborative app.

one.laptop.org
One Laptop Per Child project, to bring low-cost computing to the rest of the world.

http://lightroomapps.com/products/godocs
App for managing Google Docs.

https://play.google.com/store/apps?hl=en
Link to Android marketplace.

www.quixey.com
Search engine for apps on various platforms.

http://tapose.com
A collaborative sketchbook/journal app.

http://the-mpas.com
Site promoting mobile photography, through awards and online exhibitions.

Unit 9: Design Crafts Briefs

Delivery guidance

Approaching the unit

This unit introduces learners to the broad field of design crafts through investigation and active research into the work and practice of practitioners. Your learners will also have the opportunity to respond to design crafts briefs, through generating ideas and exploring materials, techniques and processes to reach and present creative solutions.

Delivering the learning aims

Learning aim A can be delivered through active research. Give your learners practical examples of design crafts to kick-start their investigations. Ask them to bring in their own examples, chosen from around the home, such as lighting, or personal objects such as jewellery, and use this to place the unit in a meaningful context. Your learners really need to get to grips with the idea of 'purpose'; you can help them by producing starting points for questions that they can apply to their analysis of objects. Practitioners local to the centre can be enlisted to present their portfolio to aid learners' investigations into contemporary practice. You should contact arts groups and galleries and form links; many practitioners welcome the opportunity to engage with learners and explain the constraints and skills needed to make progress in industry.

Learning aim B can be delivered through short mini-briefs, where you ask learners to create models using design crafts materials, techniques and processes. Single-session problem-solving briefs are ideal for this: construct a paper shade for lighting; explore textures in ceramics; make felt samples for accessories, and so on. You can also cover this unit through your learners working on their response to the set brief. You will need to demonstrate a range of design crafts techniques and processes. Show your learners how to consider and select materials according to the purpose of the set brief, and how to match their choices to their creative intentions.

Learning aim C is linked closely to learning aim B in that your learners will be generating ideas informed by their understanding of the suitability of materials for set purposes. Reading and really understanding the brief is a key skill for a designer – show your learners how to interrogate the brief. If possible set a live brief, through a designer or by providing a scenario. Local retailers may be interested in helping, by coming into the centre and briefing the learners. This really helps with learning aim D, when learners present back. Teach your group how to plan effectively, include drying times and organise technical help. Empower the more able learners to take control of their projects. You will need to ensure that your learners have chosen starting points and sources appropriate to their intentions.

Learning aim D can be delivered through the learners' response to the set brief, following up one of the ideas they generated for learning aim C. You can support them to work to their negotiated plan for production. Allow opportunities for reflection by organising short interim crits where learners present their ideas, initial drawings, models and so on at different stages in the project. You can use observation records to record your learners' coverage of criteria as well as their general progress. Learners will need to define what they have learnt in the unit. You should direct them to question their purpose, selection of starting points, use of materials and so on. Allow a regular slot in each session where you ask them to complete an evaluation exercise of that session's work – this can be verbal,

paper-based or on-screen. They can build this information into their final presentation at the close of the unit.

Ensure that your learners are all shown the correct way to use machinery and equipment – both in the workshop and the studio. Working safely must be an integral part of your delivery of this unit.

If you are using the assignments suggested in the specification, note that your delivery of these assignments will involve crossing over between learning aims where the planned activities provide evidence for a broader range of assessment criteria than those bounded by a single aim.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 9: Design Crafts Briefs

Introduction

You could introduce the unit to your learners by relating it directly to their experience and lifestyles. They may be familiar with jewellery and textiles, as well as interior design, so explain the field of design crafts in these terms. You can also summarise the unit by explaining simply its four key aims – investigating crafts, exploring materials, developing ideas, and producing and presenting an outcome.

Learning aim A: Investigate design crafts practice

Assignment 1: Design Crafts for All

Scenario: A crafts graduate who specialises in ceramics is researching the field of design crafts, focusing on vessel forms and Japanese ceremonial tea bowls, to develop their personal work in a variety of different, yet related, fields.

● This assignment focuses on investigating crafts practice through researching how practitioners work and what they produce. Direct your learners to certain areas of ceramic history and contemporary practice, focusing on vessels. You could develop this by asking learners to define 'vessel'. Does it need to be utilitarian? Make sure you refer to the content in the specification, as it clearly lists the areas you will need to cover. As this refers to contemporary practice you will need to direct your learners to examples where they can find information on current practice.

● Develop the assignment by discussing the term 'vessel', with a very brief introduction of its history. Ask your learners to consider vessels they use in their homes and everyday lives. Learners could work in groups to make a list of examples.

● Ask your learners to select at least one historical and one contemporary example of ceramics based on vessels, and research these looking at purpose, intended users/audience and characteristics.

● Develop this by asking your learners to review at least four examples of ceramics based on vessels, exploring the viewpoints and ideas of the practitioners producing the work. Support them to consider examples from different areas, e.g. utilitarian, sculptural and so on.

● Ask your learners to find out why practitioners have worked in their particular ways, and what factors influenced them. They should present information back to their peers in an appropriate format – annotated drawings supported by visual examples and verbal analysis might be a useful way of creating a supportive environment. More able learners could extend their analysis through more in-depth consideration of factors and influences across a wider range. Use observation records to record learners' performance.

Learning aim B: Explore materials, techniques and processes in response to design crafts briefs

Learning aim C: Develop ideas in response to design crafts briefs

Assignment 2: Precious Curves

Scenario: A design team is developing a new range of contemporary jewellery, which they hope to sell to mainstream jewellery outlets. They have been inspired by organic forms found locally and have decided to base their collection on a series of primary source studies.

Unit 9: Design Crafts Briefs

- This assignment involves both generating ideas and exploring materials, and crosses learning aims B and C. The assignment can be divided into two main sections – looking at source materials and coming up with at least one idea, and exploring design crafts jewellery techniques in realising the ideas. In this assignment it would be acceptable for your learners to make samples, maquettes or models. More able learners may attempt to produce a wider range of ideas and explorations of materials, techniques and processes.

- Introduce the theme of natural form by showing some visual examples of jewellery design that use this as a starting point. Ask your learners to record relevant information in their sketchbooks or journals.

- Gather a selection of natural forms and ask your learners to record specific aspects that could be related to jewellery – line, shape, colour and texture would act as initial starting points. More able learners could explore combinations of these, and introduce their own approaches to recording. Control your groups' use of technique by matching media to purpose – pencil and graphic mark making for line and so on.

- Conduct a short interim crit, where your learners present their source material to their peers and verbally consider how their work could be developed into jewellery. Give a list of prompts for your group, in the form of questions: If the visual work suggests shape, what kind of materials could be used to develop the idea? And so on.

- Assess your learners using observation sheets. Support them by providing a short workshop on using notes and talking to a group.

- Introduce the workshop facilities that you intend to use. Explain and demonstrate safe working practices, and make sure your learners understand the requirements and their responsibilities in minimising risk to themselves and others. If you are using a technician to assist delivery, see if they are available in this introduction, to give specialist knowledge and hints on safe working.

- Ask learners to develop at least one idea into a basic model, maquettes or sample piece. This may involve further drawing-based design, or a combination of drawing and working directly with materials to test ideas practically. Learners' ideas should be as creative as possible, provided they could be realised in a practical form and this is achievable within the time frame of the assignment.

- Conduct another short crit at the end of the assignment, where your learners can reflect on strengths and weaknesses in their own and each other's work.

Learning aim D: Produce and present an outcome in response to a design crafts brief

Assignment 3: Christmas is Coming

Scenario: A toy designer has been approached by a retailer to develop samples for a new toy design in time for the Christmas retail period. They will need to put together a range of design ideas as well as generating samples to show the client.

- This assignment involves learners in producing samples and/or ideas and presenting them to an audience.

- Introduce the assignment to your learners. If they have younger siblings, ask them to bring in examples of their Christmas toys. Alternatively, ask them to get visual examples. Conduct a short analysis of the examples in a group, summarising findings. As this is less about ideas generation and exploration and more about production and presentation, you could give a tighter definition of the kind of toy design and samples to be produced. In this way your learners will not be required to use source materials and ideas generation to the same degree as in assignment 2. You could also specify the materials to be used.

Unit 9: Design Crafts Briefs

- Divide your learners into groups of three or four. Give each group a set task. Examples could be to plan and produce a range of three or four wooden toys, based on transport; to devise a new toy to teach infants counting (a new version of an abacus) and so on.
- Explain to your learners that they need to plan out their objects through annotated drawings, and then produce either a model or sample, depending on their toy.
- Conduct a short interim crit once your learners have completed their drawing tasks.
- Give your learners a set amount of time to produce their models or samples – as they are working in groups, make sure each group member has their own allotted task.
- Conclude the assignment by asking your learners to plan the display of their work, considering how best to show their working processes and ideas. They can peer assess each other's work. You can also assess their practical work at the same time.

Assignment 4: Showing the Weave

Scenario: A craftsperson working in textiles has put together design ideas worksheets, alongside a range of woven samples for presentation, in response to a client brief.

- This assignment is essentially about how to present work. It could be delivered as part of a larger assignment, or in sequence with an earlier assignment where learners have produced a range of ideas in varying formats as well as practical samples.
- Introduce the assignment by showing examples of well-presented worksheets. These might be sourced externally, or be past examples of your learners' work. You could show examples of worksheets from learners at level 3 and above if appropriate.
- Gather together your groups' work that requires readying for presentation; this might include a series of sketchbook drawings, design sheets, plans, colour tests and samples.
- Reinforce the importance of selecting examples of drawings, research and samples that show both the design development and the conclusions reached, as well as providing an explanation to the viewer of the journey the designer made in producing the work.
- Demonstrate how to arrange drawings, samples and research on card – measurements can be used, although much of the initial positioning should be done by eye.
- Demonstrate using spray mounts and window mounting if required.
- Ask your learners to construct their presentation sheets, and to present them to an audience of peers. They should use notes and prompts to explain the thinking behind their ideas generation and design work, as well as the technical information regarding samples. It is a skill to be able to discuss your own work, and your learners may well be daunted by the prospect of standing up and doing so. If this is the case, give alternative formats for presentation, such as scanned or photographed images placed in a digital presentation accompanied by text.
- Assess your learners' presentations using observation sheets.

Details of links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

BTEC Firsts in Art and Design:

● *Unit 1: Introduction to Specialist Pathways in Art and Design*

● *Unit 2: Creative Project in Art and Design*

● *Unit 4: Communicating Ideas in 3D*

● *Unit 5: Developing an Art and Design Portfolio*

● *Unit 12: Textiles Briefs*

● *Unit 18: 3D Design Briefs*

BTEC Level 3 Nationals Art and Design (Design Crafts):

● *Unit 85: Exploring Specialist Techniques*

● *Unit 87: Exploring Specialist Ceramic Techniques*

● *Unit 89: Developing and Realising Design Crafts Ideas*

● *Unit 90: 3D Design Media, Techniques and Technology*

● *Unit 99: Exploring Resistant Materials*

● *Unit 101: Exploring Non-Resistant Materials*

● *Unit 103: Exploring Specialist Glass Techniques*

● *Unit 105: Exploring Specialist Metal and Jewellery Techniques*

● *Unit 107: Exploring Specialist Textile Techniques*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Ash, B., *Instinctive Quilt Art: Fusing Techniques and Design*, Batsford, 2011
(ISBN 978-1-84994-009-2)

Clarke, S., *Textile Design (Portfolio)*, Laurence King, 2011
(ISBN 978-1-85669-687-6)

Fiell, C. and Fiell, P., *Design for the 21st Century*, Taschen, 2003
(ISBN 978-3-8228-2779-6)

Le Van, M. and Baharal, T., *500 Silver Jewelry Designs*, Lark, 2011
(ISBN 978-1-60059-631-5)

Sloman, P., *Paper: Tear, Fold, Rip, Crease, Cut*, Black Dog Publishing, 2009
(ISBN 978-1-906155-58-2)

Journals

Ceramic Review
Examples of contemporary practice in ceramics; practical work and articles.

Crafts Magazine
Examples of crafts practice, discussion, practical work, explanation of the design crafts field.

Elle Decoration
Crafts and design in interior/domestic applications.

Selvedge
Contemporary practice in textiles and related crafts.

Websites

www.craftscouncil.org.uk
Crafts Council – also features *Crafts Magazine* available as a journal.

http://designmuseum.org
Design Museum

www.vads.ac.uk/collections/CSC.html
VADS: online resources for visual arts – Crafts Study Centre.

Unit 10: Fashion Briefs

Delivery guidance

Approaching the unit

This unit introduces learners to a range of specialist fashion areas through vocational assignments where they develop an understanding of design processes associated with fashion and related pathways. In response to fashion briefs and linked tasks, learners explore and experiment with materials, processes and techniques to design and make creative fashion pieces. You will need to introduce your learners to the rich range of contemporary practice within the fashion business, giving them opportunities to observe, record and participate in vocational practice.

Delivering the learning aims

Learning aim A is concerned with investigating fashion design and promotion. Through researching different areas of the fashion industry such as retail management, design, marketing, styling, media, journalism, web design, public relations, editing, illustration and photography, learners will become aware of the wide range of possible job roles. Learners should research a minimum of four different job roles in fashion and four different fashion activities, describing main working practices. They should also research and describe the work of four fashion practitioners. Learners might benefit from investigating connected roles, as it is important to remember the interrelationship of different fashion job roles and they will more easily recognise how the fashion industry works as a whole. To help them understand the different job roles, you could supply handouts and give a visual presentation outlining the roles and what each activity consists of. Ideally a presentation from someone in the fashion industry should be included in the introduction. Learners might do local market research to investigate the world of fashion-related employment.

Ensure that your learners collate their research information and encourage them to consider the most interesting and informative ways of presenting their findings. For example, they might get together in small groups to form a fashion company or team. Each member of the team might take on a fashion job role such as a fashion show producer, a fashion designer, a fashion illustrator and media promoter and a fashion buyer. Each team member would then describe their job role to the rest of the team.

Learning aim B involves studio and workshop practical sessions, ensuring that learners observe and record safe working practices. Initially you might use a series of work-related tasks to encourage your learners to explore and experiment with different specialist materials, techniques and processes. You will need to promote understanding of the process of fashion design and to motivate your learners you might use a genuine client base to whom they give interim presentations of their ideas and experiments.

Encourage your learners to recognise where they can use skills they have learnt from previous units. For example, there are many opportunities within the content of this unit to develop learners' visual language skills using 2D and 3D materials and build on their design understanding. In particular, it is vital to capture learners' interest by introducing specialist fashion-related techniques and to offer well-structured sessions on handling materials, tools and technologies. Your learners will undoubtedly benefit from teacher demonstrations, illustrated handouts and slide presentations of example

work. It is important, however, to recognise and exploit learners' enthusiasm to get hands-on experience through creating their own series of samples, swatches and test pieces.

For learning aim C, when your learners are more confident in their design understanding and have developed their technical skills, you will want to set them a more substantial vocational brief. This will give them the opportunity to pursue their own creative, personal responses from initial ideas through to presentation of final outcomes.

Encourage an individual and creative response by ensuring the brief offers opportunities for different fashion design pathways. Your learners will benefit from guidance on their choices suited to their interests and skills in handling specific fashion materials and techniques and what is achievable in terms of the resources available.

Capture your learners' attention and interest by launching the brief in exciting ways. You might get a fashion group to visit your centre and give an interactive presentation of their different roles and how their team works, followed by an activity workshop for the learners. You could invite an ex-learner to come in to show and discuss their portfolio, demonstrating their best project brief and how it developed from initial ideas to final presentation of the work. You might also give a slideshow of examples of past learner sketchbooks showing varied approaches to tackling a brief and a range of different outcomes. The range of possible choices within the brief should be exciting and contemporary while still requiring some academic study and research.

As well as designing ideas for clothing and/or accessories, learners will experiment with materials, techniques and processes in 2D and 3D to begin to make a fashion item. This could involve felt making, sewing, knitting, cutting and manipulating fabric, working to a basic pattern, recycling and reassembling clothing or producing accessories such as hats, scarves, gloves and jewellery.

It is vital to encourage your learners to work from primary sources for potential starting points. Providing a range of interesting found objects and giving your learners access to local contextual sources for inspiration is essential for generating and developing exciting, authentic and original ideas. They should seek out information and ideas on the use of elements such as colour, texture, sequence, light, shade, shape, surface decoration, silhouette, pattern, composition, location, message and meaning, as appropriate to their chosen fashion specialist area. In recording from primary and contextual sources, your learners will be able to experiment with the creative use of fashion-related materials, techniques and processes, and show how they can adapt and combine them successfully to complete their project and meet the brief.

For learning aim D, you will need to develop your learners' critical skills to maximise their ability to achieve their potential across the learning criteria: to describe, explain and analyse their developing practical outcome. These skills can be evidenced verbally, through written work and in their visual studies ideas development sheets. Learners can develop important critical skills through discussions leading from project brief presentations, from group seminars and through presenting findings from their research. Ensure your learners cover essential methodology outlined in the content of the unit such as analysing the brief, project planning, devising a time plan, keeping a learning log, reviewing progress, referencing research and using citations correctly.

Learners can develop their ideas through studies appropriate to their chosen specialist fashion area, for example, sketches, thumbnails, trials, test pieces, swatches, digital manipulations, video clips and annotated printouts. To allow your learners to make informed decisions on the methods they choose and their suitability

for the project brief, give them opportunities to explore the potential of selected media and techniques.

It is important that your learners keep a log of their progress. Support them throughout with scheduled tutorials and positive feedback. The checklist below gives you an idea of what your learners should submit at the end of their project briefs:

- an outline of their chosen fashion design project in response to the given brief

- a project plan

- collated written and illustrated research on the fashion industry and its applications including a bibliography of references

- evidence of how primary and contextual sources have been used to inform their work

- initial sketches and brainstorm ideas and developed ideas in sketchbooks, development sheets, notebooks; experiments in 2D and/or 3D, samples, swatches, test pieces, prototypes, tryouts, collections of media and materials

- a learning log tracking their progress such as evidence of how their work has been changed and improved throughout the project, to include ongoing review of the processes, media, materials and technology they have used

- a final outcome or outcomes depending on their intention

- a planned presentation using feedback from their audience for final evaluation.

Getting started

This provides you with a starting point for one way of delivering the unit, **based around the suggested assignments in the specification.**

Unit 10: Fashion Briefs

Introduction

To introduce this unit to your learners, lead a group discussion on the many different ways that fashion touches our lives. Learners could devise a chart showing their daily influences of fashion, e.g. making design decisions on what they wear, shopping for clothes, accessing fashion from a huge range of online sources to buy or to browse the latest 'look', reading fashion magazines or watching TV fashion programmes. Learners could use the chart to prompt an exploration of the different areas of the fashion business. They could then explore the different job roles involved in creating a 'catwalk' production, considering all the elements required and exploring the very different but closely connected job roles involved in the show. This will lead learners to an awareness of the array of job opportunities in the fashion industry and to explore the connections between the very different roles within a fashion business.

Learning aim A: Investigate fashion design and promotion

Assignment 1: Discovering the World of Fashion

Scenario: A graduate fashion designer is working for the promoters of a careers fair, researching different jobs in fashion, to prepare a display to visitors in the entrance foyer of the careers fair.

Part 1: Researching job roles

- Create slideshows or/and show video clips (from web-based streaming video) of the work of different individuals or groups involved in the fashion business. Your presentation should include an outline of the different job roles in fashion design and promotion, and the activities which take place within these such as different types of design roles, illustration, photography, pattern cutting, PR, journalism, editorial, marketing, styling and web design. Global and environment issues relating to fashion should also be introduced. Invite your learners to contribute to discussion and ask questions.

- Plan visits to fashion outlets and invite practitioners of the fashion industry into the centre to discuss their different roles with your learners and possibly do a workshop.

- Learners should make notes and do quick sketches to record the main points from the above. Support them with handouts giving details and help learners to use the language of the fashion business.

- Learners collate their rough notes, sketches, photographs, printouts, photocopies and so on into a folder of their research into job roles and activities in the fashion business.

Part 2: Market research

- Learners explore and locate retail outlets both locally and nationally such as department stores, designer shops, online shopping, mail order and so on, as described in the unit content.

- They might work individually or in pairs to design questionnaires to gather information from local fashion stores on how they operate, from sourcing their stock to managing their business.

- Learners might also use the internet to research the operations of online retail business, from designer outlets to mail order catalogues and eBay.

- Learners record their research findings through annotated printouts, notes, results of one-to-one, online or telephone interviews and so on.

Unit 10: Fashion Briefs

Part 3: Collating and presenting research

● Learners collate all the results of their investigations, questionnaires, interviews, rough notes and sketches from talks, slideshows and visiting practitioners, photographs, photocopies etc into a coherent folder of their research into the wide range of fashion design and promotion industry.

● Discuss with your learners ways of imaginatively presenting their findings, e.g. to visitors in the entrance foyer of a careers fair. Possible presentation methods might include:

  o presentation boards with visual and written information – these could include rich collages of fashion photography, fashion study sketches, collations of major fashion houses/designers' work and more

  o an ongoing digital slideshow on a loop with written or spoken text; recorded interviews with practitioners in the fashion industry; annotated market research into the local fashion retail business

  o brochures and leaflets including visual and written information on careers in the fashion industry to hand out to visitors

  o interactive digital displays where visitors can access information, ask questions and seek advice and guidance.

● Learners present their findings to their peers individually and/or in groups – e.g. as team members involved in a 'catwalk' production, where each member of the group has a specific job role integral to the show.

● In working through parts 1, 2 and 3, ensure that your learners meet the specification knowledge and criteria for at least four job roles and four different fashion activities, describing main working practices, and researching and describing the work of at least four fashion practitioners with roles and activities, being aware that the roles and activities investigated may well interrelate.

Learning aim B: Use materials, equipment and techniques in response to fashion briefs

Learning aim C: Develop ideas in response to fashion briefs

Learning aim D: Produce and present an outcome in response to a fashion brief

Assignment 2: In Your Own Fashion

Scenario: A designer is coming up with ideas for clothing and/or accessories and experimenting with materials, techniques and processes in 2D and 3D to begin to make a fashion item. This could involve felt making, sewing, knitting, cutting and manipulating fabric, working to a basic pattern, recycling and reassembling clothing or producing accessories such as hats, scarves, gloves and jewellery.

Parts 1, 2, and 3 are intended as taster workshops with activities and tasks related to assignment 2 that you could use to promote skills and knowledge and demonstrate planning. Learners could use their experimental trials and samples as they analyse and develop their own ideas for part 4 and moving forward.

Part 1: Exploring 2D materials and techniques to create fashion ideas
(learning aim B)

● Make learners constantly aware through handouts and talks by teachers and technicians of health and safety regulations in the use of hand and machine tools they will use for both 2D and 3D designing, such as sewing machines, irons, hand sewing equipment, scissors, glue guns and staplers, and in fashion processes such as knitting, weaving, felt making, printing, painting and embroidery.

Unit 10: Fashion Briefs

- Learners develop their 2D visual language skills in response to a task relating to their fashion brief using traditional methods of mark-making and recording using experimental techniques in, for example, drawing and painting, printmaking, frottage, collage and montage.

- They experiment with traditional media to record from primary sources using materials such as sketching tools, paints, inks, dyes, different papers, fabrics to create colour, pattern and surface treatments.

- Encourage your learners to explore the potential of non-traditional tools such as handmade brushes and drawing instruments from found materials; prints, rubbings, stencils from similarly hand-made printing tools; using unusual grounds for mark-making such as scrap wood, sheet metals and plastics.

- Learners explore digital methods of recording and visualisation exploiting digital and phone cameras and video, using software to refine, enhance and modify images.

- Learners keep a log of their progress collating and reviewing their 2D experiments.

Part 2: Exploring 3D materials and techniques to create fashion ideas (learning aim B)

- Learners develop their 3D visual language skills in response to a task relating to their fashion brief using traditional methods of mark-making and recording using experimental techniques with, for example, cotton, silk, wool, man-made fibres, leather, synthetics, second-hand and old clothes.

- They explore non-traditional materials such as plastics, wire, paper, cellophane, sticky tape, rubber, string, bubble wrap, card, wood, glue to create sample structures, maquettes, models, test pieces.

- They experiment with different methods of creating trimmings and accessories using materials such as ribbons, braid, tassels, buttons, beads, sequins, lace, zips, motifs, old bits of jewellery and feathers, as well as taking risks creating fashion pieces with found objects such as discarded machinery parts, rivets, washers, nuts and bolts, plastics, rubber and natural forms such as seeds, bark, bone, pebbles and shells.

- Learners explore digital methods of 3D visualisation of their ideas exploiting digital and phone cameras and video, using software to refine, enhance and modify images.

- Learners keep a log of their progress, collating samples, swatches, test pieces and maquettes and reviewing their 3D experiments.

Part 3: Exploring fashion working processes (learning aim B)

- Learners apply their 2D and 3D recording experiments to begin generating potential fashion design ideas combining traditional and non-traditional materials.

- They explore the potential of different combinations of materials and techniques such as creating a structural form, e.g. a headdress from hand-woven, folded and hand-stencilled cartridge paper.

- They create a series of experimental samples, test pieces and swatches using different combinations of 2D and 3D materials and techniques.

- Learners then collate and review their experiments, analysing their results in terms of what worked well and why and what didn't and why not.

Part 4: Analysing the fashion brief (learning aim C)

- Learners read and discuss the requirements of the brief; this may well be in response to a stimulating slideshow launching the project alongside a breakdown of the brief, given by you. Offer a range of possible fashion pathway choices – see also part 6, below.

- Learners might also visit a professional practitioner, or participate in a group workshop aimed at promoting design ideas relevant to the brief.

Unit 10: Fashion Briefs

- Learners explore what's required of the brief and the main aims; they consider potential opportunities for exciting ideas and also the constraints of the brief; they investigate the type of client, age group, possible materials required and potential costs.

Part 5: Generating ideas (learning aim C)

- Learners work in groups to explore potential ideas inspired by the brief, through activities such as mind-mapping, spider charts, word association, creating rough ideas and annotating thumbnail sketches.

- They use their practitioner research to explore ideas inspired by the work of others. You could show slides from the launch to demonstrate possible starting points. Learners should undertake research from historical fashion eras and look at work from other cultures to recognise how contemporary fashion designers are influenced by ideas from the past and from world sources.

- Learners then make studies using primary sourced objects and images collected from the environment.

- Combinations of studies from practitioner workshops or visits, contextual research and a range of drawing, painting, printmaking, collage and photography from primary sources will give learners a sound base from which to generate and develop their design ideas.

- Support your learners in keeping a log of their progress, reviewing their ideas and collating their rough studies in sketchbooks, notebooks or on worksheets.

Part 6: Applying ideas for different applications (learning aim C)

- Learners will need to consider what area of the fashion business they are going to focus on for their ideas, from the range of possible fashion pathway choices within the brief.

- These pathways might cover fashion costumes, accessory design and artefacts, design for a fashion magazine double-page spread, fashion photography and styling, fashion advertising and publicity as in webpage design or advertising a fashion business in a design for a corporate identity.

- The brief should be adaptable to those learners wishing to concentrate on fashion illustration, styling, photography or fashion graphics who may wish to create a 'look', photograph it and manipulate work on the computer to adapt to a magazine cover or fashion shoot.

- The brief might focus on a team project, where the 'catwalk' is the end product of the brief where each member of the team takes on a job role and has to generate, develop and produce designs for the success and promotion of the show.

- As before, learners should keep a log of their progress, reviewing their ideas and collating their rough studies in sketchbooks, notebooks or on worksheets.

- At this point, you might ask your learners to present their ideas either individually or in groups and gather feedback to modify and refine them.

Part 7: Producing final work (learning aim D)

- Learners select their most appropriate ideas and consider how to possibly combine these to develop them into a final outcome.

- They go on to develop, modify and refine their chosen design(s) using selected materials, tools and processes and showing the influence of their research sources on their own work.

- Hold interim reviews with your learners including peer reviews, and offer them opportunities for feedback to improve and develop their ongoing work.

Learners produce final work.

Unit 10: Fashion Briefs

Part 8: Analysing the work (learning aim D)

● Learners provide evidence of their final outcome(s) and collate all their supporting research and development work.

● Learners evaluate their development work and final design(s).

● They explore and review the stages gone through and how the work has developed and, where appropriate, the alternative ideas they have considered.

● Learners might explore methods of gaining responses from their audience/clients; feedback might be through questionnaires, peer discussions and tutorials.

Part 9: Presenting the work (learning aim D)

● Learners plan for the final presentation, researching and exploring imaginative presentation methods.

● A combination of on-screen and exhibition of the work itself might be used effectively to present and explain the work. For example, a 'catwalk' might be presented as the show itself with all the advertising, design ideas, accessories, props and costumes together with the models, the music, the lighting and choreography. Learners participating in the team will demonstrate their own individual design contributions in separate presentations.

Details of links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

BTEC Firsts in Art and Design:

● *Unit 1: Introduction to Specialist Pathways in Art and Design*

● *Unit 3: Communicating Ideas in 2D*

● *Unit 4: Communicating Ideas in 3D*

● *Unit 5: Developing an Art and Design Portfolio*

● *Unit 14: Photography Briefs*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Burke, S., *Fashion Artist: Drawing Techniques to Portfolio Presentation* (2nd edition), Burke Publishing, 2006 (ISBN 978-0-9582391-7-2)

Ching, F.D.K. and Juroszek, S.P., *Design Drawing* (2nd edition), John Wiley & Sons, 2010 (ISBN 978-0-470-53369-7)

Fernandez, A. and Roig, G.M., *Drawing for Fashion Designers,* Anova, 2008 (ISBN 978-0-7134-9075-6)

Graham-Dixon, A., *Art: The Definitive Visual Guide*, Dorling Kindersley, 2008 (ISBN 978-1-4053-2243-0)

Ingledew, J., *The A–Z of Visual Ideas: How to Solve Any Creative Brief*, Laurence King, 2011 (ISBN 978-1-85669-714-9)

Ivarson, A., *In Fashion: From Runway to Retail,* Clarkson N Potter Publishers, 2010 (ISBN 978-0-307-46383-8)

Kim, J., *40 Digital Photography Techniques for Beginners*, John Wiley & Sons, 2003
(ISBN 978-89-314-3501-6)

O'Hara Callan, G. and Glover, G., *The Thames and Hudson Dictionary of Fashion and Fashion Designers* (2nd edition), Thames and Hudson, 2008
(ISBN 978-0-500-20399-6)

Perrella, L., *Artists' Journal and Sketchbooks: Exploring and Creating Personal Pages*, Rockport Publishers Inc, 2007 (ISBN 9781592530199)

Renfrew, E. and Renfrew, C., *Basics Fashion Design 04: Developing a Collection*, AVA Publishing, 2009 (ISBN 9782940373956)

Seivewright, S., *Basics Fashion Design: Research and Design*, AVA Publishing, 2007
(ISBN 9782940373413)

Sheikh, S., *The Pocket Guide to Fashion PR,* Preo Publishing, 2009
(ISBN 9780956133601)

Simpson, I., *Drawing, Seeing and Observation* (3rd edition), A&C Black Publishers Ltd, 2003 (ISBN 9780713668780)

Sorger, R. and Udale, J, *The Fundamentals of Fashion Design* (2nd edition), AVA Publishing, 2012 (ISBN 9782940411788)

Woods, L., *The Printmaking Handbook*, Search Press Ltd, 2008
(ISBN 9781844483792)

Journals

The journals listed below are useful sources of contemporary fashion design practice with most of them available through their websites. Learners should also be able to use their own favourite fashion magazines as authentic source material, such as *Grazia*. Newspapers such as *The Observer*, *The Guardian*, *The Times*, the *Daily Telegraph* and *The Independent* all produce fashion articles and regularly feature contemporary fashion designers and new trends in their colour magazines.

Artists and Illustrators

British Journal of Photography

The Collezioni Series, e.g. *Collezioni Trends*, *Collezioni Donna*

Contemporary

Creative Review

Dazed and Confused

Design

ID

International Textiles (six issues yearly, UK)

Textile View (quarterly by Metropolitan Publishing)

View on Colour (two issues yearly)

Viewpoint (quarterly by Metropolitan Publishing)

Vogue

Software

DrawPlus X4 (PC) by Serif (ASIN B003EYVHGU)
This is a powerful, fun and versatile designer that creates beautiful artwork and graphics.

Photoplus X4 (PC) by Serif (ASIN B003U9VO0S)
This photo editing software makes advanced tasks like editing RAW files and HDR

imaging straightforward while common fixes like red eye removal, spot repair and cropping are always at your fingertips.

Websites

www.adobe.com
Graphic design software.

www.artjournal.co.uk
Online guide to books and journals.

www.creativehandbook.co.uk
Directory of creative practitioners.

www.culture24.org.uk/am30786
Links to a broad range of art and design resources.

www.designcouncil.org.uk
The national strategic body for design in the UK.

www.designmuseum.org
The Design Museum, dedicated to contemporary design.

www.fashion.net
Fashion information from around the world.

www.fashionlive.com
Information on trends and designers.

www.fashiontrendsetter.com
Colour and trend forecasting.

www.hillmancurtis.com
Film and web-based company.

www.onedotzero.com
Digital arts organisation promoting the use of the moving image.

www.tate.org.uk
The Tate Galleries – useful to access art styles such as Art Nouveau and the Pre-Raphaelites, or Dada and Surrealism as movements inspiring extreme contemporary fashion styles.

www.vam.ac.uk
The Victoria and Albert Museum is the best national source of historical fashion and frequently features the work of contemporary and recent fashion designers.

www.vogue.co.uk
Vogue magazine online.

Unit 11: Graphic Design Briefs

Delivery guidance

Approaching the unit

This unit can be delivered through lively projects that allow learners to understand the role of graphic design in communicating ideas and messages. There is scope for you to use client-led briefs – external or possibly internally centre-devised, to locate your learners' study within a real-life scenario or context.

Delivering the learning aims

Learning aim A is based on learners finding out about graphic design. You may form links with local design companies and/or freelancers in graphic design. They may be able to assist you by providing your learners with case study materials and real-life examples of design in action. Many companies will commit to working with education, especially if their name and logo can be used somewhere in your centre's marketing. The assessment criteria are explicit in the minimum number of examples of design your learners should be investigating. The range and depth of analysis can be extended for more able learners. You will need to show examples of successful design work – advertising campaigns, viral marketing, logos and so on. Ask your learners to bring in visuals or real examples of graphic design that they feel are successful. Put them in small groups and get them to explain their choices, e.g. the Nike 'tick' – how does this work in terms of communicating across language boundaries (universal) and simplicity (recognisable)?

Learning aim B can be linked to delivery of learning aim C, when working on the set brief. You can offer a series of shorter 'day' or single-session briefs where a design challenge can be set and completed, presented and critiqued. This could involve generating artwork for a leaflet or advert, poster or piece of information graphics. Local authorities will often have in-house designers who may help with setting a single-session brief – there are always local initiatives that require artwork, and it is useful for learners to find out how to get the balance right between image and text, while maintaining legibility and interest. You may also demonstrate software relevant to delivery, depending on what you have available. It would be great to get your group working with Adobe software or similar, in terms of industry standards. You should also demonstrate the kinds of techniques and approaches that can be adopted to developing artwork and ideas – roughs, marker pens and mock-ups.

Learning aim C involves learners in developing ideas in response to graphic briefs, and can be delivered alongside learning aim B. Ideas generation is a key part of graphic design practice. You should try to get your learners to enjoy the challenge of coming up with ideas to briefs. There are different strategies they can use to develop ideas; looking at specific words related to the theme and then considering alternatives through using a dictionary and thesaurus may generate phrases that can be applied to exploring visuals for a brief. Using stock image books to scan through and find images that are arranged in specific groupings can also be used to generate initial ideas. You can use group discussions to generate ideas through mind-mapping. Use a SmartBoard to record ideas and print out the results/conclusions for your learners.

Learning aim D requires learners to complete the unit by producing and presenting a graphic design outcome. You could use a client brief effectively to deliver this aim as well as producing assessment evidence for learning aims B and C. Try to get a

working balance between the conceptual aspect of the unit and the practical – some learners may enjoy the problem-solving aspects of generating themes, while others may prefer practical artworking. If you have used a client-led brief, aim to involve the client in feedback. This adds a real sense of purpose to the brief. If you can't find an external client, try using the marketing department of your centre. Learners could produce promotional materials for open days or events, or design work for course materials or the centre's website. However you deliver the brief, you will need to make sure learners appreciate the intended purpose and audience needs. You can conclude the unit at a crit/presentation, where learners present their work and preliminary ideas/exploration. Verbal presentations (pitches) may be more appropriate for some of your learners. You can use observation records to record assessment against criteria.

Try to recreate industry conditions if you can. Many designers use software to artwork and produce outcomes, so you should demonstrate to your learners how to use layout grids, file naming, compressing files and importing/exporting images. Some learners will find working with paper-based materials and techniques easier, and you should balance these needs in your delivery. More able learners may be able to produce a series of outcomes.

Getting started

This provides you with a starting point for one way of delivering the unit, **based around the suggested assignments in the specification**.

Unit 11: Graphic Design Briefs

Introduction

You can deliver this unit through research tasks that look at practitioners in graphic design, and assignments that involve practical exploration and meeting a brief. Get your learners to explore different ways of developing ideas and using materials to meet the requirements of graphic design briefs. Try to make the work that they do as exciting and challenging as possible; they may use examples of graphic design every day, and you can use this to give a context for your delivery, e.g. mobile apps.

Learning aim A: Investigate graphic design practice

Assignment 1: A Job for Me?

Scenario: A graduate is searching for a position that relates to their skills and interests. This involves conducting research into existing companies, design groups and roles/skill sets required for a practitioner in contemporary graphic design.

- In this assignment your learners should be researching examples of graphic design, and finding out about the working practices designers use. If you have links with local designers who agree to assist in delivery, you may be able to point learners in the direction of case studies and information gathering though interviews – face to face or by email. You also need to build the concept of the audience and purpose into your delivery.

- Introduce the assignment. Ask your learners to gather information from a range of sources: the internet, books, local organisations, internal departments (if you have a marketing department in the centre).

- Present some examples of acknowledged graphic design that has strong appeal and success: the Nike tick and other brand logos; conceptual-based campaigns such as the gorilla playing the drums in the Galaxy chocolate advert. Ask your learners to discuss which examples they feel are strong, and to nominate their own. Refer to the assessment criteria; depending on the level they are working at, they need to identify and/or describe historical and contemporary examples – you may need to ensure they are fully aware of this requirement in their research.

- Mind-map the discussion and record on a SmartBoard. Direct learners to consider what makes effective design – in terms of characteristics and factors. Print out the results for your learners.

- Ask your learners to research and record the skills needed to work in design. Explore websites that have generic information about design, as some of the skills are universal across disciplines – communication, time management and so on.

- Ask your learners to present their findings back to the group. You can assess their performance at this point using observation sheets. They may prefer to use verbal presentation methods, supported by PowerPoint® or similar, or a web-based presentation method. You can support them by providing guidance on how to structure a presentation, and how to use notes and prompts. Their work may be a combination of sketchbook work, journals, presentation sheets and digital files.

Unit 11: Graphic Design Briefs

Learning aim B: Explore materials, techniques and processes in response to graphic design briefs

Learning aim C: Develop ideas in response to graphic design briefs

Assignment 2: Education for the Community

Scenario: A designer is asked to produce a series of ideas and static pages for a website for a local school/college. The designer has to pitch to a client meeting of a selected group of governors, teachers and learners.

● This assignment covers learning aims B and C. Your learners will be developing ideas and trying them out with materials, techniques and processes. Avoid an 'ideas first then materials' approach, as they may need to return to ideas after their initial testing out with materials.

● Introduce the assignment. Ask the head of the department responsible for the website – or the teacher – to deliver the project, as a live brief. The person setting the brief could organise the brief as a competition, with the winning design shown on the website.

● Discuss the brief with your group, and the need for at least two ideas. Make sure they understand what is involved and how they will need to represent their ideas. They could conduct an initial testing and appraisal of the centre's existing website. This might involve questionnaires on what does and doesn't work. Conduct these fairly rapidly, so as not to get bogged down. Alternatively, get them to conduct a focus group from a broad cross-section of the centre/learners. Learners could also compare the existing website with other centres or examples.

● Demonstrate how to set out plans for the website. This needn't be too complex, but should show the hierarchy of pages, which pages are parents and how the links would work – this can be represented by a series of basic diagrams.

● Once this is complete, ask your learners to design some of the static pages. These can be under headings developed as a result of the audience needs identified by questionnaires or the focus group.

● The designs can be developed through drawing and hand rendered colour work. Ask learners to present these back to the group and the client, for feedback. Once this process is complete, ask learners to develop some of the pages on screen. There are a number of examples of web hosting/blogging sites where a blog can be built as a website, complete with links to other pages and so on, such as WordPress. You can use these for your more able learners – they will need to create an account. For less able learners, you can create versions of the screens in common word processing software, including images, to replicate how the pages might look.

● Ask your learners to present back to their peers and use the information to refine their designs. They could also present their imagery back to the focus group, if this was used. Finally, after revising their visuals and screen-based work, they should present back to the client. You can assess their practical work and their performance at presentation.

Learning aim D: Produce and present an outcome in response to a graphic design brief

Assignment 3: The Clock is Ticking!

Scenario: A designer has to produce an illustration for a newspaper story by the end of the day. The illustration needs to reflect the main points of the story in an eye-catching way.

Unit 11: Graphic Design Briefs

- This assignment involves your learners in identifying the requirements of the brief and working out a visual solution to it. This could be set as a single session or half-day brief, where you introduce the brief and set a very tight deadline by which your learners will need to have their produced visual response.

- Introduce the brief to the group. Set out very clearly the time constraints. Set a brief that has strong visual potential. As it is about current affairs, you could use a topic or subject that is in the news at the moment. You could set a brief around a single event, or a theme developing in current affairs at the time. It is important that the brief has strong visual potential. Specify if the illustration is to contain text or not.

- Ask your learners to work on developing ideas that might point the way in tackling the brief. They can do this in small groups or individually. You can ask them to give a short presentation of their ideas to the group, but this should be very informal as time is of the essence.

- Get your learners to develop their ideas visually. This might involve some initial research, image gathering and recording. You may need to encourage them to explore methods of working with imagery that are fast and produce quick results. These might include drawing into photocopied material, using acetates and overlapping imagery. Alternatively you may have learners who are proficient at using digital technology and who can interpret this brief in software, after initially drawing out roughs. Either approach is justified.

- Put on a small informal show of the final illustrations. Ask your learners to feed back on each other's work in groups, thinking about the effectiveness of the imagery, how eye-catching it is, how well it meets the requirements of the brief and how it could be improved. Ask your learners to analyse their work and working processes, using information gathered from the discussions, and to reflect on how they met the requirements of the graphic design brief.

Assignment 4: The Moment of Truth

Scenario: A designer is presenting final designs for an advertising campaign to the client. They research different methods of presentation appropriate to their client needs.

- This assignment could be used in collaboration with another brief, as it is based on researching and applying presentation methods. You can use this assignment to show learners different methods and options that they can use to present work to its fullest potential.

- Deliver this assignment together with another. Take the work from the first assignment and use it as the basis for this one, in terms of what needs to be presented.

- Introduce the tasks to the group. They are presenting to clients so they need to show the best of what they have done, in a way that is clear and unambiguous, but also possible alternatives. It may be that the work that they consider the best is not that chosen by the client – they need to show a range of ideas. These may be drawn roughs. Alternatively, if they are developing digital presentations, you will need to explain to your learners how to save files using correct naming protocols, and to record changes and amendments by renaming or extending the file name, e.g. adding dates, or 'v1, v2…'.

- Discuss presentation techniques and methods with your group. Look at the different examples available. Ask them to consider advantages and disadvantages of a digital presentation over a paper one. Some of this can be relatively straightforward: ask them to consider the potential in showing a client a range of ideas on paper and on screen. Perhaps it might be more appropriate in this case to spread out a series of paper-based sheets and discuss these.

Unit 11: Graphic Design Briefs
● Introduce guidance for your learners explaining the ways that professionals use verbal language to add weight to a presentation. This is a key skill and learners may find it a little daunting to support their visuals with verbal explanations. Notes and prompt sheets may help.
● Assist your learners in producing and delivering their presentations. Ask the group to discuss and feed back ideas and responses about the presentations they have seen.

Details of links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

BTEC Firsts in Art and Design:

● *Unit 2: Creative Project in Art and Design*

● *Unit 9: Design Crafts Briefs*

● *Unit 10: Fashion Briefs*

● *Unit 12: Textiles Briefs*

● *Unit 13: Visual Arts Briefs*

● *Unit 14: Photography Briefs*

● *Unit 19: Digital Art and Design Briefs*

● *Unit 20: Interactive Media Production Briefs*

● *Unit 21: Painting Briefs*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

These books may be useful in engaging learners with the process of recording information from primary sources and using this to generate ideas.

Gregory, D., *An Illustrated Life: Drawing Inspiration from the Private Sketchbooks of Artists, Illustrators and Designers*, How Books, 2008 (ISBN 9781600610868)

New, J., *Drawing from Life: The Journal as Art*, Princeton Architectural Press, 2005 (ISBN 9781568984452)

Unit 12: Textiles Briefs

Delivery guidance

Approaching the unit

This unit introduces learners to the world of textiles, from fashion accessories to interior design. Learners will study the rich range of contemporary practice within the textile business, giving them opportunities to observe, record and participate in vocational practice. You will develop your learners' skills in surface pattern design and assemblage through specialist textile techniques and processes using different media and materials.

You will need to offer a range of specialist textile areas where learners will develop an understanding of design processes associated with textiles and related pathways through vocational assignments. In response to textile briefs and linked tasks, learners will explore and experiment with materials, processes and techniques to design and make creative textile pieces.

Delivering the learning aims

Learning aim A includes the study of four different types of textiles: their qualities, uses, applications and country of origin as well as their different manufacturing processes. Also required are researching the work of at least four textile designers/practitioners to explore and describing their working methods and processes. Research and inspiration might come from several sources where learners find out about different types of textiles. These may include organised field visits to galleries, wholesalers or retailers to explore textile techniques, for example, in clothing, such as printed, knitted, woven, pleated, embroidered, beaded or quilted. Learners will need to investigate the different roles of textile designers and how they work, such as freelance, for a company, as part of a team or as an independent textile designer.

Learners will analyse the research collected and explore ways of using it in their practical work. Ensure they collate their research information with ongoing annotation, in a learning journal or sketchbook, and encourage them to consider the most interesting and informative ways of presenting their findings. For example, they might get together in small groups to form a textile interior design team. The team has been asked to produce a research file for the theme 'World Textiles'. Each member of the team might take on the research task for a specific culture and present their research to the group.

Learning aim B involves studio and workshop practical sessions with particular attention drawn to observing and recording safe working practices. Initially you might use a series of work-related tasks to encourage your learners to explore and experiment with different specialist textiles materials, techniques and processes. In particular it is vital to capture your learners' interest by introducing specialist textile-related techniques and to offer well-structured sessions on handling materials, tools and technologies.

Your learners will undoubtedly benefit from teacher demonstrations, illustrated handouts and slide presentations of example work. It is important, however, to recognise and exploit learners' enthusiasm to get hands-on experience through experimenting with and combining a range of traditional and non-traditional 2D and 3D materials, processes and techniques in the creation of textiles ideas.

For learning aim C, when your learners are more confident in their design understanding and have developed their technical skills, you will want to set them a more substantial vocational brief. This will give them the opportunity to pursue their own creative, personal responses from initial ideas through to presentation of final outcomes.

Encourage an individual and creative response by ensuring the brief offers opportunities for different textile design pathways. Clearly learners will need guidance on their choices suited to their interests and skills in handling specific textiles materials and techniques and what is achievable in terms of the resources available.

Capture your learners' attention and interest by launching the brief in exciting ways. You might invite a textile group to visit your centre and give an interactive presentation of their different roles and how their team works, followed by an activity workshop for the learners. You could invite an ex-learner to come in to show and discuss their portfolio, demonstrating their best project brief and how it developed from initial ideas to final presentation of the work. You might also give a slideshow of examples of past learner sketchbooks showing varied approaches to tackling a brief and a range of different outcomes.

Criteria for learning aim C include applying primary and secondary research to develop more than one textile idea. Providing a range of interesting found objects and giving learners access to local contextual sources for inspiration is essential for generating and developing exciting, authentic and original ideas. They should seek out information and ideas on the use of elements such as colour, texture, sequence, tonal values, shape, surface decoration, silhouette, pattern, composition, message and meaning, as appropriate to their chosen textiles specialist area. In recording from primary and contextual sources, your learners will be able to experiment with the creative use of textiles-related materials, techniques and processes, and show how they can adapt and combine them successfully to complete their project and meet the brief.

You will need to ensure your learners cover essential methodology as outlined in the content of the unit (see specification), such as analysing the brief, project planning, devising a time plan, keeping a learning log, reviewing progress, referencing research and using citations correctly.

For learning aim D, learners can develop their ideas through studies appropriate to their chosen specialist textiles area, for example, sketches, thumbnails, trials, test pieces, swatches, digital manipulations, video clips and annotated printouts. To allow your learners to make informed decisions on the methods they choose and their suitability for the project brief, give them opportunities to explore the potential of selected textiles media and techniques.

It is important that your learners keep a log of their progress. Support them throughout with scheduled tutorials and positive feedback. The list below gives you an idea of what your learners should submit at the end of their textiles project briefs:

● an outline of their chosen textiles design project in response to the given brief

● a project plan

● collated written and illustrated research on the textile industry and its applications including a bibliography of references

● evidence of how primary and contextual sources have been used to inform their work

● initial sketches and brainstorm ideas and developed ideas in sketchbooks, development sheets, notebooks; experiments in 2D and/or 3D, samples, swatches, test pieces, prototypes, tryouts, collections of media and materials

● a learning log tracking their progress such as evidence of how their work has been changed and improved throughout the project, including ongoing review of the textile processes, media, materials and technology they have used

● a final outcome or outcomes depending on their intention

● a planned presentation using feedback from their audience for final evaluation.

Getting started

This provides you with a starting point for one way of delivering the unit, **based around the suggested assignments in the specification.**

Unit 12: Textiles Briefs

Introduction

An exciting visual, verbal and annotated presentation to launch the given brief 'telling a story through textiles' would be appropriate to introduce the following assignments. This would include an overview of the textiles industry and an outline of the breadth of textile design from fine art textiles through to commercial processes and applications.

Group discussions might follow where learners are asked to find as many examples of textiles in their personal and working environment as possible that might tell a story through textiles. These would include fabrics and adornments worn for special occasions and those employed for everyday usage such as soft furnishings, carpets, bedding and towels etc.

Give your learners a resources list of designers, manufacturers, craft makers, textiles galleries and organisations and suppliers as well as information on manufacturing processes and the global origins of different textiles. Website information and a glossary of textiles terms would also be useful as a handout with illustrations of textile types and end use.

Enthuse your learners by offering them exciting challenges of hands-on market research through to designing and creating their own textiles pieces. The briefs you set from the given scenarios below should offer opportunities for your learners to make a personal response where they can choose to investigate and develop ideas from a range of textiles pathways. Inspire your learners to apply new areas of study and working methods and ensure you have a sufficient range of materials, machinery and hand tools relevant to the production of their ideas.

Learning aim A: Investigate different areas of textiles

Assignment 1: Discovering the World of Textiles

Scenario: A group of textile designers have been asked by an international interior furnishing company to produce a visual and written presentation of research studies into world textiles. The aim of the presentation is to 'tell a story through textiles'.

Part 1: Exploring different types of textiles and the roles of textile designers

- Create a stimulating introduction to the unit using different methods of demonstrating the rich range of textiles design. Visual material might be presented to the learners through:
  - showing slides and video clips of the work of different individuals or groups working across the textiles industry
  - inviting learners to contribute to discussion, ask questions and demonstrate their knowledge
  - learners working independently or in groups to research the roles of a textiles designer and also to locate, collect and identify a range of textiles for different end uses.

- Learners could work together in small groups to research and bring back to the group different types of textiles. You could initiate this by giving each group a type of textiles to find and research, for example, print for clothing, woven for furnishing, tartan, lace, embroidered, sportswear textiles, stretch, knitted, netting, plastics. Each group could then make a short presentation on their fabric's origins, manufacture and uses.

Unit 12: Textiles Briefs

- A visit and talk from a practising textiles designer or retailer who could show designs and talk through the different textiles would also enhance the start of the unit.
- Learners should make notes and do quick sketches to record the main points from the above. Support them with handouts that give details and help learners to use the language of textiles.
- Learners collate their research into job roles and activities in the textiles industry.
- Using their rough notes, sketches, photographs, printouts, scans and photocopies, learners present their findings in a file with appropriate descriptions and annotations.

Part 2: Sourcing examples and researching characteristics

- Encourage your learners to make self-initiated field visits to explore and locate local and national retail outlets such as department stores, designer shops, wholesalers, galleries, museums and in-store shows.
- Learners seek out examples of furnishing textiles from fabric suppliers or from interior design magazines or websites, interior designers or companies who use these fabrics, such as IKEA, BHS, Designers Guild, Heals, The Conran Shop and Cath Kidston.
- They explore how textiles are made, including social, cultural, ecological and environmental issues relating to the textiles selected.
- They might work individually or in pairs to design questionnaires to gather information from local retail stores on how they operate from sourcing their stock to managing their business.
- Learners might also use the internet to research the operations of online retail businesses, from designer outlets to mail order catalogues and eBay.
- Learners record their research findings through annotated printouts, notes and results of one-to-one, online or telephone interviews.

Part 3: Collating and presenting their research

- Ensure learners meet the specification knowledge and criteria for at least four different types of textiles and their qualities, uses, applications, country of origin and manufacturing processes, and researching and describing the work of at least four textiles designers or practitioners, explaining/analysing their working methods and processes.
- Learners collate all the results of their investigations, questionnaires, interviews, rough notes and sketches from talks, slideshows and visiting practitioners, photographs, photocopies etc into a coherent folder of their research into the wide range of textiles design and promotion industry.
- Discuss with your learners ways of imaginatively presenting their findings and demonstrate possible presentations appropriate for the international interior furnishings company who have asked the textiles group (your learners) to present research studies into world textiles. The aim of the presentation is to 'tell a story through textiles'. Presentation methods might include:
  o presentation boards with visual and written information – these could include rich collages of world textiles with photography, textiles samples, collations of textiles practitioners' or companies' work and more
  o an A1 portfolio displaying textiles from different world cultures, demonstrating their influences and comparing and contrasting styles and designs
  o an ongoing digital slideshow on loop with written or spoken text; recorded interviews with practitioners in the textiles industry; annotated market research into the local textiles retail business

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- o brochures and leaflets including visual and written information on careers in the textiles industry to hand out to visitors.
- o interactive digital displays where visitors can access information, ask questions and seek advice and guidance.
- Learners present their findings to their peers individually and/or in groups.

Learning aim B: Use materials, equipment and techniques in response to textiles briefs

Learning aim C: Develop ideas in response to textiles briefs

Learning aim D: Produce and present an outcome in response to a textiles brief

Assignment 2: Telling a Story Through Textiles

Scenario: A group of textiles designers have been asked by an international interior furnishings company to produce a range of swatches and samples inspired by world textiles. The aim of the collection is to 'tell a story through textiles'.

The textiles designers discuss possible ideas and starting points. They make lots of notes and compare their different ideas to come up with a combined collection of designs, suitable for an exhibition.

Parts 1, 2 and 3 below are intended as taster workshops with activities and tasks related to the main brief (see scenario above), given by the teacher to promote skills and knowledge – and prior to analysing, and developing their own ideas. The teacher could launch the scenario demonstrating the planning of the assignment and suggesting that learners will use their experimental trials and samples to inform their own ideas at a later stage (part 4).

Part 1: Exploring 2D materials and techniques to create textile ideas (learning aim B)

- Make learners constantly aware through handouts and talks by teachers and technicians of health and safety regulations in the use of hand and machine tools for both 2D and 3D designing such as sewing machines, irons, hand sewing equipment, scissors, glue guns and staplers; and in textile processes such as knitting, weaving, felt-making, printing, painting and embroidery.
- Learners locate and select textiles such as recycled fabrics from a charity shop (clothes, curtains, sheets), woollens, cottons, linens, silks, rayons and synthetics.
- They describe different types, surfaces and textures of textiles such as thick, thin, stretchy, transparent, opaque, shiny, sparkly, fake fur, printed, plain, quilted and embroidered.
- Encourage your learners to use a variety of methods to create textiles samples such as weaving, felt-making, knitting, block printing, screen printing, transfer printing, wax resist, tie dye, cutting, joining, constructing, gluing, stitching, pleating, smocking, tearing and burning.
- Show your learners ways to combine and adapt materials, techniques and processes using a range of equipment to develop their visual language skills, exploring experimental methods of mark-making and recording in, for example, surface treatments with printmaking, frottage, collage and montage.
- Encourage experimentation with traditional and non-traditional media to record from primary sources using materials such as sketching tools, paints, inks, home-made dyes, different papers, found surfaces and fabrics to create colour designs, patterns and surface treatments.

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- Learners explore the potential of non-traditional tools such as handmade brushes and drawing instruments from found materials; prints, rubbings and stencils from similarly handmade printing tools; using unusual grounds for mark-making such as scrap wood, sheet metals and plastics.
- Learners explore digital methods of recording and visualisation exploiting digital and phone cameras and video, using software to refine, enhance and modify images.
- Learners keep a log of their progress collating and reviewing their 2D experiments.

Part 2: Exploring 3D materials and techniques to create textiles ideas (learning aim B)

- Learners develop their 3D visual language skills in response to a task relating to their textiles brief using traditional methods of mark-making and recording using experimental techniques with, for example, cotton, silk, wool, man-made fibres, leather, synthetics and second-hand and old clothes.
- They explore non-traditional materials such as plastics, wire, paper, cellophane, sticky tape, rubber, string, bubble wrap, card, wood, glue to create sample structures, maquettes, models and test pieces.
- They locate and apply other non-traditional materials that can be used in textiles creation such as feathers, beads, wire, pebbles, buttons, tubing, rubber, shells, twigs, knitting wool, plastics and cellophane.
- They experiment with different methods of creating trimmings and accessories using materials such as ribbons, braid, tassels, buttons, beads, sequins, lace, zips, motifs, old bits of jewellery and feathers as well as taking risks creating fashion pieces with found objects such as discarded machinery parts, rivets, washers, nuts and bolts, plastics, rubber; natural forms such as seeds, bark, bone, pebbles and shells.
- Learners explore digital methods of 3D visualisation of their ideas exploiting digital and phone cameras and video, using software to refine, enhance and modify images.
- Learners keep a log of their progress collating samples, swatches, test pieces, maquettes and reviewing their 3D experiments.

Part 3: Exploring textiles working processes (learning aim B)

- Learners apply their 2D and 3D recording experiments to begin generating potential textiles design ideas combining 2D and 3D techniques and using non-traditional materials.
- They create a series of experimental samples, test pieces and swatches using different combinations of 2D and 3D materials and techniques.
- Learners then collate and review their experiments analysing their results in terms of what worked well and why, and what didn't and why not.

Part 4: Analysing the textiles brief (learning aim C)

- Learners read and discuss the requirements of the brief; this may well be in response to a stimulating presentation launching the project alongside a breakdown of the brief, given by you. Offer a range of possible textiles pathway choices – see also part 6 below.
- Learners might also visit a professional practitioner, or participate in a group workshop aimed at promoting design ideas relevant to the brief.
- Learners explore what is required of the brief and the main aims; they consider potential opportunities for exciting ideas and also the constraints of the brief; they investigate the type of client, age group, possible materials required and potential costs.

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Part 5: Generating ideas (learning aim C)

- Learners work in groups to explore potential textiles ideas inspired by the brief, through activities such as mind-mapping, spider charts, word association, creating rough ideas and annotating thumbnail sketches.

- They will use their practitioner research to explore ideas inspired by the work of others. You could show slides from the launch to demonstrate possible starting points. Learners should undertake research from historical textile eras and look at work from other cultures to recognise how contemporary textiles designers are influenced by ideas from the past and from world sources.

- Combinations of studies from practitioner workshops or visits, contextual research and a range of drawing, painting, printmaking, collage and photography from primary sources will give learners a sound base from which they will generate and develop their design ideas.

- Ideas will be developed in a range of different ways through experimentation with both 2D and 3D techniques and processes which show originality and which remain focused on meeting the requirements of the brief while still demonstrating personal creativity.

- Support your learners in keeping a log of their progress, encouraging them to compile their textiles information in files, notebooks, worksheets and sketchbooks in original ways. Ensure your learners review their ideas and experimental work on an ongoing basis.

Part 6: Applying ideas for different applications (learning aim C)

- You will need to offer a range of possible textiles pathway choices within the brief so that your learners can make choices as to the area of textiles they are going to focus on for their ideas.

- Show your learners how their ideas can be diversified into different end products and working across disciplines, e.g. application of ideas to ceramics, packaging, wallpaper, wrapping paper, clothing or wall art for a public space.

- These pathways might cover textile accessory design and artefacts for example, wall hangings for fine art textiles, small items of clothing such as hats, scarves, waistcoats or accessories such as cushions and throws, design for a fashion magazine double-page spread on contemporary textile designs, textiles advertising and publicity as in web-page design or advertising a textiles business in a design for a corporate identity.

- The brief might focus on a team project, where you give each group a type of textiles to research, for example, print for clothing, woven for furnishings, tartan, lace, embroidered, sportswear textiles, stretch, knitted, netting, plastics, under a theme such as 'organic form'; each group develops ideas and creates a series of swatches, samples and test pieces and presents their textiles designs for critique prior to developing their final work.

- Adapt textiles ideas and designs to work appropriately with the end product, e.g. what may be suitable for a hat or belt or what may not work so well on a jacket or shirt or as curtains or bed throws.

- As before, your learners should keep a log of their progress, reviewing their ideas and collating their rough studies in sketchbooks, notebooks or on worksheets.

- At this point, your learners might be asked to present their ideas either individually or in groups and gather feedback to modify and refine them.

Part 7: Producing final work (learning aim D)

- Learners select their most appropriate ideas and consider how to possibly combine these to develop them into a final outcome.

Unit 12: Textiles Briefs

- They go on to develop, modify and refine their chosen design(s) using selected materials, tools and processes and showing the influence of their research sources on their own work.
- Hold interim reviews with learners including peer reviews, and offer them opportunities for feedback to improve and develop their ongoing work.
- Learners produce final work.

Part 8: Analysing the work (learning aim D)

- Learners give evidence of their final outcome(s) and collate all their supporting research and development work.
- Learners evaluate their development work and final design(s).
- They explore and critically evaluate the stages gone through and how the work has developed and, where appropriate, the alternative ideas they have considered.
- Learners might explore methods of gaining responses from their audience/clients; feedback might be through questionnaires, peer discussions and tutorials.

Part 9: Presenting the work (learning aim D)

- Learners plan for the final presentation of a combined collection of designs, suitable for an exhibition, researching and exploring imaginative presentation methods.
- A combination of on-screen and exhibition of the work itself might be used effectively to present the work. For example learners might make a digital presentation of the main influences on their work, showing annotated images of specific world textiles examples alongside photographs of their own studies, samples, swatches and test pieces. Major final pieces of work might be runs of printed textiles designs on fabric and these might be exhibited on boards. Learners could talk to their client/audience about the processes and techniques employed and the inspiration behind the design, for example, from primary sourced sketches of organic forms in nature.

Details of links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

BTEC Firsts in Art and Design:

- *Unit 1: Introduction to Specialist Pathways in Art and Design*
- *Unit 3: Communicating Ideas in 2D*
- *Unit 4: Communicating Ideas in 3D*
- *Unit 5: Developing an Art and Design Portfolio*
- *Unit 9: Design Crafts Briefs*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Bergström, B., *Essentials of Visual Communication*, Laurence King, 2008 (ISBN 9781856695770)

Ching, F.D.K. and Juroszek, S.P., *Design Drawing* (2nd edition), John Wiley & Sons, 2010 (ISBN 9780470533697)

Farthing, S. and Cork, R., *Art: The Whole Story*, Thames & Hudson, 2010 (ISBN 9780500288955)

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

Greenlees, K., *Creating Sketchbooks for Embroiderers and Textile Artists: Exploring the Embroiderers' Sketchbook,* Batsford Ltd, 2005 (ISBN 9780713489576)

Grey, M., *From Image to Stitch,* Batsford Ltd, 2008 (ISBN 9781906388027)

Grey, M., *Textile Translations: Mixed Media,* D4daisy Books, 2008 (ISBN 9780955537110)

Grey, M. and Campbell-Harding, V., *Stitch, Dissolve, Distort with Machine Embroidery,* Batsford Ltd, 2006 (ISBN 9780713489960)

Harris, G., *Complete Feltmaking: Easy Techniques and 25 Great Projects,* Collins & Brown, 2008 (ISBN 9781843404767)

Holmes, V., *Creative Recycling in Embroidery,* Batsford, 2010 (ISBN 9781906388751)

Hughes, A., *Stitch, Cloth, Paper and Paint,* Search Press Ltd, 2011 (ISBN 9781844487332)

Ingledew, J., *The A–Z of Visual Ideas: How to Solve Any Creative Brief*, Laurence King, 2011 (ISBN 9781856697149)

Issett, R., *Print, Pattern and Colour,* Batsford Ltd, 2007 (ISBN 9780713490374)

Kim, J., *40 Digital Photography Techniques for Beginners*, John Wiley & Sons, 2003 (ISBN 9788931435016)

Meller, S. and Elffers, J., *Textile Designs: 200 Years of Patterns for Printed Fabrics arranged by Motif, Colour, Period and Design,* Thames & Hudson, 2002 (ISBN 9780500283653)

Morrell, A., *Contemporary Embroidery: Exciting and Innovative Textile Art,* Cassell, 1995 (ISBN 9780304347414)

Perrella, L., *Artists' Journal and Sketchbooks: Exploring and Creating Personal Pages,* Rockport Publishers Inc, 2007 (ISBN 9781592530199)

Perry, E., *Exploring Textile Arts: The Ultimate Guide to Manipulating, Coloring and Embellishing Fabrics,* Creative Publishing International (US), 2002 (ISBN 9781589230484)

Quinn, B., *Textile Designers at the Cutting Edge,* Laurence King, 2009 (ISBN 9781856695817)

Simpson, I., *Drawing, Seeing and Observation* (3rd edition), A&C Black Publishers Ltd, 2003 (ISBN 9780713668780)

Singer, M. and Spyrou, M., *Textile Arts: Multicultural Traditions*, A&C Black Publishers Ltd, 2000 (ISBN 9780713657166)

Stein, S., *Fabric Art Workshop: Exploring Techniques and Materials for Fabric Artists and Quilters,* Creative Publishing International, 2007 (ISBN 9781589233287)

Watts, P., *Beginner's Guide to Machine Embroidery*, Search Press, 2003 (ISBN 9780855329938)

Woods, L., *The Printmaking Handbook*, Search Press Ltd, 2008 (ISBN 9781844483792)

Journals

The journals listed below are useful sources of contemporary textiles design practice with most of them available through their websites. Learners should also be able to use their own favourite magazines as authentic source material, such as *Grazia*, *Marie Claire* and *Vogue*. Newspapers such as *The Observer*, *The Guardian*, *The Times*, *The Daily Telegraph* and *The Independent* all produce fashion articles and regularly feature contemporary textiles and fashion designers and new trends in their colour magazines.

Art Monthly

Art Review

Artists and Illustrators

British Journal of Photography

Contemporary Crafts Magazine

Crafts Magazine

Creative Review

Dazed and Confused

Design

Design Week

Interior Design

International Textiles

Textiles View

View Interiors

View on Colour

Viewpoint

Software

DrawPlus X4 (PC) by Serif (ASIN B003EYVHGU)
This is a powerful, fun and versatile designer that creates beautiful artwork and graphics.

Photoplus X4 (PC) by Serif (ASIN B003U9VO0S)
This photo editing software makes advanced tasks like editing RAW files and HDR imaging straightforward while common fixes like red eye removal, spot repair and cropping are always at your fingertips.

Websites

www.adobe.com
Graphic design software – useful digital tools for textile pattern and surface designers.

www.artjournal.co.uk
Online guide to books and journals.

www.craftscouncil.org.uk
Crafts Council is the national development agency for contemporary crafts in the UK and frequently exhibits world textiles and contemporary fine art textiles.

www.creativehandbook.co.uk
Directory of creative practitioners.

www.culture24.org.uk/am30786
Links to a broad range of art and design resources.

www.designcouncil.org.uk
Design Council is the national strategic body for design in the UK, often showing the work of the best new young designers.

www.designmuseum.org
The Design Museum is dedicated to contemporary design, including historical and contemporary British and international textiles.

www.embroiderersguild.com
The Embroiderers' Guild website has examples of contemporary trends and individual textile designers' work.

www.hillmancurtis.com
Film- and web-based company.

www.nationalgallery.org.uk
The National Gallery – as above but for early historical imagery useful for fabric or paper design ideas – an example is Vivienne Westwood's use of imagery from French Romantic paintings of the 18th century on her bustières of the 1970s.

www.onedotzero.com
Digital arts organisation promoting the use of the moving image.

www.tate.org.uk
The Tate Galleries – useful to access art styles such as Art Nouveau and the Pre-Raphaelites, Impressionism and Post-Impressionism, Dada and Surrealism and other movements inspiring contemporary textiles designers' work.

www.vam.ac.uk
The Victoria and Albert Museum is the best national source of historical textiles and fashion and frequently features the work of contemporary and recent textiles designers.

Unit 13: Visual Arts Briefs

Delivery guidance

Approaching the unit

For this unit your learners should have access to a range of specialist materials and equipment. This could include 2D materials and equipment to experiment with drawing, painting, printmaking and photography and 3D materials and equipment to experiment with modelling, carving, joining and construction. The open nature of this unit allows learners to explore a wide variety of different materials, techniques and processes and learners should be encouraged to combine materials and techniques in order to meet a visual arts brief.

Delivering the learning aims

Learning aim A is the research part of the unit and should introduce learners to the wide variety of disciplines involved in visual arts. Your learners will need to explore the work of historical and contemporary artists, designers and craftspeople, and evidence the results of this research in an appropriate format. They should be encouraged to analyse the work they are looking at and explore its characteristics. This may consist of an exploration of the features or qualities that make the work recognisable. Analysis could include the material, techniques and processes used in the manufacture of the work, or it might centre on the formal elements inherent in the work. Your learners will also need to consider the factors influencing the design of the work they are looking at. Such factors could include the social context in which the work was created, the purpose or intended use of the work, the preoccupation of the maker or the aesthetics of the work. Learners should be discouraged from providing a basic biography of the artists, designers and craftspeople they research and should be encouraged to consider the relevance of this information with regard to developing a greater understanding of the work they are looking at. While all research can be achieved using secondary sources such as books, journals and the internet, learners should be encouraged to visit exhibitions, galleries, museums, artists' studios and other relevant locations to acquire primary research into the work they are researching.

Learning aim B is concerned with experimenting with materials, techniques and processes. Learners should be encouraged to explore as wide a range of materials as is practical. The materials, techniques and processes selected will depend on the availability within your centre but it is expected that learners will familiarise themselves with as broad a range as possible. You should introduce your learners to a range of different materials, techniques and processes and cover the skills associated with them. Learners should also be encouraged to combine materials, techniques and processes, and fully explore the potential of these combinations. As they gain confidence in the range of materials, techniques and processes available to them, learners should be encouraged to independently select and apply this experimentation. All exploration undertaken should refer back to the original brief and be a response to that brief. Learners will need to record this experimentation appropriately and to review the work they have undertaken. Within the review they should be encouraged to describe and analyse the techniques they are exploring. You should also cover the formal elements such as line, tone, form, composition and so on, to encourage your learners to develop a good understanding of these terms and what they mean.

It is essential that learners are made aware of the health and safety issues relating to materials, techniques and processes used. It is important that learners reduce the risks to themselves and others, taking appropriate action to minimise any potential hazards. They also need to learn how to use, store and recycle materials efficiently to avoid waste.

Learning aim C is concerned with the generation and development of ideas. Initial ideas may be generated from the research undertaken for learning aim A or from the experimentation and exploration that has taken place for learning aim B. However, ideas generated should always link back to the original brief issued and should respond to this. As a starting point, your learners should be encouraged to analyse fully the brief they have been given:

● What is it asking for?

● Where is the work going to be produced or presented?

● What is the timescale for production?

● Why are they being asked to produce it?

● Does the brief list any specific constraints such as choice of materials or intended audience?

Once learners have developed a full understanding of the brief, they will be better able to produce work that responds effectively to it. They should then use this analysis to come up with a range of different ideas to meet the requirements of the brief. These initial ideas should be recorded and analysed appropriately. They should produce a diverse range of experimental work that develops these initial ideas and moves the work towards a finished outcome. Learners should be encouraged to develop as wide a range of ideas as is practicable within their work; however, it should be noted that the development of a minimum of two ideas is required to achieve a pass at level 2. This developmental work will closely link to the experimentation undertaken for learning aim B.

Learning aim D should be seen as a culmination of the work produced for all the other learning aims. Learners should apply the research, experimentation and development of their ideas to produce a final outcome or outcomes that meet the requirements of the original brief. They should be encouraged to apply creativity and imagination to produce interesting results that show some originality. Learners are also expected to present their work appropriately and evaluate what they have produced. This evaluation should include a review of all working processes undertaken and should reference the strengths and weaknesses of the work as well as alternative actions that could have been considered.

You should build your assignment briefs around the learning aims to maximise opportunities for achievement. One way of doing this is shown in the 'Getting started' activities below. These assignments will help your learners to explore the visual arts in the context of a given brief, to understand what is required and to identify the factors that have to be taken into account when responding to a brief.

In the examples given, the assignments are designed to focus on each specific learning aim. However, any of these assignments could be modified and extended to cover the requirements of the four learning aims and could generate evidence towards the complete unit. You may also wish to develop alternative assignments that cover the entire unit.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 13: Visual Arts Briefs
Introduction
To introduce your learners to this unit you could tell them about the diverse nature of visual arts and how this unit will allow them the flexibility to work in a wide range of disciplines. This unit could give them the opportunity to apply the skills they have developed in other units or it could be an opportunity to learn new skills. Learners are able to produce work in 2D or 3D or a mixture of both in order to meet the requirements of a given brief. The real focus of this unit is to allow learners to explore the possibilities and limitations of the materials, techniques and processes that they are experimenting with.
Learning aim A: Investigate visual arts practice
Assignment 1: Call for Entries
Scenario: A sculptor is analysing, investigating and exploring 3D visual arts forms for an exhibition at a new art gallery. The chosen 3D processes need to be explored as fully as possible.
• Hold a group discussion with your learners to introduce the brief and highlight any constraints or limitations outlined in it. You could reference a range of examples of different 3D materials, techniques and processes that your learners may wish to explore in greater depth.
• Learners could then research individually, sourcing examples of artists, designers and craftspeople who have used these materials, techniques and processes in the production of their own work. While your learners should be encouraged to research as wide a range of artists, designers and craftspeople as is relevant to their brief, it is important to note that learners will need to research a minimum of two historical and two contemporary examples to achieve a pass at level 2.
• Arrange a visit from a local artist or craftsperson who could show your learners examples of the work they have produced and discuss what influences their own design process. Learners could produce a questionnaire in order to gain relevant information from the visiting practitioner.
• Learners could then record the results of their research and present this to the rest of the group.
• Evidence for this assignment should include a record of the learners' investigations into visual arts. This evidence might take the form of annotated sketchbooks or worksheets, sketches or notes from visits, questionnaires from visiting practitioners and subsequent findings, journals, learning logs, reports on findings or other appropriate formats.
Learning aim B: Explore materials, techniques and processes in response to visual arts briefs
Assignment 2: Trying Something New
Scenario: A painter is exploring and experimenting with visual arts materials, processes and techniques and different combinations of these to create work for a group show of contemporary approaches to painting at a local gallery.
• Hold a group discussion with learners to introduce the brief and highlight any constraints or limitations outlined in it.

Unit 13: Visual Arts Briefs

- Run a series of workshops designed to introduce a wide range of different painting materials, techniques and processes to your learners.

- Arrange a visit from a local painter who could show your learners examples of the work they have produced and discuss what materials, techniques and processes they use. Learners could produce a questionnaire in order to gain relevant information from the visiting practitioner.

- Learners could then undertake a range of experiments with the materials, techniques and processes demonstrated in order to create a range of samples.

- Ask your learners to identify and experiment with a range of non-traditional painting mediums.

- On an ongoing basis, your learners should discuss the success of their samples and their general progress. They should also analyse the potential of the materials, techniques and processes they are exploring. It is also important that they are aware of the health and safety issues relating to the materials, techniques and processes used. It is important that your learners reduce the risk to themselves and others, taking appropriate action to minimise any potential hazards. They also need to learn how to use, store and recycle materials efficiently to avoid waste.

- Evidence for this assignment should include a record of the safe use of materials, techniques and processes relevant to the brief. This evidence might take the form of: documented recording of a visiting practitioner's approaches and methods; experimental outcomes presented appropriately through sketchbooks and worksheets with annotated explorations of materials, processes and techniques; photographs of 3D test pieces, models and maquettes or other appropriate formats.

Learning aim C: Develop ideas in response to visual arts briefs

Assignment 3: Top Cat, Top Dog

Scenario: A team of animators has been commissioned to create a series of short pieces for children's TV on domestic animals. They are using primary and other sources to generate and develop ideas for the series.

- Hold a group discussion with your learners to introduce the brief and highlight any constraints or limitations outlined in it.

- Follow this with a brainstorm session to focus on how learners might want to approach this project and to begin generating initial ideas.

- Learners could then work individually or in small groups to source a wide range of visual material and create a mood board to help generate further ideas.

- Arrange a visit to a local animal centre or pet shop for your learners to gather primary research to help generate and develop ideas for this brief.

- Learners could then select from their initial ideas and develop these by producing turnarounds and character profiles. They should be encouraged to develop as wide a range of ideas as is practicable within their work; however, it should be noted that the development of a minimum of two ideas is required to achieve a pass at level 2.

- On an ongoing basis, your learners should discuss the success of their ideas and their general progress. They should also analyse their success in meeting the requirements of the brief.

- Evidence for this assignment should include a minimum of two character profiles and turnarounds based on the research undertaken. This evidence might take the form of annotated sketchbooks or worksheets, journals, learning logs, reports on findings or other appropriate formats.

Unit 13: Visual Arts Briefs
Learning aim D: Produce and present an outcome in response to a visual arts brief

Assignment 4: Getting the Image Right

Scenario: A photography group has been commissioned to produce a new set of postcards for the local tourist board, promoting the beauty of the local landscape.
The photographers are selecting from ideas, and developing and producing a series of images. They set up an initial viewing with the target audience for the final work.
In the light of feedback from their target audience, they modify and develop the work.

- Hold a group discussion with your learners to introduce the brief and highlight any constraints or limitations outlined in it.
- Learners could then work individually to capture a series of images that represent the beauty of the local landscape.
- Learners then present these initial images back to the group for discussion on the strengths and weaknesses of the images.
- Based on this initial feedback, learners then take additional photos to meet the requirements of the brief.
- Run a workshop on appropriate presentation techniques. This could include surface mounting onto card or foam board, window mounting, framing behind glass or other appropriate presentation techniques.
- Learners could then present their final outcomes to a representative group of their target audience to gain further feedback.
- On an ongoing basis, your learners should discuss the success of their outcomes and their general progress. They should also analyse their success in meeting the requirements of the brief.
- Evidence for this assignment should include a photographic image or range of images of the local area. The images should be presented appropriately and evaluated. This evidence might take the form of annotated sketchbooks or worksheets, journals, questionnaires, learning logs, report on findings or other appropriate formats.

Details of links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

BTEC Firsts in Art and Design:

- *Unit 3: Communicating Ideas in 2D*
- *Unit 4: Communicating Ideas in 3D*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Journals' websites

www.20x20magazine.com
20x20 is an interesting art magazine that features articles, visuals and cross-bred projects.

www.artmonthly.co.uk
Art Monthly – the UK's leading magazine of contemporary visual art. The website includes features, interviews with practitioners, and profiles on artists.

www.artnews.com
ARTnews is the oldest and most widely circulated art magazine in the world. The website reports on the art, personalities, issues, trends and events shaping the international art world.

www.artreview.com
Art Review provides a social networking site for the art world. It provides forums and blogs and allows members to post artwork, blogs, videos and audio and have members rate and comment on it.

www.creativereview.co.uk
Creative Review covers work produced in graphic design, advertising, digital media, illustration, photography and all other fields of visual communication. The website extends our content to embrace filmed reports and interviews, the CR Blog and Feed, the showcase section which allows registered users of the site to upload their work to appear alongside projects chosen by CR editorial staff.

Websites

www.saatchi-gallery.co.uk
The Saatchi Gallery provides a forum for contemporary art, presenting work by largely unseen young artists or by international artists whose work has rarely or never been exhibited in the UK.

www.tate.org.uk
Tate holds the national collection of British art from 1500 to the present day and international modern and contemporary art.

www.vam.ac.uk
The Victoria and Albert Museum's collections span 2000 years of art in virtually every medium, from many parts of the world. Although the V&A's collections are international in their scope, they contain many particularly important British works – especially British silver, ceramics, textiles and furniture.

Unit 14: Photography Briefs

Delivery guidance

Approaching the unit

For this unit your learners will need access to a range of specialist photography materials and equipment. They will need to learn skills in this specialist area and have sufficient access to materials and equipment to develop these skills. Learners should be given the opportunity to experiment with both traditional film-based and digital photography.

Delivering the learning aims

Learning aim A should be seen as experimental. Learners have the opportunity to learn the fundamentals of using the photography materials and equipment. Encourage them to explore as wide a range of photographic materials, techniques and processes as are available in your centre. They should gain a good understanding of the equipment and how to use it effectively. They should also take an experimental approach to producing imagery and fully explore the potential of this medium.

As your learners gain confidence in the range of materials, techniques and processes available to them, encourage them to select and apply this experimentation independently. All exploration undertaken should refer back to the original brief and be a response to it. Learners will need to record this experimentation appropriately and to review the work they have undertaken. Within the review learners should be encouraged to describe and analyse the techniques they are exploring. Reviews should also demonstrate an understanding of the safe working practices relating to the techniques explored. It is essential to make learners aware of the health and safety issues relating to the materials, techniques and processes used. It is important that learners reduce the risk to themselves and others, taking appropriate action to minimise any potential hazards. They also need to learn how to use, store and recycle materials efficiently to avoid waste.

Learning aim B is focused on learners' ability to record formal elements using photography. Formal elements such as line, tone and shape, along with concepts such as structural composition, balance and scale, need to be covered so that your learners become confident in their understanding of them and are able to discuss and apply them fluently in the context of their photographic work. Again, you need to place the emphasis on experimentation and recording these elements. Your learners will need to record this work in an appropriate format and review how they have recorded the formal elements. They should be encouraged to record as wide a range of formal elements as is practicable within their work; however, it should be noted that a minimum of four formal elements is required to achieve a pass at level 2.

Learning aim C is concerned with the generation and development of ideas. Your learners will need to use both primary and secondary sources to generate initial ideas and develop these in response to a photography brief. While they should be encouraged to use as wide a range of primary and secondary sources as is relevant to their brief, it is important to note that they will need to use a minimum of two primary sources and two secondary sources to achieve a pass at level 2.

As a starting point, learners should be encouraged to analyse fully the brief they have been given:

- What is it asking for?
- Where is the work going to be produced or presented?
- What is the timescale for production?
- Why are they being asked to produce it?
- Does the brief list any specific constraints such as size, finish or intended audience?

Once your learners have developed a full understanding of the brief they will be better able to produce work that responds effectively to it. They should then use this analysis to come up with a range of different ideas to meet the requirements of the brief. These initial ideas should be recorded and analysed appropriately, on the basis of which learners should produce a diverse range of experimental work that develops the ideas and moves the work towards a finished outcome. This developmental work will closely link to the experimentation undertaken for learning aim A.

Learning aim D should be seen as a culmination of the work produced for all the other learning aims. Learners should apply the research, experimentation and development of their ideas to produce a final outcome or outcomes that meet the requirements of the brief. Encourage them to apply creativity and imagination to produce interesting results that show originality. Learners are also expected to present their work appropriately and evaluate what they have produced. This evaluation should include a review of all work undertaken and should reference the strengths and weaknesses of the work as well as alternative actions that could have been considered.

You should build your assignment briefs around the learning aims to maximise opportunities for achievement. One way of doing this is shown in the activities in 'Getting started' below. These assignments have been designed to help learners to explore and develop their skills in photography. They will also help your learners understand how to respond appropriately to a given brief. In the examples given the assignments are designed to focus on each specific learning aim; however, any of these assignments could be modified and extended to cover the requirements of the four learning aims and could generate evidence towards the complete unit. You may also wish to develop alternative assignments that cover the entire unit.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 14: Photography Briefs

Introduction

To introduce your learners to this unit you could explain to them how photography can be used as a tool to help gather research and record outcomes in a range of different mediums, or as a final outcome in its own right. To develop the skills to take high-quality photographs that meet the original intention is a valuable skill in all areas of art and design. The aim of this unit is to allow learners to further explore and develop skills within photography. It is envisaged that most if not all learners will have had some previous experience of photography and this will give them an opportunity to hone their skills and apply creativity to their photographic work.

Learners should also be made aware of the breadth of photography practice and should be introduced to the work of fine art photographers as well as the more vocational aspects of the sector.

Learning aim A: Investigate photography practice

Assignment 1: Through a Scanner, Darkly

Scenario: A fine artist has been approached by a freelance photographer to collaborate on a creative project. They want to explore the artist's work using photography techniques to come up with a new series to sell to a gallery.

- Hold a group discussion with your learners to introduce the brief and highlight any constraints or limitations outlined in it.
- Follow this with a series of workshops designed to introduce your learners to the safe use of a range of photographic materials, techniques and processes.
- Learners could then undertake a range of experiments with the materials, techniques and processes demonstrated in order to create a range of samples.
- On an ongoing basis, your learners should discuss the success of their samples and their general progress. They should also analyse the potential of the materials, techniques and processes they are exploring.
- Evidence for this assignment should include a record of the safe use of photographic materials, techniques and processes. This evidence might take the form of annotated sketchbooks or worksheets, journals, learning logs, reports on findings or other appropriate formats.

Learning aim B: Use techniques, equipment and processes in response to photography briefs

Assignment 2: New Season, New Look

Scenario: A fashion photographer is producing exploratory work for a magazine article on seasonal trends in fashion. A focus on colour and composition is particularly important for the article.

- Hold a group discussion with your learners to introduce the brief and highlight any constraints or limitations outlined in it.
- Introduce or reinforce formal elements, such as line, tone, colour, value, shape, form, texture and space, along with concepts such as structural composition, balance and scale. You could reference a range of examples of photographic images, which demonstrate the recording of these formal elements.

Unit 14: Photography Briefs
- Arrange a visit from a local photographer who could show your learners examples of the work they have produced. Your learners could then discuss how colour, composition, shape, value and tone have been recorded within the work they have been shown.   - Learners could then produce a range of photographic images based on the brief to record the formal elements.   - On an ongoing basis, your learners should discuss the success of their images and their general progress. They should also analyse their success in recording the formal elements.   - Evidence for this assignment should include a record of exploratory work for a magazine article on seasonal trends in fashion and focus on colour and composition. This should include a range of photographic images produced by the learner which records a minimum of four formal elements. This evidence might take the form of records of visits, annotated sketchbooks or worksheets, journals, learning logs, reports on findings or other appropriate formats.

Learning aim C: Develop ideas in response to photography briefs

Assignment 3: Five a Day

Scenario: A commercial photographer is generating initial ideas for a brief, commissioned by a local health centre that wants to display the images in their foyer area.

- Hold a group discussion with your learners to introduce the brief and highlight any constraints or limitations outlined in it.
- Learners could then hold a group brainstorm session to focus on how they might want to approach this project and to begin generating initial ideas.
- Learners could then work individually or in small groups to source a wide range of primary and secondary visual material and create a mood board to help generate further ideas.
- Arrange a visit to a local produce market or farm to allow your learners to take a range of photographs of fruit and vegetables to inform and inspire their work for this brief.
- Learners could then select from their initial ideas and develop these by producing further photographic images in response to the brief.
- On an ongoing basis, your learners should discuss the success of their images and their general progress. They should also analyse their success in responding to the brief.
- Evidence for this assignment should include a record of exploratory work for the brief. This should include a range of photographic images produced by the learner relating to the primary and secondary research undertaken. This evidence might take the form of annotated sketchbooks or worksheets, journals, learning logs, reports on findings or other appropriate formats.

Learning aim D: Produce and present an outcome in response to a photography brief

Assignment 4: Nigella's Gnocchi

Scenario: A commercial photographer is photographing food for a recipe book. The chapter they are working on is about the various forms of pasta. These need to be photographed in interesting ways.

- Hold a group discussion with your learners to introduce the brief and highlight any constraints or limitations outlined in it.

Unit 14: Photography Briefs

- You could present learners with a range of cooked and uncooked pasta dishes in order to take initial photographs. Ask learners to focus on close up imagery, use of scanners, lighting to bring out shape, colour, texture and arrangement to make most of repeating patterns.

- Learners could present these initial images back to the group for discussion on the strengths and weaknesses of the images.

- Based on this initial feedback, your learners could then take additional photos to meet the requirements of the brief, independently selecting what to photograph based on the brief.

- Follow this with a workshop on appropriate presentation techniques, to include surface mounting onto card or foam board, window mounting, framing behind glass or other appropriate presentation techniques.

- Learners could then present their final outcomes to gain further feedback.

- On an ongoing basis, your learners could discuss the success of their outcomes and their general progress. They should also analyse their success in responding to the brief.

- Evidence for this assignment should include an interesting photographic image or range of images of pasta. The images should be presented appropriately and evaluated. This evidence might take the form of annotated sketchbooks or worksheets, journals, questionnaires, learning logs, reports on findings or other appropriate formats.

- **Assignment 5:** Stadium Structures

- **Scenario:** An industrial photographer is presenting their work on the construction of the Olympic Village. They have produced a series of still images and time lapse movies. They need to work with a team to create an effective presentation of the images.

- You could hold a group discussion with your learners to introduce the brief and highlight any constraints or limitations outlined in it.

- Introduce your learners to the range of images gathered by the photographer.

- Learners could then work in small groups to discuss ways the work could be presented.

- Learners could then work in their small groups to present their initial ideas back to the rest of the group.

- Based on this initial feedback you could then give your learners a range of images and ask them to present these appropriately in line with the requirements of the brief.

- Learners could then present their final outcomes to gain further feedback.

- On an ongoing basis, your learners could discuss the success of their outcomes and their general progress. They should also analyse their success in responding to the brief.

- Evidence for this assignment should include the presentation of a photographic image or range of photographic images of the construction of the Olympic Village. The presentation of the work should be evaluated appropriately. This evidence might take the form of annotated sketchbooks or worksheets, journals, questionnaires, learning logs, reports on findings or other appropriate formats.

Details of links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

BTEC Firsts in Art and Design:

- *Unit 3: Communicating Ideas in 2D*

- *Unit 11: Graphic Design Briefs*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Child, J., *Studio Photography: Essential Skills* (4th edition), Focal Press, 2008 (ISBN 9780240520964)

Davies, A. and Fennessy, P., *Digital Imaging for Photographers* (4th edition), Focal Press, 2002 (ISBN 9780240515908)

Galer, M., *Photography Foundations for Art and Design: The creative photography handbook* (4th edition), Focal Press, 2007 (ISBN 9780240520505)

Salvaggio, N.L., *Basic Photographic Materials and Processes* (3rd edition), Focal Press, 2008 (ISBN 9780240809847)

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

Websites

www.atlasgallery.com
A London-based photographic gallery, the Atlas Gallery website includes details of past and present exhibitions as well as an online exhibition.

www.bjp-online.com
The *British Journal of Photography* is the world's longest-running photography magazine. It provides a range of articles on photography as well as news and reviews on equipment, materials, techniques and exhibitions.

www.flickr.com
Flickr is a site that allows you to share and manage your photos online.

www.myshutterspace.com
This is a social networking site for digital photographers. It provides forums, blogs and online photo sharing.

www.photography.com
This site allows you to read photography articles, browse photography equipment and digital camera reviews, find stock photography, locate a photographer and promote your own photography.

http://photography.nationalgeographic.com/photography/
National Geographic provides an excellent source for pictures and photo tips.

www.popphoto.com
The *Popular Photography Magazine*'s website provides features, equipment reviews and a buyers' guide for photographic resources.

www.thephotographersgallery.org.uk
The Photographers' Gallery is the largest public gallery in London dedicated to photography. The website includes details of exhibitions, events, workshops and courses.

Unit 15: Designing for the Future

Delivery guidance

Approaching the unit

This unit gives learners opportunities to consider and apply knowledge about the exciting new and emerging materials and electronic technologies. It is essential that your learners have access to appropriate resources, in particular to graphics, modelling tools and materials, IT facilities and up-to-date information resources.

Delivering the learning aims

Learning aims A, B, C and D are all closely linked. At times they may be studied separately, but for the main part they need to be seen as non-sequential components of an overall piece of work. To a certain extent the facilities and resources available will dictate content, but this should not rule out the consideration of the application of materials and technologies that are not readily available to hand. The use of traditional, established materials and technologies is of course still acceptable, but must be accompanied by speculation of the potential of the application of new and emerging processes to future products, places and communications.

Learning aim A is essentially historical in nature. It places emphasis on the understanding that the majority of new designs are not entirely innovative, but are based on incremental updates of earlier designs. Furthermore, such updates are not so much at the whim of a designer, but as a result of stylistic influences of the time and market research that reveals current social and cultural changes in the needs and wants of the population, or particular segments of it. Ideally your learners should handle a number of real everyday items, such as cameras, kettles, chairs and so on, alongside exploring secondary sources.

Learning aim B is exploratory and experimental. Learners should generate a wide range of ideas using sketches and 'soft models' as well as working directly with materials and technologies where available. The emphasis should be on the creative exploration of a range of possibilities rather than focusing on a final outcome. Encourage your learners to project forward from their studies of designs from learning aim A to consider how these designs might evolve in the short, medium and long term as a result of new and emerging materials and technologies, and related social change. Learning aim B also requires learners to work in an interdisciplinary manner, making a contribution to the generation, development and implementation of ideas as well as contributing specialist knowledge and skills. This will not happen automatically, and your learners will need support and guidance.

Learning aim C focuses a team on a specific, complex design situation in which, while the general context might have been given or chosen (e.g. portable illumination), there is no stated final outcome at the outset (e.g. 'design a new torch'). This aim covers the generation and development of design ideas and the production of graphics, 3D models, videos to present the proposal to different audiences to gather feedback, support, potential funding, and so on.

Learning aim D is initially concerned with the formal presentation and/or concept pitch of learners' design proposals. However, they must be aware that the process does not stop there, and they must reflect on feedback and propose suitable ways forward, ideally over various timescales. For example, they might decide that a certain aspect of their proposal needs a great deal of further technological development and would not therefore be likely to be commercially available for at

least another five years. Alternatively, as a result of feedback, they might generate new directions for further exploration, perhaps extending the range of a product to appeal to different, previously unconsidered, market segments.

This is potentially an exciting but challenging unit that provides good opportunities for learner-centred activities and the development of creative and potentially innovative ideas.

Getting started

This provides you with a starting point for one way of delivering the unit, **based around the suggested assignments in the specification**.

Unit 15: Designing for the Future
Introduction Explain to your learners that in this unit they will explore the use of a wide variety of 2D and 3D media in the context of a brief that should inspire a creative use of new and emerging materials and technologies. They will need to analyse what is required and identify the factors to take into account when they develop their response. Although the order of the activities and assignments indicated below might be used as a general indication of progress through a project, your learners may need to undertake further work in each at later stages. For example, the development of a particular idea in learning aim C might require further investigation that could be included in learning aim A.
Learning aim A: Investigate the evolution of design and consider the future of existing 2D and 3D products
Learning aim B: Explore ways of working together to exploit new and emerging materials, techniques and processes in response to design briefs
Assignment 1: Design Discovery **Scenario:** A design team is tasked with coming up with new ideas for personal weather protection, using new and emerging materials and technologies. • Start with a wide-range brainstorming/discussion session on ways in which people have sought to protect themselves from the extremes of weather, going back to the very earliest forms of clothing, shelters and weather forecasting. • Individuals or groups of learners might then focus on a particular type of protection to investigate during further sessions, e.g. from the rain, sun, cold, and so on, placing an emphasis on how new materials and technologies have led to evolutionary improvements over time. • Working in small teams, learners could creatively explore possible ideas for development of existing solutions for personal weather protection that will potentially exploit new and emerging materials and technologies. These might, for example, include new composite fabrics, the use of temperature and moisture sensors linked to smartphone apps, and so on. • Learners should investigate at least four different examples, selecting and applying 2D and 3D materials, techniques and processes and describing/analysing the techniques used. They should observe and record safe working practices throughout. • The work should lead to a team presentation and individual submission of research folders. For the group presentation, for example, one learner could present information on past designers and designs and how these relate to contemporary work. Another could present ideas for the proposed design and another discuss research methods used and reasons for choices.

Unit 15: Designing for the Future
Learning aim C: Develop ideas in response to future needs through collaborative design briefs
Learning aim D: Present a proposal, incorporating feedback, in response to a design brief
Assignment 2: Look to the Future   **Scenario**: Having explored many possibilities, the design team now need to develop prototypes that can be tested on two different target groups: children aged 5–8 and adults aged 55–65.   ● In teams, learners could now focus on a particular idea, or perhaps a related group of ideas, for a new product, place or communication, aimed at the two target groups.   ● This idea could then be refined using a variety of 2D and 3D modelling techniques.   ● Learners could also consider how best to communicate their ideas to a variety of audiences including potential investors, manufacturers, and of course the target markets. This might involve the preparation of a working prototype, but is more likely to involve demonstration models and multimedia presentations.   ● Hold regular critiques and tutorials to bring together the group and teams as their work is in progress, as close monitoring and feedback will be essential.   ● Teams then present their proposals to different audiences, exploring and combining different methods of presentation and including a question and answer session. Ideally the audience could include representatives of real manufacturing and investment organisations, and potential users from the target groups. Where this is not possible, however, you could role play these audiences or invite other members of staff who are unfamiliar with the work to participate.   ● After the presentations teams should respond, using notes and sketches, to the feedback received. They should consider what would need to be done next to take their proposals further forward. This could include an indication of short-, medium- and long-term timescales and of any necessary further development of the materials and/or technologies involved. This could be presented as a short, formal illustrated report, along with a portfolio of group and individual work.

Details of links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

BTEC Firsts in Art and Design:

● Unit 22: Designing Products

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Eissen, K. and Steur, R., *Sketching: Drawing Techniques for Product Designers*, Bis, 2007 (ISBN 9789063691714)

Eissen, K. and Steur, R., *Sketching: The Basics*, Bis, 2011 (ISBN 9789063692537)

Forty, A., *Objects of Desire: Design and society since 1750*, Thames & Hudson, 1986 (ISBN 9780500274125)

Garfield, S., *Just My Type: A book about fonts*, Profile Books, 2011 (ISBN 9781846683022)

Gershenfield, N., *When Things Start to Think*, Hodder & Stoughton Ltd, 1999 (ISBN 9780340728703)

Gershenfield, N., *Fab: The Coming Revolution on Your Desktop – From Personal Computers to Personal Fabrication*, Basic Books, 2007 (ISBN 9780465027460)

Krug, S., *Don't Make Me Think!* (2nd edition), New Riders, 2005 (ISBN 9780321344755)

Lefteri, C., *Materials for Inspirational Design*, Rotovision, 2006 (ISBN 9782940361502)

Lefteri, C., *Making It: Manufacturing Techniques for Product Design* (2nd edition), Laurence King, 2012 (ISBN 9781856697495)

Lidwell, W., *Deconstructing Product Design: Exploring the form, function, and usability of 100 amazing products*, Rockport Publishers Inc., 2011 (ISBN 9781592537396)

Lidwell, W., Holden, K. and Butler, J., *Universal Principles of Design* (revised edition), Rockport Publishers Inc., 2010 (ISBN 9781592535873)

McCandless, D., *Information is Beautiful*, Collins, 2012 (ISBN 9780007492893)

Norman, D., *The Design of Future Things,* Basic Books, 2009 (ISBN 9780465002283)

Papenak, V., *Design for the Real World: Human Ecology and Social Change* (2nd edition), Thames & Hudson, 1985 (ISBN 9780500273586)

Quinn, B., *Textile Futures: Fashion, Design and Technology*, BERG, 2010 (ISBN 9781845208080)

Quinn, B., *Design Futures*, Merrell, 2011 (ISBN 9781858945408)

Video

Acorn Media, *Genius of Design*, 2010 (DVD)
BBC video on the history of design.

Websites

www.designcouncil.org.uk/productdesign
The Design Council.

http://designmuseum.org
The London Design Museum.

http://fab.cba.mit.edu
Information about FAB labs.

http://fab.cba.mit.edu/classes/MIT/863.08
Resources for 'How to make (almost) anything' MIT course.

www.instructables.com
Information about how to make things.

www.laurabielecki.com/blog/interior-design/corning-glass-design-and-technology-for-the-future
Promotional video exploring the future of glass, produced by Corning.

www.sda-uk.org
Sustainable design and technology resources.

www.tuvie.com
Case studies of new 'design of the future' products.

www.vam.ac.uk
The Victoria and Albert Museum.

Unit 16: Applying Contextual References in Art and Design

Delivery guidance

Approaching the unit

This unit will encourage your learners to use and adapt the ideas, techniques and processes found in the work of inspirational artists, designers and craftspeople. As they experiment with materials and equipment and produce final artwork and designs, your learners will record and explain to others how the creativity and skills of other practitioners have helped them develop their own work. The learners' portfolios presenting their application of contextual references will develop organically alongside their experimentation. Access to examples of the different ways in which contextual references can be presented effectively may provide a starting point.

Delivering the learning aims

Learning aims A and B are closely linked and delivery can be integrated.

For learning aim A, delivery should include a range of practical tasks that give your learners opportunities to try out a variety of practices employed by practitioners in historical and contemporary movements and trends. These tasks may be part of a larger project for another unit. For example, learners might show how they have used or adapted an entire craft process from a specific historical period. Equally valid would be small tasks that enable learners to practise individual techniques or styles used by specific artists or designers. You might consider integrating this unit with *Unit 3: Communicating Ideas in 2D* or *Unit 4: Communicating Ideas in 3D*.

Encourage your learners to look at the work of a wide range of artists, craftspeople and designers relevant to their own output, either through published materials or through visits to galleries and exhibitions. They may be able to draw on contextual references they have explored in *Unit 6: Investigating Contextual References in Art and Design.* Visits to galleries and exhibitions as well as access to high-quality reproductions of influential art and design images, either printed or electronic, can offer learners a wide range of source materials.

Learners will need access to equipment and materials that will enable them to experiment with the ideas and methods of other practitioners. You might organise workshops in which visiting practitioners explain and demonstrate how their output is influenced by the methods and styles of other artists. Tasks to help your learners understand the difference between copying and adapting others' work would be valuable. Early delivery should support learners in understanding how to evaluate their work, using appropriate art and design terminology.

Learners should regularly annotate their sketchbooks or printouts of visuals, showing experimentation and work in progress. They should also be encouraged to maintain a written diary, blog or video diary indicating where and how their work has been influenced or inspired. Using a variety of methods will elicit more detailed and evaluative comments than just asking learners to write up what they have done at the end of each session. Group discussions during which learners present their work in progress to you and their peers can make a refreshing change from written reviews and give learners useful insights and further ideas.

Learning aim B will enable your learners to present their research on contextual references appropriately and to give explanations of how the work of others has influenced their own creative practices.

Your learners may need practice in referencing source material. A simplified version of the Harvard referencing system is acceptable. This should cover not only paper-based publications but also materials in electronic formats such as websites or videos, and works found in galleries and exhibitions. Early acquisition of this skill will help learners to record the references required for learning aim A.

Some learners will be tempted to include every piece of work they have produced in their final presentation. Encourage them to select and collate relevant information and images in order to present their research findings effectively to different types of audience. Visitor notes found in galleries and exhibitions can help learners appreciate how information about practitioners and their work is selected, organised and displayed for different audiences.

Learners will need to acquire a range of communication skills, for example, how to speak to groups, how to gain feedback or how to construct an electronic presentation. The delivery of *Unit 5: Developing an Art and Design Portfolio* can support learners in developing the skills and techniques needed to present research effectively.

If you are using assignments similar to those suggested in the specification, assignment 1 enables learners to build up information gradually on the ideas and practices that are influencing their work. Assignment 2 focuses on how learners might present their research findings in exciting and relevant ways. Each assignment covers one learning aim and the second scenario is not intended to follow on from the first as they are based on different topics. However, the scenario for each assignment might be extended so that both learning aims are covered.

The scenarios may be adapted to suit the needs of your learners, along with any motivational materials, resources or visits they might be able to access. So, for example, an assignment about German painters might be changed to jewellery-makers in Birmingham, and evidence produced in a blog might be amended to a video diary or magazine format.

Getting started

This provides you with a starting point for one way of delivering the unit, **based around the suggested assignments in the specification.**

Unit 16: Applying Contextual References in Art and Design

Introduction

Your challenge is to motivate your learners so they appreciate that contextual referencing is a useful and practical skill. Guide them towards exploring artists and designers whose work they will find exciting and relevant. A good starting point is to give them the opportunity to see and experience examples of powerful, persuasive or emotive art and design work. This should be both contemporary and historical, and should stimulate reflection and discussion on what has influenced and inspired these works.

Learning aim A: Show how others' ideas influence your own work

Assignment 1: Proving the Connection

Scenario: A designer blogs about the way other artists, craftspeople, designers, writers and film-makers have helped them develop their creative individuality. They make links with different aspects of others' work, with commentary that links to specific pieces of their own work.

- Invite a visiting creative practitioner, such as a fashion designer, to show examples of their work to the group and ask learners to brainstorm possible sources of inspiration for the work. The practitioner could then explain their influences and processes used. In a following discussion, learners might compare their perceptions with that of the practitioner. You could record key art and design terminology used during the discussion on a flipchart or whiteboard to be stored and referred to by your learners when writing their own blogs. At the end of the session, each learner could share with the group and practitioner one way in which they could use or adapt elements of the practitioner's work in their own project. This can be a motivational way for learners to collect the required evidence of contemporary art and design influences.

- Ask your learners to choose a design they have already created and be prepared to explain to a partner at least one creative practitioner and one trend or movement that has influenced its creation. You might circulate around the groups, and record appropriate evaluative terminology and contextual references that can be added to the stored list suggested in the previous activity. The group can extend this list as they progress through the unit. Encourage your learners to research their own source material.

- Give your learners opportunities to explore the work of at least four artists and designers that might influence their own work, including both contemporary and historical examples. They may require your direction to appropriate online research materials or opportunities to visit exhibitions and galleries.

- Some learners may need support in moving from simplistic identification to analysis of the content of a design or work of art. You might ask learners to play the 'last artist/designer in the crashing plane' game. They must each explain to the rest of the group why the influence of their work on future generations justifies them having the only parachute on the plane.

- Initiate a group blog on the work and inspirations of favourite designers. Ask each learner to make at least two contributions to the blog. Offer support to any learner who lacks confidence in using a computer to create a blog or in using a camera to take images of their own work. They will need to know how to write electronic notes and upload images.

Unit 16: Applying Contextual References in Art and Design

- Give your learners a design brief for a simple object such as a carrier bag. You could take your group to the library to find printed source materials that refer to materials, processes and artwork other designers have used when creating items such as containers, bags or merchandising. Ideally, learners should also be able to access the internet and other electronic sources during this session.

- Ask your learners to produce two designs for the carrier bag, one that copies an existing design and one that adapts the design to make it more personal. You might ask learners to share their designs with simple annotations on a group blog.

- By this stage, your learners should have developed skills to enable them to create an individual blog. You might give them one overarching design brief or a series of tasks that enable them to experiment with different techniques, styles and processes. Remind them that the focus of this assignment is on showing how experimenting with others' ideas can enhance their own creativity and individuality.

Learning aim B: Present research findings in an appropriate format

Assignment 2: Theories in Practice

Scenario: Having spent a month studying the work of German painters from the 1980s, an art college learner prepares their research. They consider the work of artists such as Kippenberger, Oehlen and Polke, and whether they could apply principles in their work to the presentation of their findings.

- List on cards different formats in which research can be presented, such as a blog, video, portfolio, series of posters or installation art. Give small groups of learners an individual card and ask them to list the advantages or disadvantages of these formats in relation to presenting their own work. They should take into consideration not only their personal preferences but what they might be presenting and their audience or readership.

- From their research on the output of 1980s German artists, ask your learners as a group to extract visual examples of the various ways in which they express their artistic intentions. They should be prepared to present and discuss two of their examples that they find particularly interesting to the rest of the group. These examples should include different formats used by the artists, such as photography, installation art and ephemera, or different content such as abstract designs, images from the mass media and intense colours. Learners could share their examples with the rest of the group. Each learner might select two or three elements of the artists' work to use in their individual final presentation.

- You might ask a librarian to explain how to reference and collate paper and electronic sources and run an exercise that allows your learners to practise their referencing skills.

- A quick and simple editing exercise can encourage learners to be selective in choosing material for their presentation from the volume of information recorded for learning aim A. Ask learners to work in small groups to construct a strip cartoon explaining, for example, the process for making a ceramic pot. They must select images and text from a pile of cards you have pre-prepared. Somewhere in the pile will be cards with appropriate images and cards with clear explanatory text. There will also be cards with irrelevant images or confusing text. Your learners should be able to justify their final cartoon and gain feedback from the other groups. It is important that they can demonstrate that they can describe, review and analyse their working process.

- In your brief to your learners, you should offer a clear date by which the final presentation must be completed. You might ask them to make their final presentation of their research at an end-of-year exhibition within their school or college. They may have the opportunity to display their research externally, for

Unit 16: Applying Contextual References in Art and Design
example, in a local library, or if their presentation is electronic it could be uploaded to a college or school intranet.

Details of links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

BTEC Firsts in Art and Design:

- *Unit 3: Communicating Ideas in 2D*
- *Unit 4: Communicating Ideas in 3D*
- *Unit 5: Developing an Art and Design Portfolio*
- *Unit 6: Investigating Contextual References in Art and Design*
- *G5: Personal Organisation and Research Skills*

Unit 16 involves the selection and presentation of information and the correct and accurate referencing of source material, so can be a useful link with any of the units in this qualification.

The unit also links to the following National Occupational Standards (NOS):

- *Provide written information in relation to your design work (CCSDES11)*
- *Make a presentation (CCSDA19)*
- *Use presentation software (CCSCA19)*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Edwards, M. and Davies, J., *Art and Design Activebook: Building the Best Portfolio*, Edexcel, 2007 (ISBN 9781846901805)
Includes sections on recording from primary sources, early ideas and contextual referencing. The exemplar images support understanding of the why and how of contextual references.

May, M. and Warr, S., *Teaching Creative Arts and Media 14+*, Open University Press, 2011 (ISBN 9780335237524)
Within the chapter on 'Essential Creative Arts and Media Skills' there is a section entitled 'Writing a bibliography or compiling references'. This provides examples of references for both printed and electronic sources, based on the Harvard system, which learners could use as a model for their own references.

Weidemann, C., *50 Modern Artists You Should Know,* Prestel, 2010
(ISBN 9783791344706)
This is an example of an extensive range of books available covering specific movements and creative practitioners in art and design that learners could refer to for inspiration and information on processes and technique. This title includes large, contemporary images that could form a starting point for learners seeking inspiration.

Websites

www.creative-choices.co.uk
The website for Creative and Cultural Skills, the sector skills council for advertising, crafts, cultural heritage, design, literature, music, performing and visual arts. It has numerous case studies relating to the presentation of creative work and the work of contemporary arts, craftspeople and designers.

www.nationalgallery.org.uk
Over 2,300 masterpieces with associated information can be viewed for free on this website. A great reference source for learners.

http://tlp.excellencegateway.org.uk/tlp/cam/resource/tl4/tl4mh01.php
The Be Your Own Critic section of the creative and media resource on the LSIS Excellence Gateway includes video activities and a critical framework and glossary that support learners in thinking about the inspiration behind artwork and how to use appropriate terminology to describe their thoughts.

www.vam.ac.uk
Learners can search the collections of the Victoria and Albert Museum, finding images and information of creative work that may influence their own designs or processes.

Unit 17: Art, Craft and Design in the Creative Industries

Delivery guidance

Approaching the unit

This unit is designed to show learners the wide variety of creative careers that are available, so you may want to deliver it very early in the course. You could create a discussion with your learners to gain an understanding of what they already know about the range of opportunities. Learners may have siblings, parents, carers and so on already in creative careers and this may help start the discussion.

Research materials are essential in this unit and you should direct your learners to as wide a variety as possible, such as books, magazines, the internet, careers magazines, careers leaflets, DVDs, university prospectuses and talks from specialist artists/designers from different fields. Talking with experienced practitioners will inspire them even further. Consider asking someone working in the industry to come and speak to learners and show them examples of their work, or arrange a visit to their place of work. Learners should also have access to a range of art materials to use in the presentation of their work.

Delivering the learning aims

Delivery of learning aim A should involve tasks where your learners gather information about different careers within the creative industries. You could direct your learners to research different creative careers online, for example, graphic design. Learners should research what the job is, what designers are expected to do daily, the working hours, the salary, what the outcome of their job is and show examples in a visual form. If you or members of the teaching team have worked in a specific field before education, you could show learners your work and explain the benefits and difficulties of different fields.

For learning aim B, explain to your learners how to research the skills needed for different creative careers. A web designer, for example, should have good computer skills and be able to work mainly digitally, emailing clients, using Adobe Photoshop, Adobe Illustrator and so on. A fashion designer should keep an eye on current trends and fashions, be able to use textiles and fabrics, and would usually be expected to sew. The skills and qualifications of each career should be researched to help learners understand the need for level 3 and 4 qualifications in different jobs. Show your learners specific job adverts and appointments with details of the qualifications needed, to demonstrate the types of careers that require graduates and so on.

While most of the unit is research based, you need to encourage learners' presentation skills. Discuss with them how they can present their research in an interesting and creative way, whether in a group presentation with example boards for different careers, in a sketchbook or using PowerPoint®.

The research undertaken in this unit could be delivered in group or solo presentations at the end, and video or audio recordings made. In this way, different learners could research different careers, allowing them to find out about a wide range of careers by listening to the work of their peers and sharing research findings.

Much of this unit could be discussion based. You could lay out a selection of reading material and give your learners quick tasks to find certain types of information. By

the end of the unit you should aim for learners to have a good understanding of different creative careers and what is required to enter these professions.

If you are using the assignments suggested in the specification, the requirements are by learning aim and generate evidence towards the complete unit. However, you may wish to develop assignments that are broader and cover both learning aims in one assignment.

Getting started

This provides you with a starting point for one way of delivering the unit, **based around the suggested assignments in the specification.**

Unit 17: Art, Craft and Design in the Creative Industries
Introduction   Outline to your learners that this unit will give them an idea of what they could be working towards after the course finishes and that it will introduce them to careers they perhaps didn't know existed. The unit can excite and intrigue learners about the creative careers available to them, and their research along with presentations from professionals should encourage them to discover the skills and qualifications needed for a wide variety of jobs in the creative industry.
Learning aim A: Explore the different career pathways, roles and employment opportunities for artists, craftspeople and designers within the creative industries
Assignment 1: From Motion Graphics to Illustration   **Scenario:** A graphic design learner is researching a career in the industry and needs to explore and investigate different job roles relevant to their knowledge, skills and experience.   • Present to your learners the work of one career pathway, for example, graphic design. Explain what the average salary is and the average working hours. Make it clear what knowledge, skills, experience and personal qualities are needed for this role.   • images of graphic designers at work, examples of what graphic design is and the end products that they create. You could describe working to a client brief and the pros and cons of the job.   • You could then invite someone working within the creative industries to come and talk to your learners. Practitioners could include semi professionals or amateurs, e.g. parents or school staff but it is desirable to have at least one professional source of input. The talk could focus on one piece of work that was produced to professional standards, e.g. a portrait commission or work for an exhibition or show.   • As an example to your learners, present the above in a creative and imaginative way on presentation boards, worksheets or in a sketchbook. Explain to learners how you undertook your research and show them what is expected for a good understanding of the career researched. Include examples of extended writing and explain how you have used a range of art terminology and critical vocabulary in describing the content and requirements. Show learners how you have acknowledged your sources.   • You could then divide learners into groups and ask them to pick a career at random from a box that they have to research thoroughly in the same way. They could use the specification content as a reference point for different ways of researching and recording findings of at least eight different career pathways in the art and design industries, and their main roles, including advantages and disadvantages.   • Invite your learners then to present their research as a group, or nominate a group leader to present. In this way all learners can be exposed to information on a wide range of jobs roles and record their findings. The presentation could be recorded on video or audio and form part of their evidence, along with findings they have presented such as worksheets and sketchbooks.

Unit 17: Art, Craft and Design in the Creative Industries
Learning aim B: Investigate the different skills and knowledge needed for career pathways in the creative industries and present information

Assignment 2: Careering All Over the Place

Scenario: A professional practitioner outlines the many job roles they have carried out within their career as a graphic designer, to a group of learners.

- Invite a professional practitioner to give a presentation to your learners. Ask learners to prepare questions for the speaker in advance. Ask the practitioner to outline the qualifications they achieved, the skills and experience they had before reaching their current profession, the personal qualities desired for their job, and the different roles they have carried out in any one position. They could then present examples of their work and talk through the skills required. Ask learners to take notes during the presentation.

- Invite your learners to write up and present the findings, thoughts and facts they have discovered from the presentation using worksheets, sketchbooks and a variety of presentation methods for research material that take a creative and imaginative approach. They should include a focus on the different skills and qualifications needed, the variety of job roles involved, the way different jobs linked together and the wider career information they have discovered.

- Learners should then use the presentation to guide their research of the different qualifications and skills needed for job roles in the career pathways of other artists/designers/craftspeople investigated. Their research should focus on the same information, facts and details about the qualifications and skills needed for different jobs in the creative industry, which they can then compare and contrast.

- When presenting their investigation findings, learners should draw on a range of imaginative and well-presented approaches, including, for example, case studies, blogs, images, quotations, written/audio/video diary, video clips, interviews and so on, and take account of feedback, perhaps including a questionnaire.

Details of links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

BTEC Firsts in Art and Design:

- *Unit 1: Introduction to Specialist Pathways in Art and Design*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Eikleberry, C., *The Career Guide for Creative and Unconventional People* (3rd edition), Ten Speed Press, 2007 (ISBN 9781580088411)
A light-hearted book that provides tips on how to get and keep a creative job.

Hartsog, D., *Creative Careers in Fashion*, Allworth Press, US, 2007 (ISBN 9781581154672)
Reveals how the fashion industry works and explores the vast range of career opportunities in the field.

Heron, M., *Creative Careers in Photography,* Allworth Press, US, 2006
(ISBN 9781581154696)
A guide to starting a career in photography, this book outlines the skills needed for the profession, which is helpful for learning aim B.

Jenkins, M., *Creative Careers: Film*, Trotman & Co Ltd, 2003 (ISBN 9780856609039)
Explains what it is like to work in the film industry on a day-to-day basis and gives an overview of the industry and information on jobs available.

Mathieu, C., *Careers in Creative Industries*, Routledge, 2012 (ISBN 9780415808262)
Suitable for higher-level learners, this book analyses contemporary career research and research on work in creative industries.

Sager, S.J., *Creative Careers in Crafts,* Allworth Press, US, 2004
(ISBN 9781581153620)
Gives tips on how to make the transition from a normal day job to a craft career.

Newspapers

Local and national newspapers' 'appointments' sections
These will show learners available jobs locally and nationally.

Websites

www.arts.ac.uk/careers
University of the Arts London. Provides a selection of the courses offered and details of jobs and work placements.

www.craftscouncil.org.uk
National development agency for contemporary crafts in the UK.

www.creativecareers.com
Designed for creative people wishing to get into the creative industry, providing tips and helpful hints.

www.creativecareersfestival.org.uk
A free festival for young people, teachers and parents that explores careers in the creative industries.

www.creative-choices.co.uk
Provides insight into the different creative industries with real-life case studies.

www.creative-choices.co.uk/industry-insight/inside/design
Contains case studies related to the work of design professionals.

www.creativepool.co.uk
Creative industry jobs listed and portfolios displayed.

www.reed.co.uk/media
A job site listing creative jobs in different sectors.

www.yourcreativefuture.org.uk
Explains the skills and qualifications needed for the different sectors and gives interview tips.

Unit 18: 3D Design Briefs

Delivery guidance

Approaching the unit

Three-dimensional design is an inspiring and wide-ranging subject. The design process is the same no matter what field of 3D design you are exploring. Learners should be able to take a starting point or idea and resolve it into a finished concept. For this unit the finished idea can be the outcome, or it can be a prototype or sample.

Where available, encourage your learners to use 3D CAD/CAM, but ideas generation, material sampling and rendering skills are at the core of this unit. Design responsibility should also be discussed with learners as they develop ideas and they should be encouraged to address issues of sustainable manufacture and renewable resources where relevant.

Delivering the learning aims

Learning aims for this unit can be delivered sequentially, building on skills. Equally, as this is a 60 GLH unit, it could be delivered split into several assignments. These could either address one or two of the learning aims at a time, or be taught as a series of assignments that cover all of the learning aims and skills-build towards a final grade for the unit overall. Assignments should be set in a vocational context so that learners are working to a brief. 3D design can encompass product design, craft and design, stage set design, automotive design, interior design, architectural model making, prop making, games design, industrial design and engineering. Meeting practitioners, attending workshops, off-site visits and handling artefacts will all help to bring this unit alive.

Learning aim A explores the scope of 3D design work and learners should begin by investigating the context in which the brief is set. This could be a focused investigation into a specialist pathway, or a review of a set of designed objects, or it could be a broader exploration of what the field of 3D design has to offer. When reviewing objects, learners should discuss why and how things are made. They should find out about manufacturing and making skills, where materials come from and how they are transported, and they should develop an awareness of how materials can be recycled or reused when the object reaches its end of service. Learners should also explore the contextual influences such as developing technology, new materials, trends and developments in manufacturing. These can be historical, e.g. the development of plastic, as well as contemporary, e.g. 3D digital printing, and learners should include at least two historical and two contemporary examples. These investigative, questioning skills should be the start of this unit but should also be encouraged throughout, alongside reflective practice and review. This can take the form of surveys, peer/teacher feedback, self-reflection, user testing, analysis, annotation, verbal feedback and written or digital presentation.

Learning aim B gives learners the time to explore materials practically and to build confidence through working with tools and a range of resistant and non-resistant 3D materials. There should be a problem-solving and exploratory approach to working with materials. Design development could be through hands-on workshops, model making, turning sketches into three dimensions and exploring ideas of scale. The materials and tools used will depend on the resources available in each centre but this shouldn't limit the scope of learners' ideas. Learners should investigate processes

suitable for small-scale and larger-scale design and manufacture, and develop an awareness of safe working practice. Learners should be working to a brief and will have to work around certain constraints that could be issues such as cost, materials, timescale, client feedback, location, health and safety. By the end of this unit your learners should be able to develop their ideas in two and three dimensions and flip easily between the two. They should be able to explore ways to draw and manipulate their drawings, to be able to translate ideas into three dimensions.

Learning aims C and D work well together but could be delivered through separate briefs so that learners are able to develop and express ideas and separately produce and present an outcome. It is also possible to present the ideas themselves as the outcome.

For learning aim C, ideas generation techniques can include mind-maps (visual or written), problem-solving tasks – for example, taking an existing product and adapting or redesigning it – identifying a gap in the market or exploring ways of fulfilling a specific need.

Where available, your learners should use CAD/CAM software to extend their work. This could be through taking photographs of models and using drawing software to create backgrounds or renders, creating presentation sheets and working drawings. Your learners should record their investigations and findings by sketching, drawings, taking notes and photographing their work. Ongoing evaluations and review should be used to document how ideas developed and changed and why. As they adapt and refine their ideas this should be documented somewhere, e.g. in a sketchbook or portfolio, or as a digital diary. Learners should be able to explain their choice of materials. As their understanding develops, they should understand the properties of the selected materials and also the aesthetic and visual qualities of selected materials and relevant processes.

For learning aim D, learners should be working to a brief and be given the opportunity to complete the design cycle through research, design, review, sampling and back to research and refining ideas, reviewing, sampling, testing and resolving. There should be some research into contextual sources, either contemporary or historical as applicable to the brief. Themed research or clear starting points will help to guide your learners on an appropriate path.

Critical thinking, problem-solving, investigation through materials, drawing, research, user testing and refining ideas are all key components to the success of this unit, but also your learners should enjoy working with materials, and use humour and personality in their own work. Talking about ideas and sharing feedback will enable them to gain confidence in discussing their evolving work. Presenting ideas, drawings, concept work and design sheets should be part of the design development process.

If you are using the assignments suggested in the specification, these may give your learners the opportunity to explore the scope of 3D design by focusing on different areas of design. Briefs should be creative and stimulating with plenty of opportunities for hands-on practical experimenting, balanced with drawing, design and evaluation skills. Learners may enjoy the practical aspects of this unit but should enrich their design work by evidencing their problem-solving and analysis skills throughout.

Getting started

This provides you with a starting point for one way of delivering the unit, **based around the suggested assignments in the specification.**

Unit 18: 3D Design Briefs

Introduction

To introduce this unit to your learners you could explore the scope of 3D design so they understand how broad the area is, even though they may only have access to a selection of materials, techniques and processes at this stage. Outline that 3D design can include, for example, interior design, packaging design, crafts, product design, set design, concept design for games and digital design.

Learning aim A: Investigate the characteristics and qualities of 3D design work

Assignment 1: Switch on the Light

Scenario: A company producing lights and fittings commissions a designer to look at the history of the light bulb and the impact of technology on the design to support their next product design.

- In this assignment learners investigate the characteristics and qualities of 3D design work with a focus on the light bulb. Their work should involve them in at least two historical and two contemporary examples, the designers involved and the characteristics and factors influencing the designs.
- Learners could research the design history of the light bulb through sketchbook work showing:
  o visual research, drawings, collage and notes of the development of light fittings over time
  o exploration into the technology that has influenced lighting design, e.g. tungsten, glass, LED, low-energy bulbs, renewable materials
  o photographs from relevant trips, independent research, annotations
  o visual research into contemporary lighting
  o mood boards showing understanding of colour and materials in interior design
  o timeline research into availability of associated materials, e.g. glass, electricity, tungsten, low energy bulbs, LEDs.

Learning aim B: Explore materials, techniques and processes in response to 3D design briefs

Assignment 2: Warming Up the Room

Scenario: An interior design company has commissioned a designer to explore alternative approaches to using materials to promote warm, comforting effects in a range of innovative furnishings and wall coverings.

- This assignment involves learners in exploring materials and processes in response to a 3D design brief to promote a specific effect in interior design. It would motivate your learners if you could involve a local company in delivering this as a live brief and providing feedback throughout the process. Discuss the brief with your group and make sure they understand what is involved, brainstorming some ideas and approaches. Learners may then take forward the brief by:
  o creating mood boards to explore materials and colour schemes appropriate for promoting warm, comforting effects in an innovative way
  o exploring existing examples of interior design through research, visits, case studies, photos and magazine clippings, and annotating their examples

Unit 18: 3D Design Briefs

   o developing ideas into a colour scheme, pattern or style for the client

   o understanding how to use safe 3D working practices

   o exploring potential materials, investigating existing products and undertaking market research

   o investigating technical information about materials and processes

   o reviewing their findings.

Learning aim C: Develop ideas in response to 3D design briefs

Assignment 3: Chic and Green

Scenario: A designer is briefed to design glamorous, luxury objects for a hotel foyer based on the themes of 'luxury, sustainability and recycling'. They look to both junkyards and the latest low-energy technologies for inspiration.

● In this assignment, learners select and develop at least two ideas and visual work that meet the requirements of the 3D design brief. It would motivate your learners if you could involve a local hotel in delivering this as a live brief and providing feedback throughout the process. Discuss the brief with your group and make sure they understand what is involved, brainstorming some ideas and approaches. Learners may then take forward the brief by:

   o creating mood boards to explore materials and colour schemes appropriate for luxury objects for a hotel foyer that combine sustainability and recycling

   o creating a work plan and a resource list

   o creating a scale model of the idea, e.g. a room set, a prototype, a sample print, a working model

   o refining and developing their ideas in response to audience feedback, surveys and testing.

Learning aim D: Produce and present an outcome in response to a 3D design brief

Assignment 4: Through the Arch

Scenario: A junior architect is presenting design ideas and developments with maquettes on the entrance to a new building complex, as part of a client commission. The client is particularly interested in using an archway for the entrance.

● This assignment could be held as a model-making workshop, e.g. a one-day enrichment careers taster workshop with a visiting architect, exploring the future of school design.

● Set learners the brief in the morning. They then work in small creative teams throughout the day to develop and test their ideas. Individual contributions should be noted in developmental sketchbook work. Present outcomes towards the end of the session.

● Learners create a presentation board for their finished idea that meets the brief and explains the processes used.

● They pitch their ideas, show their samples, discuss how their ideas meet the clients' needs and explain how they evaluated their progress and document their design journey.

● Display outcomes in your centre's foyer and website.

● Evidence will include: presentation of outcome and preliminary and final design work, e.g. verbal presentations, digital presentations with supporting annotated sketchbooks. Testimonials including teacher and peer observation and teacher assessment of practical submission can be used to support a highly practical

Unit 18: 3D Design Briefs
workshop.

Details of links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

BTEC Firsts in Art and Design:

● *Unit 9: Design Crafts Briefs*

Unit 18 could link with Unit 9 to create a specialist pathway in design crafts. This would give learners a balance between design skills and craft skills and ensure that they understand the process of ideas generation, design development and analysing their ideas alongside developing their confidence with materials, tools and techniques.

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Avella, N., *Paper Engineering: 3-D Design Techniques for a 2-D Material* (revised edition), Rotovision, 2009 (ISBN 9782888930495)

Eissen, K. and Steur, R., *Sketching: Drawing Techniques for Product Designers*, Bis Publishers, 2007 (ISBN 9789063691714)

Hudson, J., *Process: 50 Product Designs from Concept to Manufacture* (2nd edition), Laurence King, 2011 (ISBN 9781856697258)

Levine, F. and Heimerl, C., *Handmade Nation: the Rise of DIY, Art, Craft, and Design*, Princeton Architectural Press, 2008 (ISBN 9781568987873)

Thompson, R., *Manufacturing Processes for Design Professionals*, Thames and Hudson, 2007 (ISBN 9780500513750)

Journals

Crafts Magazine
Published by the Crafts Council (www.craftscouncil.org.uk). Contains information on current craft and contemporary practice as well as a bi-monthly focus on a historical maker. Lots of information about exhibitions, collections and opportunities in the craft sector.

Websites

www.ccskills.org.uk
Creative and Cultural Skills is the Sector Skills Council for the creative industries including craft, cultural heritage, design, literature, music, performing arts and visual arts across the UK.

www.craftscouncil.org.uk
The national development agency for contemporary crafts in the UK.

www.creative-choices.co.uk/industry-insight/inside/design
Contains case studies related to the work of design professionals. Lots of useful resources and up-to-the-minute industry information.

www.designcouncil.org.uk
Dedicated to architecture and design and putting design at the heart of Britain's social and economic renewal.

Unit 19: Digital Art and Design Briefs

Delivery guidance

Approaching the unit

Digital art and design covers a wide field including illustration, textiles design, graphics, design for the web, mobile devices and animation, as well as fine art, film and photography. In delivering this unit you should introduce your learners to different ways that digital art and design is applied, through a range of assignments exploring different themes and areas.

Delivering the learning aims

Learning aim A involves your learners investigating the field of digital art and design. You can link this to assignments and the brief that they are going to work on practically. Start by defining 'digital art and design'. Ask your learners to come up with ideas about how this way of working is applied in industry and practice. Host a group discussion about the various applications of digital art and design, then ask small groups to research different applications. Direct each of the group members to research at least four examples, identifying designers and characteristics of their work. Pose a series of questions for them to address as they research: Who made the work? Why did they make it? Who was the intended audience? What factors influenced the design? As they are working in groups they should be able to help each other. Once complete, ask them to present back to their peers, and assess their presentations using observation forms.

Learning aim B can be delivered alongside learning aim C, or separately. As this aim involves exploring materials, techniques and processes, you may have to teach your group the basics of using digital equipment. You can set a series of mini-briefs where learners work through tasks after being shown demonstrations, such as manipulating images that have been given, or using software to develop pattern-based work exploring different repeats. Your learners should make notes about their working practices as they progress through these tasks. You can deliver the set brief through asking learners to apply skills and understanding gained in earlier exercises. They will need to select appropriate techniques and processes, and be able to explain why. More able learners should be encouraged to explore as wide a range of digital areas and applications as possible. Your learners should also follow safe working practices as they move through the unit, and especially when tackling this aim. You may need to demonstrate specialist equipment and techniques.

Learning aim C involves learners selecting and using primary and secondary sources to develop ideas for briefs. You could set a series of short briefs that go as far as producing ideas but do not involve digital work, if you are delivering this aim separately. A key aspect of this aim is teaching learners to understand how to select source materials that are appropriate to their intentions – not an easy thing for some learners to do. Encourage them to pick out as wide a range of potential sources as possible, rather than relying on one primary and one secondary source (you may need to explain the differences between primary and secondary sources). You can work with your learners in groups and individually to look at ideas generating techniques. More able learners should be directed to develop as wide a range of ideas as possible. Interim crits can be used to formatively assess your learners' activities and to give pointers to improving performance against criteria.

Learning aim D can be delivered alongside learning aim C if appropriate, as it involves learners in producing and presenting their outcome against the set brief. You may be able to use a live brief by asking a designer or an organisation to help with delivery; local organisations may require information graphics or specific examples such as images of their activities in a presentation format, so you may be able to put the brief into an industry-related context. It can be inspiring for learners to work in this way. You can use observation records to record assessment against criteria. Allow a series of interim points where learners can present their work and you can check on progress – these needn't be long; a few minutes at a time will suffice. Your learners should use digital presentation techniques to present their outcome, as this will naturally link to the work. You can use observation forms to record their presentations, and assess the practical work over time.

Make sure learners have sufficient access to digital resources; this can be challenging to achieve if you have a large group and limited resources. You can use mobile devices if your centre's policy allows this. Learners may have smartphones capable of recording digital source materials – check your centre's policies. You may be able to use these resources by using card readers to transfer data across rather than any device connecting to your intranet or network. You will need to demonstrate software techniques as appropriate to your centre.

In this way the unit can be delivered as a mixture of research and practical exploration, using short briefs to develop your learners' skills and understanding in preparation for the set brief. If possible, try to use a client-led brief to create an industry-relevant context for the activities.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 19: Digital Art and Design Briefs
Introduction
You could introduce this unit to your learners by asking them to consider and explain what they think digital art and design can cover. It would be useful to get them thinking about the field, from apps on their mobiles to CGI in the latest films they have seen, through to imagery used in magazines and graphic communication. There is also scope to introduce examples of artists who use digital technologies in their work – recent work by David Hockney being an example of this, through iPad drawings and so on.
Learning aim A: Investigate digital art and design

Assignment 1: Digitise This!

Scenario: An artist is researching digital art and design applications, to investigate potential uses of technology for use in their ongoing personal project.

- This assignment is relatively straightforward, being research-based – your learners need to find out about digital art and design. Make sure you address both the content and the assessment criteria as you plan activities and the depth of research required.

- Introduce the assignment. Present a range of images of work in digital art and design. You could load up your centre's website and ask learners to consider how much of this could have included an art and design influence. Your presentation should be short and to the point. You should open up the field of digital art and design so that your learners have a good idea of what it means.

- Ask your learners to research at least four examples of digital art and design. Learners at level 1 may research at least two. You could put them into teams or small groups, with more able learners supporting the less able in undertaking research. Ask them to collect visual and some textual information.

- Extend the research by asking your learners to get information on characteristics of the examples they have researched. Work with them to develop a list of possible questions or prompts to work with.

- Develop this by asking your learners to find out about factors that influenced the design work. This could be anything from the needs of the audience to client preferences. A key aspect of the digital domain is transferability of data and information, so the designs may have been designed to work on portable devices – most of your learners will have phones, so you can relate the assignment to the design of apps as well.

- Ask your learners to present their findings back to the group. At this stage they may want to present paper-based examples as well as digital. Use a SmartBoard and projector so that they can load up their examples and discuss them in front of the groups. Some of the examples may be web-based, so make sure that there is internet access (at a reasonable speed) when you do the presentations. You can assess your learners' presentations using observation forms.

| **Unit 19: Digital Art and Design Briefs** |
| **Learning aim B: Explore materials, techniques and processes in response to digital art and design briefs** |
| **Learning aim C: Develop ideas in response to digital art and design briefs** |
| **Learning aim D: Produce and present an outcome in response to a digital art and design brief** |

Assignment 2: Hand and iCoordination

Scenario: An online publishing company has commissioned an illustrator to put together ideas for a new digital magazine they are launching. The illustrator decides to explore a range of digital techniques, combining them with hand-drawn imagery.

- This assignment covers learning aim B. It can be used to encourage your learners to work with hand-drawn/collaged and digital techniques. It can act as a bridge between two areas that can sometimes be seen as distinct and to some degree unrelated. It's also an opportunity to explore what happens when you get creative with digital processes. Learners need to respond to the set brief and you are providing the ideas for this assignment. Ensure that you address both the content and the assessment criteria in bringing together the assignment.

- Introduce the assignment. You could show some examples of contemporary illustration that uses digital and collaged/hand-drawn techniques, and browse the web to look at how illustration is used in online articles. Lead the group work and reach a series of conclusions about characteristics and factors influencing the ideas. Record these on a SmartBoard and print out for your learners.

- Give learners a choice of three or four titles to work from, such as: Could an implant eventually replace your mobile? The machine age is coming! How far can mobile devices go? And so on. These should give sufficient scope for your learners to explore visual combinations of human body and electronics.

- Collect a range of images of the body, mind, machines, circuit boards, chips and so on. Demonstrate a series of digital techniques. Use acetates and creating layers on a photocopier and explain this in terms of layers in image manipulation software – they work on the same principle. Show your learners how to use basic collage techniques on paper and in software – and how to photograph a physical collage to smooth out the edges.

- Give your learners a sample of images. More able learners can source their own examples in addition to those given. Ask your learners to combine the images with elements of drawing to produce mock-ups in paper and digital examples. The drawing can be used to distress the images (if the learners feel the article is suggesting a distressing point of view) and so on. They can either manipulate in software or extend the paper versions and digitally record them as final pieces.

- Ask your learners to present their illustrations. A group crit and verbal presentation would be an ideal format for them to see and learn from each other's examples. Ask them to reflect on what worked well and what wasn't as successful, and to explain why this is the case.

Assignment 3: Cloned Designs

Scenario: A freelance designer has been approached by a music events promoter. They are putting on an event and want a new look for their promotional materials. The designer decides to use digital techniques and processes to generate ideas and design work based on repeat pattern.

- This assignment covers learning aims B, C and D. Your learners will need to generate ideas, explore techniques and processes, and produce an outcome. The presentation of the outcome is the focus for assignment 4.

Unit 19: Digital Art and Design Briefs

- Introduce the brief to your group. Explain clearly the different stages they will have to work through, and ask them to confirm that they understand the requirements of the brief. You can do this through group discussions and SmartBoard feedback. Explain the differences between primary, secondary and contextual sources, where they might find these, and subsequently how they might use or apply them.

- Set your learners to work. Discuss ideas with them on a one-to-one basis, and bring the group together whenever it seems pertinent to reinforce a key point, or to use a learner's work as an example of good practice. Ask your learners to find examples of music events and to consider how these are branded and represented. They will also need to decide on a target audience for the event. As the title has not been specified, you could ask more able learners to come up with a title for the event and place it in context, i.e. what sort of music event would it be (rock, world music, R & B and so on).

- Once your learners have gathered information and developed ideas, encourage them to generate visual work through exploring digital techniques and processes. You may need to deliver a range of individual tutorials on software and/or equipment, as your learners will be developing individual journeys through the brief.

- Use interim crits to bring the group together and look at work produced so far. Explain to your learners the importance of this kind of feedback; it is giving them clear information about how their design works. You can use formative assessment to help guide learners through this process.

- Learners should continue developing their visual work towards the outcome. Ask them to reflect on their working processes as they move through the brief (see assessment criteria – the level and depth of reflection will be gauged for assessment purposes). More able learners should be encouraged to explore as wide a range of ideas and digital techniques and processes as time allows. There is a multitude of ways that your group can use repeat pattern to create exciting and dynamic visuals. Just by varying a colour or shape they will be able to come up with alternatives, and they should be supported to see the potential in these explorations. They should bring the work to a conclusion and gather all preliminary work and design development ready for presenting.

- All digital files should be named separately. Where your learners are changing colours or shapes, or varying an existing design slightly, they must save the different versions accordingly, as much of their evidence for assessment will be digital, viewed on-screen. You will need to teach your learners file-naming protocols (using underscore rather than spaces and so on). You might also ask them to work the date into their file naming, to enable them to recall and collate their work, e.g. File_Name_010112_1.doc: File_Name_010112_2.doc, and so on.

Assignment 4: Design Outline

Scenario: The designer has completed the project for the music events promoter. They will now present their design ideas to the client on repeat pattern and answer questions about their work.

- This assignment covers learning aim D. It builds on from assignment 3, in that it requires your learners to present their work and design ideas to a client. In this instance you will need to adopt this role, unless you have secured an external client to deliver the brief, in which case they will need to be present at the presentations. In developing their presentation you should teach your learners how to conduct their review of their assignment, considering strengths and weaknesses, and how they might improve on this if they were to attempt the work again.

Unit 19: Digital Art and Design Briefs
• Ask your learners to gather their initial and preliminary work together, and discuss how best they can present this. As their outcome is digital, they may decide to present hand-rendered early work, leading to their digital explorations, leading on to their proposed outcome. Alternatively, they could scan/photograph early examples and drop these into a digital presentation.
• Support your group by explaining to them how to structure a presentation. The focus will be to show a range of well-worked-out ideas that meet the requirements of the brief, so they may not need to include many examples of their preliminary work, unless it is important. You may need to support your group by teaching them strategies for discussing their work, such as using notes, prompts, or reading back.
• You can use observation forms to assess your learners' performance at the presentation. You can also conduct a separate assessment of their ideas generation, explorations and outcome.

Details of links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

BTEC Firsts in Art and Design:

- *Unit 1: Introduction to Specialist Pathways in Art and Design*
- *Unit 2: Creative Project in Art and Design*
- *Unit 3: Communicating Ideas in 2D*
- *Unit 4: Communicating Ideas in 3D*
- *Unit 5: Developing an Art and Design Portfolio*
- *Unit 7: Recording for Creative Intentions in Art and Design*
- *Unit 8: Using Mobile Devices in Art and Design*
- *Unit 10: Fashion Briefs*
- *Unit 11: Graphic Design Briefs*
- *Unit 12: Textiles Briefs*
- *Unit 13: Visual Arts Briefs*
- *Unit 14: Photography Briefs*
- *Unit 20: Interactive Media Production Briefs*

BTEC Level 3 Nationals Art and Design:

- *Unit 12: Computers in Art and Design*
- *Unit 27: Digital Image Capture and Editing*
- *Unit 49: Specialist Illustration Using Computer Applications*
- *Unit 50: Information Graphics*
- *Unit 51: 3D Computer Modelling*
- *Unit 52: 3D Animation*
- *Unit 53: 2D Animation Production*
- *Unit 54: Film and Video Editing Techniques*
- *Unit 55: Understanding Video Technology*
- *Unit 56: Producing Video Installation Work*
- *Unit 57: Human-Computer Interfaces for Computer Games*

- *Unit 58: Sound in Interactive Media*
- *Unit 59: Stop Motion Animation Production*
- *Unit 60: Single Camera Techniques*
- *Unit 61: Pre-production Techniques for the Creative Media Industries*
- *Unit 62: Interactive Media Authoring*
- *Unit 63: Interactive Media Design*
- *Unit 64: Introduction to Music Technology*
- *Unit 65: Audio Production Processes and Techniques*
- *Unit 66: Digital Video Production for Interactive Media*
- *Unit 67: Computer Game Engines*
- *Unit 68: Computer Game Design*
- *Unit 69: Sound for Computer Games*
- *Unit 70: Computer Game Story Development*
- *Unit 71: Soundtrack Production for the Moving Image*
- *Unit 72: Drawing Concept Art for Computer Games*
- *Unit 73: Web Animation for Interactive Media*
- *Unit 74: Principles of Software Design and Development*
- *Unit 79: Multi-disciplinary Work in Fine Art*
- *Unit 84: Presenting Fine Art Work*
- *Unit 97: Product Design*
- *Unit 98: Design for Moving Parts*
- *Unit 113: Textile Installation*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Bowles, M. and Isaac, C., *Digital Textile Design* (2nd edition), Laurence King, 2012 (ISBN 9781780670027)
Application of digital techniques and technology to creating textiles designs.

Macario, J.W., *Graphic Design Essentials: Skills, Software and Creative Solutions*, Laurence King, 2009 (ISBN 9781856695992)
Sections on using Illustrator, Photoshop and InDesign. Examples of classic graphic design applications.

Tuttle, S., *Digital Expressions: Creating Digital Art with Adobe Photoshop Elements*, North Light Books, 2010 (ISBN 9781600614545)
Many Photoshop exercises. Useful for explaining to learners how to use some of the tools.

Journals

a-n Magazine
Artists Newsletter magazine, contemporary arts practice, features, articles and case studies.

Digital Artists
Contemporary digital art and design practice, tutorials, case studies, software.

Digital Arts
Contemporary practice, case studies and views on industry, software, articles.

Websites

www.a-n.co.uk
Artists Newsletter (also includes online a-n monthly newsletter). Up-to-the-moment features and articles on contemporary art and design. Links to case studies and information on practice, some of which will be digital.

www.digitalartsonline.co.uk
Digital Arts Online – contemporary online journal-type site, for professionals, some examples for research, up-to-the-minute news.

www.tate.org.uk/modern
Tate Modern – links to all Tate sites. Information and visuals on contemporary exhibitions and collections, a proportion of which will be digital.

www.vam.ac.uk/page/d/digital-art-and-design
Victoria and Albert Museum, Digital Arts Collection – across disciplines of digital arts and design work in different applications, articles, case studies, examples for research.

Unit 20: Interactive Media Production Briefs

Delivery guidance

Approaching the unit

This unit allows learners to be inspired and immersed in the technology and applications that surround their everyday lives. Learners will have the opportunity to investigate existing interactive media products. You could give them the opportunity to interact with apps, podcasts, social networking sites, DVDs, CD ROMs and smartphones. Through research, your learners will mould ideas and produce developmental portfolio work. You will have the opportunity to engage them in the development of their own interactive media product. You could set them an engaging 'live' brief to respond to. Learners are required to test and present their response to the set brief. You could set up a testing panel where they share their work with external practitioners and/or consumers.

Delivering the learning aims

Learning aim A requires your learners to investigate and test existing interactive media products. You could set up scenarios where they are interacting with games, apps, podcasts, social networking sites and so on. Using set criteria you could guide your learners to gather information about the products, using primary and secondary sources. You should guide them to focus their attention on how easy the products are to use, who the target audience is for each of the products and how different user groups access the products. You could give them several different opportunities to collate their research findings, e.g. as a website, as a portfolio, as a presentation or as a video/audio blog. This evidence could become a part of the interactive media product later in learning aim C.

For learning aim B you need to set 'live' or 'as live' interactive media briefs. These scenarios should involve your learners creating products with viable and attainable outcomes. You will need to develop opportunities for them to research their ideas and explore their target audiences' requirements. You will also need to demonstrate how ideas and pre-production materials can be developed, to allow learners to be developmental in their approach to the design of their own ideas. The research and plans created by learners could take the form of an e-portfolio, website, video or pre-production folder. You should encourage them to find innovative ways to present their work.

Learning aim C involves you in demonstrating interactive media software to allow your learners to develop their skills prior to creating their own interactive media products. Encourage them to take a disciplined approach to the development of their product and advise them to work to a schedule and employ safe working practices. Learners will need to be made aware that in this phase ideas will develop and flourish as the product develops, but they should not deviate from the original intended outcomes. You will also need to demonstrate how to publish the finished interactive media product onto the correct platform.

For learning aim D you need to work individually with your learners to encourage them in developing methods to test the effectiveness of their products. They will need to collate their findings during this process. The data/findings from the test could form part of a website, e-portfolio and so on, as noted in the other learning aims. You will also need to demonstrate appropriate methods and technology for your learners to utilise, which they can use to present their interactive media

product. They will need to consider the strengths and weaknesses and areas for improvement of their final product within their presentation.

Getting started

**This provides you with a starting point for one way of delivering the unit,
based around the suggested assignments in the specification.**

Unit 20: Interactive Media Production Briefs

Introduction

This unit should be introduced to your learners as an exciting and innovative
opportunity. They should be encouraged to explore the interactive media world around
them and the huge impact that interactive media plays in society today.

Learning aim A: Investigate the use of existing interactive media products

Assignment 1: Is Anyone There?

Scenario: A designer is tasked to explore a range of interactive media products for a
production company. They must consider who the target audience is for each product
and how the audience engages with the products.

- Set a 'live' brief from a media production company. The brief could ask learners
  to take on the role of a researcher, to investigate a range of interactive media
  products. The results of this research will later inform their design brief.

- Ask your learners to research interactive media products, considering aspects
  such as: how easy the products are to use; who are the target audience; financial
  implications to the user; characteristics and factors influencing the designs and
  mechanisms of the products and how effective and useful the products are, e.g.
  how transport and government data are used in apps.

- Ask your learners then to collate and draw conclusions from the information they
  have found. This information should come from primary sources, e.g. interviews,
  questionnaires and focus groups, and secondary sources, e.g. books, the internet,
  magazines and archives. Learners could gain interim feedback from peers to develop
  this work further.

- Arrange a visit from a media practitioner. Your learners could present their findings
  to them. The media practitioner could then give them feedback about how useful
  their findings would be when designing an interactive media product. This could be
  run as a group competition.

- Conclude by leading a group discussion on the common points found, and guiding
  your learners to reach conclusions about their research findings. The types of
  evidence learners might provide for assessment might include, for example, a
  research file (printed or digital), presentation(s) and conclusions.

**Learning aim B: Research and develop ideas in response to interactive media
production briefs**

Assignment 2: Game On

Scenario: A freelance videographer is developing ideas for a video game. They need
to research their products, consider their target audience and develop a final idea.
They also need to develop and collate pre-production documentation.

- Set a 'live' brief, asking your learners to work in the role of a videographer for a
  games production company. They could be asked to research and develop ideas for
  a computer game aimed at a specific target audience.

- Encourage your learners to develop primary research by conducting target audience
  test panels, where the target audience plays set games and response to questions
  prompted by a questionnaire or viva voce. Primary and secondary research should
  inform the development of ideas.

Unit 20: Interactive Media Production Briefs

- Learners should then develop a pre-production portfolio to include: research; ideas development; designs; storyboards; layouts; diagrams; sketches; scripts; production schedules and plans. They also should consider how they are going to address health and safety during their production.

- Assess this work by setting up a professional scenario. Imagine you are the director of a production company and you have invited in your learners for an interview for a role within your company. The role is that of a concept developer. During the interview, in order to be considered for the post, learners should present to you their research, concepts and designs.

Learning aim C: Explore digital techniques and technology in response to interactive media production briefs

Assignment 3: Web 3.0

Scenario: A team of developers are working on a new website for an internet start-up company. They will need to consider assets and production. The final product must be published onto the correct platform in the correct format.

- Set a 'live' brief. Learners are challenged to develop a new website for an internet start-up company. You could invite a client in, to set a real live project. In this instance your learners would have to consider the client's requirements and develop ideas surrounding these.

- Once ideas for this project have been fully developed, invite the client in for a meeting with individuals/teams, to ensure the project is being developed appropriately. This would be a good opportunity for your learners to gain 'real' feedback.

- Guide your learners through the process of making their website, considering assets and production values. Photographs of learners working, annotated screen grabs, the final interactive media product and teacher observation records would form a vital part of the evidence for assessment. You should ensure that your learners are adhering to safe working practices at all times, while undertaking the practical work.

- Organise a final meeting with the client, where your learners present their final product, which must be published onto the correct platform and in the correct format. This would be a good opportunity to assess how fit for purpose the finished product actually is.

Learning aim D: Test and present an outcome in response to an interactive media production brief

Assignment 4: Fade In

Scenario: A team working on a new television production will design and implement tests for their finished opening sequence to the programme. They will then present their final product.

- Work with your learners to set up focus groups to test the opening sequence to their programme. They would need to develop methods to record this feedback. This could take the form of video evidence, viva voce, completion of a questionnaire or blog feedback. They will need to show evidence of test designs and of test implementation.

- Encourage your learners to make revisions to their final product based on the feedback they have received during the test period. Drafts of the product could demonstrate evidence of this process.

- Set up a scenario where your learners will present their final product to a panel from the 'TV production company' using appropriate technology. This panel could consist of you 'the executive producer', peers and an industry professional. Your learners

Unit 20: Interactive Media Production Briefs
could present their final product and analyse it during the process. A video of the presentation, teacher/peer observation and/or viva voce could form evidence for assessment.

Details of links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

There are no links to other units in the Edexcel BTEC Level 1/Level 2 First Certificate and Extended Certificate in Art and Design.

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Austin, T. and Doust, R., *New Media Design*, Laurence King, 2006
(ISBN 9781856694315)
Explains how graphic designers use computers as a medium to combine word, image, motion, sound and user interaction for the internet, TV, promos, games, animation, CDs and exhibitions.

Barron, A.E. and Ivers, K., *Multimedia Projects in Education: Designing, Producing and Assessing* (4th edition), ABC-CLIO, 2010 (ISBN 9781598845341)
Encourages learners to use their knowledge to analyse, create, solve problems, communicate, collaborate and innovate; offers a hands-on approach to using multimedia in everyday practice.

Vaughan, T., *Multimedia: Making it Work* (8th edition), McGraw-Hill Osborne, 2011
(ISBN 9780071748469)
Explains how to incorporate text, images, sound, animation and video into compelling projects. Hardware and software tools are described in detail.

Website

www.skillset.org
Skillset is the Creative Industries' Sector Skills Council (SSC), covering TV, film, radio, interactive media, animation, computer games, facilities, photo imaging, publishing, advertising and fashion and textiles. The site contains in-depth information about industry standards, case studies and careers information across the disciplines.

Unit 21: Painting Briefs

Delivery guidance

Approaching the unit

Give your learners opportunities to research examples of painting and contemporary practice. You can set assignments where your learners explore the qualities of paint and surfaces, and explore personal creative themes in answering a set painting brief.

Delivering the learning aims

Learning aim A is centred on learners finding out about painting practice. The content lists areas of painting practice that you will need to introduce, from the creative intentions of painters through to the materials and techniques they use. You could present a series of examples of work by historical and contemporary painters. Learners should be directed to research as wide a range of examples as possible, identifying the factors that influenced the works. Avoid lengthy art history lectures, as much of the content in the aim can be explored practically, e.g. exploring techniques such as pointillism, expressionist brushwork and so on rather than writing about them. Make links with your local arts groups or galleries, and ask an artist to deliver a presentation about their practice, explaining how they seek and gain funding opportunities. They may also be able to get involved in delivering a short workshop. Learners could present their findings visually, supported by notes and annotated sketchbook work.

Learning aim B can be used to support the exploration of different techniques researched in learning aim A. Make sure you sufficiently challenge your learners in enabling them to explore and use as wide a range of materials and processes as possible, and at least two different techniques. You will need to demonstrate various techniques, such as adding textures like sand to acrylic or emulsion paint, or scumbling. Some of this could be based on observational work, painting directly from set-ups. You can support this by referring your learners to specific examples of painters' work from the same theme. You should also introduce experimental approaches; this could be based on interpreting a line from a poem, piece of music or quote. You could also introduce short briefs that incorporate mixed media and found or appropriated imagery, e.g. overworking collage or photocopies with painting. Ensure your learners record their explorations and work towards analysing how they have used the various materials and techniques.

Learning aim C involves learners in developing ideas in response to briefs, and will likely overlap with learning aim B. They will develop ideas hand in hand with their growing appreciation of the potential of techniques and materials to realise an intention. Make sure you refer to the content and assessment criteria in devising the range of source materials you suggest in shorter briefs. These will need to cover both primary and secondary sources. Learners may also link their development to earlier research, e.g. research on Matisse leading to an exploration of still-life themes interpreted in full and vibrant colour. Encourage your learners to explore and enjoy the qualities of paint. Allow a regular slot in each session for them to stop practical work and make notes or discuss the progress of their work.

Learning aim D brings learners' earlier explorations to a conclusion. You could set a theme with local relevance, e.g. recording part of the local environment in paint (photographic images combined with painting). Alternatively you could enlist the help of a local gallery or museum in setting a brief. There may be opportunities to display

the work at the gallery, if only for a short time. If not, try to secure a space in the centre for an exhibition of the paintings, and encourage your learners to rise to the challenge of showing work. As your group work through the brief, continue the practice of asking them to reflect at regular points on their working processes, as this is made explicit in the assessment criteria. The unit could be concluded with a crit at the exhibition, where learners present their work and preliminary ideas. Verbal presentation may be more appropriate for some of your learners. You can use observation records to record assessment against criteria.

When working with paint, learners should be shown specific techniques and safe working practices, including COSHH, storing paint, using resources sensibly and clearing up after working. Learners may work on cardboard sheets if resources are limited, rather than canvas. You may be able to source a recycling centre or manufacturer locally who would be happy to sell or give away offcuts of decent-quality card, which can be primed ready for paint.

Getting started

This provides you with a starting point for one way of delivering the unit, **based around the suggested assignments in the specification.**

Unit 21: Painting Briefs
Introduction
You can deliver this unit by getting your learners to research examples of painting, and then work through exploratory phases in developing ideas for a painting brief. You can inspire your learners to consider the extremely wide range of painting practice, and encourage them to enjoy exploring the qualities of paint as they develop personal creative work that is a response to a painting brief.
Learning aim A: Investigate painting practice
Assignment 1: The First Mark is the Hardest
Scenario: A painting graduate working as an intern with an art gallery is asked to research examples of painters' work, in order to develop an understanding of different approaches to subject matter and starting points.
- This assignment should open your learners' minds to as wide a range of examples of painting as possible. You will need to clarify the range of subjects that you are going to ask learners to investigate. These could include a set menu, such as portraits, landscapes, urbanscapes and still-life, which could be extended to cover additional starting points such as emotion, ideas, the act of painting itself and popular culture. Alternatively, you could set compare and contrast exercises, where learners research examples of different approaches to the same theme, e.g. portraiture.   - Introduce the assignment. Present a range of images that you can define by subject matter. You will need to decide if you are covering a range of subject matter and starting points, or if you are looking at one area. Fill in some of the background detail to the examples you show; avoid making it an art history lecture.   - Ask your learners to research at least two historical artists and two contemporary artists. They could gather a blend of textual information and annotated drawings or painted studies of the examples.   - Extend the research by asking learners to find out at least four things that influenced each artist – give them pointers here as they may not fully appreciate some of the information they gather, and you may have to fill in the gaps. More able learners should be encouraged to extend their research into an evaluation of the factors that influenced the artists' work.   - Ask learners to present their findings back to the group. This can be achieved by an informal display of worksheets, studies and handheld sketchbooks. If learners prefer, they could scan images into PowerPoint® or similar presentation software. Ask learners to explain what they have found out about the artists and their work. You can use observation sheets to assess your learners at this point.
Learning aim B: Explore materials, techniques and processes in response to painting briefs
Learning aim C: Develop ideas in response to painting briefs
Assignment 2: Portraits: Exploring Local Identity
Scenario: A painter has started to offer a portrait painting service. They are starting to get interest from local people living within a mile of their studio. The painter has started to develop drawn and painted studies for the first clients' portraits.

Unit 21: Painting Briefs

- This assignment covers two learning aims that can be delivered simultaneously – exploring materials and developing ideas. Your learners can be supported to explore materials and techniques and try these out as they develop ideas for painting exercises and studies. You will need to secure the use of a model, for at least part of the delivery time. Learners can support their observational work with photographic records. You will need to use the model-based sessions to teach them how to draw and paint the head. They can develop their work through painting other portraits as well.

- Introduce the assignment. You could show a short presentation of examples of portraiture. Explain to your group the differences between primary, secondary and contextual sources. You will be referring to all of these as you deliver this assignment, notably primary sources. As there are many possible ways of approaching the theme, make sure you are clear on what you want your learners to do. Is it a realistic portrait, for which you will need to teach them fairly intensively how to record the head? Or are you going to allow alternative approaches that may not require an accurate depiction? Alternatively you could concentrate on the accurate observed portraits, and allow learners to extend this approach in different ways, e.g. through use of materials. Always ensure you demonstrate and reinforce any requirements regarding safe working practice and COSHH relating to the painting materials you are using. Acrylic paint is now generally considered the cleanest medium for learners to work in; brushes are easy to clean and paintings easy to store as they are fast drying.

- Demonstrate drawing from the head. Support this with handouts on proportion and setting up a drawing. There are examples on how to build the face structurally. Encourage learners to work carefully. Break up the sessions with regular rests, and use learners' work to explain points. You will need to find a balance between accuracy and some form of expression. You may have to decide on this as you teach the group, especially if some learners are struggling with recording directly.

- Demonstrate painting from the figure – this will be demanding but learners may enjoy the chance to try this out. You should also explore different painting techniques at this stage, such as dry brushwork, impasto, glazing washes and so on. Ask learners to try out as many different techniques as they can.

- Demonstrate developing paintings from the drawings that learners have made. It would be beneficial to have a sequence of your own drawings that you develop alongside the learners, at least partly, to show them how they can interpret drawings in paint – not always an easy task.

- Push your learners to explore painting techniques further. See if they can link any back to research they may have produced earlier. They might be able to open up creatively by using different approaches.

- Ask learners to present their studies. An informal display and group discussion would be appropriate for this. This would be an ideal opportunity to get your learners to share their ideas and responses to working from the head. There may be common themes that you can tackle in the group situation.

Learning aim D: Produce and present an outcome in response to a painting brief

Assignment 3: Portraits: The Finished Product

Scenario: The painter has finished their initial studies. One of their clients, a local gallery owner, really likes their work and decides they would like to commission the painter to complete a full-scale portrait. The painter then produces final work for the client.

Unit 21: Painting Briefs

- This assignment builds on from assignment 2. Your learners can apply painting techniques, materials and processes they have explored in assignment 2 to completing a finished portrait. More able learners may wish to produce more than one finished painting, and explore a wider range of techniques and approaches in doing so.

- Introduce the next task to your group. Ask them to develop a single more finished example of a portrait based on their drawn and painted studies. If resources allow, you could use the model again to support this. They should develop a series of worksheets and/or sketchbook work that illustrates how they will use their studies. They should annotate their examples, clearly explaining and analysing the techniques they have used and the reasons why they have selected those that they intend to use to produce the finished image.

- Ask your learners to work on the finished painting, and to complete it. They should be encouraged to push their use of materials further than their studies, and try to resolve any areas of their work that they may not have fully understood. This might involve a more considered use of colour and colour mixing (an area that can often be overlooked, in terms of learners understanding how to recognise and mix colours).

- As the finished paintings progress, try to hold short informal crits, where you select and use examples of stronger work to illustrate to less able learners how they might improve their own work.

- Ask your learners to reflect on any research they may have explored, and to consider whether they can use any understanding gained in their research to inform their approaches to using painting techniques.

- Teach learners how to realise their paintings as far as possible. This may involve varying amounts of direction, depending on the technical and creative level of your group. Ask them to analyse their working processes and the techniques they have used in realising their paintings, and to sum up how successfully they feel they have met the requirements of the painting brief.

Assignment 4: The Gallery Opening

Scenario: The painter has finished the final work and the client wants to exhibit the final piece at the gallery they own, with a presentation on the opening night of the show.

- This assignment builds on from Assignments 2 and 3, in that it requires your learners to mount an exhibition of their work. Showing work is an important part of a painter's practice, so it is a skill they should learn. Learners should show their finished work, and add to this for the crit by informally presenting their preliminary work alongside the main exhibits.

- Ask your learners to mount an exhibition of their finished and preliminary work. You can direct a crit at this point, asking them to explain and analyse their use of techniques and materials. Peer feedback can be used supportively to give varied and interesting responses to the work. Learners should evaluate their working practice. You can use observation records to record their performance against assessment criteria.

- Leave the exhibition up, and assess the paintings and preliminary work without the learners present. Combine this assessment with observation records and collate the results. Conduct short individual assessments with your learners to probe any criteria that may require clarification against performance.

Details of links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

BTEC Firsts in Art and Design:

- *Unit 1: Introduction to Specialist Pathways in Art and Design*
- *Unit 2: Creative Project in Art and Design*
- *Unit 3: Communicating Ideas in 2D*
- *Unit 13: Visual Arts Briefs*

BTEC Level 3 Nationals Art and Design (Design Crafts):

- *Unit 75: Drawing from Observation*
- *Unit 76: Generating Fine Art Ideas*
- *Unit 77: Fine Art Principles*
- *Unit 78: Developing and Realising Fine Art Ideas*
- *Unit 80: Painting in Fine Art*
- *Unit 84: Presenting Fine Art Work*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Farthing, S., *501 Great Artists: A comprehensive guide to the giants of the art world*, Apple Press, 2009 (ISBN 9781845433116)
In-depth look at the work of major artists, well supported by visual information.

Farthing, S., *1001 Paintings 2011: You Must See Before You Die*, Cassell Illustrated, 2011 (ISBN 9781844037049)
Images and information that make understanding featured paintings easier for the learners.

Phaidon Editors, *Vitamin P2: New perspectives in painting,* Phaidon Press Ltd, 2011 (ISBN 9780714861609)
Updated version of well-illustrated book on painting practice.

Schwabsky, B., *Vitamin P*, Phaidon Press Ltd, 2004 (ISBN 9780714844466)
Original version of informative and clearly laid-out book on contemporary painting practice, covering a wide range of applications using painting materials, techniques and processes. Would be useful for researching and using as starting points for discussion.

Journals

a-n Magazine
Artists Newsletter magazine, contemporary arts practice, features, articles and case studies.

Artforum
Contemporary arts practice.

Modern Painters
Art, film, performance.

Websites

www.a-n.co.uk
Artists newsletter. Also includes online a-n monthly newsletter. Up-to-the-moment features and articles on contemporary art and design. Links to case studies and information on practice.

www.nationalgallery.org.uk
The National Gallery, with a section on paintings – established historical section, some examples of contemporary projects.

www.tate.org.uk/modern
Tate Modern – links to all Tate sites. Information and visuals on contemporary exhibitions and collections.

Unit 22: Designing Products

Delivery guidance

Approaching the unit

This unit gives learners opportunities similar in nature to GCSE Design and Technology Product Design courses. However, it places a greater emphasis on the creative process of designing, and less on the formal acquisition of knowledge of resistant, pliable and graphic materials. Learners are, however, expected to explore a wider range of such materials and should not be restricted, for example, to a choice between using wood and plastic or fabric or graphic materials. Outcomes might be two- and/or three-dimensional, and primarily intended to communicate design ideas. Learners will therefore need access to graphics, modelling tools and materials, a general-purpose workshop and IT facilities.

Delivering the learning aims

Learning aims A, B, C and D are all closely linked. At times they may be studied separately, but for the main part they need to be seen as non-sequential components of an overall piece of work. To a certain extent the facilities and resources available will dictate content, though learners may wish to specify production materials and processes for final outcomes that could only be achieved industrially.

Learning aim A is essentially concerned with the study of existing products, places and communications. Encourage your learners to consider a wide range of questions about a real design (which ideally they have in front of them and are able to handle), and to use a variety of approaches to discover the information they require. More able learners need to move beyond a simple description of a design towards comparing and contrasting it with other similar products, and expressing their own evaluatory comments as to how successful or otherwise they feel the design to be. They might go on to suggest possible improvements. Learners should investigate at least four examples of products.

Learning aim B is exploratory and experimental. Learners should generate a wide range of ideas using sketches and 'soft models' as well as working directly with materials and technologies where available. The emphasis should be on the creative exploration of a range of possibilities rather than focusing on a final outcome. Learners should also understand how to use 2D and 3D materials, techniques and processes safely using good working practices.

Learning aim C focuses on a specific, complex design situation in which, while the general context might have been given or chosen (e.g. portable illumination), there is no stated final outcome at the outset (e.g. 'design a new torch'). The brief should deal with a situation in which there is a real need for a new design or development of an existing design. This aim covers the generation and development of design ideas and the production of graphics, 3D models and videos, for example, to present the proposal to different audiences to gather feedback, support, potential funding and so on. Encourage learners to apply the questions/criteria posed in the study of existing designs from learning aim A to the development of their own ideas.

Learning aim D is mainly concerned with the finalising and formal presentation and/or concept pitch of a design proposal to different audiences. Learners then need to provide evidence that they have reflected on feedback and are able to propose suitable ways forward. For example, they might identify specific aspects of the design (e.g. how a particular mechanism works) that needs more development, and/or

generate new directions for further exploration, perhaps extending the range of a product to appeal to different, previously unconsidered, market segments.

This is potentially an exciting but challenging unit that provides good opportunities for learner-centred activities and the development of creative and potentially innovative ideas using a wide range of materials and processes.

Getting started

This provides you with a starting point for one way of delivering the unit, **based around the suggested assignments in the specification.**

Unit 22: Designing Products
Introduction   Explain to learners that in this unit they will explore the creative use of a wide variety of 2D and 3D media in the context of a design and technology product brief. They will need to analyse what is required and identify the factors that have to be taken into account when they develop their response.   Although the order of the activities and assignments indicated below might be used as a general indication of progress through a project, learners may need to undertake further work in each at later stages. For example, the development of a particular idea in learning aim C might require further investigation that could be included in the assessment of learning aim A.
Learning aim A: Investigate product designs and identify user needs
Learning aim B: Explore materials, techniques, processes, tools and technology in response to product design briefs
Assignment 1: A Chair for a Child   **Scenario:** A designer is commissioned to investigate the requirements and possibilities for an imaginative and unusual child's chair. Aspects to be covered include materials, shapes, forms, colours and textures, stability, safety and hygiene.   • The first session could begin with a brainstorming/discussion session on the wide variety of 'devices for sitting on' in order to establish the idea that something unconventional is required. The basic physical and emotional requirements for seating devices can also be drawn out. Learners could then focus on investigating the designs of a range of existing solutions, looking at structure, materials, method of production, appearance and so on. Ideally there would be a contrasting range of actual devices available in the classroom.   • Subsequent sessions could be concerned with a study of historical examples of innovative chair designs, and with investigation of how they have evolved over time as a result of new materials and manufacturing processes.   • The emphasis here could be on the extended creative and experimental use of the potential forms offered by a wide variety of materials and shaping processes, and the combination of different materials in the design of structures that would be appropriate for a child to sit on.   • Learners could be encouraged to explore the potential of working at different scales. A more fluid interaction between the use of 2D and 3D sketching and soft models could be explored. The use of pattern, texture and colours, and of fabrics and other pliable materials, should be explored.   • Learners should investigate at least four different examples, identify user needs and select and combine materials, techniques, processes, tools and technology in response to the brief. They should observe and record safe working practices throughout.   • Here, a more convergent approach to design could be adopted, with learners taking the constraints of the brief for a child's chair into much sharper consideration, working towards a final design outcome constructed as a scale – or possibly full-size – 3D model.

Unit 22: Designing Products

- A series of graphic and 3D representations of the final design could be produced to communicate different aspects of the final design to different audiences, e.g. child, parent, manufacturer, retailer etc.

- The work should lead to a final presentation. Learners could be encouraged to present their work to the rest of the class, as if it were a sales pitch for a buyer. They should use a digital presentation covering the research undertaken (visits, reports questionnaires, logbook), and storyboards to show how their design was developed.

Learning aim C: Develop ideas in response to product design briefs

Learning aim D: Produce and present an outcome in response to a product design brief

Assignment 2: DIY

Scenario: A team of designers is commissioned by a major DIY chain to generate ideas and mock-ups of a new range of ergonomic gardening tools, aimed at the growing retired market, and for clients who may have restrictions on mobility.

- Building on the knowledge and experience gained from assignment 1, invite your learners to investigate the current provision of gardening tools, assessing their suitability for the elderly or users with restricted mobility. Depending on the time allocated, some of this information could be given to your learners as part of the brief.

- The potential outcomes suggest the need for lightweight but strong materials, so experimental exploration might focus on these. Learners might be more closely directed in this respect than they were in assignment 1, but care must be taken not to prescribe materials or processes in the later development of a solution. Again, possibilities that involve the use of fabrics and other pliable materials could be included.

- Encourage your learners to consider the full range of constraints, especially where these demands might be conflicting. They could design an implement that is not only functional, but that the target users will enjoy using as a result of both its performance and appearance. Some learners might be encouraged to consider approaches to packaging (including instructions for self-assembly and use), advertising and marketing.

- Here the requirement is for the representation of a high-quality prototype, which, although not necessarily working, clearly demonstrates the particular features of the design. It might be supported by technical graphics, mocked-up images of the device in use and so on. Feedback from the design could be sought from a variety of potential audiences, with a clear indication as to the direction of further development that has arisen out of the feedback.

- Ask your learners to present their outcomes and preliminary and final design work, including verbal presentations, digital technologies, annotated sketchbook and ongoing analysis of their working processes.

Details of links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

BTEC Firsts in Art and Design:

● *Unit 15: Designing for the Future*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Design Museum, *How to Design a Chair*, Conran Octopus Ltd, 2010
(ISBN 9781840915464)

Eissen, K. and Steur, R., *Sketching: Drawing Techniques for Product Designers*, Bis, 2007 (ISBN 9789063691714)

Eissen, K. and Steur, R., *Sketching: The Basics*, Bis, 2011 (ISBN 9789063692537)

Garfield, S., *Just My Type: A book about fonts*, Profile Books, 2011
(ISBN 9781846683022)

Lefteri, C., *Materials for Inspirational Design*, Rotovision, 2006
(ISBN 9782940361502)

Lefteri, C., *Making It: Manufacturing Techniques for Product Design* (2nd edition), Laurence King, 2012 (ISBN 9781856697495)

Lidwell, W., Holden, K. and Butler, J., *Universal Principles of Design* (revised edition), Rockport Publishers Inc., 2010 (ISBN 9781592535873)

Lidwell, W., *Deconstructing Product Design: Exploring the form, function, and usability of 100 amazing products*, Rockport Publishers Inc., 2011
(ISBN 9781592537396)

McCandless, D., *Information is Beautiful*, Collins, 2012 (ISBN 9780007492893)

Norman, D., *The Design of Everyday Things,* Basic Books, 2002
(ISBN 9780465067107)

Papenak, V., *Design for the Real World: Human Ecology and Social Change* (2nd edition), Thames & Hudson, 1985 (ISBN 9780500273586)

Quinn, B., *Textile Futures: Fashion, Design and Technology*, BERG, 2010
(ISBN 9781845208080)

Quinn, B., *Design Futures*, Merrell, 2011 (ISBN 9781858945408)

Video

Acorn Media, *Genius of Design*, 2010 (DVD)
BBC video on the history of design.

Websites

www.designcouncil.org.uk/productdesign
The Design Council.

http://designmuseum.org
The London Design Museum.

www.instructables.com
Information about how to make things.

www.sda-uk.org
Sustainable Design & Technology resources.

www.tuvie.com
Case studies of new 'design of the future' products.

www.vam.ac.uk
The Victoria and Albert Museum.

Unit 23: Practical Research Project in Art and Design

Delivery guidance

Approaching the unit

In this unit, learners undertake a practical research project. You could either link this to other areas of their course of study by running it alongside a specialist optional unit, or deliver it as a stand-alone unit. It can be delivered towards the end of the course, as it will allow learners to demonstrate specialist skills and their abilities to work through practical research tasks that they may have tried in earlier parts of the course.

Learners are required to identify aspects of research projects worked on by others, and you can use this as a basis to support their subsequent explorations of materials, techniques and processes. You may decide to limit the areas they can cross over into, for example running the unit as purely a graphics or similar related series of activities. Alternatively, you might set each assignment in a slightly different field, for example advertising, typography and graphic image making.

Consider also offering learners the chance to select their own area of focus for the unit, provided you can support the range of options that they might choose. This is a more demanding scenario to manage, but it offers learners the chance to direct their own learning.

Delivering the learning aims

For learning aim A, learners look at examples of research practice. You could source some examples in your centre – there may be examples of level 3 practical research projects that you could use to show learners what a practical research project will look like. You can also source examples based on themes, such as Picasso's development of themes and a range of different practical elements and solutions when he was working from images based on bullfighting or the bull, or paintings such as Velasquez's 'Las Meninas'. Alternatively, you could consider the work of Charles Eames when developing and refining furniture designs, or Gilbert and George's methods of continually researching their personal themes, to the point of modelling in miniature their exhibition plans, complete with scaled-down examples of their work. Practitioners devote much time to pursuing themes and ideas in their work; Monet's investigation into the effects of light was in many ways practical research, while David Hockney continues to explore particular themes and research ways in which they can be worked and reworked using different approaches and media.

Invite learners to find examples of practical-based research by practitioners and collate their examples into a presentation – this can be used at the conclusion of learning aim A to enable learners to demonstrate the breadth of their research. You can also show them how to recognise the similarities in the projects they have seen and researched, and extract or pull out the main threads or characteristics in these projects. This will help them understand how they can work though research projects themselves, and what they might develop in their own work through doing this. Use a blend of mini presentations back to peers, and one-to-one teaching to achieve this.

Learning aims B and C can be linked in delivery. It is likely that learners will be developing ideas at the same time as they use materials, techniques and processes; this will be as they start to respond to the brief – in essence the two aims can be

linked, as the results of one area – the exploration – feed into the second area, the development and importantly the refinement of learners' ideas. There are strategies involving ideas generation techniques, and how to come up with alternatives that you can teach learners to use. Ultimately, you will need to provide structured support through one-to-one tuition so they can build their ideas generation carefully and surely. Their exploration of media will provide them with information about the strength of their ideas – in this field it is very difficult to keep an idea as an abstract concept without seeing how it stands up or needs to be amended or refined through practical application. This unit really does require learners to consider the progress of their research in practical terms as well as conceptual or theoretical terms. You will need to demonstrate to learners how to consider and define their creative intentions, as this will enable them to gauge the effectiveness of their ideas and media exploration, in terms of them realising these intentions. Their use of materials and techniques should be broad enough to encourage experimentation and should be supportive enough to allow for failure – not of the outcome as a whole, but of some applications of techniques. Essentially, it is not a disaster in terms of the project if some of the techniques learners try out do not work, provided they respond to the challenges thrown up by these wrong turns, and that they record the reasons why they have not worked, and propose solutions.

Learning aim D carries on from learning aims B and C, in that it requires learners to be working up their explorations and ideas into an outcome and then presenting this. You should deliver this through a blend of one-to-one tutorial and small group work. You can use the one-to-one sessions to drill down into the learners' work as it develops and get to understand what it is they are working up and if they have evaluated their working practices. Divide the group into small sub groups and ask them to present their ideas and progress of their outcome back at regular intervals. Provide formative feedback on their work as you see them on a one-to-one basis, as it will help them with the small-scale group work. These need not be full-scale presentations with ICT and a full audience. It would be more valuable to the learners if these were smaller, almost 'show and tell' sessions, where learners spoke openly about their own and each other's work. This would allow then to receive formative peer feedback, supported and overseen by you. They should then move to the final stages of the production of the outcome, and the full presentation of this and their design work back to the audience. The range of activities and areas you allow learners to cover will depend on the resources you have available. Where learners are using specialist workshops and equipment, make sure they are always fully supervised and have had a full, recorded induction into using specialist tools and materials. All aspects of safe working practices and reducing hazards should be followed and recorded.

Getting started

**This provides you with a starting point for one way of delivering the unit,
based around the suggested assignments in the specification.**

Unit 23: Practical Research Project in Art and Design

Introduction

Explain to learners the importance of thorough practical research as used by
practitioners. Link this to the design field, where ideas and designs are modified and
refined through modelmaking and mocking up products, producing samples, trials and
test pieces. You can also link the unit to the visual arts field by showing examples of
themes and subjects that have been researched and pursued by visual artists. These
might be in themes studied by painters or sculptors through using different practical
approaches and materials, through to digital artists using techniques and the potential
offered by technology to develop their work. There are also examples of research
applied in animation and moving image, where characters and sets are researched and
practical work is produced in response to and as part of this research. Areas for review
could include textiles and crafts, or the methods and approaches used by
photographers working today. This will place the unit into a contemporary context for
learners. The introduction to the unit can give a wide range of examples of practical
research in action, to indicate to learners the breadth and potential applications of
research and then narrow down to specific fields (for example, graphic design if
learners have covered specific specialist pathways as part of their course of study).

Learning aim A: Investigate practical research methods, techniques and processes

Assignment 1: The Sea

Scenario: A new gallery has opened in town and the owner is commissioning new
designers to submit work for an exhibition with 'the sea' as the theme.

The gallery space allows for the display of visual arts pieces, furniture, jewellery,
fashion garments or accessories, photographs and textile pieces. There will be a
maximum size restriction of 600mm × 600mm.

There will also be an area where sketchbooks and design sheets/sample pieces can be
displayed.

- Show learners examples of research projects where the theme has been researched
  from inception through to outcome. Learners record their findings in their
  sketchbooks and journals, and show they have recognised and understood the
  different methods used for research and how these have been recorded.

- Introduce a series of small tasks where learners produce a research tool in response
  to the theme in a variety of different ways. For example, introduce questionnaires
  and ask learners to work in small groups to produce a questionnaire designed to
  gather information about the theme. Learners also produce a series of interview
  questions that could be put to the owner of the new gallery, and/or members of the
  public, regarding what the content of the shows could be.

- To extend their research, learners visit a museum, sea life centre, or similar where
  they can record examples of the theme from direct observation.

- Learners present their findings back to their peers, by showing examples of
  questionnaires, sets of questions for interviews, and so on. Learners will find it
  helpful to see how they have each approached the task of producing information-
  gathering materials.

- Introduce primary and secondary source materials and the different ways these can
  be gathered. Make sure learners are clear about the definition: primary or first-hand

Unit 23: Practical Research Project in Art and Design

can be own observed drawing, painting, photography, film, notes; secondary or second hand can be Internet examples, postcards, magazine images, and so on. As learners look at the work of others, encourage them to use primary sources through drawing and/or photography. Note-taking and ongoing evaluation will be important as they need to make sense of the information – visual and textual – that they may have gathered.

● As a group, learners produce a series of questions that they can apply to their information gathering and visual research. These could include questions such as: What does the research tell us? What are the characteristics of the work looked at? If drawn materials, are there any common themes in the subjects, i.e. texture, colour, shape?

Learning aim B: Explore materials, techniques and processes in response to a practical research project brief

Learning aim C: Develop ideas in response to a practical research project brief

Assignment 2: Autobiography: Part 1

Scenario: The Media department is producing a promotional DVD and wants to record a complete cohort's personal research projects.

The theme is 'autobiography' and you are able to explore this theme through any specialism. They will want to be able to track your work from initial ideas through to completed outcomes.

The formal end of assignment presentation will also be recorded to feature in the production.

Note: For this assignment, learners are required to record from a variety of primary and contextual sources. You will need to oversee this to make sure they are covering a full range – some learners may gravitate towards choosing the easiest options, so you will need to manage the learning environment to make sure they are covering both types of sources. The assignment is based on a full cohort's work. Although the scenario states the end result is to be a DVD, you may find it easier to use a PowerPoint or website-based display in the first instance – this can be burned to DVD later or uploaded to the internet for streaming online.

● In small groups, learners make a plan for the assignment, addressing the types of work they have done as a cohort and listing them. A key part of this assignment requires selecting the best or strongest examples visually, as well as making sure they cover the full range. There is a planning aspect to this assignment, and you could ask learners to work in small groups throughout the unit. This would make the different stages of the assignment easier for them to manage, and they can share views.

● Learners consider some of the requirements of how to present their work, i.e. if some is digital based they will need to source the files, if some is 3D they will need to consider how to photograph these works, and so on. Learners present their findings back to their peer groups, and to collate the results so each of the sub groups knows what they need to include in the DVD.

● There are different strands to this assignment; the first is the technical aspect of recording the imagery and work accurately and effectively – there is little point in using poorly taken or lit photographic records for instance. Run workshops in recording, using basic studio photography techniques, and demonstrate using the camera effectively. Following the demonstration, learners try out various techniques. They may have smartphones that they can use to take the photographs – get them to use these if it helps the progress of the assignment.

Unit 23: Practical Research Project in Art and Design
● Another strand involves the visual look and impact of the PowerPoint and eventual DVD that learners will be producing. Make sure they have enough time to both record and then plan the sequence of images they intend to use, to trial out the PowerPoint or presentation, and to adapt and modify it. They will have to consider how they use textual information in the presentation – is this purely in title form, or do they want to provide more background information about the examples they are showing?
● Extend the assignment to include Vlogs and video-based interviews – learners explain directly what they worked on, the techniques that have used, and so on. This approach might also help with a key aspect of the assignment, which is defining the personality of the cohorts' work through the presentation.
● Demonstrate to learners how to refine their ideas. This can be a difficult aspect for them to work through, as some of them can be quite happy with the first thing they produce. Explain to them the importance of refining the work, especially if there is feedback that suggests it could benefit from further work. Allow them time to refine their work which might be simply repositioning images, setting up a different sequence, recording a narration, and so on.

Learning aim D: Produce and present an outcome in response to a practical research project brief
Assignment 3: Autobiography: Part 2
Scenario: A design agency is looking for new artists and designers to promote and have invited submissions of personal CVs for their website.
You are able to produce work in your chosen specialism but there is an expectation that the focus will be on innovative ways of promoting yourself within this context. There is a facility for uploading video clips and links to your personal website if you have created one already.
You will make a formal presentation of the work that you create to answer this client brief to your group, before you submit your CV to the agency. This will provide an opportunity for revisions to be made in response to feedback you may be given.
Note: This assignment can be based around the presentation to be made to the group, prior to anything being loaded onto the web. The presentation will act as the focus for the outcome produced.
● Learners think about the work they have produced, and select examples that they consider the best, in terms of demonstrating their skills and the nature of their work. Once they have decided these, learners present their choices back to their peers, in order to receive feedback.
● Learners make a plan for the presentation, including titles, an introduction, any textual information about themselves, and initial ideas about how they could make the presentation innovative. You may well need to explain the meaning of this word though examples of innovative presentation – the TED website (see Resources below) can be a useful source of talks and discussions, although the format is pretty much the same for each of them.
● Once learners have selected the key pieces of work, they come up with their responses to the challenge of producing something innovative. Work with them to achieve this; for instance, demonstrate how to set up a video camera and a backdrop, and help them to set up their own interview. To do this, they will need to have a camera operator, so they should really work in small groups if they are using film. They must also script the questions and potential responses, and practise these prior to filming. It is extremely difficult to just sit in format of a camera and talk about work without any practice.
● In groups or individually, learners feed back their ideas, and then produce the

Unit 23: Practical Research Project in Art and Design
presentation. If they are using animated sequences (some learners may have ideas involving morphing or fading images from one to the next using software, and may have prior skills in using these packages), make sure they can access the resources. ● Demonstrate how to select and organise work for the presentation. Learners then use the methods that work the best to show their intentions and the personality of their work. ● Provide an opportunity for all the presentations to be viewed together – if these are films and or web-based work, you should arrange a screening.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to all other units in BTEC Firsts in Art and Design in that it builds on learners' experience in researching and understanding the work of others.

This unit also links to units in the BTEC Level 3 Nationals in Art and Design, including:

- *Unit 1: Visual Recording in Art and Design*
- *Unit 2: Materials, Techniques and Processes in Art and Design*
- *Unit 3: Ideas and Concepts in Art and Design*
- *Unit 4: Communication Through Art and Design*
- *Unit 5: Contextual Influences in Art and Design*
- *Unit 6: Application, Exploration and Realisation in Art and Design*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Crouch, C. and Pearce, J., *Doing Research in Design*, Berg Publishers, 2012 (ISBN 978-1-8478-8579-1)

Detailed analysis of the links between research process used in design practice and end products, in terms of social and technological developments.

Davies, J. and Edwards, M., *Art and Design Activebook: Building the Best Portfolio*, Edexcel, 2007 (ISBN 978-1-8469-0180-5)

Sections and hints on the process of compiling and presenting an art and design portfolio, with visual examples.

MacLellan, T., Parsons, A. and Wise, J., *BTEC Level 2 First Art and Design Student Book*, Edexcel, 2010 (ISBN 978-1-8469-0612-1)

A useful guide based on the previous specification, featuring general sections on presenting work and evaluating, with visual examples.

Journals

Crafts Magazine – Published on alternate months. Features articles, visual examples, exhibition work and technical information from across a broad range of craft-related areas and disciplines.

Creative Review – Advertising, design and articles on visual culture.

Graphis – Contemporary visual communication, also online.

Selvedge – Bi-monthly magazine for the textile industry, also links to interior design, soft furnishings as well as fashion-related articles.

Websites

http://ccskills.org.uk
Creative and Cultural Skills, providing information and support to the creative and cultural industries, and providing information and links to skills development and training.

www.asa.org.uk
The Advertising Standards Authority (ASA) site covers legislation and guidelines for advertisers, and offers resources (under Schools resources) highlighting specific issues regarding advertising campaigns.

www.bfi.org.uk
The British Film Institute site contains contemporary film and moving image, collections and archive materials, case studies, shorts, and a broad history of film.

www.craftscouncil.org.uk
National development agency for contemporary crafts across the UK, featuring examples of contemporary practice, technical information, exhibitions and reviews, case studies and recent developments.

www.creativeskillset.org
Creative Skillset is the creative industries' Sector Skills Council (SSC), covering television, film, radio, interactive media, animation, computer games, facilities, photo imaging, publishing, advertising and fashion and textiles. The site contains in-depth information about industry standards, case studies and careers information across the disciplines.

www.designmuseum.org
The Design Museum focuses on contemporary design across pathways, including graphic design. The museum runs a variety of exhibitions, and its website contains case studies and online resources.

www.graphis.com
The journal contains contemporary visual communication, galleries, portfolios, and a section on advertising.

www.ica.org.uk/films
The Institute of Contemporary arts website contains a section on filmmakers and examples of moving image work, an archive section, and background information.

www.lux.org.uk
Contemporary artists practice as reflected and embodied though moving image. Online collection of videos, some resources, general information.

www.tate.org.uk
Website based on all four Tate galleries, featuring examples of contemporary and historical arts practice, case studies and online resources.

www.ted.com
TED aims to share 'ideas worth spreading'. The site contains videos of conference talks and events by artists, writers, critics, scientists, inventors, style gurus and designers, covering a broad cultural sweep.

www.vam.ac.uk
Victoria and Albert Museum. Features arts, design and crafts from a broad range of cultures, including historical and contemporary exhibitions.

Unit 24: Design Thinking

Delivery guidance

Approaching the unit

Organisations and companies increasingly use the services of a design team to consider how the processes and outcomes of design activity might be applied right across their organisational structure and the products and services they offer. This relatively new discipline is known as Design Thinking. This unit will equip learners to:

- be prepared to work across familiar art and design disciplines, i.e. not concentrating on just one as a specialism

- develop skills of working together in a collaborative manner

- understand that design thinking involves sharing design methodologies with clients.

As such, this approach is likely to appeal to learners who are interested in and able to work in this more general way. However, it will also be of benefit to many who hope to gain employment in design agencies and organisations that are looking for this broader approach. It is intended as an introduction to such a way of working.

If possible, you could contact local companies of any sort, for example in retail, catering and tourism, to see if they would be willing to provide live briefs; otherwise internal staff could act in the role of a client.

If your centre offers business-related and/or marketing courses there may be opportunities for inter-departmental collaboration on some aspects of the unit.

This is potentially a stimulating and demanding introductory unit that will challenge learners to work in new ways that are highly appropriate to emerging contemporary industry practices.

Delivering the learning aims

Learning aims A and B are preparatory and could be studied separately, while learning aim D follows on directly from learning aim C.

Learning aim A is preparatory and focused on branding. It should develop learners' understanding of visual identity design extended through a wider range of associations and customer experiences. There should be some historical reference, as well as studies of contemporary branding practice. Although collaboration is not essential to achieve this learning aim, it might be useful to begin the process of encouraging learners to learn and work collaboratively. For example, working in small groups, learners might agree to divide the study of different aspects of a brand between them.

Learning aim B is concerned with the development of design thinking skills. Such skills are at one level no different from other familiar design methodologies, such as idea generation, modelling, evaluation, etc., but in the context of this unit they need to be applied in a collaborative way. Thus, learners must be working together with a shared understanding of a task and goal (even though they might work individually on certain aspects). Learners need to work experimentally, exploring the application of different methods to different tasks, and consider the effectiveness of different methods in terms of both the team and individual performance. It is important to support learners' efforts at collaboration. Simply telling them to work in groups is insufficient. They will need guidance in order to evaluate their own strengths and

weaknesses, and those of their team members, and to make sure everyone is 'on board', willing to compromise and working to a common goal.

In learning aim C the skills developed in learning aim B need to be applied to a specific brief, set by a client. Wherever possible this should be a live brief (for example, working for a small local business) or at least one placed in the context of a real situation. As far as realistically possible, the client (either real or in role) should become involved in the actual process of design. This does not mean attending every meeting, but participating in key sessions in which major decisions are made, as opposed to passively listening to final design proposals.

Learning aim D leads on directly from learning aim C: learners need to produce a final presentation of their proposals. Depending on the circumstances, this might be given directly to the client they have worked with, but it should ideally be pitched at other senior members of the client's organisation who have not been directly involved with the development of the proposal. As such, the 'client' might even participate in the presentation as part of the team.

Getting started

This provides you with a starting point for one way of delivering the unit, **based around the suggested assignments in the specification.**

Unit 24: Design Thinking

Introduction

Begin with a general introduction, working up from the use of basic symbols and logograms to corporate identity and branding. Try to draw out learners' personal experiences and get them to discuss why they buy the products and services they do. This could be done using a PowerPoint presentation, supported with some real examples of packaging or advertising.

Learning aim A: Investigate examples of branding

Assignment 1: Brand Identity

Scenario: A local start-up business wants to develop a distinctive brand. In order to understand more about what this might involve and how it might be beneficial, it has employed a researcher to present the design thinking behind some historical and contemporary examples.

The researcher conducts research into past and present branding to identify key features and benefits, and prepares a presentation of their findings for the local business.

Note: Although the assignment refers to 'a researcher', this could easily be replaced by 'a research team'.

- Outline the assignment to learners, making it clear that it does not require them to design a new brand, but instead to present examples of successful branding used by familiar companies in a way that might convince a new business to implement a similar approach. Reference to the historic development of brand names and identities should be made. Initiate a discussion of brands that learners might like to research.
- Learners identify familiar brands and discuss how they 'work', and the associations they have to their target markets. For example, they might analyse MacDonald's branding and compare and contrast it with Starbucks.
- Learners visit a local high street or shopping centre to record contrasting examples of branding that unit products and services, and identify the characteristics of the retail sales environment.
- In groups, learners investigate how a number of classic brands have evolved, e.g. Marks & Spencer, Apple, Laura Ashley.
- Learners present their research either as a display, or as a live presentation to you (or another member of staff) or, if possible, a local business owner.

Learning aim B: Explore design thinking methods

Assignment 2: Sustainable Design Ideas

Scenario: A design practice has been asked to generate a wide range of possible ideas for a company that wants to pioneer new hi-tech gadgets that promote reductions in energy costs.

Using a mixture and range of creative and analytic design thinking methods, members of the practice identify various approaches to saving energy costs matched to new or familiar electronic gadgets. They identify potential target markets and their lifestyle expectations.

Unit 24: Design Thinking
Note: This assignment could be run as a series of short, completely different tasks or, as suggested here, a number of tasks within a specific theme or context.
- Outline the brief to learners, emphasising that they should experiment using a wide variety of design skills applied to the development of different outcomes. The detailed design of a specific gadget is not required. Initiate a discussion about possible tasks, for example, from designing interactive posters, to sensor-driven smart phone apps, and other electronic devices. Their products and services might be promoted though conventional and social media.   - Run a series of sessions in which learners are introduced to and try out various design methods. It is important that these sessions are collaborative, perhaps involving different groupings. For example, learners could undertake a formal word-based brainstorming session working in a large group. They might then divide into smaller groups for a visually-based brainstorming session, working together on a black or whiteboard, or large sheet of paper.   - In groups, learners pitch their ideas in a presentation.

Learning aim C: Develop ideas in response to design thinking briefs
Learning aim D: Produce and present a proposal in response to a design thinking brief

Assignment 3: Design Thinking in Action
Scenario: A new heritage visitor centre is opening up in your locality. It has employed a design consultancy to co-ordinate all aspects of its public entrance space that will include a ticket office, souvenir shop and small café. If successful it hopes to open a chair of similar heritage centres across the county.
Find out more about a potential heritage centre in your locality, e.g. what it might contain and the potential quality of the visitor experience.
Work closely together to use design thinking methods to develop proposals for a unified/branded approach to methods of display, promotional and information graphics, spatial design requirements and service standards that will provide an enjoyable and satisfying customer experience for a range of potential target markets, e.g. children, elderly.
Collaborate in the production of a lively and convincing presentation to the management team of the heritage centre.
Note: This assignment is intended to involve learners working together to develop an approach to effective branding, ideally in a real-life situation and working with a representative of a local heritage centre, or other organisation/business that you identify.
- Invite a local business person with experience in the retail, catering or tourism industries to introduce the brief to learners (or in role if a live brief is not possible). Allow time for question and answers. Give learners the opportunity at intervals throughout the assignment to discuss and involve the client in their design thinking.   - Learners visit the location, or intended location, of the centre. Remind learners that they are expected to apply what has been learned about branding and collaborative design methodologies to a wide-ranging situation that covers graphics, products and services, interior spaces and customer-facing employee behaviours.   - In groups, learners start to develop their ideas. This should involve a range of modelling techniques, including sketches, models and possibly video. Some learners need considerable guidance, but those who are making more independent progress should be allowed to do so. Make sure learners understand that, while the quality of the final specific design proposals should be considered, the emphasis should be on the quality of learner collaboration and the extent to which the proposed solutions

Unit 24: Design Thinking
form part of a co-ordinated approach that suitably conveys the overall qualities and characteristics of the brand identity to the target audience.
● Support learners as they prepare a high-quality presentation to the client and/or centre representative at the end of the assignment.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

There are no direct links to any other specific BTEC units or qualifications. However, any that involve the study of design in a commercial context are likely to have some relevance.

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

As this is a relatively new discipline, there are few books on the subject. Those listed below are likely to be suitable for teachers rather than learners.

Brown, T., Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation, Harper Business, 2009 (ISBN 978-0-0617-6608-4)

Cross. N., Design Thinking: Understanding How Designers Think and Work, Berg Publishers, 2011 (ISBN 978-1-8478-8636-1)

Despite its title this book is not about design thinking as defined here, i.e. as a business-centred process, but nonetheless it gives good case study insights into how designers design. It might be considered appropriate reading for some learners.

Liedtka, J. and Ogilvie, T., Designing for Growth: A Design Thinking Toolkit for Managers, Columbia University Press, 2011 (ISBN 978-0-2311-5838-1)

Lockwood, T. (ed.), Design Thinking: Integrating Innovation, Customer Experience and Brand Value, Allworth Press, 2009 (ISBN 978-1-5811-5668-3)

This anthology is organised into three sections that focus on the use of design for innovation and brand-building, the emerging role of service design, and the design of meaningful customer experiences.

Videos

http://blog.ted.com/2013/01/06/david-kelley-of-ideo-talks-design-thinking-on-60-minutes/ – A good general introduction to Design Thinking. You will need to judge the most appropriate occasion to show it to learners.

Websites

The websites below are likely to be of interest to teachers rather than learners.

http://en.wikipedia.org/wiki/Design_thinking
A good overview of the development of Design Thinking. **Please note**: the authenticity of the article's content has not been fully established; there are multiple disclaimers at the beginning of the article and these should be noted. However, Design Thinking is an emerging discipline and this is a potentially useful source of information.

www.designthinkingforeducators.com
Although aimed at US learners, the sites have some very useful resources that can be downloaded. The free toolkit contains the process and methods of design, adapted specifically for the context of education.

www.ideo.com/work/toolkit-for-educators

Unit 25: Fashion Promotion

Delivery guidance

Approaching the unit

This unit introduces learners to the range of fashion promotion activities. Learners will investigate, record and analyse selected areas of fashion promotion and then apply different aspects to their own work. You will need to target a range of promotional activities that can be sourced or identified easily in your locality: for example, a fashion show in a local store, a specific fashion advertising campaign, or a presentation from the fashion editor of a local newspaper. Many areas of fashion promotion can be researched using the internet, television, newspapers and magazines, and these sources will be an invaluable teaching tool which will help to reveal the breadth and diversity of these exciting areas of the fashion industry.

The applications of fashion promotion are diverse and learners may be working in a variety of areas depending on their particular interests and talents. It is essential that this unit is delivered in an all-inclusive manner so that gender, lifestyle and culture are taken into account. Areas such as menswear, men's grooming, health and fitness, ethnic fashions and minority cultures are now part of mainstream media. Most department stores offer the services of a personal shopper who can speak several languages and understand the related cultural and religious dictates of fashion. Encourage learners to take a global view of the needs of the industry and reflect this in their project work.

Delivering the learning aims

Learning aim A is concerned with investigating various aspects of fashion promotion. This could include fashion shows, fashion advertising, fashion illustration, fashion marketing campaigns, fashion journalism, job roles within a fashion media environment (for example, working on a magazine, newspaper or television show), in-store displays and special promotions, fashion photography, styling, fashion forecasting, trend prediction, or fashion public relations. Give learners a range of examples of easily accessible contemporary fashion promotion activities. Learners should also research job roles within the industry; they may benefit from investigating related roles to help them understand how the industry works in an interconnected way. If possible, invite local practitioners in to talk about their job roles, to enhance the vocational focus of the unit.

Learning aim B involves practical sessions, where the information gathered in learning aim A is applied to a brief. The brief you deliver could be based on the scenarios in the specification (see Getting started, below) or on local needs, events or activities. For example, learners could produce a fashion show or fashion catalogue to showcase garments made by fashion design learners, or they could work with a local radio station to produce a short series of fashion-based presentations. A live project with a local business or company would offer an added incentive for learners to produce their best work. Encourage learners to use skills learned in other units; for example, they could develop visual language skills using 2D and 3D imaging materials, which will build on their design understanding. You could also capture and hold learners' interest through specialist workshops and teaching sessions on specific computer imaging techniques (such as Photoshop and Illustrator) or by holding a specialised fashion photography and styling workshop or a session in fashion journalism.

Learning aim C involves the development of personal and original ideas in relation to fashion promotion, and the recording of these processes. A learning journal or, better still, a 'fashion blog' could be used to track learners' progress and record the techniques, methods and media they have used. Encourage them to record more personal and abstract areas such as ideas, thoughts, stories, musings and experiments, as well as the opinions of other people. The learning log is an ideal tool for recording and developing ideas and expressing personal opinions relating to themes, layout and content. Wherever possible, encourage learners to carry out their own research by visiting fashion shows, galleries, museums, exhibitions, trade fairs and local newspaper offices, in order to stimulate the development of original ideas. Learners should take cameras, sketchbooks and voice recorders wherever they go in order to capture their experiences first-hand. The ideas developed during the assignment for learning aim C should aim for authenticity and creative originality. Encourage learners to experiment with different media (such as photography, drawing, traditional and digital illustration, creative video, styling, layout, editorial, advertising, and writing) and to experiment with unique combinations of 2D and 3D materials, as well as traditional and non-traditional tools and applications.

Learning aim D is the conclusion of the research, ideas generation, experimentation and personal learning journey contained within the three other learning aims. For this learning aim, you will need to develop learners' critical skills to maximise their ability to achieve their full potential. Critical skills can be developed through interim critiques where learners are asked to present their work in progress and to justify their choices and working methods, while also objectively observing and commenting on the work of others. These critiques will also help to keep learners on track with their time planning, as they will need to have certain areas of work completed at set points throughout the project. Encourage learners to work in a way that is informed, personally focused and professional, incorporating their particular interest in a targeted area of fashion promotion. Each personal exploration of media, techniques, ideas and methods should be supported by you through scheduled tutorials, where learning logs and project developments can be reviewed and supported by positive feedback related to the learning aims. These sessions should produce an agreed, targeted action plan that learners can take away and work through in order to take their work through to completion.

Getting started

This provides you with a starting point for one way of delivering the unit, **based around the suggested assignments in the specification**.

Unit 25: Fashion Promotion
Introduction
Start the unit by handing out a list of fashion promotion related words and statements, such as photography, mail order catalogue, styling, window display, journalism, press conference, online retailing, television shopping channels, or magazines. Ask learners to say which they have heard of and what they know. Write their answers up on a board, This initial exercise will generate discussion until all the areas have been covered. Follow this with a visual presentation which reinforces and enhances the suggestions made by the learners and introduces the areas of fashion promotion and the job roles within each area.
Learning aim A: Investigate fashion promotion practice
Learning aim D: Produce and present an outcome in response to a fashion promotion brief
Assignment 1: Discovering Fashion Promotion
Scenario: A local careers fair is to be held for students interested in a career in fashion and you have been asked to put together a presentation on fashion promotion which will include visual and written information.

- Introduce learners to a variety of areas which make up the fashion promotion industry, including marketing, merchandising, range building, branding, journalism, photography, styling, trend forecasting, editing, buying, illustration, exhibition, in-store displays and advertising, public relations, television, radio and internet-based broadcasting, and fashion show production.

- Use case studies to assist learners in understanding what works and what does not work in fashion promotion. Find case studies relating to advertising campaigns, fashion shows, music videos, promotional campaigns, and 'guerrilla marketing' beauty campaigns; try to include campaigns which have been successful the world over, and campaigns which have failed disastrously.

- Learners collect and collate examples of fashion promotion from a range of primary and secondary sources and record their investigations in their learning logs. Encourage them to annotate their research with written observations and commentary, noting their sources of information.

- Run a series of workshops to introduce learners to some of the techniques, processes and applications of media, such as drawing, illustration, digital manipulation, use of software and mobile devices for capturing and editing images and text, photography, scanning, storyboarding, copywriting, journalism, and marketing theory.

- Support learners as they collate and select information from their research to develop a presentation (including visual and written elements) which they give to the group.

Unit 25: Fashion Promotion
Learning aim A: Investigate fashion promotion practice
Learning aim B: Explore applications, techniques and processes in response to fashion promotion briefs

Assignment 2: People in Fashion Promotion

Scenario: Your student magazine is running a series of features on people working in the creative industries and what their job roles entail. You have been asked to contribute to the 'Working in Fashion' section and will be writing a section on 'People in Fashion Promotion'.

- Use case studies to clarify job roles and qualities required to work in each area of fashion promotion (e.g. fashion editor, photographer, stylist, illustrator, buyer, merchandiser, journalist, trend forecaster, fashion broadcaster, show producer, and visual merchandiser. Lead a discussion with learners about what each job role entails and the qualities they think would be required in order to be successful.

- Invite a range of practitioners to deliver presentations about their individual specialisms, and to give interviews to learners interested in each specialism. Find out whether the practitioners are happy to be contacted by learners as the assignment develops, or if they are able to provide any other contacts.

- Ask learners to collect and collate examples of fashion promotion jobs from a range of primary and secondary sources, and to record their investigations in their learning logs. Encourage them to contact and interview other practitioners.

- Organise group visits to local businesses and retail outlets. You could also encourage learners to make contact with professional bodies, companies and individual local practitioners, to gather more information. To support this process, supply learners with a list of useful resources and make arrangements for visits. Results from this research can then be shared with the group via mini-presentations.

- As this assignment requires some written content, a workshop about copywriting and basic journalism would be useful. In this workshop, you could ask learners to bring in examples of interviews and fashion articles they find interesting. You could supplement this with a presentation about page layout and how text and images can work successfully together.

- In order to introduce and promote critical selection, show learners examples of interesting page layouts, interviews and articles. Ask them to bring in and share examples of layouts they consider to be creative and stylish. This should include paper- and screen-based examples to encourage debate within the group and help learners to develop their own presentations.

- Support learners as they develop their research into an informative and professional body of work, by delivering technical and creative workshops to demonstrate the ways in which visual and written information can be enhanced by the application of appropriate technology.

Unit 25: Fashion Promotion
Learning aim B: Explore applications, techniques and processes in response to fashion promotion briefs
Learning aim C: Develop ideas in response to fashion promotion briefs
Learning aim D: Produce and present an outcome in response to a fashion promotion brief

Assignment 3: My Promo Campaign

Scenario: A new chain of fashion shops called 'Love This? Get This!', aimed at the teenage market, has asked you to design some items for a promotional campaign when their new store opens in your local town. Use a range of skills and ideas to carry out a promotional assignment and processes to the company's brief.

They are giving you the choice to design for one of the following areas: boys' trainers range, skincare products, girls' fashion, accessories and jewellery for boys and girls. The company have requested that you incorporate their name 'Love This? Get This!' into your ideas and are looking for swing tickets, garment labels, an advert for a poster and an idea for a launch party for the new store.

- Use handouts to introduce learners to the application of basic fashion marketing theory: briefly explain the marketing mix (the four Ps: Product, Place, Price, Promotion) as well as the key areas of public relations, advertising, branding, 'cool hunting', trend prediction, merchandising, styling, and show production.

- In order to introduce and develop learners' critical selection skills, show case studies of advertising, branding and promotional campaigns. Ask learners to bring in creative and stylish examples of promotion to encourage debate and discussion. Ensure learners are able to explain and justify their choices.

- Present some of the more extreme examples of promotion, such as celebrity endorsements, sporting sponsorship, guerrilla marketing (for example, flash mobs, stunts and hype), music industry involvement, awards ceremonies, and television and film support. Initiate a group discussion to elicit learners' views.

- Deliver a session about the design cycle and how creative ideas are generated. Follow this with a class discussion about where inspiration comes from, the variety of available sources, and where these sources can be found. Encourage learners to seek inspiration in areas that are not obviously connected to the assignment brief.

- Use tutorials to ensure learners explore more than one idea and develop more than one creative pathway. Ask learners to select three of their ideas – justifying their choices – and develop them further. Less confident learners may need support during this process. From these three ideas, the strongest emerging idea can be discussed and developed to a creative conclusion. Run workshops to demonstrate different presentation methods. Follow up with individual tutorials, targeting production and presentation methods to learners' individual creative solutions. Ensure learners apply realistic processes and recognise time and space constraints.

- Encourage learners to plan their presentation well in advance and to rehearse with each other, considering how they intend to present and any materials they intend to hand out to the audience. It may be useful to hand out the 'Presentation Support – developing confident skills' article from the Pearson Creative New Media website (http://edexcelcreativenewmedia.ning.com/ – select 'Teaching resources' and search for Presentations).

- Set aside time for mock presentations, to help learners develop their confidence. Underline the importance of communicating ideas confidently through verbal, visual and written means in fashion promotion. Video mock presentations so learners can see how they perform and identify areas to work on to improve their performance.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other units in the BTEC Firsts in Art and Design, including:

- *Unit 1: Introduction to Specialist Pathways in Art and Design*
- *Unit 3: Communicating Ideas in 2D*
- *Unit 4: Communicating Ideas in 3D*
- *Unit 8: Using Mobile Devices in Art and Design*
- *Unit 10: Fashion Briefs*
- *Unit 11: Graphic Design Briefs*
- *Unit 16: Applying Contextual References in Art and Design*

Resources

Textbooks

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

These books provide an outline to many of the activities in fashion promotion.

Baron, K., *Stylists: New Fashion Visionaries*, Laurence King, 2012 (ISBN 978-1-8566-9829-0)

Costantino, M., *Fashion Marketing and PR (Fashion Files)*, Batsford, 1998 (ISBN 978-0-7134-8334-5)

Dawber, M., *Great Big Book of Fashion Illustration (2nd edition)*, Batsford, 2011 (ISBN 978-1-8499-4003-0)

Easey, M. (ed.), *Fashion Marketing (3rd edition)*, John Wiley & Sons, 2008 (ISBN 978-1-4051-3953-3)

Goworek, H., *Fashion Buying (2nd edition)*, John Wiley & Sons, 2007 (ISBN 978-1-4051-4992-1)

McKelvey, K. and Munslow, J., *Fashion Forecasting*, John Wiley & Sons, 2008 (ISBN 978-1-4051-4004-1)

Sheikh, S., *The Pocket Guide to Fashion PR*, Preo Publishing, 2009 (ISBN 978-0-9561-3360-1)

Sheikh, S., *The Pocket Guide to the Fashion Media*, Preo Publishing, 2010 (ISBN 978-0-9561-3361-8)

Tungate, M., *Fashion Brands: Branding Style from Armani to Zara (3rd edition)*, Kogan Page, 2012 (ISBN 978-0-7494-6446-2)

Journals

The journals below are targeted to fashion promotion and marketing and give insight into the related industries.

Campaign (www.campaign-magazine.co.uk)
News, comment and analysis of the latest developments in advertising, media and the creative industries.

Drapers (www.drapersonline.co.uk)
News and updates about current trends, job vacancies and sales figures, as well as interviews and opinions from people within the industry.

Marketing Week (www.marketingweek.co.uk)
News, information and updates about developments in marketing.

Vogue (www.vogue.co.uk)
Coverage of all the latest fashion and beauty trends and shows.

Videos

Many runway shows are available online, showing the production and design of different designers, including Vivienne Westwood, Alexander McQueen, John Galliano, Hussein Chalayan, Viktor and Rolf, Paul Smith, Jean Paul Gaultier, and Burberry.

Websites

http://edexcelcreativenewmedia.ning.com/
Teaching resources offering advice and guidance about various aspects of learners' work.

www.brandrepublic.com
A fashion marketing and promotion website linked to *Marketing* magazine

www.cim.co.uk
The Chartered Institute of Marketing

www.fashion.net
Fashion news and views

www.firstview.com
New developments in fashion

www.londonfashionweek.co.uk
The official London Fashion Week website

www.marketingmagazine.co.uk
The online version of Marketing magazine

www.modeinfo.com
Includes trends and forecasts

www.prweek.com
Offers public relations information

www.promostyl.com

www.vogue.co.uk
British Vogue magazine

Unit 26: Moving Image Briefs

Delivery guidance

Approaching the unit

This unit can cover areas such as making an ident, working with motion graphics, making an animated sequence, or working with film in a fine-art context, as part of an installation or film-based visual arts submission. Delivery can be planned around the familiar system of initial research and fact finding in the field to be covered, exploration with materials, techniques and processes at the same time as developing ideas, and then producing and presenting a response to a set brief. Engage learners by inviting them to consider their ideas and subsequent work with the plethora of moving image work made and uploaded onto sites such as YouTube and Vimeo.

The unit requires technical input, so learners will need access to cameras, as well as image capture and editing resources. Consider asking learners to work with their smartphones or tablets if they have them, as they may have already explored some aspects of making moving image with these. The higher specification devices will have cameras that work effectively.

This is not purely a technical-based production unit – it will be the strength of the ideas behind the moving image as well as its production values that will determine learners' success. Try to keep the enjoyment aspect of this unit alive in all stages. We are used to seeing ideas and themes developed in film-based work, and learners may well respond very positively to this medium for expression; indeed, they may find moving image a more suitable mode for their own personal creative expression than more traditional forms such as drawing and painting.

Delivering the learning aims

For learning aim A, learners need to find out about the field of moving image. Invite them to research examples, collating information about the practitioners producing the moving image work and trying to understand their creative intentions. Support learners by setting up a series of short screenings which show carefully chosen examples of moving image across a wide range of subjects and genres. Think about examples such as the interactive 'A Hunter Shoots a Bear' advertisement for Tippex on YouTube. You could also ask learners to contribute ideas for pieces of video that they want to watch. There are some interesting examples of motion graphics and idents (a link to the well-known Channel 4 series is listed under website resources below). YouTube has many examples of animation such as Jan Svankmaer's 'Food' series, as well as fine-art based film work. The Skillset website also contains a large section on film and animation, so you could refer to this too. Learners will naturally gravitate towards an area or genre of moving image, and this is understandable. However, keep them open to as wide a range of examples as possible, as this will impact on the scope of their research and therefore potentially their assessment grade. Presentations are a useful way of getting learners to feed back their ideas, findings and conclusions about the fields they have researched.

Learning aims B and C can be linked in delivery, as it is likely learners will be exploring moving image materials, techniques and processes alongside developing ideas for moving image work. The unit involves a degree of planning, including writing a synopsis and developing storyboard ideas. Be flexible as you deliver learning aims B and C, as learners may need to go back to planning and storyboarding as they see the results of their initial test shoots. This simply

demonstrates that they are refining and adapting their ideas and selection of techniques and materials in line with the results of their initial work, and any feedback they have received. Encourage them to think in terms of moving image by setting some very short group-based, one- or two session projects; these could include working to themes that get learners accustomed to planning and shooting, uploading and presenting. You could set themes such as 'Document an Hour of College Life', or 'Take a Virtual Tour of the Art Department', or ask them to do a quick version of a music video to a current song. In all of these examples you will need to check the content of what learners are doing to ensure it is appropriate and that they are not putting themselves or others in any danger or risk of harm. When setting 'shorts', a key requirement is that they are screened back to the group at the end of the day, so they know they will be presenting a rough edit at the very least. They can use feedback to help them understand the strengths and weaknesses in their approach, and how they might improve on these as they work on the main assignment, later in the unit.

Learning aim D builds on learners' explorations in learning aims B and C. It is important that learners keep a record of all the key changes and reasons behind their decisions to alter their direction or approach. Learners should justify their decision-making terms of their creative intentions and their use of visual language. They can keep different versions of their moving image work, using correct file saving protocols to make sure they do not delete or overwrite earlier versions. Learners will need to evaluate and analyse their working processes as they move through the production of their outcome. Regular feedback sessions will help them to form opinions and gain insights about their work. A group screening and comments from peers would be a good way to end the unit and to present the outcomes.

Learners will need to observe correct working processes when using film and cameras. Demonstrate to learners how to gain permissions to access resources and locations if required. Explain also that any people they use in their shoots will need to give their permission, unless a general 'filming here' notice is put up. These aspects of their project work should be recorded and presented at the close of the unit alongside their practical work.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 26: Moving Image Briefs

Introduction

Engage learners' attention by showing examples of moving image from YouTube and similar. Also show more complex examples. Initiate a discussion based on learners' experiences with moving image as it now forms such an important part of our world.

Learning aim A: Investigate moving image practice

Assignment 1: Animated Logo

Scenario: A junior designer is given the task of gathering information and visual examples of logo design work that has been developed into animated sequences, to support the research stage of a design brief.

- Inspire learners by demonstrating a range of animated logos. (You can use YouTube for this, but there are other sources as well, e.g. see the Channel 4 ident record site in the Websites section below). In small groups, learners find three examples of animated logos, which they ranked 1, 2, and 3. They then present these back to the whole group, explaining the reasons for their ranking.

- In groups, invite learners to look at a different set of three idents from a range of sources, and evaluate the pieces in terms of visual language, impact, aesthetics, style, sophistication, etc. Encourage them to add their own categories or criteria as well. Each group summarises their findings on A1 paper, and feeds back to the whole group in a presentation. This is an excellent way to get a lot of research done very quickly, and for learners to share ideas.

- Individually, learners compile their own research. They can use the groups' work as a basis and drill down in more detail into some of the examples of animated logos, as well as suggesting some of their own. For instance, nearly every DVD has an animated logo that begins the playback, usually before the main feature. There are also a wide range of animated sequences and logos used in the gaming world, so you may utilise learners' passion for gaming by asking them to bring some examples into the studio. This is a valid way of placing the unit within the context of their own lives, making it current and real to them.

- Demonstrate a range of presentation methods appropriate for learners to present their findings, e.g. software-based presentations, or a more informal blend of notes, examples they play direct to their audience from a monitor, and possibly still images. Allow learners the opportunity to try out the various techniques.

Learning aim B: Explore materials, techniques and processes in response to moving image briefs

Learning aim C: Develop ideas in response to moving image briefs

As these two aims are linked, you will need to plan your delivery to take into account both sets of assessment criteria, and to make sure you cover the full range on the unit content.

Assignment 2: Ident for a New Youth Channel

Scenario: A new TV station aimed at youth culture is being developed. As part of this development, the owners want to have a brand for the channel that is identifiable, speaks to the target audience and is visually dynamic. They have asked a design team to come up with visuals and rough footage for an animated logo sequence for the channel

Unit 26: Moving Image Briefs

- Ensure learners have a clear understanding of what youth culture means before they research examples of moving image that they feel reflects the term – these could be from film, historical or contemporary work, fine art, animation, motion graphics, and music video and so on. Show examples to the whole group in a short interim feedback session.

- Demonstrate some aspects of film work and capture/editing, and allow learners time to experiment. They may all descend on you at the same time with footage to capture and edit, so it would be worth checking that your resources can actually cope with this rush, as well as seeing if there is any technical support available to help.

- Encourage learners' to use prior knowledge, especially if they have some experience of uploading their own moving image work to YouTube. Although the ideas behind these pieces may not always be the most sophisticated, nonetheless they will have experienced the process of working an idea up into a finished piece of moving image, and are likely to have received feedback – however slight – in their work. They may also have used software such as Video Star to help them produce the work, and this, with guidance, can yield some interesting developments in more powerful software.

- Allow learners sufficient time for image capture and editing as this can be a time consuming and complicated process. Learners could do part of the assignment as an in-camera edit. This will force them to work sequentially but at least some of the clips will already be in order. Provide learners with handouts explaining formats, settings, timelines and editing tools, and allow time for questions and answers.

- Ensure learners evaluate their working processes at regular intervals as they move through the assignment. Avoid letting them try to evaluate their work solely at the close of the assignment – they simply will not be able to remember enough detail, or even all of the points at which they refined and changed their ideas, let alone the reasons behind them.

Learning aim D: Produce and present an outcome in response to a moving image brief

Assignment 3: Rough Screening

Scenario: A director presents a rough edit of their work to an invited audience.

- Demonstrate examples of a rough cut. You might be able to find different versions of moving image work that was then subsequently edited and 'polished' further. If not, use animatics of well-known films or advertisements as a kind of example. Learners discuss the qualities and characteristics of each piece. Collate this information on a Smartboard and then pass it back to them, to be used as a basic blueprint for the initial work they do in understanding what a rough cut is.

- Allow sufficient time for each learner's screening, as well as the time it will take for them to talk through their ideas generation and explorations of media. More able learners may have more than one version of their final outcome to show.

- Demonstrate presentation methods, and allow learners time to familiarise themselves with what is required.

- Support learners as they prepare notes and prompts, in order to manage the process of talking to their audience.

- Demonstrate how to select and organise work for the presentation, following which learners decide whether to use paper-based or software-based methods, or possibly a combination of the two.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other units in the BTEC Firsts in Art and Design.

● *Unit 1: Introduction to Specialist Pathways in Art and Design*

● *Unit 2: Creative Project in Art and Design*

● *Unit 3: Communicating Ideas in 2D*

● *Unit 4: Communicating Ideas in 3D*

● *Unit 5: Developing an Art and Design Portfolio*

● *Unit 6: Investigating Contextual References in Art and Design*

● *Unit 20: Interactive Media Production Briefs*

This unit also links to units in the BTEC Level 3 Nationals in Art and Design.

● *Unit 54: Film and Video Editing Techniques*

● *Unit 60: Single Camera Techniques*

Resources

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Textbooks

Austin, T. and Doust, R., New Media Design, Laurence King, 2006 (ISBN 978-1-8566-9431-5)
Covers various career opportunities in digital design and explains how graphic designers use computers in their work.

Burtenshaw, K., Mahon, N. and Barfoot, C., The Fundamentals of Creative Advertising (2nd edition), AVA Publishing, 2011 (ISBN 978-2-9404-1156-6)
A step-by-step look at the process of creative advertising, evaluation of successful campaigns, and an examination of the growth of digital media.

Davies, J. and Edwards, M., Art and Design Activebook: Building the Best Portfolio, Edexcel, 2007 (ISBN 978-1-8469-0180-5)
Sections and hints on the process of compiling and presenting an art and design portfolio, with visual examples.

MacLellan, T., Parsons, A. and Wise, J., BTEC Level 2 First Art and Design Student Book, Edexcel, 2010 (ISBN 978-1-8469-0612-1)
A useful guide based on the previous specification, featuring general sections on presenting work and evaluating, with visual examples.

onedotzero and Walter, S. R. J., Motion Blur 2: Multidimensional Moving Imagemakers, Laurence King, 2008 (ISBN 978-1-8566-9509-1)
An examination of the work of 27 international filmmakers, including motion graphics, broadcast design, animation and digital film effects.

Parkinson, D., 100 Ideas that Changed Film, Laurence King, 2012 (ISBN 978-1-8566-9793-4)
Describes the main developments in film, including new technologies and techniques, and different styles and movements in film making.

Websites

http://lux.org.uk/
An international arts agency, LUX focuses on contemporary artists' practice as reflected and embodied though moving image. The site offers an online collection of videos, some resources and general information.

http://tv-live.org.uk/wp/index.php/channel-4/channel-4/2004-present/2004-idents/
Channel 4's series of idents.

http://vimeo.com/groups/contemporaryfx
Vimeo website, featuring contemporary film, animation and motion graphics. Encompasses a wide range of potential applications of moving image.

www.bfi.org.uk
British Film Institute. The site contains contemporary film and moving image, collections and archive materials, case studies, shorts and a broad history of film.

www.creativeskillset.org
Creative Skillset is the creative industries' Sector Skills Council (SSC), covering television, film, radio, interactive media, animation, computer games, facilities, photo imaging, publishing, advertising and fashion and textiles. The site contains in depth information about industry standards, case studies and careers information across the disciplines.

www.ica.org.uk/films
Institute of Contemporary Arts. The site comprises a section on filmmakers and examples of moving image work, an archive section and background information.

www.ted.com
TED aims to share 'ideas worth spreading'. The site contains videos of conference talks and events by artists, writers, critics, scientists, inventors, style gurus and designers, covering a broad cultural sweep.

Unit 27: Interaction Design

Delivery guidance

Approaching the unit

This unit provides an introduction to an emerging design discipline. It will be of particular interest and relevance to learners involved in graphics, product and computer-interface design. Learners must be willing to take a broad view of the content and should not expect to approach it as a specialist from another area. They need to understand that the emphasis is on finding out about the ways in which different people use and experience products, places and information. Work is more likely to involve making suggestions for the re-design of existing interfaces, rather than the creation of new ones.

It is essential that learners have the opportunity to observe and talk to a variety of users outside their own group and age range. These people could include school or college staff, family members and friends, but should also include members of the public and specialist users. The assignments learners undertake should cover designing interfaces that will serve both inexperienced and experienced users.

Learners are likely to find this unit challenging, as they are unlikely to be familiar with the underlying concepts. However, the unit will provide an excellent introduction to an emerging design discipline that is increasingly sought by design agencies, especially in the context of electronic onscreen instructions and information.

Delivering the learning aims

To introduce the design issues involved, and to cover the requirements of learning aim A, learners could begin by analysing their use of familiar products and their interactions with a range of devices (such as digital cameras, digital watches and microwave ovens) using a variety of different types of control and display. Ideally, learners should then observe other people using these devices. Learners need to understand thoroughly the differences between operational use, initial set-up and maintenance or updating requirements. At this stage, they should be introduced to a range of subjective and objective methods of testing, and encouraged to apply them methodically.

To cover learning aim B, subsequent activities should focus on the clarity of operating instructions and DIY furniture construction guides, with learners attempting to create improved versions of these documents that can be tested out on other users. This work could include a study of familiar symbols used in everyday signage. Visits to unfamiliar environments could also be made – for example, to a large shopping centre or department store, or to a tourist attraction – so that learners can study the effectiveness of signage and other information. As they do this, they will need to consider the use of a variety of methods of modelling and prototyping in order to assess the effectiveness of their own design proposals.

For learning aims C and D, learners should attempt a more extensive project. This assignment could focus on the interface design (or, more probably, re-design) for a specific product, place, and/or communication (such as a DAB radio, a new signage and mapping system for a college, or a website for a local pizza delivery service – see Assignment 2, below). Ideally, there should be the possibility of input from a representative of the organisation that might implement the interface design proposal.

Learning aim D focuses on the learners' presentation of their interface design and analysis of their design's success, backed up by the results of user testing. This might be achieved via presentation panels, video and/or formal reports or recommendations. Learners should also complete a separate evaluation of their own performance.

If an assignment involves the design of a computer or smartphone interface (e.g. an app), learners are not expected to undertake the required coding. Instead, ideas can be developed and tested through a series of storyboards or computer animations and simulations.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 27: Interaction Design
Introduction Begin the unit by demonstrating a number of products and communications, to show that some controls, displays and verbal and visual instructions can be informative and intuitive to use, while others lead to confusion and mistakes in operation. Invite learners to share and discuss other examples from their own experience.
Learning aim A: Investigate examples of interaction design and identify opportunities for product improvement
Learning aim B: Explore materials, equipment, techniques and processes in response to interaction design briefs

Assignment 1: Investigating Interaction Design
Scenario: A design company wants to update and extend the range of services it wants to offer. It has commissioned you to prepare a visual presentation for them on Interaction Design that covers its potential application to products, environments and communications. You will need to work in a group to select, describe, evaluate and present an example of each type of application.

- Introduce the assignment to learners and clarify that the requirement is not for a new design but for a presentation that shows how the discipline of interaction design could provide good opportunities for new design services the company could offer its clients. Learners can work in groups at various stages of this assignment but this is not a requirement.
- Tutor-led discussion about what makes a product user-friendly, showing examples of both good and bad design. Discuss the ways in which bad design can lead to mis-use and misunderstandings.
- Where possible, invite a guest speaker to talk to the group about interaction design.
- Divide learners into small groups and give each group two different products to analyse and evaluate, through comparison and contrast of the quality of information and instruction provided. Products could include digital watches, food recipes or tourist attraction leaflets.
- Give learners a prepared handout that presents different questions for them to consider, to guide them as they carry out their evaluation. This should involve identifying and considering the differences between online, offline and maintenance use.
- Either allow learners to continue working with the products already given, or provide or suggest new ones for them to study in more depth. Encourage them to collect data from studies of users other than themselves.
- Introduce learners to a range of user tests and trials they might undertake in order to obtain responses from experienced and inexperienced users. These tests should involve observing and recording, interviewing and, where appropriate, measurement (e.g. time taken to complete a set objective).
- Ask learners to prepare a series of display panels presenting case studies about a number of the products, places and/or communications they have researched. These

Unit 27: Interaction Design
panels should highlight examples of good and bad practice and make a strong case for the benefits of well-designed user interfaces. Displays should also include representations of the evidence discovered through tests and trials, for example, graphs, charts and user experience statements. ● Each group of learners should present back to the class, using their display panels as visual aids.
Learning aim C: Develop ideas in response to interaction design briefs
Learning aim D: Produce and present an outcome in prototype form, in response to an interaction design brief
Assignment 2: Working at the Interface **Scenario:** A design company has asked you to present interface design proposals for one of the following: a DAB radio, a new signage and map system for your college or a website for a local pizza delivery service. Prepare a presentation of a suitable interface design that includes data gathered from the tests you have undertaken.
● Introduce the brief to learners and give them a selection of design proposals to consider. In most cases, you will probably direct them to situations where you have established pre-arranged contacts with potential experienced and inexperienced users (for example, in local schools, hospitals or other public spaces, or in local retail outlets or small businesses). In some cases, learners may follow up and work on an agreed specific brief that uses their own contacts, for example, a business run by another member of their family. Remind learners that they will need to formally analyse and evaluate existing solutions before developing and testing their own proposals. ● Learners should conduct their own trials with experienced and inexperienced users and compile detailed documentation of test results. ● Learners should produce an appropriate presentation of their interaction design proposal. This is likely to be a prototype (i.e. not fully working) with separate evidence of their personal account and evaluation of their work.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other units in the BTEC Firsts in Art and Design:

- *Unit 11: Graphic Design Briefs*
- *Unit 20: Interactive Media Production Briefs*
- *Unit 22: Designing Products*

Resources

Textbooks

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

As this is a new design discipline, there are few books on the subject. Those listed below are likely to be suitable for tutors rather than learners. However, they tend to focus on computer or electronic design interfaces. Be aware that there are also other books with references to similar disciplines such as User Experience Design and Contextual Design, which also contain content that relates closely to Interaction Design.

Beyer, H. and Holtzblatt, K., *Contextual Design: Designing Customer-Centered Systems*, Morgan Kaufmann, 1997 (ISBN 978-1-5586-0411-7)
A step-by-step visual guide to uncovering and understanding customer needs.

Krug, S., *Don't Make Me Think: A Common Sense Approach to Web Usability*, New Riders, 2005 (ISBN 978-0-3213-4475-5)

Lidwell, W., Holden, K. and Butler, J., *Universal Principles of Design: 125 Ways to Enhance Usability, Influence Perception, Increase Appeal, Make Better Design Decisions and Teach through Design*, Rockport, 2010 (ISBN 978-1-5925-3587-3)
Examples and explanations of key visual design concepts.

Moggridge, B., *Designing Interactions*, MIT Press, 2006 (ISBN 978-0-2621-3474-3)
Generally considered to be the 'classic' book on the subject.

Norman, D., *Emotional Design: Why we love (or hate) everyday things*, Basic Books, 2005 (ISBN 978-0-4650-5136-6)
An examination of the ways in which and reasons why design can affect our emotions, and how our emotions can influence our interactions with differently designed objects and interfaces.

Pannafino, J., *Interdisciplinary Interaction Design: A Visual Guide to Basic Theories, Models and Ideas for Thinking and Designing for Interactive Web Design and Digital Device Experiences*, Assiduous Publishing, 2012 (ISBN 978-0-9826-3481-3)
A quick and easy read that covers basic concepts and could readily be used as the basis of a series of short-term learner tasks.

Snyder, C., *Paper Prototyping: The Fast and Easy Way to Design and Refine User Interfaces*, Morgan Kaufmann, 2003 (ISBN 978-1-5586-0870-2)
A helpful guide to making and using simple prototypes.

Weinschenk, S., *100 Things Every Designer Needs to Know About People*, New Riders, 2011 (ISBN 978-0-3217-6753-0)

Websites

www.interaction-design.org
Free educational materials available on the website of the Interaction Design Foundation.

www.ixda.org
The website of the Interaction Design Association, which provides a forum for the discussion of interaction design issues.

www.asktog.com/basics/firstPrinciples.html
This site provides an outline of some basic concepts in interaction design.

Unit 28: Printmaking Briefs

Delivery guidance

Approaching the unit

This is a highly creative unit, which will give learners the opportunity to research how established artists have produced images using printmaking and then to create their own images. Encourage learners to take an experimental approach to their work, which should include both traditional and non-traditional techniques. They will need access to a wide range of printmaking materials and equipment.

Delivering the learning aims

Learning aim A is centred on printmaking practice. Introduce learners to a range of examples from historical and contemporary printmakers. Encourage them to research as wide a range of examples as possible, ensuring they consider the work produced; advise them not to write lengthy biographies about the artists they are researching. Arranging a visit to a local printmaker or printmaking groups, or inviting a practitioner to give a presentation, will give learners an ideal opportunity to extend their investigations of printmaking. Learners could present the results of their research visually, supported by notes and annotated sketchbook work.

Learning aim B focuses on learners' exploration of different printmaking processes. Deliver a series of practical workshops that focus on the different printmaking techniques and the associated materials and process. As learners become more familiar with the materials, techniques and processes connected to printmaking, encourage them to experiment with combinations of different materials and processes, applying increased levels of independence to their choices. All exploration undertaken should refer to the original brief and be a response to the brief. Learners will need to record their experimentation appropriately and to review the work they have undertaken. Ensure learners are aware of the health and safety issues related to the materials, techniques and processes they will be using.

Learning aim C requires learners to generate and develop ideas in response to a printmaking brief. Initial ideas may have been generated from the research undertaken for learning aim A or from the experimentation and exploration undertaken for learning aim B. The development of these ideas is very likely to go hand in hand with the exploration of materials, techniques and processes for learning aim B. As learners develop an appreciation of the potential of printmaking, this will aid them in developing their ideas. However, ideas generated should always relate to the original brief issued and should provide a response to this. When devising assignment briefs, it is important that the assignment has sufficient scope to enable learners to explore both primary and secondary sources in order to develop their ideas. The process of idea generation and development needs to be recorded appropriately. Encourage learners to review their progress regularly in order to inform continued development of ideas.

Learning aim D should be seen as a culmination of the work produced for the first three learning aims. Encourage learners to apply creativity and imagination to produce interesting results for their final outcome or outcomes that show originality. Highlight different presentation formats that learners could use to display their work, such as an exhibition or portfolio. Work for this learning outcome could take the form of a live brief. This would allow learners to apply the skills and knowledge they have developed throughout the unit to a real-life situation.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 28: Printmaking Briefs

Introduction

Capture learners' imagination by showing them an inspiring range of visual examples of prints, and hold a discussion about the profound effect that printmaking had on the art world historically.

Learning aim A: Investigate printmaking

Assignment 1: First Impressions

Scenario: A fine art graduate is researching examples of printmaking, in order to develop themes in their own work.

A local gallery is planning to put on an exhibition of printmaking work and has asked you to research and present information on printmaking for inclusion in the exhibition catalogue.

- Show learners examples of a variety of printmaking processes. Invite them to consider the examples shown and discuss:
- techniques used
- imagery used
- purpose of the print (artistic, commercial, etc.)
- artistic intention of the artist.
- Use a spider diagram to record the discussion, and ensure learners make notes in their sketchbooks or on worksheets.
- Invite a local printmaker to talk about and show examples of their printmaking work, including how they develop ideas and creative responses, or arrange a visit to a local printmakers. Allow learners time to interview the practitioner.
- In pairs or small groups, learners research examples of different types of printmaking, for example etching, mono printing, linoprinting and screen printing. Each group then makes a short presentation on their chosen type of printmaking including its origins and uses.
- Demonstrate a range of presentations appropriate for learners to present their findings. Learners prepare an exhibition catalogue to showcase the diversity of printmaking as a creative practice. Presentation methods may include:
- presentation boards with visual and written information
- an A1 portfolio displaying print examples from different eras, demonstrating their influences and comparing and contrasting styles and designs
- a digital slideshow on loop with written or spoken text; if possible, include recorded interviews with practitioners in the printmaking industry
- interactive digital displays where visitors can access information, ask questions and seek advice and guidance.

Unit 28: Printmaking Briefs
Learning aim B: Explore materials, techniques and processes in response to printmaking briefs
Learning aim C: Develop ideas in response to printmaking briefs
Learning aim D: Produce and present an outcome in response to a printmaking brief
This assignment is broad enough to cover three of the learning aims. It may be modified to focus on an individual learning aim or extended to cover the entire unit.

Assignment 2: Images from Life in Series

Scenario: A local hotel is looking for a series of printed images for display in each of the guest bedrooms. A printmaker has been commissioned to create a series of printed images based on observational drawings.

The hotel manager has suggested the theme of 'images from life' and would like a series of prints, based on this theme. There is a size constraint and work must fit frames no larger than 450 × 450 mm.

Any printmaking materials, techniques and processes could be used. The hotel manager would like to review the preliminary designs, to discuss progress.

- Hold a group discussion with your learners to introduce the brief and highlight the constraints or limitations outlined in it. You could reference a range of examples of different printmaking processes that your learners may wish to explore in greater depth.
- Arrange a visit out into the local town centre for students to gather a range of observational drawings and photographs.
- Run a series of workshops designed to introduce a wide range of different printmaking materials, techniques and processes to your learners.
- Learners experiment with the different printmaking techniques using their observational drawings and photographs to help generate initial ideas.
- On an ongoing basis, your learners should discuss the success of their samples and their general progress. They should also analyse the potential of the materials, techniques and processes they are exploring. It is also important that they are aware of the health and safety issues relating to the materials, techniques and processes used.
- Learners could then present their initial ideas back to the group to gain feedback and consider ways to develop their ideas.
- Learners present a design board of their printed images for the hotel manager to review the work produced. It will be easier for the learners to plan and develop their work if the hotel manager commits to some of the designs at the earliest possible stage; if they do not, this could present interesting vocational challenges (as outlined in the next point. The hotel manager may be simulated by another member of staff, if a real manager is not available.
- Learners should respond appropriately to any challenges presented by the hotel manager. For example, the hotel manager may: dislike all of the designs presented; have unrealistic expectations of the project; change their mind about what they want; or try to avoid making a decision. Learners may need to be persuasive and tactful.
- Evidence for this assignment should include a record of exploratory work for the brief. This should include a range of experiments of different printmaking processes produced by the learner relating to the primary and secondary research undertaken.

Unit 28: Printmaking Briefs

This evidence might take the form of annotated sketchbooks or worksheets, journals, learning logs, reports on findings or other appropriate formats.

- At the end of the project learners should produce a review of the work they have undertaken, including an evaluation of their working practice throughout the project.

Assignment 3: The Natural World in Print

Scenario: As a photographer, you have taken a series of photos of natural forms that explored this imagery through a variety of printmaking processes.

You are intending to create finished work for an exhibition.

- Present learners with a series of photographic images of natural forms. Learners select one or two of the images and start developing initial ideas from the photos. Support learners as they experiment with composition and arrangement of imagery in order to generate initial ideas for printmaking.
- Run practical workshops designed to introduce learners to a wide range of different printmaking materials, techniques and processes. Give learners the opportunity to try methods out for themselves. (It may be appropriate to focus on a different printmaking method such as intaglio or relief rather than trying to cover all the techniques in a single workshop.)
- Learners experiment with different printmaking techniques using the photographs provided to help develop ideas.
- At regular points through the development of their prints learners could engage in group critiques to share ideas and provide feedback to their peers.
- Learners use the results of their experimentation and critique sessions to develop ideas and produce final printed images that meet the requirements of the brief.
- A group critique could be held with the exhibited work.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other units in the BTEC Firsts in Art and Design.

- *Unit 3: Communicating Ideas in 2D*
- *Unit 13: Visual Arts Briefs*
- *Unit 14: Photography Briefs*
- *Unit 21: Painting Briefs*
- *Unit 29: Drawing from Observation*

Resources

Textbooks

In addition to the resource listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Grabowski, B. and Fick, B., Printmaking: *A Complete Guide to Materials and Processes,* Laurence King, 2009 (ISBN 978-1-8566-9600-5)

Journals

Printmaking Today – This journal includes articles on techniques and materials and reviews of exhibitions and workshops.

Websites

www.printmakerscouncil.com
The printmaking council was founded in 1965 to promote the art of printmaking and the work of contemporary printmakers. It organises exhibitions in the UK.

Unit 29: Drawing from Observation

Delivery guidance

Approaching the unit

This unit gives learners opportunities to find out how practitioners draw, and then to explore drawing techniques and drawing media in response to briefs. The drawing techniques explored will be based on using and developing observational skills. You will need to demonstrate to learners how to approach observational drawing, and include in your planning a range of different media for them to explore and evaluate in terms of fitness for purpose. Learners may find drawing observationally a challenge but, with support, they should gain confidence in trying out different ways of looking at the world around them.

Encourage learners to experiment by working on different surfaces to the standard white cartridge paper. Brown paper can be sourced on rolls, as well as newsprint (off-white colour). Consider also the room(s) in which they will be working: are these spaces lit appropriately, in terms of natural light, or do they require spotlighting to fill in detail, accentuate form and so on?

Delivering the learning aims

For learning aim A, learners look at how and why practitioners use drawing from observation. Start with seminar sessions or presentations that explore the wide range of approaches to observational drawing, and highlight the many ways in which drawing can be used: as an end in itself; as a method for planning paintings; as a way of recording information from the visible world; as a means of creative expression in mark making; in design; and so on. Show learners a wide range of examples, such as:

- Seurat's Conte drawings and Moore's sheep/shelter drawings for volume
- Van Gogh's expressionistic use of mark and line
- Picasso's breadth of mark making in developing visual ideas and themes
- Hockney's use of technology and mark making in contemporary work
- Libeskind's use of drawing in architecture, fashion illustration and so on.

Learners can work in small groups to make notes about the examples you show them, and feed back information to their peers. Support learners in evaluating how the practitioners have used drawing from observation to support their work. More able learners should be challenged to explore as wide a range of approaches as possible – think about Sol Le Witt's approach to using drawing, for example.

You may find it helpful to link the delivery of learning aims B and C so that learners explore different approaches to observational drawing using various techniques, as well as exploring drawing media. Select a range of subjects for learners to draw: these can be controlled still life set-ups that you put together, or you could ask learners to bring in items they want to draw singly. (Make sure you have some back-up pieces for learners who forget.) Learners can also explore drawing from the figure – a clothed model is likely to be challenging enough to learners in the first instance, but you could introduce figure drawing if you think your group will be able to cope with the demands of this. Other ideas include using small mirrors for self portraits, or drawing buildings/environments onsite (you will need to introduce perspective at this point). Alongside this, introduce the elements of visual language that drawings must

consider: line, tone, colour, shape and so on. It may be easier to control this is you structure delivery to link the tasks with the media and visual language, before allowing learners to select their own techniques and media to meet the brief. For instance, you could set up a series of quick line drawings using a limited range of pencils, based on either a still life (15 minutes, then they move to a new position) or a series of short poses. Then add controlled lighting, possibly using spotlights, to introduce contrast at the same time as developing learners' use of materials such as conte/pastels/charcoal. Ensure learners are aware of health and safety guidelines when using products and equipment such as spray fixative and spray booths.

Learning aim D builds on learners' explorations with materials, techniques and drawing media to produce a response to a set brief that shows their understanding and abilities in using observational drawing. This involves learners taking their working practice in observational drawing to the next level, where they select techniques and drawing media that are appropriate to the requirements and constraints of the brief. Try to introduce formative assessment, if only against one criterion (more are preferred) as this will provide learners with a definite notification of what level they are working to at that point. They can then use this information to improve their performance. Group presentations at the close of the unit, including a show of outcomes and developmental work, are a useful method for getting learners to discuss their working practice.

Note: For some learners, working from a nude model may not be an option. As an alternative, a clothed model or distinguished looking portrait model can provide as interesting a subject as a nude figure.

Getting started

This provides you with a starting point for one way of delivering the unit, **based around the suggested assignments in the specification**.

Unit 29: Drawing from Observation
Introduction
Introduce this unit through a series of research-based seminars, and move on to a sequence of short exploratory workshops where learners can try out different observational drawing techniques and experiment with different media.
Learning aim A: Investigate drawing from observation
Assignment 1: Watching the Artists and Designers
Scenario: The art and design department is producing a video to show year 7, 8 and 9 learners the breadth and excitement that drawing from observation can generate. Each member of the group will demonstrate the use of media and techniques when working from the source materials in the studio. You can set up your own still life to work from using these resources or bring in items from home.

- Inspire learners by inviting them to a show of examples of drawings made from still life (include a wide range – in line, using tone, colour, expressive mark, high contrast, and so on). Use either past student examples, or examples of artists' and designers' work that you have sourced from online resources. The show could be a digital presentation, but it would work better with actual work on the wall, so learners can move back and forth between the different works. Support this by putting the images in a digital presentation on your centre's virtual learning environment.

- Each learner starts with one image and makes notes about the work, thinking about a series of prompts that you provide. They should consider the materials used, the visual language applied, the drawing techniques used, the fitness for purpose of the techniques and media used, how visually engaging the work is and so on. Give learners a set time limit for this, say ten minutes per drawing. Once they have completed this, ask them to move on to the next work and repeat the process, using the same prompts. They will soon be engaging in a compare and contrast exercise. It may help to put learners into groups of three. Invite them to work though the tasks in the same way, ensuring that all the group members are making notes.

- Assuming you have used still life, set learners on the next stage of the research task. They need to look at how practitioners work, so invite them to select their favourite drawing from the show, and to research the working practices of an artist whose work is similar to their chosen image. You will need to have a list of names ready to provide once learners have finished the analysis and evaluation of the drawings in the show.

- Give learners a series of questions or prompts to support them as they begin their research of practitioners' working methods. For example: When was the practitioner working? What were the influences on them (technology, social pressure, etc.)? What materials did they use, and why? Did they do anything unique with the materials and media? How did they draw? What techniques did they use?

- Learners present their findings at the close of the unit. They could use research folders, and/or give an informal presentation to peers.

Unit 29: Drawing from Observation
Learning aim B: Explore recording techniques and processes in response to drawing from observation briefs
Learning aim C: Explore media in response to drawing from observation briefs

Assignment 2: Filigrees of Separation

Scenario: The local arts centre is organising an exhibition of drawings that from the basis of design work to create ideas to develop a range of jewellery and adornment, based on natural forms.

You are asked to explore a range of different starting points, all observed in the real world. They want to exhibit a series of drawings that show proportion and detail, alongside other drawings that explore aspects of their subject, such as texture and colour. They are aiming to experiment with applying different media to specific techniques, and reflecting on the results.

- Put together a resource bank of natural form objects to use as starting points for the assignment. Include interesting structures and textures such as shells, seed forms, conkers, leaves, plant forms, skulls, dried seed heads, etc., and boost as required with vegetable forms from your local supermarket, insects and so on. Involve learners early on by encouraging them to bring in objects they would like to draw.

- Introduce the theme of jewellery and body adornment so that learners have an understanding of what they will be working towards, although the primary purpose of the exercise is to explore observational drawing techniques from the sources, and explore different uses of drawing media to record their observations.

- Once you have sourced your collection of items, discuss with the group how they could apply what they have learned about drawing media from working on learning aim A. For instance, ask them to consider what materials they would use to record fine detail on the inside of a shell, and what types of drawing techniques they would use.

- Demonstrate some drawing techniques and allow time for learners to experiment. Learners will find it extremely beneficial to watch you work, provided you show them techniques that are appropriate to the task and explain what you are doing. For example, they need to understand that fine line can be used as a basis for heavier line, as a kind of under drawing, and that this may remove the need for an eraser if shapes need amending. If they can grasp this technique, they may move away from making heavy outlined drawings that incorrectly reflect the interior form of the object and require continual erasing, ultimately leading back to the start of the drawing.

- Manage drawing sessions so that learners work from a range of different objects and explore various drawing techniques and media. Encourage them to combine different media to form interesting combinations, such as pen-and-ink, line-based work with pencil wash, mark making with tonal work, and so on.

- Demonstrate techniques to enable learners to keep their evaluative record up to date. One way is to photocopy their work at A5 size, or perhaps A4, and then stick this copy into their journal/sketchbook. This will focus them to make notes and record their responses to each example; sometimes they may find this difficult to do if they are making notes on the back of full-size drawings.

Unit 29: Drawing from Observation

Learning aim D: Produce and present work in response to a drawing from observation brief

Assignment 3: Drawing a Crowd

Scenario: You have been challenged to produce work for a group-based show where you will be presenting to an audience at a private view. The audience will be interested to hear your explanations of your approach to different media and techniques.

The theme for the show is 'Observed Subjects' and you are free to select who or what you are going to record. There is a size constraint of 300 mm × 300 mm but you can work to a smaller scale than this if you wish.

- Introduce the assignment, and discuss with learners ways of approaching the brief. They will need to reflect further on their decision-making about the fitness for purpose of various drawing techniques and materials. They will have explored a range of techniques from which they have selected one, or maybe more than one, to develop further, and applied these techniques to completing their outcomes.

- Provide learners with a series of prompts, at regular intervals, where you focus their attention on key aspects of their working practice, such as their use of visual language, strengths and weaknesses in their work, information on feedback used to inform their decision-making, and so on.

- Run a practical workshop where learners are introduced to ways in which their work can be displayed and presented. Allow time for learners to experiment.

- Set up an exhibition of learners' work in which they can make their presentations. Learners generally enjoy seeing their own and their peers' work in a group show, so aim to secure a space large enough to display the full range of what they have done. Learners should also show some of their developmental work as they present their final outcome(s) to their peers, so make sure the exhibition space is free from through traffic at the times when learners will be presenting.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other units in the BTEC Firsts in Art and Design:

● *Unit 1: Introduction to Specialist Pathways in Art and Design*

● *Unit 2: Creative Project in Art and Design*

● *Unit 3: Communicating Ideas in 2D*

● *Unit 5: Developing an Art and Design Portfolio*

● *Unit 6: Investigating Contextual References in Art and Design*

● *Unit 13: Visual Arts Briefs*

● *Unit 21: Painting Briefs*

This unit also links to units in the BTEC Level 3 Nationals in Art and Design:

● *Unit 1: Visual Recording in Art and Design*

● *Unit 75: Drawing from Observation*

Resources

Textbooks

Barber, B., The Fundamentals of Drawing: A Complete Professional Course for Artists (2nd edition), Arcturus, 2009 (ISBN 978-1-8419-3317-7)

Davies, J. and Edwards, M., Art and Design Activebook: Building the Best Portfolio, Edexcel, 2007 (ISBN 978-1-8469-0180-5)
Sections and hints on the process of compiling and presenting an art and design portfolio, with visual examples.

De Reyna, R., How to Draw What You See (35th Anniversary edition), Watson-Guptill Publications, 1996 (ISBN 978-0-8230-2375-2)
Featuring lots of examples of drawing exercises and simple diagrams, and explained in straightforward terms.

Edwards, B., The New Drawing on the Right Side of the Brain (2nd edition), HarperCollins, 2001 (ISBN 978-0-0071-1645-4)
A useful text in encouraging learners to consider alternative approaches to drawing exercises, with examples.

Gregory, D., An Illustrated Life: Drawing inspiration from the private sketchbooks of artists, illustrators and designers, F + W, 2009 (ISBN 978-1-6006-1086-8)

MacLellan, T., Parsons, A. and Wise, J., BTEC Level 2 First Art and Design Student Book, Edexcel, 2010 (ISBN 978-1-8469-0612-1)
A useful guide based on the previous specification, featuring general sections on presenting work and evaluating, with visual examples.

New, J., Drawing from Life: The Journal as Art, Princeton Architectural Press, 2005 (ISBN 978-1-5689-8445-2)

Websites

www.a-n.co.uk
The Artists Information Company supports visual arts practice and contemporary approaches to working in visual arts.

www.culture24.org.uk/am30786
Culture 24 links to a broad range of art and design resources.

www.nationalgallery.org.uk
The National Gallery. A broad-based historical collection of the visual arts with some contemporary exhibitions/competitions. The website offers online resources.

www.tate.org.uk
The Tate Galleries – Tate Modern and Tate Britain, and satellite venues. Broad-based historical and contemporary collections and exhibitions, online resources and events.

www.vam.ac.uk
Victoria and Albert Museum. Broad-based historical collections of culture, design and crafts, with contemporary exhibitions.

Unit 30: Ceramics

Delivery guidance

Approaching the unit

The unit offers learners the opportunity to develop the knowledge, skills and understanding required to fulfil ceramic design briefs ranging from learner-initiated personal portfolio development briefs to commercially driven briefs where learners respond to external proposals from clients within commerce, business and industry.

Learners will need access to workshop facilities and a range of specialist ceramic equipment and materials. Encourage them to use traditional ceramic materials, techniques and processes as well as developing experimental and contemporary approaches to the use of the medium.

Delivering the learning aims

Learning aim A introduces learners to a wide range of contemporary and historical ceramic cultures and movements, together with various practitioners' approaches to ceramics. Highlight possible employment opportunities by showing examples of different areas of ceramics. Inviting a visiting ceramic practitioner to give a presentation is an ideal way for learners to understand the creative process. Encourage learners to carry out their own research, by visiting a ceramics workshop, a museum or a gallery to explore the historical and contemporary development of ceramic practice and undertake market research to investigate the world of ceramics-related employment. Demonstrate with printed examples how to analyse selected pieces and evaluate the characteristics and factors that influence the work. Include analysis of the visual language employed in communicating the idea or mood of the piece and the effectiveness of the techniques, equipment and processes used in its production. Ensure learners collage their research information and encourage them to consider the most interesting and informative ways of presenting their findings.

Learning aim B is concerned with exploring and experimenting with ceramic materials, processes and techniques in response to a brief. Demonstrations and supporting learners in their exploration will be key here. Demonstrate a range of ceramic techniques (from basic modelling to slabbing, building, joining and possibly throwing on the wheel); firing, including kiln temperatures for different clays; and surface treatments, which should cover experimental methods and finishing methods. You will need to consider issues of timing and forward planning for a given deadline, where clay drying time and the complex processes of exploring, testing and firing experimental pieces can be far-reaching.

Introduce learners to various clays and tools so that they will be able to select appropriate materials and methods. Encourage learners to keep records of their exploratory work, including a log of technical information on the use of different ceramic materials and processes, with images of experimental models, constructions, test pieces, samples and roughs accompanied by their notes. Timetable practical sessions with periods of reflection to review and analyse learners' progress. Ensure learners understand the importance of health and safety during practical sessions, including minimising clay dust, taking care when mixing, storing and using oxides, glazes and such like, and considering the dangers associated with firing methods. They should keep a log of any health and safety issues that arise.

Learning aim C is concerned with the generation and development of ideas in response to the brief. Ensure learners have a sound understanding of the

requirements of the brief by giving them pro-forma or outline proposal forms containing questions about the nature of the brief. For example, learners should consider the specific requirements, client(s)' needs, timescale for production, details about the date and conditions of their client presentation, and possible constraints such as ceramic material, size and firing capability. Give learners a breakdown of workshop time available, with tasks to meet the deadline, and the resources available, including costs, and time required for drying and finishing. Demonstrate methods of free-association drawings and thumbnail sketches and, if possible, arrange a field trip or a ceramic workshop with a practitioner to inspire learners' ideas. Demonstrate ways in which learners could develop their ideas, refining their designs towards maximum creative potential. Learners should be aware of formal elements such as structure, form and surface and understand the visual language of ceramics and how they inform the mood created, through such qualities as balance, rhythm, movement, volume or weight.

Learning aim D is concerned with producing and presenting ceramic work in response to a brief. Advise learners on selecting and taking forward their most creative and imaginative idea(s). Highlight different presentation formats that learners could use to display their work effectively, such as a combination of exhibition or display, online or on-screen images, interactive digital methods, and showing and discussing a portfolio or their preliminary work. In planning your learner assignments, you will need to build in the time necessary for drying out clay as well as time for surface treatments, oxides, underglazes and glazing, as these processes can be extensive.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 30: Ceramics
Introduction Begin by showing learners images and examples of contemporary and historical ceramics, and discuss with them various practitioners' approaches to ceramics.
Learning aim A: Investigate ceramic practice
Learning aim B: Explore materials, techniques and processes in response to ceramic briefs
Learning aim C: Develop ideas in response to ceramic briefs
Learning aim D: Produce and present an outcome in response to a ceramic brief
Each of the following assignments ensures full coverage of the learning aims. You are free to adapt the assignments to suit your centre's resources and the needs of learners. There may also be elements of ceramic procedures not included here that you want to add to the content.
Assignment 1: Vessel Forms **Scenario**: A well-known high-street chain wishes to commission a range of vessel forms for their next season's collection. The local store manager has requested that the vessels are produced using the theme 'Tribal Cultures' to work alongside their new clothing and homeware ranges. The store manager has set deadlines that must be met and would like to see and monitor the design team's action plan and progress before confirming the commission. The design team must be able to prepare a client portfolio for the final presentation on completion of this assignment.

- Capture the attention of learners by inviting a visiting practitioner to show examples of their work and discuss with learners the methods they use and the inspiration or influences behind their ideas. Allow time for questions and answers. To find a ceramic practitioner, either contact local FE and HE centres for a visiting lecturer, or research educational support websites for suitable practitioners.

- Run practical workshops, using DVDs, YouTube or live demonstrations to showcase methods of ceramic construction, modelling and firing techniques to demonstrate different processes used across cultures both ancient and modern. Give learners the opportunity to try methods out for themselves early on to maintain their interest.

- Extend learners' research by encouraging them to investigate local sources, for example, how retail companies, fashion houses and stores use art and craft work in promoting new ranges of products.

- In groups, invite learners to work at different methods of building vessel forms using tribal cultural techniques. Ask them to bring in found objects to use as homemade tools for mark-making. Show images of how African tribes-people sometimes use thick rope both as a support in building large coil pots and as a surface treatment design around the neck and body of the form. Fire learners' experiments in the traditional manner or, if possible, provide learners with the opportunity to experience kiln building outdoors after tribal methods.

- Explore surface treatments with learners, encouraging them to employ hands-on techniques such as burnishing the clay surface, staining with different earth-coloured

Unit 30: Ceramics

clay slips, using ash (which can alter the colour of the clay), incising, impressing and low-relief clay additions.

- Encourage learners to design ideas worksheets, beginning with an initial sketch and playing with line, changing its form, shape, scale, surface and so on. Learners will not only develop their design sketching skills, but also learn that one idea can have endless creative possibilities.
- Learners develop a series of tiles to explore the effects of underglazes, oxides, stains and glazes on different types of clay.

Assignment 2: It's Child's Play

Scenario: The local authority has invited young designers to submit design ideas and sample pieces for a new nursery and playground area. They have suggested that the surface could be designed as decorative tiles or a bas relief.

The area to be developed includes a wall surrounding a semi-derelict area or land that is part of a regeneration initiative. They have stipulated that the wall is the focus for the ceramic design and could be a combination of decorative tiles or bas relief.

A range of design ideas is welcomed and should be submitted for approval before any large-scale work is undertaken. Designers are free to play with the given dimensions, such as introducing curves and interesting outline forms and edges rather than simple geometric shapes.

The wall dimensions are: 2 m high × 20 m long, but there is a degree of freedom in developing the use of this area.

The design team must be able to prepare a client portfolio for the final presentation on completion of this assignment.

- Make this into a real-world assignment by inviting:
- a local authority official to give a talk and a slide show outlining the brief to learners. If possible, show learners images of the area and the wall surrounding it.
- a pre-school practitioner to talk to learners about the activities and interests of nursery-age children (show images, if possible). They could also discuss with learners possible starting points for the project and outline the necessary risk assessments.
- Learners research the most appropriate materials to withstand climate and wear and tear, including estimated costs.
- Run practical workshops where learners have the opportunity to practise and explore tile making and relief modelling in response to the brief. Encourage them to experiment with approaches and processes explored during their research into relevant practitioners, and to incorporate their initial ideas for wall designs.
- Put learners into design teams, where they pool their research and ideas to create a client portfolio for presentation. They could take on different roles within the team, identifying how 3D ceramic designers take on different job roles to work together to meet a brief. The overall design could be a group project with individual learners contributing different parts which are then fitted together to create a whole. Each group selects a part of the design to create a section of tiles from the complete design for the wall, with individual members taking an area of the design and creating a ceramic sample.
- Learners create a range of exploratory low and high relief tiles, exploring different materials and safe methods of construction.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other units in the BTEC Firsts in Art and Design:

● *Unit 1: Introduction to Specialist Pathways in Art and Design*

● *Unit 4: Communicating Ideas in 3D*

● *Unit 9: Design Crafts Briefs*

● *Unit 18: 3D Design Briefs*

Resources

Textbooks

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

The following textbooks will support you and your learners with the launch and development of ceramics briefs.

Atkin, J., Pottery Basics: Everything you need to know to start making beautiful ceramics, A & C Black Publishers, 2005 (ISBN 978-0-7136-7338-8)
Covers the techniques for making, decorating and firing pottery.

Connell, J., The Potter's Guide to Ceramic Surfaces: How to decorate your ceramic pieces by adding colour, texture and pattern, Apple Press, 2002 (ISBN 978-1-8409-2360-5)
Inspirational use of colour and pattern.

Eisenhofer, S., African Art, Taschen, 2009 (ISBN 978-3-8228-5576-8)
Includes images of carved and simply etched and decorated sculptural pieces, to inspire ideas and working methods.

Giorgini, F., Handmade Tiles: Designing, Making, Decorating (2nd edition), Lark Books, 2002 (ISBN 978-1-5799-0271-1)
Offers lots of useful tips on processes and techniques.

Hayes, A. and Blom, J., Southwestern Pottery: Anasazi to Zuni, Roundhouse Publishing, 1996 (ISBN 978-0-8735-8656-6)
Informative and inspirational images of Native American pottery.

Hooson, D. and Quinn, A., The Workshop Guide to Ceramics, Thames & Hudson, 2012 (ISBN 978-0-5005-1621-8)
A comprehensive guide to materials, tools, machinery and furniture. It also looks at forming techniques, including pinch, coil, slab and wheel, as well as mould-making, slip casting and extrusion.

Phillips, T., Africa: The Art of a Continent, Prestel, 1999 (ISBN 978-3-7913-2004-5)
A good all-round reference book for inspiring shapes and surface designs using the art forms of tribal Africa.

Watkins, J. C. and Wandless, P. A., Alternative Kilns and Firing Techniques: Pit, Barrel, Raku, Saggar (2nd edition), Lark Books, 2007 (ISBN 978-1-5799-0952-9)
Demonstrates how to build low-cost, low-tech, high-quality kilns and firing techniques

Journals

The following journals cover the visual arts, news, books, trivia, architecture, design, fashion, film, music and more.

3D Artist
Useful insight into different approaches to 3D work including interviews with individuals and commercial groups of 3D practitioners.

Ceramics Monthly
Find articles on studio ceramics, cultural ways of working with clay and a monthly feature on a potter or artist.

Ceramic Review
Includes a range of practical and critical features on contemporary ceramic art and craft from around the world.

craft&design
A full-colour, bi-monthly magazine featuring contemporary and traditional crafts.

Fired Arts & Crafts
Detailed information on fired art projects, guide to shows, firing techniques and latest products.

Websites

http://designmuseum.org
The Design Museum is dedicated to contemporary design, including historical and contemporary British and international ceramics.

www.craftscouncil.org.uk
The Crafts Council is the national development agency for contemporary crafts in the UK. It holds regular exhibitions of world ceramics and contemporary fine art ceramics, often featuring ceramics work by young designers from different cultures and nationalities.

www.creativitycultureeducation.org/creative-partnerships
Link to enquire after practitioners.

www.designcouncil.org.uk
The Design Council is the national strategic body for design in the UK, and often shows the work of the best new, young designers.

www.tate.org.uk
The Tate Galleries site contains online resources related to art and sculpture with styles and movements inspiring contemporary ceramic designers' work.

www.vam.ac.uk
The Victoria and Albert Museum has a comprehensive collection of historical and cultural ceramics and regularly features the work of ceramic designers.

Unit 31: Studio Photography

Delivery guidance

Approaching the unit

Studio photography is a highly specialist area for which learners will need to develop specific skills. Learners will enjoy the challenge of exploring the full potential of this medium, at the same time appreciating the inherent constraints of photographing within the studio environment. To achieve this unit, learners could use either traditional film-based or digital photography, or a mixture of both. They will require access to a range of specialist photography equipment and materials, including studio equipment.

Delivering the learning aims

Learning aim A gives learners the opportunity to research a wide range of different types of studio photography and their uses, and to identify the photographers who have produced the images. Learners can choose to analyse examples of either historical or contemporary work, and should evaluate the characteristics and factors that influence the work which may include an exploration of the features or qualities that make the work recognisable. Analysis could focus on the techniques, equipment and processes used in the production of the image, or on the formal elements inherent in the work. Direct learners to consider the factors influencing the production of the work, such as the social context in which the work was created, the purpose or intended use of the work, or the aesthetics of the work. Get learners to consider the relevance of this information with regard to developing a greater understanding of the work they are reviewing; discourage them from writing a basic biography of the photographers. While learners could do all their research using secondary sources such as books, journals and the Internet, encourage them to carry out primary research by visiting exhibitions, galleries, museums, artists' and photography studios. Inviting a local photographer to give a presentation is a good way for learners to learn about the creative process.

Learning aim B should be seen as experimental. This is an opportunity for learners to study the fundamentals of studio photography. By exploring the use of different photographic techniques, equipment and processes learners will develop a greater knowledge of the inherent possibilities within this medium. Encourage them to explore as wide a range of photographic materials, techniques and processes as are available in your centre. As learners' confidence in using the techniques, equipment and processes grow, support them as they begin to take an experimental approach to producing imagery and fully explore the potential of this medium. Learners should independently select and apply this experimentation. All exploration undertaken should refer to the original brief and be a response to the brief. Learners will need to record their experimentation appropriately and to review the work they have undertaken. Ensure learners are aware of the health and safety issues related to the materials, techniques and processes they will be using.

Learning aim C is concerned with the generation and development of ideas. Initial ideas may be generated from the research undertaken for learning aim A or from the experimentation and exploration that has taken place for learning aim B. However, ideas generated should always relate to the original brief and should provide a response to this. As a starting point, invite learners to fully analyse the brief. For example, they could consider:

- What is the brief asking for?

- Where is the work going to be produced or presented?

- What is the timescale for production?

- Why am I being asked to produce it?

- Does the brief list any specific constraints such as choice of techniques or processes to be used or intended audience?

Once learners have developed a full understanding of the brief they will be better able to produce work that responds effectively to it. Advise learners to use their analysis to help them select sources in order to develop their ideas. All ideas and source material should be recorded and analysed appropriately. Learners should produce a diverse range of experimental work that develops their initial ideas and moves the work towards a finished outcome. This developmental work will closely link to the experimentation undertaken for learning aim B.

Learning aim D should be seen as a culmination of the work produced for the first three learning aims. You could deliver the aim through a live brief or introduce it to learners as a call for submissions from a local gallery. Alternatively, there is a wide range of national and international photography competitions which learners could engage with to meet the learning aim. Encourage learners to apply creativity and imagination to produce interesting results for their final outcome or outcomes that show some originality. Highlight different presentation formats that learners could use to present their work appropriately, such as an exhibition or portfolio.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 31: Studio Photography
Introduction   Begin by showing learners a diverse range of uses of photographic images. Set them a challenge to find as many different examples of studio photography as they can within a given time frame. This could be extended to ask learners to identify as many examples of the use of studio photography that they see on their average journey to the centre.
Learning aim A: Investigate studio photography
Learning aim B: Explore techniques, equipment and processes in response to studio photography briefs
Learning aim C: Develop ideas in response to studio photography briefs
Learning aim D: Produce and present an outcome in response to a studio photography brief
Each of the assignments below is broad enough to cover all the learning aims and can generate evidence towards the complete unit. However, the assignments could be modified to focus on an individual learning aim.
Assignment 1: Identity   **Scenario**: A local gallery is planning an exhibition called 'Identity'. They are calling for submissions of imaginative and creative photographic work that explores the theme of identity through a series of objects that hold a special meaning for their owners. You have been asked to create a series of studio photographs for consideration for inclusion in the show.

- Show learners a range of examples of different studio portraits. Individually or in pairs, invite learners to research further examples of portraits which have been produced within the studio environment. Where possible, they should research as wide a range of photographic images as is relevant to the brief.
- Arrange a visit to a local photography studio to show learners examples of the work produced and discuss what influences the studio's own photographic practice. In preparation for the visit, learners produce a questionnaire in order to gain relevant information from the visit.
- Individually or in small groups, learners source a wide range of primary and secondary visual material with which they create a mood board to help generate further ideas.
- Run practical workshops where learners are introduced to the safe use of a range of studio-based photographic techniques, equipment and processes. Encourage learners to experiment with the techniques, equipment and processes demonstrated in order to create a range of samples based on their initial ideas.
- Give learners regular opportunities to discuss and analyse the success of their samples and general progress. These discussions could take place in small groups or could be one-to-one discussions held with the teacher.
- Learners could present their initial images to the group in order to gain feedback on the strengths and weaknesses of the images. Based on this, learners could take additional photos to meet the requirements of the brief, independently selecting what to photograph.

Unit 31: Studio Photography

Assignment 2: Under the Lights

Scenario: A local filmmaker is looking to produce a short black and white film and use lighting to help set the mood. You have been commissioned to create a series of photographs to document the different moods that can be created with studio lighting.

- Demonstrate how lighting can be used to create different moods. You could present visual material to learners through:
- video clips from black and white films
- images from contemporary and historic photographic studio shoots.
- Allow time for learners to ask questions and demonstrate their knowledge.
- Individually or in small groups, learners to research how studio lighting can be manipulated and controlled, and also to locate, collect and identify a range of photographers who have created different moods within their work.
- Run practical workshops introducing learners to the safe use of a range of studio-based photographic techniques, equipment and processes. Then allow learners to experiment with the techniques, equipment and processes to develop their ideas.
- Learners present their ideas to the group and use the feedback to refine their images. After revising their visuals and screen-based work, they should produce their final photographs.
- Run a practical workshop on presentation techniques, for example surface mounting onto card or foam board, window mounting, framing behind glass, etc. Allow learners the opportunity to try out the different techniques.
- Give learners regular opportunities to discuss and analyse the success of their outcomes and general progress. These discussions could take place in small groups or could be one-to-one discussions held with the teacher.

Assignment 3: Pack Shot

Scenario: A local manufacturing company is planning to create an online catalogue of their product range. They require high quality photos of their products for customers to be able to appreciate the quality of the goods on offer.

- Show how studio photography is used to present products to customers to encourage a sale. In order for learners to appreciate the skill involved, the visual examples could show professional product shots from reputable catalogues as well as amateur shots people have taken for private sales. Learners compare and contrast these examples.
- Individually or in small groups, ask learners to research and collect a range of examples of different pack shots and photographers who have produced these.
- Give learners a range of products that will be included in the online catalogue. The range of products that learners will be photographing should be linked to allow them to make thematic links between the photographic images, for example, a range of hair products including brushes, combs, styling wax and hair dryer.
- Run practical workshops where learners are introduced to the safe use of a range of studio-based photographic techniques, equipment and processes. Learners practise photographing their product range. Encourage them to experiment with the techniques, equipment and processes to develop their ideas.
- Set up a web page template for learners to upload their final images and present them in the form of an online catalogue.
- Give learners regular opportunities to discuss and analyse the success of their outcomes and general progress. These discussions could take place in small groups or could be one-to-one discussions held with the teacher.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other units in the BTEC Firsts in Art and Design:

- *Unit 3: Communicating Ideas in 2D*
- *Unit 11: Graphic Design Briefs*
- *Unit 14: Photography Briefs*
- *Unit 34: Editing Photographic Images*
- *Unit 38: Advertising Briefs*

Resources

Textbooks

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Child, J., *Studio Photography: Essential Skills (4th edition)*, Focal Press, 2008 (ISBN 978-0-2405-2096-4)

Hough, C., *Studio Photography and Lighting: Art and Techniques*, The Crowood Press Ltd, 2013 (ISBN 978-1-8479-7486-0)

Lavine, J. and Bartholomew, B., *Light Right: Learn How to Create Images, Set Up a Studio, and Launch Your Photography Career*, Peachpit Press Publications, 2013 (ISBN 978-0-3218-6385-0)

Salvaggio, N., *Basic Photographic Materials and Processes (3rd edition)*, Focal Press, 2008 (ISBN 978-0-2408-0984-7)

Zakia, R.D. and Page, D.A., *Photographic Composition: A Visual Guide*, Focal Press, 2010 (ISBN 978-0-2408-1507-7)

Websites

www.atlasgallery.com
A London-based photographic gallery, the Atlas Gallery website includes details of past and present exhibitions as well as an online exhibition.

www.bjp-online.com
The *British Journal of Photography* is the world's longest-running photography magazine. It includes a range of articles on photography as well as news and reviews on equipment, materials, techniques and exhibitions.

www.flickr.com
This website enables users to share and manage their photos online.

www.photography.com
This site allows users to read photography articles, browse photography equipment and digital camera reviews, find stock photography, locate a photographer and promote your own photography.

www.popphoto.com
The *Popular Photography Magazine*'s website provides features, equipment reviews and a buyers' guide for photographic resources.

www.thephotographersgallery.org.uk
The Photographers' Gallery is the largest public gallery in London dedicated to photography. The website includes details of exhibitions, events, workshops and courses.

Unit 32: Location Photography

Delivery guidance

Approaching the unit

Location photography is a highly specialist area for which learners will need to develop specific skills. Learners will enjoy the challenge of exploring the full potential of this medium, at the same time appreciating the inherent constraints of photographing in a variety of locations. To achieve this unit, learners could use either traditional film-based or digital photography, or a mixture of both. They will require access to a range of specialist photography equipment and materials, which they will need to be able to take out on location.

Delivering the learning aims

Learning aim A gives learners the opportunity to research a wide range of different types of location photography and their uses, and to identify the photographers who have produced the images. Learners can choose to analyse either historical or contemporary examples, and should evaluate the characteristics and factors that influence the work which may consist of an exploration of the features or qualities that makes the work recognisable. Analysis could focus on the techniques, equipment and processes used in the production of the image, or on the impact the location has on the reading of the work. Direct learners to consider the factors influencing the production of the work such as the type of location (interior or exterior), the visual language used within the image, the social context in which the work was created, the purpose or intended use of the work, or the aesthetics of the work. Get learners to consider the relevance of this information with regard to developing a greater understanding of the work being reviewed; discourage them from writing basic biographies of the photographers. While learners could do all their research using secondary sources such as books, journals and the Internet, encourage them to carry out primary research by visiting exhibitions, galleries, museums, artists' studios and other relevant locations. Inviting a local photographer to give a presentation is a good way for learners to learn about the creative process.

Learning aim B should be seen as experimental. This is an opportunity for learners to study the process of location photography. By exploring the use of different photographic techniques, equipment and processes learners will develop a greater knowledge of the inherent possibilities and limitations within this medium. Encourage them to explore as wide a range of photographic materials, techniques and processes and varied locations as are available in your centre. As learners' confidence in using the techniques, equipment and processes grow, support them as they begin to take an experimental approach to producing imagery and fully explore the potential of this medium. Learners should independently select photographic locations and then make informed choices on their use of materials, techniques and processes relevant to that location. All exploration undertaken should refer to the original brief and be a response to the brief. Learners will need to record their experimentation appropriately and to review the work they have undertaken. Ensure learners are aware of the health and safety issues related to the materials, techniques and processes they will be using, as well as relevant risk assessments relating to photographing on location.

Learning aim C is concerned with the generation and development of ideas. Initial ideas may be generated from the research undertaken for learning aim A or from the experimentation and exploration that has taken place for learning aim B. However,

ideas generated should always relate to the original brief and should provide a response to this. As a starting point, invite learners to fully analyse the brief. For example, they could consider:

- What is the brief asking for?

- Where is the work going to be produced or presented?

- What is the timescale for production?

- Why am I being asked to produce it?

- Does the brief list any specific constraints such as choice of locations, techniques or processes to be used or intended audience?

Once learners have developed a full understanding of the brief they will be better able to produce work that responds effectively to it. Advise learners to use their analysis to help them select sources in order to develop their ideas. All ideas and source material should be recorded and analysed appropriately. Learners should produce a diverse range of experimental work that develops their initial ideas and moves the work towards a finished outcome. This developmental work will closely link to the experimentation undertaken for learning aim B.

Learning aim D should be seen as a culmination of the work produced for the first three learning aims. You could deliver the aim as a live brief set within the delivery centre. Encourage learners to apply creativity and imagination to produce interesting results for their final outcome or outcomes that show some originality. Learners could be given the opportunity to have their final work exhibited prominently within the delivery centre.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 32: Location Photography
Introduction Begin by showing learners a diverse range of uses of photographic images. Demonstrate the diversity of location photography by taking learners on a trip. Give them a range of camera equipment to allow them to gain practical experience and an insight into the nature of location photography.
Learning aim A: Investigate the applications of location photography
Learning aim B: Explore techniques, equipment and processes to produce work in response to location photography briefs
Learning aim C: Develop ideas in response to location photography briefs
Learning aim D: Produce and present an outcome in response to a location photography brief
Each of the assignments below is broad enough to cover all the learning aims and can generate evidence towards the complete unit. However, the assignments could be modified to focus on an individual learning aim.
Assignment 1: Urban Response **Scenario**: The tourist board is creating an alternative guide to the local town centre and are asking photographers to submit a series of images that explore the urban landscape in interesting ways. All submitted work will be presented to a panel of judges who will select the entries for the new guide.
- Show learners a range of examples of different location photographers. Individually or in pairs, advise learners to research examples of location photographs from a variety of locations. Where possible, they should research as wide a range of photographic images as is relevant to the brief.   - Invite a local photographer who works on location shoots to show learners examples of the work they have produced and discuss what influences their own creative practice. In preparation for the visit, learners produce a questionnaire in order to gain relevant information from the visit.   - Run practical workshops where learners are introduced to a wide range of different techniques with different equipment and processes appropriate to location photography. Following the demonstration, learners undertake a range of test shoots in and around your centre to test their skills in using the techniques learned.   - Individually or in small groups, learners source a wide range of primary and secondary visual material with which they create a spider diagram and mood board to help generate initial ideas.   - Run a series of workshops where learners are introduced to the process of planning and preparing for a location shoot. This could include: - location recce   - selecting appropriate equipment and materials   - checking weather forecast (if planning an exterior shoot)   - seeking any permissions required   - preparing any models or props required.

Unit 32: Location Photography

- Learners then plan, prepare and undertake their own location shoot within a local urban area.

- Learners present the results of their first location shoot to the group and on the basis of feedback received, undertake additional location shoots, independently selecting what to photograph based on the brief.

- Give learners regular opportunities to discuss and analyse the success of their shoots and their general progress. This discussion could take place in small groups or could be done individually with the teacher.

Assignment 2: Meetings, encounters and experiences

Scenario: A local gallery is planning to put on a photographic show called *Meetings, Encounters and Experiences*, which will focus on how people interact with each other. You are required to produce a series of location-based photographs for inclusion in the show.

- Demonstrate how location photography can be used to capture a single moment in time and illustrate interactions between people. Show learners a series of images from contemporary and historic photographic location shoots, inviting them to contribute to a discussion, ask questions and demonstrate their knowledge.

- Individually or in small groups, learners research how location photography can be used to document interactions between people. Learners could go on to identify a range of photographers who have captured interactions between people in their location photography work.

- Run practical workshops where learners are introduced to the safe use of a range of photographic materials and equipment that could be used for location shoots. Allow learners to experiment with the techniques, equipment and processes to develop their skills and plan how they will develop their ideas.

- Run practical workshops where learners are introduced to the process of planning and preparing for a location shoot. This could include:

- location recce

- selecting appropriate equipment and materials

- checking weather forecast (if planning an exterior shoot)

- seeking any permissions required

- preparing any models or props required.

- Learners then plan, prepare and undertake their own location shoot in order to gather primary research to help develop their ideas.

- Learners present their visuals and ideas to the group. Based on the feedback received, learners undertake additional location shoots, independently selecting what to photograph based on their idea development and the requirements of the brief.

- Run a practical workshop on presentation techniques, for example surface mounting onto card or foam board, window mounting, framing behind glass, etc. Allow learners the opportunity to try out techniques.

- Give learners regular opportunities to discuss and analyse the success of their outcomes and general progress. This could be undertaken in small groups or at individual review meetings with the group.

Assignment 3: The Journey is the Destination

Scenario: The local bus company wants to promote local bus travel amongst young people. They are looking for a series of photographs which celebrate the ease and freedom that bus travel can give you.

- Invite a representative from the local bus company to deliver the project, as a live

Unit 32: Location Photography

brief. If possible, the brief could be presented as a competition, with the winning design exhibited at the local bus station.

- Individually or in pairs, learners research examples of location photographs from a variety of locations. Where possible, they should research as wide a range of photographic images as is relevant to the brief.
- Run practical workshops where learners are introduced to a wide range of different techniques with different equipment and processes appropriate to location photography. Encourage learners to undertake a range of test shoots, in and around your centre to test their skills in using the techniques learned.
- Arrange for the whole group to go on a trip on a local bus route to take a variety of photos as primary visual sources.
- Individually or in small groups, learners source a wide range of secondary visual material which they use to create a spider diagram and mood board to help generate initial ideas.
- Run practical workshops designed to introduce learners to the process of planning and preparing for a location shoot. This could include:
- location recce
- selecting appropriate equipment and materials
- checking weather forecast (if planning an exterior shoot)
- seeking any necessary required
- preparing any models or props required.
- Learners then plan, prepare and undertake their own location shoot within the local area.
- Learners present their initial ideas and research to the group. Based on the feedback received, learners undertake additional location shoots, independently selecting what to photograph based on their ideas and the requirements of the brief.
- Give learners regular opportunities to discuss and analyse the success of their shoots and their general progress. These discussions could take place in small groups or be part of individual review meetings with the teacher.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other units in the BTEC Firsts in Art and Design:

- *Unit 3: Communicating Ideas in 2D*
- *Unit 11: Graphic Design Briefs*
- *Unit 14: Photography Briefs*
- *Unit 34: Editing Photographic Images*
- *Unit 38: Advertising Briefs*

Resources

Textbooks

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Frost, L., The A–Z of Creative Photography: The Complete Guide to More Than 70 Creative Techniques (revised edition), Amphoto Books, 2010 (ISBN 978-0-8174-0008-8)

Galer, M., Location Photography: Essential Skills, Focal Press, 2002 (ISBN 978-0-2405-1669-1)

Jeffrey, I., The Photography Book, Phaidon Press, 2000 (ISBN 978-0-7148-3937-0)

Malpas, P. and Minnitt, C., Finding the Picture: A location photography masterclass (Light & Land), Argentum, 2009 (ISBN 978-1-9025-3858-7)

Salvaggio, N.L., Basic Photographic Materials and Processes (3rd edition), Focal Press, 2008 (ISBN 978-0-2408-0984-7)

Zakia, R.D. and Page, D., Photographic Composition: A Visual Guide, Focal Press, 2010 (ISBN 978-0-2408-1507-7)

Websites

www.atlasgallery.com
A London-based photographic gallery, the Atlas Gallery website includes details of past and present exhibitions as well as an online exhibition.

www.bjp-online.com
The *British Journal of Photography* is the world's longest-running photography magazine. It includes a range of articles on photography as well as news and reviews on equipment, materials, techniques and exhibitions.

www.flickr.com
This website enables users to share and manage their photos online.

www.photography.com
This site allows users to read photography articles, browse photography equipment and digital camera reviews, find stock photography, locate a photographer and promote your own photography.

www.popphoto.com
The *Popular Photography Magazine*'s website provides features, equipment reviews and a buyers' guide for photographic resources.

www.thephotographersgallery.org.uk
The Photographers' Gallery is the largest public gallery in London dedicated to photography. The website includes details of exhibitions, events, workshops and courses.

Unit 33: Designing for Print and Screen

Delivery guidance

Approaching the unit

This unit introduces learners to the process of designing for print and screen, and will enable them to explore the full potential of the design process while also developing an appreciation of the reasons why design is so fundamental. It will give them an insight into the ways in which the design process can be affected, and in some ways defined, by the intended format that the final design will take. Learners will also develop an understanding of both the potential and the limitations inherent in the variety of formats available. Learners will need access to a variety of suitable equipment, such as computers with appropriate design software and printers.

Delivering the learning aims

Learning aim A gives learners the opportunity to research and develop an understanding of the processes related to designing for print and screen. Encourage them to explore the similarities and differences between a range of designs, some that are intended to be printed and some that are intended for display on screen. Learners can analyse examples of either type of design from historical or contemporary sources, but it would benefit them to look at both. They will need to identify the designers involved in the production of their examples, and analyse the characteristics and factors that influence the design; this could involve an exploration of the features or qualities that make the work recognisable. Direct learners to consider the factors influencing the production of the work, such as the social context in which the work was created, the purpose or intended use of the work, or the aesthetics of the work. Analysis should focus primarily on the design of the work and its intended display format. Get learners to consider the relevance of this information with regard to developing a greater understanding of the work they are reviewing. While learners could do all their research using secondary sources (such as books, journals and the internet), encourage them to carry out primary research by visiting exhibitions, galleries, museums and other relevant locations.

Learning aim B should be seen as experimental. This is an opportunity for learners to engage with the practical process of producing designs that would be suitable for printing and for the screen. Demonstrate the range of materials, techniques and processes used to develop and produce designs for print and screen, and allow learners to explore as wide a range of materials, techniques and processes as are available in your centre. This will help to improve learners' understanding of the inherent differences between the two types of design. As learners' confidence in using the techniques and equipment grows, you will need to support them as they take an experimental approach to design and begin to select and apply this experimentation independently. All exploration undertaken should refer to the original brief and be a response to the brief. Ensure learners are aware of the health and safety issues relating to the materials, techniques and processes they will be using.

Learning aim C is concerned with the generation and development of ideas. Initial ideas may be generated from the research undertaken for learning aim A or from the experimentation and exploration that has taken place for learning aim B. However, ideas generated should always relate to the original brief and provide a response to this brief. As a starting point, invite learners to analyse the brief fully. For example, they could consider:

- What is the brief asking for?

- How is the work going to be presented?

- What is the timescale for production?

- What is the purpose of the design?

- Does the brief list any specific constraints, such as choice of techniques or processes to be used, or intended audience?

Once learners have developed a full understanding of the brief, they will be better able to produce work that responds effectively to it. Advise learners to use their analysis to help them select both primary and secondary sources in order to develop their ideas. All ideas and source material should be recorded and analysed appropriately. Learners should produce a diverse range of experimental work that develops their initial ideas and moves the work towards a finished outcome. This developmental work will link closely with the experimentation undertaking for learning aim B and the two learning aims could be taught simultaneously.

Learning aim D should be seen as a culmination of the work produced for the first three learning aims. You could deliver the aim as a live brief, which would give learners the opportunity to apply their learning to a real-life situation. Alternatively, learners could be set the challenge of identifying a design need for themselves. Encourage learners to apply creativity and imagination to produce interesting results for the final outcome or outcomes that show some originality in designing for print and screen. Highlight different presentation formats that learners could use to present their work appropriately, such as an exhibition or portfolio.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 33: Designing for Print and Screen

Introduction

Begin by showing learners a dynamic range of different designs and asking them to consider the similarities and differences between those designed for print and those that are designed to be viewed on screen. Initiate a group discussion about how and why companies employ designers to help them to create a corporate identity: show learners a range of historical and contemporary examples of corporate identities to help stimulate debate.

Learning aim A: Investigate designing for print and screen

Assignment 1: It's All in a Name

Scenario: A graphic designer is researching how a company can use design to help create a corporate identity. This involves conducting research into existing companies, design groups and roles/skill sets required for a practitioner in contemporary graphic design.

- Display some examples of well-known corporate identities. Initiate a group discussion with learners to introduce the brief, to clarify expectations and highlight what they are required to do. Use a spider diagram to record the discussion and ask learners to make notes in their sketchbooks or on worksheets.
- In small groups, extend learners' research by encouraging them to find different examples of corporate identity images that are designed for print and for screen.
- Learners research and record the skills needed to work as a graphic designer. This might include generic skills or transferable skills such as communication, time management, teamwork and problem solving.
- Learners could present the results of their research as an information leaflet or using a simple website format.

Learning aim B: Explore materials, equipment, techniques and processes in response to print and screen briefs

Learning aim C: Develop ideas in response to print and screen briefs

Assignment 2: Party Night

Scenario: A local nightclub is looking to commission a graphic designer to create a range of printed publicity material to promote their upcoming hip hop night. The promotional material should include posters, flyers and themed tickets for the event.

- Display examples of promotional material to inspire learners. Discuss with the group how they might want to approach the project and encourage them to begin generating ideas.
- Learners produce a range of ideas in the form of thumbnail sketches that would meet the requirements of the brief.
- Run practical workshops where learners are introduced to a wide range of different design techniques and processes and the associated materials and equipment. Support learners as they experiment with the techniques and processes that have been demonstrated in order to create a range of samples and develop their original ideas.

Unit 33: Designing for Print and Screen
• Learners gather a range of primary and secondary visual sources to help support and develop their ideas in line with the brief. • Give learners regular opportunities to discuss and analyse the success of their samples and their general progress, either in small groups or during one-to-one review meetings with you.
Assignment 3: Street Skateboarding
Scenario: A production company has made a short film about skateboarding and is looking for a graphic designer to create the opening credits.
• Inspire learners by giving them a range of examples of different opening credits. Initiate a discussion to help learners focus on their approach to the project and to begin generating initial ideas. Learners produce a range of ideas in the form of thumbnail sketches and exploration of typography and imagery. • Run practical workshops where learners are introduced to a wide range of different design techniques and processes and the associated materials and equipment. Support learners as they undertake a range of experiments with the techniques and processes that have been demonstrated in order to create a range of samples and develop their original ideas. • Learners gather a range of primary and secondary visual sources to help support and develop their ideas in line with the brief. • Give learners regular opportunities to discuss and analyse the success of their samples and general progress, either in small groups or during one-to-one review meetings with you.
Learning aim D: Produce and present an outcome in response to a print and screen brief
Assignment 3: Showtime **Scenario**: A local distributor of DIY goods wants to create a catalogue of all their products. They want both an online and printed version of their catalogue in order to reach as many customers as possible.
• Individually or in small groups, learners research a wide range of print-based and online catalogues in order to help generate initial ideas. They will need to find and use a wide range of visual material from primary and secondary sources to create a mood board to help develop their ideas. • Arrange a photo shoot of a variety of DIY products. Learners could use the photographs in their catalogue. • Invite learners to generate a range of initial ideas for their catalogue designs. They should produce designs that can be used for a print version and an on-screen version. They then select from their initial ideas and develop them by experimenting with various design techniques and the associated equipment and processes. Encourage learners to develop work from as wide a range of primary and secondary sources as is practicable. • Give learners regular opportunities to discuss and analyse the success of their ideas and general progress, either in small groups or during one-to-one review meetings with you.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other units in the BTEC Firsts in Art and Design:

● *Unit 3: Communicating Ideas in 2D*

● *Unit 11: Graphic Design Briefs*

● *Unit 38: Advertising Briefs*

Resources

Textbooks

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Conover, C., Designing for Print: An In-Depth Guide to Planning, Creating and Producing Successful Design Products (2nd edition), John Wiley and Sons Ltd, 2011 (ISBN 978-0-4709-0597-5)

Greenwald, M. and Luttropp, J., Designing for Print Production: Essential Concepts, Delmar, 2008 (ISBN 978-1-4180-4227-1)

Ingledew, J., The A–Z of Visual Ideas: How to Solve Any Creative Brief, Laurence King, 2011 (ISBN 978-1-8566-9714-9)

McAlhorne, B. and Stuart, D., A Smile in Mind: Witty Thinking in Graphic Design, Phaidon Press Ltd, 1998 (ISBN 978-0-7148-3812-0)

Sasaki, S., Low Fat Graphics, Gingko Press, 2008 (ISBN 978-9-8897-0541-1)

Journals

Creative Review
A monthly publication which covers all aspects of the commercial art and design scene. The magazine aims to showcase some of the best contemporary advertising, design, illustration, photography and typography.

Design Week
One of the UK's leading design journals, containing design news, articles and competitions.

Unit 34: Editing Photographic Images

Delivery guidance

Approaching the unit

Photographic editing has changed the way we understand and appreciate photographic images. This unit will give learners an insight into the process and the reasons why images are edited. It will enable them to develop the practical skills required to edit photographic images. To allow them to explore the full potential of the process, learners will have the opportunity to experiment with a broad range of editing techniques. To achieve this unit, learners could use either traditional film-based or digital photography, or a mixture of both. Learners will need to have access to specialist editing equipment relevant to their chosen medium.

Delivering the learning aims

Learning aim A gives learners the opportunity to research why photographic images might be edited. Encourage them to examine the context in which the work is edited as well as the intentions of the person doing the editing, and to explore the ways in which photographs can be edited. Demonstrate both digital and darkroom-based photographic editing, even if the remainder of the unit will be focused on only one of these methods. Learners can choose to analyse either historical or contemporary examples, and should evaluate the characteristics and factors that influence the work; this may involve an exploration of the features or qualities that make the work recognisable. Analysis could focus on the techniques, equipment and processes used in the production of the image. Direct learners to consider the factors influencing the production of the image – for example, the social context in which the work was created, the purpose or intended use of the work, or the aesthetics of the work. Their analysis should focus primarily on the editing of the image, and they should consider the relevance of this information in order to develop a greater understanding of the work being reviewed. While learners could do all their research using secondary sources (such as books, journals and the internet), encourage them to carry out primary research by visiting exhibitions, galleries, museums, photographic studios and other relevant locations.

Learning aim B should be seen as experimental. This is an opportunity for learners to study the process of editing photographic images. By exploring the use of different editing techniques and processes, and the associated equipment, learners will develop a greater knowledge of the inherent possibilities of this medium. Encourage them to explore as wide a range of editing techniques and processes as are available in your centre. As learners' confidence in using the techniques and equipment grows, support them as they take an experimental approach to editing photographic images and begin to select and apply this experimentation independently. All exploration undertaken should refer to the original brief and be a response to that brief. Learners are expected to use a range of different editing techniques, so each technique must be described in some detail and recorded appropriately. Make sure learners are aware of the health and safety issues related to the materials, techniques and processes they will be using. This will be particularly relevant if they will be using darkroom techniques to edit their photographic images.

Learning aim C is concerned with the generation and development of ideas. Initial ideas may be generated from the research undertaken for learning aim A or from the experimentation and exploration that took place for learning aim B. However, ideas generated should always relate to the brief and should provide a response to this. As

a starting point, invite learners to analyse the brief fully. For example, they could consider the following questions.

- What is the brief asking for?

- Where is the work going to be presented?

- What is the timescale for production?

- What is the purpose of the edit?

- Does the brief list any specific constraints – such as choice of techniques or process to be used, or intended audience?

Once learners have developed a full understanding of the brief, they will be better able to produce work that responds effectively to it. Advise learners to use their analysis to help them select sources in order to develop their ideas. All ideas and source material should be recorded and analysed appropriately. Learners should produce a diverse range of experimental work that develops their initial ideas and moves the work towards a finished outcome. This developmental work will link closely to the experimentation undertaken for learning aim B and the two learning aims may be taught simultaneously.

Learning aim D should be seen as a culmination of the work produced for the first three learning aims. Encourage learners to apply creativity and imagination to produce interesting results, which show originality in editing photographic images, for their final outcome or outcomes. Highlight different presentation formats that learners could use to present their work appropriately, such as an exhibition or portfolio.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 34: Editing Photographic Images

Introduction

Begin by initiating a group discussion about how and why photographic images are edited. Show learners a range of historical and contemporary examples of edited images to help stimulate debate.

Learning aim A: Investigate examples of editing photographic images

Assignment 1: Picture Perfect

Scenario: The local art centre is producing a publication about careers in the creative industry. They need to present information on the role of photographic editor and how and why photographs are edited.

- Invite a practising photo editor to show learners examples of their work and explain the different reasons for editing images. Allow time for a question and answer session.
- In small groups, extend learners' research by encouraging them to find different examples of edited photographic images.
- Ask learners to research and record the skills needed to work as a photographic editor. This might include generic skills or transferrable skills such as communication, time management and problem solving.
- Learners could present the results of their research in the form of a magazine double page spread (dps). This activity could be supported by providing learners with a basic dps template and providing guidance as to what information the article should contain.

Learning aim B: Explore equipment, techniques and processes in response to editing photographic images briefs

Assignment 2: Alterations and Transformations

Scenario: A photography graduate is looking to gain employment as a photo editor and needs to put together a portfolio of examples of edited images to take to interviews.

- Inspire learners by showing them an example of a portfolio of edited images. Initiate a discussion to help learners focus on their approach to the project and to begin generating initial ideas.
- Run practical workshops where learners are introduced to a wide range of different editing techniques and processes and the associated materials and equipment.
- Learners undertake a range of experiments with the techniques and processes that have been demonstrated in order to create a range of samples.
- Give learners regular opportunities to discuss and analyse the success of their samples and their general progress, either in small groups or at one-to-one review meetings with you.

Unit 34: Editing Photographic Images
Learning aim C: Develop ideas in response to editing photographic images briefs
Learning aim D: Produce and present an outcome in response to an editing photographic images brief
Assignment 3: Picture Postcard **Scenario:** The UK tourist board is looking to commission a series of postcards displaying composite images of the UK's key tourist attractions. Photographers have been asked to produce a series of postcards to present to the judging panel of the tourist board.
• Individually or in small groups, learners research a wide range of visual material from primary and secondary sources, which they can use to create a mood board to help develop initial ideas. • Arrange a visit to a local tourist attraction or series of attractions, depending on the location, for learners to gather primary research to help generate and develop ideas for the brief. Learners select from their initial ideas and develop these by experimenting with various photographic editing techniques. Encourage them to develop work from as wide a range of primary and secondary sources as is practicable within their work. • Give learners regular opportunities to discuss and analyse the success of their ideas and their general progress, either in small groups or at one-to-one review meetings with the teacher. • Learners present their initial ideas and experiments to the group. Based on the feedback received, learners undertake additional editing work to produce final pieces that meet the requirements of the brief. • Run a practical workshop on appropriate presentation techniques, for example, surface mounting onto card or foam board, window mounting, framing behind glass, etc. Allow learners to try out different techniques. • Learners could present their final outcomes to a representative group of their target audience to gain further feedback. In order to facilitate this, a judging panel could be formed from a cross-section of staff.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other units in the BTEC Firsts in Art and Design:

● *Unit 3: Communicating Ideas in 2D*

● *Unit 11: Graphic Design Briefs*

● *Unit 14: Photography Briefs*

● *Unit 31: Studio Photography*

● *Unit 32: Location Photography*

● *Unit 33: Designing for Print and Screen*

● *Unit 38: Advertising Briefs*

Resources

Textbooks

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Anchell, S. and Troop, B., *The Film Developing Cookbook: Vol 2 (Darkroom Cookbook)*, Focal Press, 1999 (ISBN 978-0-2408-0277-0)

Caplin, S., *How to Cheat in Photoshop CS6: The art of creating realistic photomontages*, Focal Press, 2012 (ISBN 978-0-2405-2592-1)

Galer, M., Photography: *Foundations for Art and Design – A Guide to Creative Photography (2nd Edition)*, Focal Press, 2000 (ISBN 978-0-2405-1600-4)

Kloskowski, M., *Photoshop Compositing Secrets: Unlocking the Key to Perfect Selections and Amazing Photoshop Effects for Totally Realistic Composites*, Peachpit Press, 2011 (ISBN 978-0-3218-0823-3)

Langford, M., *The Darkroom Handbook*, Ebury Press, 1988 (ISBN 978-0-8522-3188-3)

Langford, M., Fox, A. and Sawdon Smith, R., *Langford's Basic Photography: The Guide for Serious Photographers*, Focal Press, 2010 (ISBN 978-0-2405-2168-8)

Websites

www.atlasgallery.com
A London-based photographic gallery, the Atlas Gallery website includes details of past and present exhibitions as well as an online exhibition.

www.bjp-online.com
The *British Journal of Photography* is the world's longest-running photography magazine. It includes a range of articles on photography as well as news and reviews on equipment, materials, techniques and exhibitions.

www.flickr.com
This website enables users to share and manage their photos online.

www.photography.com
This site allows users to read photography articles, browse photography equipment and digital camera reviews, find stock photography, locate a photographer and promote your own photography.

www.popphoto.com
The *Popular Photography Magazine*'s website provides features, equipment reviews and a buyers' guide for photographic resources.

www.thephotographersgallery.org.uk
The Photographers' Gallery is the largest public gallery in London dedicated to photography. The website includes details of exhibitions, events, workshops and courses.

Unit 35: Fashion Retail

Delivery guidance

Approaching the unit

This unit introduces learners to the breadth and diversity of the fashion retail business and the opportunities available for careers within the sector. Learners will investigate different areas of fashion retail and apply the knowledge and skills gained to their own work. You will need to target a range of retail activities and resources which can be found easily in your location; for example, department stores, markets, retail parks, designer outlets and specialist shops (e.g. a local football club shop or an equestrian clothing shop) as well as online and other media-related fashion retail activities.

The unit gives an overall introduction to all aspects of fashion retail and will allow learners to begin to develop specific interests such as buying, online and television retailing, merchandising, retail management, marketing, display, or range building. Inviting retail practitioners will enhance delivery of the unit. Learners who are investigating the same or similar areas of fashion retail will benefit from working in groups. As they begin to produce work in response to the brief, they should work in an individually creative way. Although the focus of the unit is on contemporary practice, learners should be aware of the origins and developments in fashion retail, so that they can put their knowledge into context and assess the prospects for future developments.

Delivering the learning aims

Learning aim A is concerned with investigating fashion retail from historical and contextual sources. Information on the history and development of large chain stores such as Harrods and Selfridges can be obtained by contacting the stores directly or researching online. If there are any local retail outlets, you could invite a speaker to give a presentation. It is important for this aim that learners engage with the reasons why fashion retail has diversified and expanded; for example, advancements in technology, the rise of working women, and other economic, cultural and sociological factors. Encourage learners to discuss the ways in which fashion retail may develop in the future, based on their investigations into past and current retail operations. In order to fulfil the learning aims of this research-based unit, learners should introduce their own personal interpretations and interests in fashion retail development.

Learning aim B focuses on the contemporary fashion retail business. Visits, during which learners can research and analyse retail operations from primary sources, will be essential. You should organise these visits so that learners have a targeted set of questions to ask and tasks to carry out – for example, recording visually the layout of the shop floor, the target consumer group, promotional activities, how customers are dealt with, or the range and type of garments being sold. It is important that this aim is approached from a global perspective and not restricted to the UK market. Cultural, social, religious and economic factors which influence fashion retail should be discussed. Since the UK fashion industry relies heavily on the sourcing, manufacture and distribution of goods from around the world, these aspects should be debated. In particular, make sure controversial issues are discussed – for example, fashion-related activities which are causing environmental or ecological damage, threatening endangered species, or causing human issues such as child labour and workers' exploitation. Other influences should also be introduced, for example, music, celebrity culture, events, culture, lifestyle changes, technological

advances and street trends. Learners also need to understand commercial developments which influence the retail sector and should begin to create a personal vision of where this might lead in the future. They should be given the opportunity to engage in practical workshops on presentation and layout, using appropriate computer-based techniques for scanning, uploading and printing, or producing their own working blogs and webpages.

Learning aim C focuses on job roles in fashion retail. A presentation about the different areas of retail employment, with a brief summary of what each area entails, would be good introduction. This presentation could describe roles such as buyer, merchandiser, marketing manager, sales manager, trend forecaster, distributor, logistics manager, in-store promotion and advertising manager, visual merchandiser, personal shopper, web designer, mail order supplier, charity organiser, or television shopping channel producer. As with other learning aims, this could be undertaken as a group project, with small groups concentrating on the four job roles required in the assessment criteria and findings being presented to the whole group. Once again, this learning aim will be enhanced by visits from industry practitioners. Case studies of job roles will reinforce understanding and help learners to engage with the roles in a more 'real' way. Learners will need guidance from you about which job roles they should investigate; however, they should work independently to carry out their research and record the information they find.

For learning aim D, you will need to develop your learners' critical skills to maximise their ability to achieve their full potential across all of the learning criteria. Critical skills can be developed through interim critiques, where learners will be asked to present their work in progress and justify their choices and working methods, while also objectively observing and commenting on the work of others. These critiques will also help to keep learners on track with their time planning, as they will need to have certain areas of work completed at set points through the assignments. Learners should be encouraged to work in a way that is informed, personally focused and professional, incorporating their particular interests in a targeted area of fashion retail. Each personal exploration of media, techniques, ideas and methods should be supported by you through scheduled tutorials, where learning logs and project developments can be reviewed and supported with feedback related to the learning aims. These sessions should produce an agreed targeted action plan, which learners can take away and develop in order to take their work through to completion.

Getting started

This provides you with a starting point for one way of delivering the unit, **based around the suggested assignments in the specification**.

Unit 35: Fashion Retail
Introduction Start the unit by introducing learners to the variety of areas which make up the fashion retail industry, using an informative visual presentation. Ask learners to say which they have heard of and what they know about them; if possible, use examples or artefacts of retail fashion to help bring the discussion to life. Write learners' answers up on a board. This exercise will generate discussion until all the areas are covered.
Learning aim A: Investigate fashion retail using historical and contextual sources
Assignment 1: How We Shopped Then **Scenario**: Your local newspaper is celebrating 100 years of publishing and is planning to feature a series of articles on significant developments over the last century. It has approached you to contribute an article on shopping for fashion, how it was 100 years ago and how it has developed over the years.

- Create a presentation which has a timeline of the key developments in fashion retail. Encourage discussion about how and why fashion retail developed throughout the 20th century.

- Describe the birth of the first department stores and the subsequent rise of fashion retailing. Learners investigate further the factors which encouraged the expansion and development of fashion retailing, such as improved transport links, technology such as telephones, the emergence of fashion advertising and, crucially, the growing independence of women.

- Invite a local media reporter or broadcaster to describe how they research and write a story. They may even be willing to work with you to draw up a template that learners could use to form the basis of their final presentation.

- Distribute handouts about how to collate and present general research and how to establish a learning log showing examples of what makes an attractive and professional presentation. Run workshops where learners are shown the software applications that can be used to present fashion retail investigations professionally. Allow time for learners to experiment.

- Initiate a discussion about human issues relating to fashion retail, such as human rights, child labour, cheap labour, the demand for cheap goods, and the rise of budget megastores (such as Primark) which fuel a 'throwaway' consumer culture. Learners investigate cultural, lifestyle and religious factors which influence what people what to buy – for example, modesty in dress, head coverings, association of certain colours in dress, leisure activities, hobbies, changing needs due to climate or environment.

Learning aim B: Explore contemporary fashion retail operations
Assignment 2: 21st Century Shopping **Scenario**: To support the celebrations of the local newspaper's 100th birthday, your local shopping centre is collaborating on a celebration of '21st Century Shopping', in the form of an exhibition which will feature the range of fashion retail opportunities available. You have been asked to contribute to this by producing original work on contemporary fashion in all its different forms.

Unit 35: Fashion Retail

- Introduce learners to the whole spectrum of modern retailing, including online, television, mail order, designer outlets, charity shopping, retail parks, direct selling, markets, and festivals. Challenge learners to suggest others.

- Arrange field visits to contemporary retail outlets. Divide learners into small groups and ask each group to investigate a different retail activity and then present their findings to the group.

- Invite practitioners from different fashion retail companies to talk to learners. A visit from the marketing manager of your local shopping centre would set the scene for the proposed exhibition. Allow time for questions and answers.

- Learners consider the exhibition spaces and layouts required, by investigating good examples of commercial exhibitions, galleries, trade fairs, retail displays, and online gallery displays of student work from colleges and universities.

- Run workshops to demonstrate presentation methods, and tutorials to support learners as they select and collate their research into an informative and professional body of work.

Learning aim C: Investigate working practices and job roles within fashion retail

Learning aim D: Produce and present work in response to a fashion retail brief

Assignment 3: Inside Fashion Retail

Scenario: In conjunction with the celebrations for the local newspaper, and to support the exhibition on fashion retailing at the local shopping centre, your careers fair is to feature a section on working in the fashion retail industry. You have been asked to investigate the different job roles and careers available in the different sectors of the industry, and to outline the skill and qualities required to work in these roles. Your work will form a major part of the display and information on the exhibition stand.

- Invite a range of speakers from the retail industry to deliver individual presentations about their job roles. Encourage learners to ask questions and interview the speakers.

- Ask your careers officer to give a presentation about previous careers fairs, explaining what is expected of a display at a careers fair. Allow time for questions and answers.

- Encourage learners to develop more than one idea for this assignment, so that they can make a critical selection. This is particularly helpful for this project, where several ideas for the display should be submitted. Support learners through tutorials as they explore and express their creative individuality.

- Run workshops about newspaper layout and editorial, basic typography, exhibition display, and previous careers fairs held in the centre. Allow learners the opportunity to experiment where practical.

- Encourage learners to plan their displays well ahead of time and to rehearse with each other. Hold tutorials to check any materials they intend to hand out to their audience. It may be useful to hand out the 'Final Shows – Curating Arrangement Through Testing' article from the Edexcel Creative New Media website (http://edexcelcreativenewmedia.ning.com/ – select 'Teaching resources' and search for Curating).

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other units in the BTEC Firsts in Art and Design:

- *Unit 1: Introduction to Specialist Pathways in Art and Design*
- *Unit 3: Communicating Ideas in 2D*
- *Unit 4: Communicating ideas in 3D*
- *Unit 10: Fashion Briefs*
- *Unit 11: Graphic Design Briefs*
- *Unit 16: Applying Contextual References in Art and Design*
- *Unit 25: Fashion Promotion*

Resources

Textbooks

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Benson, J. and Ugolini, L. (eds.), *A Nation of Shopkeepers: Five Centuries of British Retailing*, I. B. Tauris, 2002 (ISBN 978-1-8606-4708-6)

Benson, J. and Ugolini, L. (eds.), *Cultures of Selling: Perspectives on Consumption and Society Since 1700*, Ashgate Publishing, 2006 (ISBN 978-0-7546-5046-1)

Clark, H. and Palmer, A. (eds.), *Old Clothes, New Looks: Second Hand Fashion*, Berg Publishers, 2004 (ISBN 978-1-8597-3857-3)

Hammond, R., Smart Retail: *Turn Your Store into a Sales Phenomenon (2nd edition)*, Prentice Hall, 2007 (ISBN 978-0-2737-1277-0)

Hammond, R., *Smart Retail: Practical Winning Ideas and Strategies from the Most Successful Retailers in the World (3rd edition)*, Pearson Business, 2011 (ISBN 978-0-2737-4454-2)

Hartman, L. P., Arnold, D. G. and Wokutch, R. E. (eds.), *Rising above Sweatshops: Innovative Approaches to Global Labor Challenges*, Greenwood Press, 2003 (ISBN 978-1-5672-0618-0)

Iverson, A., *In Fashion: From Retail to the Runway, Everything You Need to Know to Break Into the Fashion Industry*, Clarkson Potter Publishers, 2010 (ISBN 978-0-3074-6383-8)

Klein, N. *No Logo (10th Anniversary Edition)*, Fourth Estate, 2010 (ISBN 978-0-0073-4077-4)

Krafft, M. and Mantrala, M. K. (eds.), *Retailing in the 21st Century: Current and Future Trends (2nd edition)*, Springer, 2010 (ISBN 978-3-5407-2001-0)

Ross, R. J. S., *Slaves to Fashion: Poverty and Abuse in the New Sweatshops*, University of Michigan Press, 2004 (ISBN 978-0-4720-3022-4)

Journals

These journals are targeted to fashion retail and marketing and give insight into the related industries.

Drapers (www.drapersonline.co.uk)
News and updates about current trends, job vacancies and sales figures, as well as interviews and opinions from people within the industry.

Marketing Week (www.marketingweek.co.uk)
News, information and updates about developments in marketing.

Retail Week (www.retail-week.com)
News from the retail industry, including information about job vacancies, market reports and data from the whole retail sector.

View Point (www.view-publications.com)
Information about and analysis of consumer behaviour, cultural trends and possible future developments in textile, fashion, architecture, interior and industrial design.

Vogue (www.vogue.co.uk)
Coverage of all the latest fashion and beauty trends and shows.

Websites

http://edexcelcreativenewmedia.ning.com/
Teaching resources offering advice and guidance about various aspects of learners' work.

www.asos.com
Online shopping network.

www.britishfashioncouncil.com
The UK supporting body for fashion.

www.captaincrikey.com
Alternative consumer trend forecasting for design and advertising.

www.fashionretailacademy.ac.uk
The Fashion Retail Academy (FRA) with information and advice on education and training in all areas of Fashion Retail from levels 2–5.

www.inretail.co.uk
Insider information on working in retail.

www.net-a-porter.com
Online fashion retailing operation.

www.peta.org.uk
People for the Ethical Treatment of Animals (PETA). Pressure group for ethical treatment of animals in food, clothing, entertainment, and experimentation.

www.prospects.ac.uk/retail_sales_sector.htm
The educational site for all retail graduate careers information.

www.ukft.org
UK Fashion and Textile Association (UKFT)

www.vogue.co.uk
Up-to-date information on designers, catwalks, trends.

Learners may also wish to look at websites for popular retail outlets such as Selfridges, Harrods, H&M, Harvey Nicholls, Marks and Spencer, and Topshop.

Unit 36: Surface Design

Delivery guidance

Approaching the unit

In this unit, learners explore the field of surface design, through looking at the work of designers and practitioners. This is a broad area, so you will need to match the content to the resources available at your centre.

To ensure learners understand what surface design is, show them a range of examples – including 2D and 3D, card, fabric, clay, found materials, mixed media, and so on. You will also need to demonstrate how they can interpret surface design briefs in as creative a manner as possible, while being aware of the potential applications of surface design – you may find it helpful to draw their attention to how these designs are found in contemporary life.

Delivering the learning aims

For learning aim A, learners investigate the field of surface design and source visual examples of designers' work, which should be supported by information and evaluations of working practices. Organise a visit to a local designer's studio, or invite a practitioner in to give learners an understanding of surface design in the context of contemporary practice. It is important to relate the design work learners look at to examples of design around them, so they can place the field of surface design into context. To do this, arrange visits to specific environments where surface design is used – these could be interior design environments, where learners look at flooring, wall and ceiling design work, and consider how the decorative elements have been used. You could also support learners by exploring the work of textiles design where the surface treatment is paramount, and see if the surface design work on flat surfaces is mirrored or echoed in soft furnishings. Invite learners to think about printed surfaces and how these are used, for example in wrapping paper, textiles, accessories, tableware, sculptural pieces and ceramics. Learners should be taught how to present their research in both written and visual formats.

Learning aims B and C can be linked in delivery, as they require learners to respond to surface design briefs by using materials, techniques and processes. This is the opportunity to demonstrate to learners the full range of possible approaches they can cover in your centre. Alongside this, learners can develop their skills in learning how to generate ideas, and in many ways their exploration of materials will feed their ideas generation – they will try out ideas through using materials to realise them, and then adapt these ideas by evaluating the results of their exploration. In terms of health and safety, you will have to manage learners' experiences in the workshop, and ensure they follow and adhere to all legislation and guidelines for using specific workshop materials, techniques and processes. Run a practical session where you demonstrate the use of hand tools and the range of materials available in your centre. Don't overlook the obvious – if they are using craft knives to cut card for surface designs, make sure you have demonstrated the safest way of doing this activity. If available, you can also use computer-aided design work to generate ideas for surface decoration and design.

Learning aim D brings learners' explorations with materials, techniques and processes, and ideas generation to a conclusion as they produce and present an outcome to the brief. Ideally, they should show a development from initial explorations of materials, sampling, maquettes and design work through to the final

outcome. In working through this process, try to ensure learners reflect and evaluate on a regular basis, rather than leaving this to the end of the unit. Ongoing evaluation will assist them in reaching the higher-grade boundaries, as they should be able to extend their descriptions of their working processes to analysis and evaluation though regular practice. Learners can present their final outcome either to an audience of their peers, or if working with a live brief, to any clients that you may have involved. Demonstrate to learners how to present the different stages of their work, from initial research through to final outcomes. This is important as it gives them the chance to explain and evaluate their individual and particular design route – their own design process. Presentation techniques could include paper-based combined with digital.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 36: Surface Design
Introduction Show learners a range of potential applications of surface design, for example through a visit to a local designer's studio, or to a venue where surface design has been used extensively. Aim to show them examples of design in interiors, exterior treatments, flooring, wall decoration, textiles, tiles, paper-based design, and so on. The field is broad so you might look at examples that are based on high-street retail, multinational design chains and environments where the designers' hand can be seen.
Learning aim A: Investigate surface design practice
Learning aim B: Explore materials, techniques and processes in response to surface design briefs
Learning aim C: Develop ideas in response to surface design briefs
Learning aim D: Produce and present outcomes in response to a surface design brief
Assignment 1: Tropical Carnival **Scenario:** A carnival organiser has approached a group of designers to interest them in creating a range of richly embellished accessories for their players, to include a set of elaborate headdresses. The carnival theme is 'Birds of Paradise'. The focus of the designs must be a rainbow of decorative, colourful, feathered, stitched and appliqué adornment. There are no restrictions as to materials other than wearability and conforming to health and safety. The organiser has set deadlines which must be met and would like to see and monitor the design team's action plan and progress before confirming the commission. The design team must be able to prepare a client portfolio for the final presentation of completion of this assignment.
● Introduce the carnival theme through a presentation or seminar. Display examples of surface design work that has been used in carnivals and performances to put the assignment into context. Invite a local arts group or organisation, or local carnival organisers, in to discuss the theme and present examples and visual materials relating to performances. Allow time for questions and answers at the end of the talk. ● Inspire learners to come up with ideas for surface design work by organising a visit to a zoo to see examples of tropical or exotic birds. Learners record first hand visual information in drawings and photographs. They could also try out different media as they record the visual information. ● Learners use examples of first-hand source materials – their own drawings and photographs – supported by secondary source materials – postcards, images from books and magazines – to develop a range of initial drawings and explorations in different media. At this point, introduce the focus of the design work in more detail, in this case the design and making of headdresses. Show examples of headdresses as designed and worn by carnival performers. ● Run a series of workshops where learners are introduced to the making of headdresses and costumes. Demonstrate cutting, joining, colouring/dyeing, stitching and fastening techniques available in your centre. Allow learners an opportunity to

Unit 36: Surface Design

practise the different techniques. If possible, enlist the help of a technician, especially once learners start to construct their pieces. Ensure learners produce work to the highest standard, in terms of realising their ideas as well as finish and construction. Poorly constructed work will often let down the initial ideas and will affect the learners' achievement overall for the unit. Support them by making sure they have used all the joining techniques, etc., with the correct materials, e.g. if they are using mixed media and actual feathers, make sure these are clean and well fixed.

● Challenge more able learners to develop their work to include ideas for make-up on the performers, or possibly further variations on the theme they have worked with. They could also explore the mythological meanings from history about the use of bird feathers and animal masks in general in ritual and dance.

● Demonstrate presentation methods to learners and support them as they select examples of their designing and ideas generation that best show their working practices. Ask them to compile a set of notes to support their presentations, and get them to practise talking about their work in preparation for the final presentations.

Assignment 2: Touchy Feely!

Scenario: The local authority is reviewing the provision for early years numeracy and literacy.

They are seeking ideas from designers to promote the understanding of numbers, letters and words through as wide a variety of outcomes as possible. They have suggested tactile wall tiles, objects that the children can play with such as games, books, toys and large-scale floor games that can be assembled in different formats and 'feely boxes'.

These artefacts should be appropriate for both able-bodied and children with special needs.

The manager in charge of this project has set deadlines which must be met and would like to see and monitor the design team's action plan and progress before confirming the commission.

The design team must be able to prepare a client portfolio for the final presentation on completion of this assignment.

● A great way to start this assignment would be to involve a local nursery group, the health authority or the early years/care department in your centre in a briefing to your learners. It would place the assignment into a real-life context, and provide learners with a challenge. Allow time for questions and answers at the end of the presentation.

● Arrange a visit to a nursery or early years centre to enable learners to begin information gathering for the brief. (Remember to make a risk assessment and clear with parents to make sure the full range of permissions is gathered prior to the visit taking place.) In advance of the visit, learners could prepare a questionnaire for nursery staff that will inform them about the requirements of the design work they will be undertaking. For instance, their choice of materials will ultimately need to take into account issues such as tactile qualities, hygiene, and how hardwearing they will need to be. They can also design a set of exercises for the children where they ask the nursery staff to try out various types of materials and samples with the children, to find out the children's preferences. They will also need to consider the educational aspect of the assignment – for example, the ways educational toys and environments are created, and how they communicate and attract the users to interact with them in a positive manner.

● Learners research examples of these types of toys/learning activities from major retailers and specialist early years manufacturers. More able learners could be encouraged to make direct contact with manufacturers and ask them a series of

Unit 36: Surface Design

questions that will help them produce designs that are informed and take into account the needs of the users.

- Run workshops where you demonstrate how to draw in 3D and how to come up with a series of drawn visualisations of the kind of items that learners might consider making, and then get them to develop their explorations through trying out different materials, techniques and processes to realise their design ideas. Learners also practise drawing objects and interiors using 3D techniques such as perspective.

- Run workshops where you demonstrate the kinds of processes learners may be using in this assignment. This may involve some work in both the textiles areas as well as the 3D workshop. You could also include casting based work or clay based tiles. Following the demonstrations, give learners the opportunity to try out techniques.

- Learners test their work by making maquettes and models or samples, and take these to the nursery or centre for presentation to staff and a discussion-led session, where they should find out valuable feedback about the strengths and weaknesses in their work up to this point. Their samples and test pieces should also be passed out to the children to gauge their responses, and to observe their reactions to the samples. If the educational aspect is being developed further, there may be opportunities for learners to explore aspects of image and text use that children can play with, such as alphabets cut from hardboard using a laser cutter or 3D printed.

- Present learners' final outcomes in an exhibition. Involve them in selecting work and mounting their displays. If this has been a live brief, invite the nursery staff to come in and feed back to the learners once they have seen their presentations.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other units in the BTEC Firsts in Art and Design:

- *Unit 1: Introduction to Specialist Pathways in Art and Design*

- *Unit 2: Creative Project in Art and Design*

- *Unit 4: Communicating Ideas in 3D*

- *Unit 5: Developing an Art and Design Portfolio*

- *Unit 6: Investigating Contextual References in Art and Design*

- *Unit 9: Design Crafts Briefs*

- *Unit 12: Textiles Briefs*

This unit also links to units in the BTEC Level 3 Nationals in Art and Design.

- *Unit 108: Extending Specialist Textile Techniques*

- *Unit 109: 3D Sculptural Textiles*

- *Unit 110: Papermaking and Printmaking*

- *Unit 111: Fabric Manipulation*

- *Unit 112: Feltmaking and Felting*

- *Unit 113: Textile Installation*

- *Unit 114: Woven Textiles*

Resources

Textbooks

Brackmann, H., The Surface Designer's Handbook: Dyeing, Printing, Painting and Creating Resists on Fabric, Interweave Press, 2006 (ISBN 978-1-9314-9990-3)
Comprehensive collection of examples and techniques focusing on textile treatments.

Cole, D., The Pattern Sourcebook: A century of surface design, Laurence King, 2009 (ISBN 978-1-8566-9621-0)
A comprehensive collection of images and examples of surface design.

Davies, J. and Edwards, M., Art and Design Activebook: Building the Best Portfolio, Edexcel, 2007 (ISBN 978-1-8469-0180-5)
Sections and hints on the process of compiling and presenting an art and design portfolio, with visual examples.

MacLellan, T., Parsons, A. and Wise, J., BTEC Level 2 First Art and Design Student Book, Edexcel, 2010 (ISBN 978-1-8469-0612-1)
A useful guide based on the previous specification, featuring general sections on presenting work and evaluating, with visual examples.

Journals

Crafts Magazine
Bi-monthly magazine features articles, visual examples, exhibition work and technical information from across a broad range of craft-related areas and disciplines.

Selvedge
Bi-monthly magazine for the textile industry; also links to interior design, soft furnishings as well as fashion-related articles.

Websites

http://designmuseum.org
The Design Museum focuses on contemporary design across pathways. The museum runs a variety of exhibitions, and its website contains case studies and online resources.

www.craftscouncil.org.uk
National development agency for contemporary crafts across the UK, featuring examples of contemporary practice, technical information, exhibitions and reviews, case studies and recent developments.

www.creativeskillset.org
Creative Skillset is the creative industries' Sector Skills Council (SSC), covering television, film, radio, interactive media, animation, computer games, facilities, photo imaging, publishing, advertising and fashion and textiles. The site contains in-depth information about industry standards, case studies and careers information across the disciplines.

www.vam.ac.uk
Victoria and Albert Museum. Features arts, design and crafts from a broad range of cultures, including historical and contemporary exhibitions.

Unit 37: Sustainability in Art and Design Practice

Delivery guidance

Approaching the unit

The issue of sustainability has become increasingly important in all aspects of modern living. This unit will give learners an understanding of what is meant by sustainability, how it can be applied to art and design practice in general and its likely impact on their own creative practice and the development of ideas. To achieve this unit, learners will need access to a variety of sustainable materials.

This unit is designed to be delivered alongside other units within this qualification as this will allow learners to undertake the practical work within a contextual scenario. Learners should be encouraged to fully explore the potential and limitations of applying sustainable practice to their own creative endeavours.

Delivering the learning aims

Learning aim A invites learners to research examples of sustainable practice in art and design. Encourage them to explore their own personal attitudes and behaviours towards sustainability as well as the attitudes and behaviours of their potential target audiences. Examples of sustainability could come from a wide range of different creative practice including fashion design, graphic design, product design, fine art practice, etc. Learners will need to identify the sustainability issues relating to the production of their examples and analyse the characteristics and factors that influence the design which could involve an exploration of the features or qualities of the work. Direct learners to consider the factors influencing the production of the work such as the social context in which it was created, the purpose or intended use of the work or the aesthetics of the work. Analysis should focus primarily on the sustainability issue relating to the work. Get learners to consider the relevance of this information with regard to developing a greater understanding of sustainability as an issue in art and design practice.

Learning aim B gives learners an opportunity to explore the impact of sustainability as it relates to their own work. It will involve a practical exploration of the process of undertaking art and design work while incorporating sustainable working practice. By exploring the use of different sustainable materials and processes within the design and manufacture of their own work, learners will gain a greater appreciation of the inherent possibilities and limitations that sustainability can have within art and design practice. Encourage learners to explore as wide a range of materials and processes as are available in your centre and practicable within the parameters of a set brief. As learners' confidence in applying a sustainable approach grows, support them as they take an experimental approach to design and manufacture and begin to independently select and apply this experimentation.

Getting started

This provides you with a starting point for one way of delivering the unit, **based around the suggested assignments in the specification**.

Unit 37: Sustainability in Art and Design Practice
Introduction Begin by providing a range of examples of sustainable design and initiate a group discussion of what is meant by sustainability. Discuss how this impacts on art and design practice.
Learning aim A: Investigate issues of sustainability in art and design practice
Learning aim B: Explore the impact of sustainability relevant to your own work
Each of the assignments below is broad enough to cover both learning aims and can generate evidence towards the complete unit.
Assignment 1: Sustainability Mapping This assignment is intended to be incorporated into assignments for other units for specialist pathways. **Scenario**: A company has commissioned you to design an advertisement to visually and instantly accentuate the sustainability of the materials/components used in their bestselling brand. Choose a simple item (in which you can easily identify the components), estimate the most sustainable source for each of these (e.g. locally sourced/manufactured, recycled, environmentally sound etc.) and design a visual representation to promote the value of each item in the overall product (e.g. as a chart, poster, double page spread (dps), web screen, etc.).
- Inspire learners by showing some examples of sustainable products. Initiate a discussion to introduce the assignment, to clarify expectations and to highlight what learners are required to do. Use a spider diagram to record the discussion and ask learners to make notes in their sketchbooks or on worksheets.   - In groups, learners research and bring back to the group examples of sustainable design. From these, they choose a product for their advertising campaign.   - Learners analyse their chosen product, dividing it into various components, and recording these on a spider diagram. Extend their investigation by getting them to consider each of the components and researching the most sustainable source for each component.   - Run practical workshops where learners are introduced to a wide range of different ways of producing an advertisement that will visually represent their research. Give learners the opportunity to generate initial ideas for an advertising campaign.   - Learners undertake a range of experiments with sustainable materials, techniques and processes in order to create a range of samples and develop their initial ideas.
Assignment 2: Forced Recycling This assignment is intended to be incorporated into assignments for other units for specialist pathways. **Scenario**: The government has passed an emergency law banning the use of 'virgin' materials in all schools and colleges. In your next design assignment, you will only be allowed to use recycled materials (pencils, paper, card, fabric, wood, plastic, etc.). As a group, set up a recycling campaign to provide the resources you need for your next design assignment.

Unit 37: Sustainability in Art and Design Practice

- In small groups, learners research and bring back to the group examples of sustainable design.
- In their groups, learners generate a range of initial ideas about how they will set up and manage their recycling campaign. Learners present their ideas back to the whole group.
- Initiate a discussion about how the recycling campaign will work. Use a spider diagram to record the discussion, and ensure learners make notes in their sketchbooks or on worksheets.
- In small groups, learners create a series of posters and flyers to promote the recycling campaign.
- Each group could produce its own marketing material and then present it to the whole group. The group could then vote on the marketing materials to use for the recycling campaign. The marketing material may come from one or more of the groups or may be a fusion of ideas from different groups.
- Once learners have collected a range of recycled material they will need to use these materials to meet the requirements of their next design brief.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit could link to any other within the BTEC Firsts in Art and Design.

Resources

Textbooks

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Chick, A. and Micklethwaite, P., Design for Sustainable Change: How design and designers can drive the sustainability agenda, AVA Publishing, 2011 (ISBN 978-2-9404-1130-6)

Fletcher, K. and Grose, L., Fashion & Sustainability: Design for Change, Laurence King, 2012 (ISBN 978-1-8566-9754-5)

Fuad-Luke, A., The Eco-Design Handbook: A Complete Sourcebook for the Home and Office (3rd edition), Thames and Hudson, 2009 (ISBN 978-0-5002-8839-9)

Sherin, A., SustainAble: A Handbook of Materials and Applications for Graphic Designers and Their Clients, Rockport Publishers, 2008 (ISBN 978-1-5925-3401-2)

Walker, S., Sustainable by Design: Explorations in Theory and Practice, Routledge, 2006 (ISBN 978-1-8440-7353-5)

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Unit 38: Advertising Briefs

Delivery guidance

Approaching the unit

This unit gives learners the opportunity to look at examples of advertising and campaigns, consider how they are structured and how they work, and then use the knowledge gained to develop their own examples in working to an advertising brief. As we are surrounded by advertising, it is likely that you will be able to pitch the delivery of the unit through using examples of advertising that learners are familiar with, thus reinforcing the currency of the unit and locating it very much in their own sphere of experience – an extremely useful way of giving the unit validity on their terms. The unit can be interesting and challenging for learners, and they can leave it at the close knowing much more about how advertising works.

Learners will need access to computers, as they need to investigate and use digital applications as part of the unit. Alongside this, you can also deliver exercises and tasks that rely on paper-based equipment and resources, such as developing thumbnails and layouts.

Delivering the learning aims

For learning aim A, learners need to gather information about advertising practice and identify the practitioners involved. Deliver a series of short seminars where you introduce aspects of advertising practice, referring to specific examples. This can be used to initiate learners' research into how practitioners work in the industry, job roles, and creative intentions. Expand also on the aspects that make advertising campaigns memorable, and ask learners to try to define these characteristics and then use them in their own advertising work. Ensure they support their research through carefully annotated visual examples. Homework tasks could include recording the different types of advertisements learners see in an evening on terrestrial television or Freeview channels.

Learning aims B and C can be linked in delivery, as they require learners to respond to advertising briefs by using materials, techniques and processes, and to develop ideas in response to an advertising brief. This way of working can take longer to plan but ultimately is more realistic in terms of industry practice: learners will be trying out different materials as they develop their ideas, so it makes sense to combine the two aims. Where learners are selecting materials to use, you will need to provide adequate spread across the potential range of materials, techniques and processes they may use. This may include 2D materials such as markers and papers, 3D examples – less likely but possible if the brief involves point of sale or packaging – or computer-related resources, such as digital photography and software.

A key aspect of the unit, in terms of learners reaching higher-grade descriptors, is their evaluation of the materials, techniques and processes they have used. Support them to achieve the higher grades by promoting ongoing reflection and evaluation throughout the unit using regular group critiques (these need not be long, more a timely 'how's it going?'). Learners should consider what worked/did not work well and – this is key –explain why. This can be drilled down to analyse and evaluate aspects such as fonts and typefaces, target audiences and creative intentions.

Learning aim D builds on learners' explorations of materials, techniques and processes, and brings their generation of ideas to a conclusion as they produce and present an outcome to the brief. In doing this, they are likely to require assistance in

converting or developing paper-based ideas into finished outcomes. Some of this help may be technical, so you will need to be able to navigate your way around the software that they might be using in your centre. Quite often, this can be the Adobe Creative Suite, featuring PS and InDesign, or an alternative combination of software. They may also require scanners etc., to use paper-based imagery in software. Support learners to develop effective presentations of their work, either paper-based and/or using digital methods. An important aspect of their presentation should be their ability to evaluate their work beyond the obvious 'I like…'/'I don't like…'. They will need to examine their use of visual language and design elements in their response to the brief.

Ensure learners are aware of health and safety when using equipment and technology. There are also issues connected with advertising that you can show learners via the websites suggested in the Resources section below, which deal with the ethics set out by regulatory bodies regarding advertising standards. There are some particularly hard-hitting examples of campaigns – some informative about health, others pushing the boundaries of what might be considered acceptable to advertise clothing, for instance.

Getting started

This provides you with a starting point for one way of delivering the unit, **based around the suggested assignments in the specification**.

Unit 38: Advertising Briefs

Introduction

Inspire learners by showing them examples of current practice in screen and paper-based advertising campaigns. This will help them locate the unit in contemporary culture, and enable you to make links with their own experiences and contact with brands, products and experiences. This can be developed further though group-based discussions and seminars.

Learning aim A: Investigate advertising practice

Assignment 1: Hard-Hitting Campaigns – Public Safety

Scenario: As a junior designer, you are researching examples of strong advertising campaigns, in order to build understanding of what visual and textual factors make up a successful campaign.

You are expected to collate and present your research findings.

- Information gathering is a great way to start this assignment. Learners source examples of advertising campaigns that they think are strong in terms of attracting attention and communicating a message. Host a short presentation in which learners show and explain why they have chosen their examples. Allow time for a group discussion. Learners will more than likely be extremely aware of advertising and will be able to bring their own understanding to the brief from an early stage. Use this to bring the unit to life, so that they feel engaged from the start.

- Show learners three examples of advertising – factual, aspirational and surreal – and discuss with them the ideas and intention behind the advertising, e.g. the selection and use of certain imagery; the ways that this is combined as visual elements, image and text, moving image; how it works; etc. Get them to make notes of the discussion, which they will be able to refer to when they evaluate the creative intentions of the designers or design groups whose work they look at, and later in the unit when they consider their own creative intention.

- Invite a designer from a local graphic design company to come and talk about roles in a design company, the nature of advertising briefs, and so on. Allow time for questions and answers. Alternatively, learners could use questionnaires to gather information about local design companies. Work with learners to produce a suitable list of questions and companies to approach.

- To extend their research, encourage learners to gather as many examples of public safety campaigns as they can find and present them to the group. Some of these may be available from local councils and organisations, or from national organisations. Depending on the time of year, learners may be able to find paper and moving image examples, such as anti-drink-driving or anti-smoking. Learners' explanations of what makes each campaign stand out – aspects such as shock value, realism of imagery – should form part of their response. Record the examples as a spider diagram and, as a group, work to generate ideas and response to questions such as: Who was the advertisement aimed at? What visual ideas were used? (e.g. surrealism). Learners can use these group-based investigations and analyses to support their personal research later in the unit.

- Run a workshop in which learners are introduced to ways in which they can present their work, for example, 2D in a suitable space, digitally on screen. Learners then present their work individually based around their imagery and research.

Unit 38: Advertising Briefs
Learning aim B: Explore materials, techniques and processes in response to advertising briefs
Learning aim C: Develop ideas in response to advertising briefs
Assignment 2: Convince Me – Part 1
Scenario: Your design company has won a contract to create an advertising campaign for a major mobile phone manufacturer, who is teaming up with a network provider to produce the next generation of phones, capable of storing and accessing huge amounts of data as well as performing communication tasks. As part of the design team, you will be generating ideas and producing practical work to present back to the clients at an interim presentation.

- Begin by asking learners to review their own phones in terms of the advertising campaigns that companies use to attract users, and in terms of branded items. This should initiate thinking about the design ethos in this field and enable you to introduce considerations such as target audience, aesthetics of design, user interface, brand identity, and so on. As learners generate their own ideas, they need to be aware of these constraints. Record group discussions using video if applicable. Learners may benefit from group work in the initial stages of the assignment.

- Show a range of advertising campaigns (either on a pre-prepared DVD or YouTube) and invite learners to make notes about the visual ideas, influences (such as surrealism) and the emotional impact the campaigns have. What makes them stand out from the mass of competitors?

- Learners experiment with developing ideas and using techniques, materials and processes at the same time. They should work with different marker pens and graphic materials in developing a series of thumbnail ideas and quick sketches. These should record the development of their ideas, as well as showing how they have used different materials and so on.

- Learners begin to explore their ideas further through the potential offered by working in different media and technologies. For instance, they may start to develop imagery using imagery scanned in and developed into screen-based imagery. Ensure learners focus on the visual impact of their work as they develop their ideas, particularly once they have established the areas or subjects they are going to explore to meet the brief. They will also need to be continuously considering and refining their ideas and use of layouts and fonts, to make sure they explore as wide a range of alternative ideas as possible.

- Demonstrate how to refine their ideas through looking at their work with them and making suggestions about improvements. Encourage more able learners to come up with suggestions themselves about how they can improve – refine – the design work. This can be a difficult aspect for some who may consider they have produced a finished piece of work by simply dropping image and text together. Explain the importance of refining the design work, especially if there is feedback that suggests it could benefit from further work. This refinement may involve repositioning aspects of image and text, altering backgrounds, changing font sizes and so on.

- Learners display their work and developmental studies and examples. This can be used to explain their design process and the route they have taken to get to their final idea.

Unit 38: Advertising Briefs
Learning aim C: Produce and present an outcome in response to an advertising brief
Assignment 2: Convince Me – Part 2 **Scenario**: Your design team is presenting their final artwork for the brief, including examples for printed formats, screen-based examples, web-based advertising and a 30-second film that is aimed at television audiences.
• Demonstrate a variety of presentation methods for learners' final outcomes. Clarify that their presentations should cover not just the processes involved but how their design evolved and was refined. You could also direct them to make sure they explain how feedback influenced and informed their design development. • Show learners how to select and organise their work for the presentation. They may decide to use paper-based or software-based methods, or possibly a combination. Direct them to use the methods that work best to show their intentions and the progress of their work. • Invite learners to present their work to the group, by showing examples of their design development work, ideas generation, rough ideas and ultimately their final outcome. This is always a rewarding experience for the group as a whole, allowing them to see how they individually tackled the theme and the project, and to learn from each other's work.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other units in the BTEC Firsts in Art and Design:

● *Unit 1: Introduction to Specialist Pathways in Art and Design*

● *Unit 2: Creative Project in Art and Design*

● *Unit 4: Communicating Ideas in 3D*

● *Unit 5: Developing an Art and Design Portfolio*

● *Unit 6: Investigating Contextual References in Art and Design*

● *Unit 11: Graphic Design Briefs*

This unit also links to units in the BTEC Level 3 Nationals in Art and Design.

● *Unit 42: Design for Advertising*

● *Unit 45: Graphic Image Making*

Resources

Textbooks

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Burtenshaw, K., Mahon, N. and Barfoot, C., *The Fundamentals of Creative Advertising (2nd edition)*, AVA Publishing, 2011 (ISBN 978-2-9404-1156-6)
A well-illustrated text expelling how the industry works, featuring areas such as agency structures, with examples of campaigns and design work.

Davies, J. and Edwards, M., *Art and Design Activebook: Building the Best Portfolio*, Edexcel, 2007 (ISBN 978-1-8469-0180-5)
Text showing examples of learner work, covering areas such as recording, ideas generation, design development, contextual referencing, experimentation and presenting work.

MacLellan, T., Parsons, A. and Wise, J., *BTEC Level 2 First Art and Design Student Book*, Edexcel, 2010 (ISBN 978-1-8469-0612-1)
A useful guide based on the previous specification, featuring general sections on presenting work and evaluating, with visual examples.

Pricken, M., *Creative Advertising: Ideas and Techniques from the World's Best Campaigns (2nd edition)*, Thames and Hudson, 2008 (ISBN 978-0-5002-8733-0)
Useful for showing visual examples of creative practice in advertising, concepts and ideas behind work are explained in detail.

Journals

Creative Review
Advertising, design and articles on visual culture.

Graphis
Contemporary visual communication, also online (see Websites below).

Websites

www.asa.org.uk
The Advertising Standards Authority (ASA) site covers legislation and guidelines for advertisers, and offers resources (under Schools resources) highlighting specific issues regarding advertising campaigns.

www.creativeskillset.org
Creative Skillset is the creative industries' Sector Skills Council (SSC), covering television, film, radio, interactive media, animation, computer games, facilities, photo imaging, publishing, advertising and fashion and textiles. The site contains in depth information about industry standards, case studies and careers information across the disciplines.

www.designmuseum.org
The Design Museum focuses on contemporary design across pathways, including graphic design. The museum runs a variety of exhibitions, and its website contains case studies and online resources.

www.graphis.com
The journal contains contemporary visual communication, galleries, portfolios and a section on advertising.

www.ted.com
TED aims to share 'ideas worth spreading'. The site contains videos of conference talks and events by artists, writers, critics, scientists, inventors, style gurus and designers, covering a broad cultural sweep.

Unit 39: Modelmaking

Delivery guidance

Approaching the unit

This unit gives learners the opportunity to research and investigate aspects of modelmaking practice, and to gain an understanding of how modelmaking is used in the creative industries. They will also explore modelmaking techniques, develop ideas in response to modelmaking briefs, and produce and present an outcome. You will need to consider how to structure the research and subsequent exploration of techniques available to learner modelmakers, matching these to the resources in your centre. If possible, provide a live brief scenario, involving senior management in your centre (plans for refurbishment on site, or a new build) or an external client (for instance, the local council may be interested in briefing learners to produce models for a regeneration project).

You will need to demonstrate the resources you will be offering, and how you will teach a key element of modelmaking – craft skills. Modelmaking involves a high level of dexterity to be visually effective, and you will need to consider the complexity of the modelmaking requirements you set in light of this and the abilities in your group.

Delivering the learning aims

For learning aim A, learners need to research examples of models produced for specific purposes and explain the working practices of the designers and makers. You may be able to source some examples of modelmaking used in architectural competitions, such as Daniel Libeskind's submission for a design for Ground Zero, including examples of modelmaking on YouTube (for link, see website resources below). You can use this clip – and others – to explain to learners how models are used. You should also source some examples of case studies showing examples of automotive design and product design. These can add breadth to your examples so they are not purely interiors, environmental or architectural models. Consider also the example of Gilbert and George who use meticulous small-scale models of gallery spaces to plan their exhibitions. Demonstrate to learners how to gather their responses and collate the information, analysing how practitioners have worked. A group presentation will allow learners to show their findings and verbally explain what they have investigated, supported by notes and research files.

Learning aims B and C can be linked in delivery, as they require learners to respond to modelmaking briefs by using materials, techniques and processes, as well as developing ideas. Demonstrate some of the techniques available in your centre, so that learners understand the materials, techniques and processes they can use. At the same time, learners could consider ideas generation techniques, as their ideas are likely to be affected and highly influenced by the materials they explore and their successes and failures. The suggested assignments below extend across all four learning aims, so this approach – a holistic one – is a justifiable alternative to trying to deliver the unit 'aim by aim', which could result in a disjointed experience for learners. Learners should develop their ideas, taking into account the constraints of the briefs and the limitations/potential offered by the materials available. Many centres have laser cutters that offer a high level of detail, and can be used to link learners' drawings and plans, through digitised drawings to output. This approach to designing should be balanced with learners' thinking about the aesthetic considerations of their modelmaking designs – the surfaces they are trying to replicate, the types of built materials they are representing. Aesthetic sensitivity and

considerations of form and colour, as well as dexterity and craft skills, form an important part of this unit.

Learning aim D requires learners to work to a brief, which will bring their exploration of materials, techniques and processes and ideas generation techniques to a conclusion. This will allow them to apply the skills they have learned earlier in the unit, together with the understanding they have gained from the research tasks and their investigation into how practitioners use modelmaking. The brief they are working to is likely to be the basis for the most substantial model or piece they will make. In developing their ideas for the piece, they need to demonstrate how these ideas have been refined as they move through the learning aim, and you will need to show them how to evaluate and analyse their working practices to reach the higher grades. Some learners may not find this an easy task, so you could provide them with a scaffold structure, through devices such as lists of questions, potential prompts, possible responses, tools in formats (e.g. questionnaire prompts) and feedback examples. They can use these resources to gather information about their work and support their presentations at the close of the unit.

Ensure learners are aware of aspects of health and safety, as some of the activities are likely to be scheduled in a practical workshop. Where learners are using craft knives when cutting card, ensure they will be using appropriate cutting mats and straight edges. If learners work with the laser cutter, make sure that this is fully supervised. Learners may develop ideas in simpler card form, and combine this with a series of found and recycled materials, as well as Perspex and specialist materials such as acrylic sheeting.

Getting started

This provides you with a starting point for one way of delivering the unit, **based around the suggested assignments in the specification**.

Unit 39: Modelmaking
Introduction
Start by showing learners examples of current practice where practitioners use modelmaking in art and design contexts. Modelmaking is a specific field and will cross over into architecture, environmental-based design work, product design and interiors, so you can source examples of work in these areas to get your learners interested in the content of the unit.
Learning aim A: Investigate modelmaking practice
Learning aim B: Explore materials, techniques and processes in response to modelmaking briefs
Learning aim C: Develop ideas in response to modelmaking briefs
Learning aim D: Produce and present outcomes in response to a modelmaking brief
Assignment 1: Sweets **Scenario:** A new sweet shop will be opening in the high street and the shop owner has asked the BTEC group to produce a series of large-scale sweets which will be placed in and around the shop on the opening night and throughout the seasons. The shop owner has set deadlines which must be met and would like to see and monitor the design team's action plan and progress before confirming the commission. At this stage, you may meet constraints and have to scale up or scale down your proposals. The design team must be able to prepare a client portfolio for the final presentation on completion of this assignment. *Note:* This assignment uses a delivery mode that addresses all four leaning aims within one scenario. This is a holistic approach that allows each aim to run into the next one, and so provide support for the following activity or area of work. In delivering this assignment, you will need to be aware of how you will structure it, as you will still need to break down the overall assignment into smaller chunks for learners.
● Show examples or images of models similar to those in the brief and explain the theme and the context for the brief. Initiate a group discussion and record the results of this on a Smartboard. ● To extend their research, encourage learners to visit sweet shops in a local shopping centre. Help them to prepare questionnaires which will enable them to gather information on the range of products, how the shops are laid out and any point-of-sale items to use as comparison. They could also interview shop owners (you will need to seek their permission in advance of the visit). This will help learners to produce a response to the brief that is informed by the real world and valid. ● Run a practical workshop to introduce learners to the various techniques and equipment available in your centre. As it is likely to include craft knives, make sure you demonstrate cutting away from the body and using good-quality metal straight edges and proper cutting mats. There are also techniques such as scoring and 'working a cut' through card by repeating the cut gently, rather than trying to cut through card in a single sweep by pressing down hard. Following the demonstration, learners experiment with techniques and equipment. Ensure learners develop sound

Unit 39: Modelmaking

craft skills from the outset.

- Run a practical workshop where learners have the opportunity to explore a range of materials. They can work on small-scale models – possibly to an exact scale size – which use specialist materials such as Perspex and acrylic sheets. This is a cost-effective way of using resources as the scale is smaller. Learners can explore working on a larger scale – as described in the assignment scenario – by exploring materials such as card and corrugated papers, provided they are sturdy enough to be used in card constructions. You may find a local recycling organisation that has end rolls of card or off-cuts that can be used for this assignment. You can use this to reinforce sustainability in design. Alternatively, contact a local recycling centre for materials.

- Learners experiment with developing ideas and using techniques, materials and processes at the same time. This will involve them in trying out materials and gauging their fitness for purpose, as well as exploring different techniques. Where learners are taking ideas through to equipment such as a laser cutter, encourage them to work up drawings from ideas through to production drawings. Most laser computer software will draw around or make a digital version of a scanned image. Alternatively, learners may work directly into the software. There is great scope to include text as part of this process.

- Run practical sessions where learners photograph examples of their explorations of various modelmaking materials. Demonstrate how to light work so that it is seen at its best, e.g. use two studio lights or natural lighting. Following the demonstration, learners practise lighting and photographing their own work.

- Discuss with learners how they will present their final model. While the models will require floor space, a key aspect will be how they show their supporting work and ideas generation. Maquettes and small-scale work can be displayed relatively easily. Sketchbooks could be held up and the pages flicked though by learners as they explain their work. Any flat paper-based work, say on A2, or any digital work will require more thought.

Assignment 2: Art has come to town!

Scenario: The local business and industry development group are looking for proposals for an unused space in the business park.

They have Lottery funding to support a community-based building project and environment for a creative arts centre.

A range of design ideas is welcomed and should be submitted for approval before any large-scale work is undertaken. Designers are free to play with the given area of land and are free to introduce landscaping into their plans and models.

The business site management has set deadlines which must be met and would like to see and monitor the design team's action plan and progress before confirming the commission.

The design team must be able to prepare a client portfolio for the final presentation on completion of this assignment.

Note: This is a multi-faceted assignment that covers all four learning aims in one scenario. You will need to provide a structure to the assignment that builds in set points that can be used for formative assessments, feedback to learners and interim deadlines that keep learners on track. To do this you will need to scope out the assignment by dividing it into areas labelled initial research, ideas generation and exploration of materials, techniques and processes, production of outcome and presentation. As you develop this plan you should include a presentation of initial design ideas and exploration – a pitch – as well as a second presentation further along the assignment schedule, featuring final ideas and developmental work. This should be produced before learners start their final outcome.

Unit 39: Modelmaking

- Prior to the assignment, research your local area and council departments for an initiative or organisation that would be prepared to set the brief with you, to make it real and relevant to learners. Many local areas have regeneration projects, and local councils may have officials charged with developing run-down or at-risk spaces. If your local authority is unable to help, try contacting local architects instead. Invite a local authority official/local architect to introduce the brief to learners, including a written brief and supporting information, such as policy statements. Allow time for questions and answers. Work with learners to define the purpose of the space to be used, as this will give them a context within which they can conduct their information gathering and initial research.

- To extend their research, learners visit exhibitions that feature modelmaking, either locally or further afield. There is much to be learned from looking at the way practitioners have used materials to create environmental and architectural models. Learners record their thoughts about the work they see, and take photographs that are well produced and considered, to support their views.

- Learners produce some initial ideas for the space. This might be in consultation with the client, or an idea of their own. They should find examples of local spaces that exist in that guise or are used for that purpose, e.g. parks, and use drawing and photography to record real-life aspects of their chosen environment. They can then use this to support a presentation to the group, where they outline their intentions for their model scheme. This presentation is like a 'pitch' to the group and any 'clients'. More able learners may find it useful to work with questionnaires to gather a wider range of information about a potential idea. For instance, they could design a set of questions about a local space that are passed out to groups in your centre, and use the results to support their ideas generation.

- Run practical workshops where you demonstrate key aspects of modelmaking. Allow learners an opportunity to experiment following the demonstration. Think carefully about the resources your learners will need. Card and small amounts of acrylic sheeting can be used to great effect, if learners apply strong craft skills and are sensitive to the qualities of the materials. You should also consider how much colour you allow learners to work with, as some of the materials used in models, such as card, can become tired and soggy if too many wet-based materials are added to them.

- Work with learners to develop their ideas by asking them to consider their response to the brief from as many different perspectives as possible. Encourage them to show an approach to the brief that considers the views of a broad range of potential users of the resource or facility. They should balance this with their own visual ideas and sense of visual language.

- Learners work up their final ideas. Supervise them to ensure they use the highest range of craft skills available. Models are very susceptible to being poorly made if there is insufficient thought or skill being applied. Glues and joining methods should be carefully controlled so that any surplus or waste materials are removed before they dry. Any spraying of surfaces should again be supervised so that there is no risk of harm to learners.

- Learners present their ideas, preliminary and developmental work, final models and research to their peers and the client. A group presentation will allow you to question less able learners and so prompt them to explain aspects of their approach that they have not initially recognised. More able learners should be able to show how they have considered the users of the intended environment or facility, and how their design work has been adapted to support this.

Details of links to other BTEC units and qualifications, and to other relevant units/qualifications

This unit links to other units in the BTEC Firsts in Art and Design:

● *Unit 1: Introduction to Specialist Pathways in Art and Design*

● *Unit 2: Creative Project in Art and Design*

● *Unit 4: Communicating Ideas in 3D*

● *Unit 5: Developing an Art and Design Portfolio*

● *Unit 6: Investigating Contextual References in Art and Design*

● *Unit 9: Design Crafts Briefs*

● *Unit 18: 3D Design Briefs*

This unit also links to units in the BTEC Level 3 Nationals in Art and Design.

● *Unit 90: 3D Design Media, Techniques and Technology*

● *Unit 93: Small-scale Working*

● *Unit 94: Small-scale Design*

● *Unit 101: Exploring Non-resistant Materials*

● *Unit 102: Extending Non-resistant Materials*

Resources

Textbooks

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Davies, J. and Edwards, M., *Art & Design: Building the Best Portfolio*, Edexcel, 2007 (ISBN 978-1-8469-0180-5)
Text showing examples of learner work, covering areas such as recording, ideas generation, design development, contextual referencing, experimentation and presenting work.

Dunn, N., Architectural *Modelmaking (Portfolio Skills)*, Laurence King, 2010 (ISBN 978-1-8566-9670-8)
A very well illustrated book showing case studies, examples from industry practice, ranges of materials and tools that are used, and a wide range of approaches to modelmaking.

MacLellan, T., Parsons, A. and Wise, J., *BTEC Level 2 First Art and Design Student Book*, Edexcel, 2010 (ISBN 978-1-8469-0612-1)
A useful guide based on the previous specification, featuring general sections on presenting work and evaluating, with visual examples.

Neat, D., Model-Making: *Materials and Methods*, The Crowood Press, 2008 (ISBN 978-1-8479-7017-6)
Detailed book showing examples of model making techniques and approaches to using materials, supported by text.

Journals

Design Week
Broad-based design journal, which includes sections on exhibition, furniture, interiors and product, also online (www.designweek.co.uk).

New Design
Contemporary visual design, broad based, also online.

Websites

http://designmuseum.org
The Design Museum focuses on contemporary design across pathways, including graphic design. The museum runs a variety of exhibitions, and its website contains case studies and online resources.

www.architectsjournal.co.uk
The *Journal of British Architecture* includes features on up-to-the minute designs and initiatives, current trends, news and case studies, and competitions.

www.creativeskillset.org
Creative Skillset is the creative industries' Sector Skills Council (SSC), covering television, film, radio, interactive media, animation, computer games, facilities, photo imaging, publishing, advertising and fashion and textiles. The site contains in depth information about industry standards, case studies and careers information across the disciplines.

www.ted.com
TED aims to share 'ideas worth spreading'. The site contains videos of conference talks and events by artists, writers, critics, scientists, inventors, style gurus and designers, covering a broad cultural sweep.

www.youtube.com/watch?v=LcQN0eXZQpI
Daniel Libeskind's submission for a design for Ground Zero, including examples of modelmaking.

Unit 40: Sculpture

Delivery guidance

Approaching the unit

This unit gives learners the opportunity to research, design and create sculptural pieces in response to a brief. It will give them the skills required to respond to commercial briefs from clients within commerce, business and industry. As part of the unit, learners will look at different aspects of professional practice ranging from traditional large-scale environmental sculpture to contemporary abstract three-dimensional forms.

Learners will need access to workshop facilities, with a range of specialist sculpture materials and equipment including hand and machinery tools. They will be expected to use a range of techniques such as constructing, joining, building, modelling, mould-making and carving, and should be encouraged to develop both traditional and experimental or contemporary approaches.

Delivering the learning aims

Learning aim A is concerned with investigating sculpture practice. Introduce learners to historical and contemporary movements and the work of individual practitioners. Highlight possible vocational and employment opportunities by showing a wide range of different approaches to sculpture. Inviting a visiting sculpture practitioner to meet and demonstrate their work would be an ideal way for learners to understand the creative process first hand. Encourage learners to carry out their own research, by visiting local and national exhibitions and museums to explore the historical and contemporary development of sculpture practice and undertake market research to investigate the world of sculpture-related employment. Explain the different uses of contemporary and historical sculpture, identifying different practitioners and cultures. For example, you may look at sculpture used for religious practice, political or historical pieces, decoration, commemoration, or practical functions (such as gargoyles created both to ward off evil spirits and channel water, or fountain water features). Take learners through the process of describing and analysing selected pieces and show them how to evaluate the characteristics and factors that have influenced the work. Include the formal elements that have been used and the ways sculptors have employed them to communicate visual language qualities such as mass, lightness, strength, movement or an emotion. Demonstrate how particular techniques, equipment and processes have been used to support, exaggerate or highlight the sculptor's intention. Encourage learners to collage their research information and encourage them to consider the most interesting and informative ways of presenting their findings.

Learning aim B is concerned with exploring and experimenting with sculpture materials, processes and techniques in response to a brief. Demonstrate as full a range of approaches to sculpture as possible; the use of sculptural materials and tools for different making purposes; and finishing methods using traditional and contemporary mark-making approaches and experimental methods of finishing. Encourage learners to keep records of their exploratory work, including a log of technical information on the use of different sculpture materials and processes, with images of experimental models, constructions, test pieces and roughs accompanied by their own notes. Timetable periods of reflection into practical sessions to review and analyse learners' progress. Ensure learners understand the importance of health and safety and hazards involving the use of sculpture materials and processes such

as minimising breeze block, plaster or clay dust, use and storage of sharp tools, use of workshop machinery and finishing materials such as varnishes, enamels, bronze paint, oxides, glazes and such like, as well as the dangers associated with firing methods.

Learning aim C is concerned with generating and developing ideas in response to a sculpture brief. Ensure learners have a sound understanding of the requirements of the brief by giving them pro-forma or outline proposal forms containing questions about the nature of the brief, such as the specific requirements, the client(s)' needs, the timescale for production, the date and conditions of their client presentation, the possible constraints such as sculpture material, size and available equipment. Give learners a breakdown of workshop access, with tasks to meet the deadline, and the resources they will need, including costs and time required for finishing. Demonstrate ways in which learners can push their ideas beyond the obvious using a series of rapid sketching techniques, refining and developing their designs towards maximum creative potential. They will need to consider qualities of formal elements such as structure, form and surface and understand the visual language of sculpture and how the formal elements inform the mood created, through such qualities as balance, rhythm, movement, volume or weight.

Learning aim D is concerned with producing and presenting sculpture work in response to a brief. Guide learners in their planning for production – their decisions for their final work, helping them to select and take forward their most creative and imaginative idea(s). They will also need to consider the most interesting ways of constructing and finishing their outcome to best achieve their intention. Highlight different presentation formats that learners could use to display their work, such as a combination of exhibition or display, online or on-screen images, interactive digital methods, and showing and discussing a portfolio of their preliminary work.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the suggested assignments in the specification.

Unit 40: Sculpture

Introduction

Begin by showing learners images of a wide variety of historical and contemporary sculpture, and discuss the various approaches with them.

Learning aim A: Investigate sculpture practice

Learning aim B: Explore materials, techniques and processes in response to sculpture briefs

Learning aim C: Develop ideas in response to sculpture briefs

Learning aim D: Produce and present outcomes in response to a sculpture brief

Each of the following assignments ensures full coverage of the learning aims. You are free to adapt the assignments to suit your centre's resources and the needs of learners. There may also be elements of sculpture procedures not included here that you want to add to the content.

Assignment 1: Fountain

Scenario: The local council has set up a competition for sculptors to present ideas for a fountain in a part of the city centre designated for regeneration.

The fountain designs can be created using traditional or experimental materials and sculptors are not restricted in size or weight. However, preliminary investigation of the potential and limitations of the site is essential. The sculpture should engage the public's love of water.

The council has set deadlines and constraints, which must be met and would like to see and monitor the design team's action plan and progress before confirming the commission.

The sculptors must be able to prepare a client portfolio for the final presentation on completion of this assignment.

- Invite a visiting practitioner of large-scale environmental sculpture to show example maquettes and photographs of their work and discuss with learners the methods they use and the inspiration or influences behind their ideas. Allow time for questions and answers. To find a sculpture practitioner, either contact local with FE and HE centres for a visiting lecturer or research educational support websites for suitable practitioners.
- Run a day's workshop to introduce the brief and explore historical and contemporary sculpture practices, using exciting, attention-grabbing imagery such as stills, DVD examples and website material to explore different sculpture forms appropriate to the brief. Invite questions and contributions from learners.
- Invite learners to investigate how fountain sculptures are used in the business world, for example in city or town centres, the foyer of large office blocks, financial and legal institutions and within public gardens. Extend their research by encouraging them to carry out market research locally, for example visiting garden centres for commercially produced water features, town-centre fountains, and those found in parks and gardens.

Unit 40: Sculpture

- Run practical workshops where you demonstrate:
- how to handle different sculpture tools and materials. Show learners different making and building techniques. In groups, invite learners to work at different methods of making sculptural maquettes and experimental samples appropriate to the brief.
- exciting surface treatments suitable for a water feature sculpture, through using different applications such as rough, gritty, smooth, burnished, reflective and more. Allow time for students to try out methods for themselves.
- Learners create design ideas worksheets, beginning with an initial sketch and play with line, changing its form, shape, scale, surface and so on. In this way, learners not only develop their design sketching skills, but also learn that one idea can have endless creative possibilities, and form a deeper understanding of finding their own style and originality.

Assignment 2: A Sculpture Adventure Trail

Scenario: The local authority has invited young sculptors to submit design ideas and sample pieces for a dynamic adventure sculptural trail. This trail is aimed at 12–19 year olds. They have stipulated that the designers do thorough research into current adventure playground structures and the health and safety measures required in construction.

The area that is part of a regeneration initiative includes a derelict area of land consisting of a mix of woodland and open ground; there is also a stream running through the land. Any of the features of the area may be incorporated into the designs. They have stipulated that the sculptural pieces should engage the youngsters to interact in as many physical ways as possible.

The sculptors will need to consider the measurements of the area in order to develop their maquettes to scale.

A range of maquettes or models are welcomed and should be submitted for approval before any large scale work is undertaken. Designers are free to play with the landscape and are encouraged to consider the interaction of structural forms with nature.

The design team must be able to prepare a client portfolio for the final presentation on completion of this assignment.

- Make this into a real-world assignment by inviting a local authority official to give a talk and a slide show outlining the brief to learners. If possible, show learners images of the area that forms part of the regeneration initiative. Invite learners to contribute potential ideas for structures that reflect the interests and cultural imagery relevant to 12–19-year-olds.
- Learners research the most appropriate materials to withstand climate and wear and tear, including the estimated costs of materials and construction.
- Run practical workshops where learners have the opportunity to explore maquette construction techniques and relief modelling in response to the brief. Encourage them to experiment with approaches and processes used by relevant practitioners and incorporate possible structures that could work with the given environment.
- Put learners into design teams, where they collate their research and ideas to create a client portfolio for presentation. They could take on different roles within the team, identifying how sculptors take on different job roles to work together to meet a brief.
- The overall design could be a group project with individual learners contributing different sculptural pieces which fit together to create an adventure trail. Each group selects a part of the design to create their sculpture sample.

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● *Unit 9: Design Crafts Briefs*

● *Unit 18: 3D Design Briefs*

Resources

Textbooks

In addition to the resources listed below, publishers are likely to produce endorsed textbooks that support this unit of the BTEC First in Art and Design. Check the website (www.edexcel.com/resources) for more information as titles achieve endorsement.

Ingledew, J., *The A–Z of Visual Ideas: How to Solve Any Creative Brief*, Laurence King, 2011, (ISBN 978-1-8566-9714-9)
Provides information on: artists' methods of generating and developing their ideas; artists' sources of inspiration; the different methods artists employ to exploit the potential of their ideas.

Plowman, J., *The Sculptor's Bible: The all-media reference to surface effects and how to achieve them (2nd edition)*, KP Books, 2005 (ISBN 978-0-8968-9194-4)
A very useful reference, suggesting various ways of achieving different effects on sculptural forms.

Stace, A., Sculpture *Parks and Trails of England*, A & C Black , 2008 (ISBN 978-0-7136-7952-6)
An insightful taster of the rich examples of work to be found in local and national sculpture parks and trails.

Symmes, M. (ed.), *Fountains: Splash and Spectacle: Water and Design from the Renaissance to the Present*, Thames & Hudson, 1998 (ISBN 978-0-5002-3758-8)
This relevance gives some exciting examples of national and international fountain design and includes images of fountains as: sculptural symbols of power; structures created for pleasure and entertainment; and sculptural urban oases.

Waite Brown, C. (ed.), *The Sculpting Techniques Bible: An essential illustrated reference for both beginner and experienced sculptors*, Chartwell Books, 2006, (ISBN 978-0-7858-2142-7)
A great reference book for both simple and more complex sculpture techniques. As the title suggests, good for students starting out on designing and creating sculptures using a wide range of different media.

Journals

The following journals cover the visual arts, news, books, trivia, architecture, design, fashion, film, music and more.

3D Artist
Lots of useful detail on techniques and processes used in the field as well as offering insightful interviews with both freelancers and commercial groups of professionals.

craft&design
A full-colour, bi-monthly magazine featuring contemporary and traditional crafts.

Creative Review
Focuses on creativity in communication and excellence and innovation in design.

Design
Contains a large collection of cutting-edge, contemporary design across visual disciplines. Use to give learners insight into innovative approaches and cross-cultural understanding.

Sculpture
Focuses on contemporary three-dimensional art with opinions, interviews and studio visits. Also includes fired-art pieces and information on new products.

Sculpture Review
Specialises in figurative sculpture.

Websites

http://designmuseum.org
The Design Museum is dedicated to contemporary design, including historical and contemporary British and international sculpture.

www.craftscouncil.org.uk
The Crafts Council is the national development agency for contemporary crafts in the UK. It holds regular exhibitions of world sculpture and contemporary fine art sculpture, often featuring sculpture/3D work by young designers from different cultures and nationalities.

www.creativitycultureeducation.org/creative-partnerships
Link to enquire after practitioners.

www.designcouncil.org.uk
The Design Council is the national strategic body for design in the UK, often shows the work of the best new, young designers.

www.nationalgallery.org.uk
The National Gallery site contains resources related to historical imagery and classical sculpture and inspirational source materials for learners' projects.

www.sculptor.org
Includes resources for sculptors, information on sculptors' backgrounds, contact information, quality and type of sculpture, site performance and more.

www.tate.org.uk
The Tate Galleries site contains resources related to art and sculpture and is a useful source of inspiration for sculpture projects.

www.thesculpturewebsite.co.uk
Contains images of a wide range of sculptures made commercially for various purposes from wood, stone and other materials.

www.vam.ac.uk
The Victoria and Albert Museum has a comprehensive collection of historical sculpture and regularly features the work of sculptor.

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ART AND DESIGN
Delivery Guide