BTEC

Pearson
BTEC International Level 2
Art and Design

Specification

Pearson BTEC International Level 2 Certificate in Art and Design (19322)

Pearson BTEC International Level 2 Extended Certificate in Art and Design (19323)

Pearson BTEC International Level 2 Diploma in Art and Design (19324)

For first teaching in September 2014

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Edexcel, BTEC and LCCI qualifications

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About Pearson

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Pearson's Self-regulated Framework qualifications

These qualifications have been approved by Pearson as meeting the criteria for Pearson's Self-regulated Framework.

Pearson's Self-regulated Framework is designed for qualifications that have been customised to meet the needs of a particular range of learners and stakeholders. These qualifications are not accredited or regulated by any UK regulatory body. For further information please see Pearson's Self-regulated Framework policy on our website.

Contents

1 Purpose of this specification

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design are designed for international schools and colleges. They are part of an international suite of BTEC Firsts qualifications offered by Pearson. These qualifications are not available to centres in the United Kingdom, the Channel Islands, the Isle of Man or British Armed Forces schools based overseas.

The purpose of this specification is to set out:

● the aim/objective of the qualifications

● the structure and rules of combination of these qualifications

● the resources required by the centre to offer these qualifications

● the knowledge, skills and understanding which will be assessed as part of these qualifications

● the method of assessment and any associated requirements relating to it

● the criteria against which learners' level of attainment will be measured (for example assessment criteria).

If you need guidance or support for Pearson BTEC International Level 2 qualifications please contact your Pearson representative.

Pearson BTEC International Level 2 qualification titles covered by this specification

The following qualifications have been approved by Pearson Education Limited as meeting the criteria for Pearson's Self-regulated Framework. These qualifications are not accredited or regulated by any UK regulatory body.

Pearson BTEC International Level 2 Certificate in Art and Design
Pearson BTEC International Level 2 Extended Certificate in Art and Design
Pearson BTEC International Level 2 Diploma in Art and Design

The qualification titles will appear on learners' certificates. Learners need to be made aware of this when they are recruited by the centre and registered with Pearson.

This specification must be used for delivery and teaching in your centres. For international centres this replaces the following QCF qualifications:

Pearson BTEC Level 2 Certificate in Art and Design (QCF)	500/7101/4
Pearson BTEC Level 2 Extended Certificate in Art and Design (QCF)	500/7105/1
Pearson BTEC Level 2 Diploma in Art and Design (QCF)	500/7104/X

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

1

Pearson's international suite of BTEC First qualifications

Pearson BTEC International Level 2 qualifications make up our international suite of BTEC Firsts provision. These qualifications are designed in a range of sectors for learners who wish to explore a work-related vocational qualification or specific industry area. They offer learners the knowledge, understanding and skills that they need to prepare for employment.

On successful completion of a Pearson BTEC International Level 2 qualification, learners can progress to continued study in the same or related vocational area and/or within employment.

Pearson BTEC International Level 2 Certificate

The Pearson BTEC International Level 2 Certificate offers a work-related vocational qualification that focuses on particular aspects of employment in the appropriate vocational sector. The Pearson BTEC International Level 2 Certificate is a qualification that can be part of a learner's programme of study and provide a vocational learning experience. Potentially the qualification could prepare learners for progression to an appropriate Level 3 programme in the same or related vocational area.

Pearson BTEC International Level 2 Extended Certificate

The Pearson BTEC International Level 2 Extended Certificate extends the work-related focus from the Pearson BTEC International Level 2 Certificate and covers the key knowledge and practical skills that are required in the appropriate vocational sector. The Pearson BTEC International Level 2 Extended Certificate offers flexibility and a choice of emphasis through the optional units, providing an engaging programme for those who are clear about the vocational area they wish to explore through further study or who wish to enter employment. Potentially the qualification could prepare learners for progression to an appropriate Level 3 programme in the same or related vocational area.

Pearson BTEC International Level 2 Diploma

The Pearson BTEC International Level 2 Diploma extends the work-related focus from the Pearson BTEC International Level 2 Extended Certificate, with broader coverage of knowledge and practical skills required for the vocational sector.

Potentially the qualification could prepare learners for progression to an appropriate Level 3 programme in the same or related vocational area or, for those who have decided that they wish to enter a particular area of work, for progression to employment in the appropriate vocational sector.

Other learners may want to use this qualification to extend the specialism they studied on the Pearson BTEC International Level 2 Certificate or the Pearson BTEC International Level 2 Extended Certificate programme.

2

Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

2 Qualification summaries

Key information

Pearson BTEC International Level 2 Certificate in Art and Design	
Total Notional Learning Hours (NLH)	150 (including 90 Guided Learning Hours (GLH))
Qualification value (NLH/10)	15
Assessment	This qualification is internally assessed
Unit grading information	Pass/Merit/Distinction
Overall qualification grading information	Pass/Merit/Distinction/Distinction*

Pearson BTEC International Level 2 Extended Certificate in Art and Design	
Total Notional Learning Hours (NLH)	300 (including 180 Guided Learning Hours (GLH))
Qualification value (NLH/10)	30
Assessment	This qualification is internally assessed
Unit grading information	Pass/Merit/Distinction
Overall qualification grading information	Pass/Merit/Distinction/Distinction*

Pearson BTEC International Level 2 Diploma in Art and Design	
Total Notional Learning Hours (NLH)	600 (including 360 Guided Learning Hours (GLH))
Qualification value (NLH/10)	60
Assessment	This qualification is internally assessed
Unit grading information	Pass/Merit/Distinction
Overall qualification grading information	Pass/Merit/Distinction/Distinction*

For further information about Notional Learning Hours and Guided Learning Hours please see *Section 8*: *Programme delivery* and *Section 10*: *Understanding the units*.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

3

Aim of the Pearson BTEC International Level 2 qualifications in Art and Design

The Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design have been developed in the art and design sector to:

- give full-time learners the opportunity to enter employment in the art and design sector or to progress to Level 3 vocational qualifications

- provide education and training for those who work, or who are intending to work, in the art and design industries

- give opportunities for those who work, or who are intending to work, in the art and design sector to achieve a Level 2 vocationally specific qualification

- give learners the opportunity to develop a range of skills and techniques, personal skills and attributes essential for successful performance in working life.

The BTEC International Level 2 qualifications in Art and Design aim to provide education and training in the art and design sector primarily for those learners in full-time education, who are seeking progression either onto further study or into employment.

The qualification structure nests the Pearson BTEC International Level 2 Certificate within the Pearson BTEC International Level 2 Extended Certificate and Pearson BTEC International Level 2 Diploma, allowing learners to switch between the qualifications.

The qualifications aim to provide a broad-based approach to the art and design sector, with *Unit 1*: *Contextual References in Art and Design*, *Unit 2*: *2D Visual Communication* and *Unit 3*: *3D Visual Communication* giving learners the opportunity to acquire and hone visual communication skills and techniques using a wide range of media and materials. *Unit 4*: *Using Ideas to Explore, Develop and Produce Art and Design* focuses on the production of outcomes, a partial element in all other units. *Unit 5*: *Building an Art and Design Portfolio* gives learners opportunities to focus on building a portfolio for progression, while *Unit 6*: *Working in the Art and Design Industry* gives learners opportunities to develop knowledge of the art and design sector. *Units 7 to 18* allow for specialisation within a specific area of the art and design sector and provide the opportunity for sustained and in-depth exploration of a chosen field. Many of these units have content that could be linked to other specialist units, with *Unit 15*: *Working with Digital Art and Design Briefs*, *Unit 17*: *Working with Moving Image Briefs* and *Unit 18*: *Working with Site-specific Briefs* offering flexible opportunities for linked working.

The vocational context of the qualification is key to effective delivery and this is provided through project briefs and assignments. Project briefs and assignments are best written in conjunction with practising artists, designers and craftspeople, forging links with local professionals is strongly recommended in order to provide a strong, vocational focus. There is an emphasis on developing skills, knowledge and understanding through the practice of art and design.

The Pearson BTEC International Level 2 Certificate aims to develop underpinning skills, knowledge and understanding of art and design, with a focus on either two-dimensional (2D) or three-dimensional (3D) work. The Pearson BTEC International Level 2 Extended Certificate covers both 2D and 3D within the mandatory units and also offers a range of optional units that can be used to give a specific vocational focus. The Pearson BTEC International Level 2 Diploma increases the number of mandatory units giving learners opportunities to develop skills, knowledge and understanding of practice, theory and knowledge of the sector, to work on a major project and to build a portfolio for progression.

3 Centre resource requirements

As part of the approval process, the centre must make sure that the resource requirements below are in place before offering Pearson BTEC International Level 2 qualifications.

- The centre must have appropriate physical resources (for example equipment, IT, learning materials, teaching rooms) to support delivery and assessment.
- Staff involved in the assessment process must have relevant expertise and occupational experience.
- There must be systems in place to make sure that there is continuing professional development for staff delivering the qualifications.
- The centre must have appropriate policies in place relating to the delivery of the qualification.
- The centre must deliver the qualifications in accordance with current equality legislation.
- The centre must have in place any specific unit resource requirements as listed in each unit under the heading *Essential requirements*.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

5

4 Qualification structures

Pearson BTEC International Level 2 Certificate in Art and Design

The Pearson BTEC International Level 2 Certificate in Art and Design qualification totals 150 Notional Learning Hours (NLH).

Learners must achieve the mandatory unit **and** one optional unit, from a choice of two, for a combined total value of 15 to achieve the qualification.

This qualification is **not** designed to allow units to be imported from other Pearson qualifications.

Mandatory unit				
Unit	Unit title	Level	Notional Learning Hours	Unit value (NLH/10)
1	Contextual References in Art and Design	2	100	10

Optional units				
Unit	Unit title	Level	Notional Learning Hours	Unit value (NLH/10)
2	2D Visual Communication	2	50	5
3	3D Visual Communication	2	50	5

Pearson BTEC International Level 2 Extended Certificate in Art and Design

The Pearson BTEC International Level 2 Extended Certificate in Art and Design qualification totals 300 Notional Learning Hours (NLH).

Learners must achieve three mandatory units **and** optional units that provide for a combined total value of 30 to achieve the qualification.

This qualification is **not** designed to allow units to be imported from other Pearson qualifications.

Mandatory units				
Unit	**Unit title**	**Level**	**Notional Learning Hours**	**Unit value (NLH/10)**
1	Contextual References in Art and Design	2	100	10
2	2D Visual Communication	2	50	5
3	3D Visual Communication	2	50	5

Optional units				
Unit	**Unit title**	**Level**	**Notional Learning Hours**	**Unit value (NLH/10)**
4	Using Ideas to Explore, Develop and Produce Art and Design	2	100	10
5	Building an Art and Design Portfolio	2	50	5
6	Working in the Art and Design Industry	2	50	5
7	Working with Graphic Design Briefs	2	100	10
8	Working with Photography Briefs	2	100	10
9	Working with Fashion Design Briefs	2	100	10
10	Working with Textiles Briefs	2	100	10
11	Working with 3D Design Briefs	2	100	10
12	Working with Interactive Media Briefs	2	100	10
13	Working with Visual Arts Briefs	2	100	10
14	Working with 3D Design Crafts Briefs	2	100	10
15	Working with Digital Art and Design Briefs	2	100	10
16	Working with Accessory Briefs	2	100	10
17	Working with Moving Image Briefs	2	100	10
18	Working with Site-specific Briefs	2	100	10

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

7

Pearson BTEC International Level 2 Diploma in Art and Design

The Pearson BTEC International Level 2 Diploma in Art and Design qualification totals 600 Notional Learning Hours (NLH).

Learners must achieve six mandatory units **and** optional units that provide for a combined total value of 60 to achieve the qualification.

This qualification is **not** designed to allow units to be imported from other Pearson qualifications.

Mandatory units				
Unit	**Unit title**	**Level**	**Notional Learning Hours**	**Unit value (NLH/10)**
1	Contextual References in Art and Design	2	100	10
2	2D Visual Communication	2	50	5
3	3D Visual Communication	2	50	5
4	Using Ideas to Explore, Develop and Produce Art and Design	2	100	10
5	Building an Art and Design Portfolio	2	50	5
6	Working in the Art and Design Industry	2	50	5

Optional units				
Unit	**Unit title**	**Level**	**Notional Learning Hours**	**Unit value (NLH/10)**
7	Working with Graphic Design Briefs	2	100	10
8	Working with Photography Briefs	2	100	10
9	Working with Fashion Design Briefs	2	100	10
10	Working with Textiles Briefs	2	100	10
11	Working with 3D Design Briefs	2	100	10
12	Working with Interactive Media Briefs	2	100	10
13	Working with Visual Arts Briefs	2	100	10
14	Working with 3D Design Crafts Briefs	2	100	10
15	Working with Digital Art and Design Briefs	2	100	10
16	Working with Accessory Briefs	2	100	10
17	Working with Moving Image Briefs	2	100	10
18	Working with Site-specific Briefs	2	100	10

5 Assessment and grading

The assessment of Pearson BTEC International Level 2 qualifications is criterion-referenced and the centre is required to assess learners' evidence against published outcomes of learning and assessment criteria.

Each unit within the qualification has specified assessment and grading criteria which are to be used for grading purposes. A summative unit grade can be awarded at pass, merit or distinction:

- to achieve a 'pass' a learner must have satisfied **all** the pass assessment criteria
- to achieve a 'merit' a learner must additionally have satisfied **all** the merit grading criteria
- to achieve a 'distinction' a learner must additionally have satisfied **all** the distinction grading criteria.

A grading scale of pass, merit and distinction is applied to all units.

BTEC internal assessment

All units in the Pearson BTEC International Level 2 qualifications are assessed through internal assessment, which means that the centre can deliver the programme in a way that suits its learners and relates to local need. The way in which the centre delivers the programme must also ensure that assessment is fair and that standards are consistent over time. To achieve this, it is important that centres:

- plan the assessment of units to fit with delivery, allowing for the linkages between units
- write suitable assessments (for example assignments, projects or case studies) or select assessments from available resources, adapting them as necessary
- plan the assessment for each unit in terms of when it will be authorised by the Internal Verifier, when it will be used and assessed, how long it will take, and how you will determine that learners are ready to begin an assessment
- ensure each assessment is fit for purpose, valid, will deliver reliable assessment outcomes across assessors, and is authorised before use
- provide all the preparation, feedback and support that learners need to undertake an assessment before they begin producing their evidence
- make careful and consistent assessment decisions based only on the defined assessment criteria and unit requirements
- validate and record assessment decisions carefully and completely
- work closely with Pearson to ensure that the implementation, delivery and assessment is consistent with BTEC quality standards.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

9

Internal Verifiers must oversee all assessment activity to make sure that individual assessors do not misinterpret the specification or undertake assessment that is not consistent with the BTEC quality standards in respect of level, content or duration of assessment. The process for ensuring that assessment is being conducted correctly is called internal verification. Normally, a programme team will work together with individuals being both assessors and Internal Verifiers. Internal Verifiers must make sure that assessment is fully validated within the centre by:

● checking every assessment instrument carefully and endorsing it before it is used

● ensuring that each learner is assessed carefully and thoroughly using only the relevant assessment criteria and associated guidance within the specification

● ensuring the decisions of every assessor for each unit at all grades and for all learners are in line with BTEC quality standards.

Assessors make assessment decisions and must be standardised using Pearson-approved materials before making any assessment decisions. They are usually the teachers within the school or college, but the term 'assessor' refers to the specific responsibility for carrying out assessment and making sure that it is done in a way that is correct and consistent with BTEC quality standards. Assessors may also draft or adapt internal assessment instruments. Centres are required to keep records of assessment and have assessment authorised by Pearson. The main records are:

● the overall plan of delivery and assessment, showing the duration of assessment and the timeline for internal verification

● assessment instruments, which are authorised through an Internal Verifier

● assessment records, which contain the assessment decisions for each learner for each unit

● an internal verification sampling plan, which shows how assessment decisions are checked, and that must include across the sample all assessors, unit assessment locations and learners

● internal verification records, which show the outcomes of sampling activity as set out in the sampling plan.

Learner preparation

As Pearson BTEC International Level 2 qualifications are all internally assessed, it is important that learners are prepared for assessment. Learners:

● must be prepared for and motivated to work consistently and independently to achieve the requirements of the qualification

● need to understand how they will be assessed and the importance of timescales and deadlines

● need to appreciate fully that all the work submitted for assessment must be their own.

Centres will need to provide learners with an induction and a guide or handbook to cover:

● the purpose of the assessment briefs for learning and assessment

● the relationship between the tasks given for assessment and the grading criteria

● the concept of vocational and work-related learning

● how learners can develop responsibility for their own work and build their vocational and employability skills

● how learners should use and reference source materials, including what would constitute plagiarism.

The centre must communicate assessment grading rules to all learners at the beginning of the programme.

For full guidance on all of the rules surrounding internal assessment for BTEC qualifications please see the *Guide to Internal Assessment for BTEC Firsts and Nationals* which can be located in the key documents section of our website: www.btec.co.uk/keydocuments

Final assessment decisions

Final assessment is the culmination of the learning and assessment process. Learners should be given a full opportunity to show how they have achieved the outcomes of learning covered by a final assessment. This is achieved by ensuring that learners have received all necessary learning, preparation and feedback on their performance and then confirming that they understand the requirements of an assessment, before any assessed activities begin.

There will then be a clear assessment outcome based on the defined assessment criteria. Centres must devise an assessment plan that will set a clear timeline for assessment decisions to be reached. Once an assessment has begun, learners must not be given feedback on progress towards criteria. After the final assignment is submitted, an assessment decision must be given.

An assessment decision:

● must be made with reference to the assessment criteria

● should record how it has been reached, indicating how or where criteria have been achieved

● may indicate why attainment against criteria has not been demonstrated

● must not provide feedback on how to improve evidence to meet higher criteria.

Centres' Internal Verifiers and assessors must work together to ensure that assessment decisions are reached promptly and validated before they are given to the learner.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

11

Late submission

Centres must encourage learners to understand the importance of deadlines and of handing work in on time. For assessment purposes, it is important that learners are assessed fairly and consistently according to the assessment plan that the Internal Verifier has authorised and that some learners are not advantaged by having additional time to complete assignments. Centres are not required to accept assessment work that was not completed by the date in the assessment plan. Learners may be given authorised extensions for legitimate reasons, such as illness at the time of submission. If a late completion by a learner is accepted, the evidence should be assessed normally, unless it is judged to not meet the requirements for authenticity. It is not appropriate to give automatic downgrades on assessment decisions as 'punishment' for late submission.

Resubmission of improved evidence

Once an assessment decision is given to a learner it is final in all cases, except where the Internal Verifier approves **one** opportunity to resubmit improved evidence. The criteria used by the Internal Verifier to authorise a resubmission opportunity are always:

- initial deadlines or agreed extensions have been met
- the teacher considers that the learner will be able to provide improved evidence without further guidance
- the evidence submitted for assessment has been authenticated by the learner and the assessor
- the original assessment can remain valid
- the original evidence can be extended and re-authenticated.

Centres will need to provide a specific re-submission opportunity that is authorised by the Internal Verifier. Any resubmission opportunity must have a deadline that is **within 10 days** of the assessment decision being given to the learner, and within the same academic year.

Centres should make arrangements for resubmitting the evidence for assessment in such a way that it does not adversely affect other assessments and does not give the learner an unfair advantage over other learners. Centres must consider how the further assessment opportunity ensures that assessment remains fit for purpose and in line with the original requirements. For example, the centre may opt for learners to improve their evidence under supervised conditions, even if this was not necessary for the original assessment, to ensure that plagiarism cannot take place. How centres provide opportunities to improve and resubmit evidence for assessments needs to be fair to all learners.

Care must be taken when setting assignments and at the point of final assessment to ensure that the original evidence for assessment can remain valid and can be extended. The learner must not have further guidance and support in producing further evidence. The Standards Verifier is likely to want to include evidence that has been resubmitted as part of the sample they will review.

Retaking assessment

Pearson BTEC International Level 2 qualifications do not allow for compensation – this means that learners must achieve every pass criterion in order to successfully achieve the qualification.

Conditions for retaking a new assignment

If a learner has met all of the conditions set out above for *Resubmission of improved evidence*, but has still not achieved the targeted pass criteria following the resubmission of the assignment, the Internal Verifier may authorise **one** retake opportunity to meet the required pass criteria. The Internal Verifier must only authorise a retake in exceptional circumstances where they believe it is necessary, appropriate and fair to do so.

The criteria used by the Internal Verifier to authorise a resubmission opportunity are always:

● the retake must be a new task or assignment targeted only to the pass criteria which were not achieved in the original assignment – an assessor cannot award a merit or distinction grade for a retake

● the assessor must agree and record a clear deadline before the learner starts the retake

● the learner and assessor must sign declarations of authentication as they both did for previous submissions.

Standards Verifiers will require the centre to include evidence of any retakes in sampling. Retakes should not be required as a matter of course. Centres should keep a record of the number of retakes required on any programme to support the centres' own quality monitoring.

Calculation of the qualification grade

Pass qualification grade

Learners who achieve the minimum eligible value specified by the rule of combination will achieve the qualification at pass grade (see *Section 4: Qualification structures)*.

Qualification grades above pass grade

Learners will be awarded a merit, distinction or distinction* qualification grade by the aggregation of points gained through the successful achievement of individual units. The number of points available is dependent on the unit level and grade achieved and the value of the unit (as shown in the table overleaf).

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

13

Points available per unit value at specified unit grades and levels

The table below shows the number of points scored per unit value at the unit level and grade.

Unit level	Points per unit value		
	Pass	**Merit**	**Distinction**
Level 1	3	4	5
Level 2	**5**	**6**	**7**
Level 3	7	8	9

Learners who achieve the correct number of points within the ranges shown in the 'qualification grade' table below will achieve the qualification merit or distinction or distinction* grade (or combinations of these grades appropriate to the qualification).

Qualification grade

Qualification	Points range above pass grade		
	Merit	**Distinction**	**Distinction***
Pearson BTEC International Level 2 Certificate	85–94	95–99	100 and above
Pearson BTEC International Level 2 Extended Certificate	170–189	190–199	200 and above
Pearson BTEC International Level 2 Diploma	340–379	380–399	400 and above

Annexe A: Calculation of the qualification grade gives examples of how qualification grades above a pass are calculated.

6 Centre and qualification approval

The centre must be approved by Pearson before delivering and assessing Pearson BTEC International Level 2 qualifications on Pearson's Self-regulated Framework. Centres that have not previously been approved will need to apply for, and be granted, centre recognition as part of the process for approval to offer these qualifications.

Before you offer these qualifications you must meet both centre and qualification approval requirements.

Approvals agreement

All centres are required to enter into an approval agreement that is a formal commitment by the head or principal of a centre to meet all requirements. If the centre does not comply with the agreement this could result in the suspension of certification or withdrawal of approval.

7 Quality assurance

Quality assurance is at the heart of Pearson BTEC International Level 2 qualifications on Pearson's Self-regulated Framework. The centre internally assesses these qualifications and is responsible for making sure that all assessors and Internal Verifiers adhere to their internal verification processes, to ensure consistency and validity of the assessment process.

Pearson uses quality assurance to check that all centres are working to the agreed standard. It gives us the opportunity to identify and provide support, if needed, to safeguard certification.

For guidance, please refer to the *Pearson's Self-regulated Framework (SRF) Quality Assurance Handbook* which is on our website at: www.edexcel.com/quals/cust/pages/srf.aspx

8 Programme delivery

Pearson BTEC International Level 2 qualifications consist of mandatory units and optional units. Optional units are designed to provide a focus to the qualification and give more specialist opportunities in the sector.

In Pearson BTEC International Level 2 qualifications each unit shows both the Guided Learning Hours and the Notional Learning Hours.

Guided Learning Hours are defined as all the times when a tutor, trainer or facilitator is present to give specific guidance towards the outcome of learning being studied on a programme. This definition includes lectures, tutorials and supervised study, for example in open learning centres and learning workshops. It also includes time spent by staff assessing learners' achievements. It does not include time spent by staff in day-to-day marking of assignments where the learner is not present.

Guided learning hours form part of the Notional Learning Hours for a unit. Notional Learning Hours are defined as the total amount of time a learner is expected to take, on average, to complete the unit to the required standard, including teaching, study and assessment time.

Centres are advised to consider both of these definitions when planning the programme of study associated with this specification.

Mode of delivery

Pearson does not define the mode of study for Pearson BTEC International Level 2 qualifications. Centres are free to offer the qualifications using any mode of delivery that meets their learners' needs. Please refer to the policy pages on our website at: www.edexcel.com/policies

Whichever mode of delivery is used, centres must ensure that learners have appropriate access to the resources identified in the specification and to the subject specialists delivering the units. Centres must have due regard to Pearson's policies that may apply to different modes of delivery.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

15

Resources

Physical resources need to support the delivery of the programme and the proper assessment of the outcomes of learning and should, therefore, normally be of industry standard.

Staff delivering programmes and conducting the assessments should be familiar with current practice and standards in the sector concerned. Centres will need to meet any specific resource requirements to gain approval from Pearson.

Where specific resources are required these have been indicated in individual units in the *Essential requirements* sections.

Delivery approach

It is important that centres develop an approach to teaching and learning that supports the specialist vocational nature of Pearson BTEC International Level 2 qualifications and the mode of delivery. Specifications give a balance of practical skill development and knowledge requirements, some of which can be theoretical in nature. Tutors and assessors need to ensure that appropriate links are made between theory and practical application and that the knowledge base is applied to the sector. This requires the development of relevant and up-to-date teaching materials that allow learners to apply their learning to actual events and activity within the sector. Maximum use should be made of the learner's experience.

An outline learning plan is included in every unit as guidance, which demonstrates one way of planning the delivery and assessment of the unit. The outline learning plan can be used in conjunction with the programme of suggested assignments.

Support and training

Pearson offers an extensive package of training to support all aspects of BTEC delivery, including:

- **Teaching and published resources** – we provide an extensive selection of published materials along with our innovative range of digital teaching tools. In addition, we offer guides to support planning and delivery and to help students study. For more information please visit our website: www.edexcel.com/international/iama/teacher/

- **Subject Advisors** – our subject experts are on hand to answer any questions centres may have on delivering the qualification and assessment. For more information visit our website: www.edexcel.com/Aboutus/contact-us/teachers-hods

- **Training** – many of our training events form part of the added value service offered by Pearson. As well as standard events, we can create bespoke training programmes to meet centres' specific needs. These can be delivered face-to-face or online so that centres can choose where, when and how training takes place. For more information please visit our website: www.edexcel.com/training/ or email us at: internationaltfp@pearson.com

If you would like further information please contact your local Pearson representative – to find out how visit: www.edexcel.com/Aboutus/contact-us/international-customers/

9 Access and recruitment

Pearson is committed to providing qualifications with no artificial barriers. A full statement, included in our *Equality Policy*, can be found on our website at: www.edexcel.com/policies

Equality and fairness are central to our work. We are committed to making sure that qualifications do not discriminate and all learners achieve the recognition they deserve from undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Restrictions on learner entry

These qualifications are suitable for learners aged 14 and above. Centres must give due regard to Pearson's policies that apply to the fair and equal recruitment of learners to all Pearson qualifications.

Centres are required to recruit learners to Pearson BTEC International Level 2 qualifications with integrity. This will include ensuring that applicants have appropriate information and advice about the qualifications and that the qualification will meet their needs. Centres should take appropriate steps to assess each learner's potential and make a professional judgement about their ability to successfully complete the programme of study and achieve the qualification. This assessment will need to take account of the support available to the learner within the centre during their programme of study and any specific support that might be necessary to allow the learner to access the assessment for the qualification.

Centres will need to review the entry profile of qualifications and/or experience held by applicants, considering whether this profile shows an ability to progress to a Level 2 qualification. For learners who have recently been in education, the profile is likely to include one of the following:

● a BTEC Level 1 qualification in Art and Design or a related vocational area

● a standard of literacy and numeracy supported by a general education equivalent to four GCSEs/International GCSEs at grade D-G

● other related Level 1 qualifications

● related work experience.

More mature learners may present a more varied profile of achievement that is likely to include experience of paid and/or unpaid employment.

Recognition of Prior Learning

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

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

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

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

17

10 Understanding the units

All units in these qualifications have the following sections.

Title

The title is a short description of the content of the unit. This form of words will appear on the learner's Notification of Performance (NOP).

Level

The level of the unit indicates the complexity and demand expected to achieve it. The level places the unit on a framework of comparability with other units and qualifications at that level.

Notional Learning Hours (NLH)

Notional Learning Hours (NLH) are the total amount of time a learner is expected to take, on average, to complete the unit to the required standard, including teaching, study and assessment time.

Guided Learning Hours (GLH)

The Guided Learning Hours (GLH) are defined as all the times when a tutor, trainer or facilitator is present to give specific guidance towards the learning aim being studied on a programme. This definition includes lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. It also includes time spent by staff assessing learners' achievements. It does not include time spent by staff in day-to-day marking of assignments or homework where the learner is not present.

Unit value

The unit value is calculated by dividing the Notional Learning Hours (NLH) by 10.

SRF unit code

The unique approval code for the unit.

Unit aim

Says what the aims of the unit are in terms of what is covered and what the unit will enable learners to do.

Unit introduction

The introduction gives a short description of the unit, and details the key knowledge, skills and understanding the learner will gain through studying the unit. The introduction highlights the focus of the unit and how it links to the vocational sector to which the qualification relates.

Outcomes of learning

Outcomes of learning state what a learner can be expected to know, understand or be able to do as a result of completing a programme of learning for the unit.

Assessment and grading grid

The assessment and grading grid gives the criteria used to determine the evidence that each learner must produce in order to achieve a pass, merit or distinction grade. It is important to note that the merit and distinction grading criteria require a qualitative improvement in a learner's evidence and not simply the production of more evidence at the same level.

Unit content

In the unit content section topics are listed as bullets to provide detail on what is required to design and deliver a programme of learning. Not all topics have to be covered to be able to meet the assessment criteria. Centres are able to select the topics they deliver, ensuring that learners produce evidence of sufficient depth and breadth to meet the assessment criteria.

Information for delivery staff

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

Essential requirements – identifies any specialist resources needed to allow learners to generate the evidence required for the unit. The centre will need to ensure that any requirements are in place when it seeks approval to offer the qualification.

Employer engagement and vocational contexts – gives examples of agencies, networks and other useful contacts for employer engagement and for sources of vocational contexts.

Delivery guidance – explains the content's relationship to the outcomes of learning and offers guidance on possible approaches to delivery of the unit. This section includes an example outline learning plan which demonstrates one way of planning the delivery and assessment of the unit. The delivery guidance section is based on the more usual delivery modes but is not intended to rule out alternative approaches.

Assessment guidance – gives information about the evidence that learners must produce, together with any additional guidance if appropriate. This section should be read in conjunction with the assessment criteria and grading criteria. It also includes a programme of suggested assignments which demonstrates how assignments match and cover the assessment and grading criteria. This is provided for guidance only and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Suggested resources – indicates resource materials that can be used to support the teaching of the unit, for example books, journals and websites.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

19

Units

Unit 1: Contextual References in Art and Design

Level:	**2**
Notional Learning Hours:	**100 (including 60 GLH)**
Unit value (NLH/10):	**10**
SRF unit code:	**20610G**
This unit is internally assessed	

Unit aim

This unit will develop learners' abilities to research and explore different aspects of art, craft and design from contemporary, historical and cultural sources. Learners will use their contextual understanding to inform and inspire their ongoing creative work. They will develop their skills of presentation through organising and displaying their research findings in a sketchbook or journal, in chronological order.

Unit introduction

Artists, designers and craftspeople need to keep up to date with contemporary and historical creative and cultural developments in order to communicate their ideas effectively. A large part of this revolves around the study of artworks but also includes social, political and technological developments and their impact on art, craft and design.

In this unit, learners will develop their skills of research across a wide variety of information and references, providing inspiration for originating and developing their own ideas. They will develop their understanding of how to select, organise and chronologically record relevant images and information. Learners will need to recognise ways in which their contextual research can help the development of their own practical skills in their ongoing studies. Learners will need to produce evidence of research from first-hand experience, where possible. This might involve working with professional practitioners and visiting galleries, museums and exhibitions. Learners will need to collate images from these and other sources such as books, DVD, CD-ROMs, the internet and quality magazines and art journals; bibliographies must be cited correctly, resources must be referenced and copyright acknowledged in all instances. Learners will develop their ability to select and analyse contextual images and objects to inform their own work through the design process.

When studying others' art, craft and design, learners will need to examine how artists use visual language, materials and media to communicate ideas. This unit builds on learners' knowledge, skills and understanding of mark-making and making skills that are developed in *Unit 2: 2D Visual Communication* and *Unit 3: 3D Visual Communication*. They will apply their understanding of the formal elements in analysing the work of others in order to recognise and record how artists, craftspeople and designers use visual language to communicate their ideas.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

21

Learners will need to record their research in chronological order, through visual and written means using suitable formats such as sketchbooks, journals (including e-journals) and/or blogs. They will need to make informed selections from their research and exploratory studies. Careful consideration should be given to the display of learners' visual records and notes. Learners should explore how others present their research, reference their source material and analyse and communicate their ideas development. This process can influence the presentation of own work.

Through the study of different aspects of art, craft and design, this unit offers the opportunity to heighten learners' awareness of ethical, moral, social, cultural and environmental issues.

Outcomes of learning

On completion of this unit a learner should:

1   Understand how historical and contemporary art and design can influence others' work

2   Be able to research historical and contemporary references to develop own response

3   Be able to present information about the work studied.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	**To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:**	**To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:**
P1 Describe influences of historical and contemporary art and design on subsequent work, using relevant examples	M1 Compare and contrast influences of historical and contemporary art and design on subsequent work, using relevant examples	D1 Analyse the influences of historical and contemporary art and design on subsequent work
P2 Record contextual research to support the development of own response	M2 Explain connections between sources of contextual research to support the development of own response	D2 Compile a range of diverse contextual research creatively to support the development of own response
P3 Present relevant information about the studies of others' work, in an appropriate format	M3 Present coherent information about the studies of others' work, reviewing own work	D3 Present imaginative, individual insights about the studies of others' work, analysing own work

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

23

Unit content

1 Understand how historical and contemporary art and design can influence others' work

Influences:

- key movements

- artists, e.g. styles, schools and individuals

- cultures (western, non-western, similarities, differences)

- historical

- contemporary

- selected works

- wider context

- creative production, e.g. economic, social

- materials

- techniques

- processes

- formal elements, e.g. communicating ideas, feelings

- on own work

- on the work of others

Historical art and design developments:

- e.g. exhibitions, museums, histories, journals, diaries, sketchbooks, documents, books, recordings

Contemporary art and design developments:

- e.g. current and recent exhibitions, shows, living artists, designers, craftworkers, events, galleries, visual environment, openings, reports, announcements, commissions, accounts, contracts, news stories, publications, Really Simple Syndication (RSS) feeds, blogs, journals, websites, online tutorials

2 Be able to research historical and contemporary references to develop own response

References:

- primary sources, e.g. original art works, paintings, prints, screen-based work, photographs, artefacts, gallery, workshop, visits, museums, visiting artists/professionals

- secondary sources, e.g. reproductions, copies, books, magazines, journals, internet

24

Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

Recording:

- e.g. annotating, sketches, studies, own photographs
- collecting ready-made visual images, e.g. postcards, leaflets
- interviewing people, e.g. voice recording, video recording

Own response:

- use others' work to inform and develop own ideas
- comment, e.g. to artists' work, to influences, to ideas, approaches, techniques

3 Be able to present information about the work studied

Present information:

- personal judgements
- commentary
- supporting evidence

About the work:

- e.g. background, biography, relevant details
- creative production
- materials
- processes
- formal elements
- visual language, e.g. communication, ideas, information, feelings, creative intention

Appropriate format:

- e.g. case study, annotated images in a file or sketchbook, oral presentation with visuals, video, website, blog, vlog, podcast

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

25

Information for delivery staff

Essential requirements

Learners will need to reflect on others' work and should be encouraged to link it to their own practical work in other units. This will help them to gain an understanding of the context they work in and to gain inspiration for further assignments. Evidence for assessment should aim to link practical visual work with written and verbal materials.

Learners should have access to learning centre resources, which should include broad coverage of historical, cultural and contemporary art, craft and design. Resources should include written and visual traditional and digital materials. The collection should be sufficient to enable learners to achieve the unit. Learners should also have access to relevant museums and galleries to study appropriate work first hand. Audio-visual and computer-aided equipment and software should be used where appropriate to support teaching and learning, for example CD-ROM, DVD and the internet.

Since this unit is integrated with learners' ongoing practical work, coverage will include practical art and design resources such as access to studios, workshops and associated materials and equipment.

Employer engagement and vocational contexts

Centres should develop links with local business, industry and practising artists, craftspeople and designers to support the vocational content of the unit and programme.

Assignments should be vocationally relevant and centres should work with outside agencies to offer 'live' assignments to learners or to provide work experience.

Links with employers are essential to the delivery of the programme and for work experience and employment.

Learners should be regularly informed and updated on progression routes to further education and of job opportunities on completion of their course.

Creative and Cultural Skills (www.ccskills.org.uk), the sector skills council for design, have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Delivery guidance

The aim of this unit is to develop learners' understanding of the diversity of historical and contemporary practice in art, craft and design in the context of their ongoing practical work. Tutors will need to plan this unit so that learners understand the connections between the selected artists' images and their own practice. They will also need to ensure that learners experience a breadth of study into historical and contemporary movements and artists.

In order to maintain learners' interest, tutors are encouraged to use different approaches in delivering this unit. Lectures, discussions and seminar presentations alongside visits to galleries, exhibitions, sculpture parks, craft fairs, studios or workshops would all be suitable. Visiting expert speakers could add to the vocational relevance of the subject for the learner. Whichever delivery methods are used, tutors should endeavour to stimulate, motivate, educate and inspire.

In the introductory stages of this unit, learners might begin by researching the same artist, craftsperson or designer and discuss their findings with the group. There are many opportunities for group or team activities in delivering this unit, for example:

- themed research, where each group member explores a different aspect of a common topic, for example different individuals in a movement or period, approaches to the same subject matter or ways of working across different cultures. Learners can then share and discuss results.
- planning and managing a visit from a local professional practitioner and identifying questions to ask them.

The learning for this unit should be integrated with the work for *Unit 2: 2D Visual Communication* and/or *Unit 3: 3D Visual Communication*. It will integrate well with other mandatory and specialist units. Delivery of this unit at different times and stages of the course must be carefully planned and will have greater relevance if closely linked to practical themes and assignments, where reference to other artists and designers is made. Tutors should be aware of the need to track the relevant criteria of the units being covered. This is particularly important where witness statements are used to evidence the quality of learners' discussions or presentations of their findings.

Learners may need to be taught how to collect and record information. Many learners are skilled in using digital processes for the purpose of research and tutors need to exploit their learners' prior knowledge by creating opportunities for varied and interesting research methods. These will include using traditional recording from books and journals, interviewing professional practitioners live or by email or interacting through blogs, as well as using the internet to access a broad range of information. Ideally, learners should have access to a well-stocked learning centre with books and computers, DVD and CD-ROM contextual material, from which to plan and build their investigations. Visiting contemporary exhibitions, artists' workshops and design studios will give learners insight into the approaches and use of media of practitioners in the vocational world. Learners should have access to the use of digital recording equipment to encourage them to record their investigations, discussions and developments for this unit.

Tutors will need to demonstrate meaningful ways of using contextual research. Downloading and copy/pasting must be demonstrated as useful only when supported by the learners' own comments, notes or annotations. Learners must be given opportunities and the confidence to contribute their own personal judgements when commenting on others' work. Tutors will need to demonstrate the value of independent thoughts and contributions, supported by sections of relevant and meaningful contextual material. It is expected that informal discussions and more formal presentations by learners be an essential teaching and learning tool for the delivery of this unit. Using digital video recording during discussions and presentations will help learners to develop their ability to use critical, analytical vocabulary.

Learners' contextual investigations will connect closely to their own developing practical art and design ideas. Influences from their contextual research will cover different aspects of their own work. These might include connections to the subject matter, or the use of formal elements or the media and techniques employed by the artist. Learners will be expected to describe and comment on how their own work has been influenced by the work they have studied. Constructive and consistent feedback sessions with both tutors and peers will be very helpful in teaching learners these skills.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

27

Learners need to be taught how to present their research findings about artists, craftspeople and designers. The form of the presentation may vary and learners should be encouraged to provide clear, well-organised information and to think about interesting and creative ways of presenting their exploratory work. The work can be displayed in a sketchbook, on display sheets or boards, or by illustrated, oral and digital presentation.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit – whole class: exploring the aims and requirements of the unit.
Assignment 1: **Body Adornment**
A series of structured lessons investigating the assignment: ● historical and contemporary body adornment, carnival costumes, tattoos, jewellery, tribal ceremonial costume   ● learners given handouts and also take notes   ● this activity followed by discussion and seminars   ● learner-initiated study.
Assignment 2: **Text and Image Analysis**
Learners select a number of images for analysis.
Identifying different artists' and designers' use of materials, techniques, processes and formal elements.
Making notes on results of enquiry.
Independent working to analyse text and image and organise work.
Individual and group tutorials.
Assignment 3: **Independent Contextual Study**
Tutorial to agree focus, e.g. 'Textured Surfaces in Design Objects'.
Learner-initiated: ● evaluating artists' and designers approaches to their work   ● discussing how these might inspire and influence their own practical ideas   ● interim assessment and review of progress.
Assignment 4: **Influence on Own Work**   Reviewing research findings and use others' work to generate and develop own ideas.
Developing own practical work, experimenting with media and techniques, producing samples and maquettes.

Topic and suggested assignments/activities/assessment
Critical analysis – visual/verbal/written: ● analysing their own designs alongside their chosen contextual influenced through use of storyboards, worksheets, annotated sketches and notes ● explaining what contextual elements are useful to the development of own ideas and how they are incorporating them in their practical work ● developing and refining practical work towards completion ● describing and commenting on what works well what doesn't and why ● how own work is being influenced; what improvements/modifications needed ● completing practical outcome.
Assignment 5: **Learner-initiated Presentation**
Exploring a range of presentation methods.
Tutorial guidance.
Planning and designing a presentation gathered from research and enquiry.
Presenting to the group in an appropriate format using verbal/written/visual means.

Assessment guidance

To achieve a pass grade, learners will be expected to be able to identify the influences of historical and contemporary art and design developments. This may be achieved in a number of ways, for example by investigating key movements, schools, individuals and cultural differences through study of original artwork or by using suitable high quality visual materials. Influences may be identified in terms of style, subject matter, use of materials, processes, ideas, beliefs and formal elements. Learners at this level are expected to cover a breadth of contextual imagery but not expected to study an extensive range.

Learners will be guided in their exploration of others' work to use as inspiration in developing their own work. They will generate ideas and develop a direct personal response. Learners should keep an illustrated record of their research notes to support this work. They will need to be taught how to efficiently and constructively collect and record this information and tutors can employ a number of methods to demonstrate this, using a variety of media.

Assessment is usually based on written information. However if learners struggle to communicate effectively in writing, then their ability to talk about what they can see and understand about the work should be taken into account. This could be achieved through presentations to the group, using witness statements or observation record sheets, as well as within annotated sketches or worksheets as part of their practical project.

Learners need to be able to present their research findings clearly. Their visual information should be organised so that the assessor can understand what the learner is trying to achieve.

To achieve a merit grade, learners should be able to explain the influences of a variety of art and design developments from the past and present. Learners should be able to provide evidence of a deeper understanding of these influences. The annotated pictorial evidence gathered could form the basis of part of a written project or oral presentation. Explanation may include social and political reasons for the success and popularity of art and design movements, artefacts or persons.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

29

Learners should be consistent in presenting well-organised and coherent, effective information about the work studied. Their presentations will be interesting and informative and include their own ideas about the work studied and how it was made. Learners will show skill in their use of visual and critical analysis of others' work. Assessment evidence for these criteria might take the form of a combination of written notes, annotated sketchbooks or contextual workbooks and worksheets and planned preparations for audio-visual presentations. This evidence should be, in part, a reflection of their own development of practical work in the context of other art, craft and design.

To further achieve a distinction grade, learners are required to analyse and connect information on the different influences of art and design developments from the past and present.

Learners will demonstrate a creative approach to set tasks and begin to take an independent approach to research and development of their ideas. They will be evidencing thoughtful personal judgements on relevant historical, cultural and contemporary references and in their own work; they will show informed understanding of visual language. Learners will be expected to effectively plan and present personal, imaginative and well-structured information about the work studied.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, P2, P3, M1, M2, M3	Assignment 1: Body Adornment	Craftworkers producing material for a carnival.	Assessment methods might include:
P1, P2, P3, M1, M2, M3	Assignment 2: Text and Image Analysis	Writer researching different artists.	1 Using witness statements to:
P1, P2, P3, M1, M2, M3, D1, D2, D3	Assignment 3: Independent Contextual Study	Designer analysing work of others.	● observe and record learner activity and their progress while working
P1, P2, P3, M1, M2, M3	Assignment 4: Influence on Own Work	Artist reflecting on own work.	● record learners' discussions with groups and ability to communicate at tutorials
D1, D2, D3	Assignment 5: Learner initiated Presentation	Artist/designer presenting to gallery/client.	● observe and record learner presentations
			2 Reports of progress from work experience placements
			3 Learner's own ongoing review of progress and self-evaluation evidenced through statements, notes and annotated sketchbooks/ worksheets
			4 Evidence of visual studies from portfolio of ongoing and final work.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

31

Suggested resources

Books

Duro P and Greenhalgh M – *Essential Art History* (Bloomsbury, 1994)
ISBN 9780747514022

Fiell C and P – *Design of the 20th Century* (Taschen, 2005)
ISBN 9783822840788

Frayling C – *Art and Design* (Anova Books Collins and Brown, 1999)
ISBN 9781855857254

Hauffe T – *Design: A Concise History* (Laurence King Publishing, 1998)
ISBN 1856691160

Heartney E – *Art and Today* (Phaidon Press, 2008) ISBN 9780714845142

Heller N G – *Appreciating Art* (A&C Black Publishers Ltd Herbert Press)
ISBN 9780713687309

Jervis S – *Penguin Dictionary of Design and Designers* (Penguin Books, 1989)
ISBN NA7205 P48

LaGamma A – *The Essential Art of African Textiles: Design Without End*
(Metropolitan Museum of Art New York, 2009) ISBN 9780300149623

Lynton N – *The Story of Modern Art* (Prentice Hall, 1991) ISBN TX 006142331

Munder H (editor) – *Art and Language* (JRP Editions, 2006)
ISBN 9783905701562

Paul C – *Digital Art* (Thames & Hudson Ltd, 2008) ISBN 9780500203989

Pooke G and Newall D – *Art History* (Taylor and Francis Ltd Routledge, 2007)
ISBN 9780415373081

Read H and Stangos N – *Dictionary of Art and Artists*
(Thames & Hudson Ltd, 1994) ISBN 9780500202746

Rowland A – *Bauhaus Source Book* (Phaidon, 1990) ISBN Z370126379793

Rush M – *Video Art* (Phaidon Press Ltd, 2007) ISBN 9780500284872

Sarane A – *Surrealist Art* (Thames & Hudson Ltd, 1985) ISBN 9780500200971

Scharf A – *Art and Photography* (Penguin Books, 1990) ISBN 014013132

Sparke P – *Design in Context* (Bloomsbury, 1991) ISBN 0748408592

The 20th Century Art Book (Phaidon, 1999) ISBN 0714847984

The Art Book (Phaidon, 1998) ISBN 0714836257

Tufnell B – *Land Art* (Tate Publishing (UK), 2007) ISBN 9781854376046

Journals

Arts Monthly

Crafts magazine

Creative Design

Dazed and Confused

Design magazine

Websites

www.artscouncil.org.uk	The national development agency for the arts in the UK
www.artjournal.co.uk	An online guide to arts books and exhibitions
www.axisweb.org	An online resource for contemporary arts and artists
www.craftscouncil.org.uk	The national development agency for contemporary crafts in the UK
creativecommons.org	Creative Commons, dedicated to online sharing and collaboration of resources
www.design-council.org.uk	The national strategic body for design
www.designmuseum.org	The Design Museum
www.fashion-era.com/ C20th_costume_history	Fashion website with illustrations of fashion, costume, clothing and social history
www.graphicdesignblog.co.uk	Blog run by freelance graphic designer
www.masters-of-photography.com	Articles, images and resources on photographers
www.movieola.ca/index.php	A website dedicated to short films
www.nsead.org/home/index.aspx	The National Society for Education in Art and Design
www.tate.org.uk	The Tate Gallery
www.vam.ac.uk	The Victoria and Albert Museum

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

33

Unit 2: 2D Visual Communication

Level: **2**

Notional Learning Hours: **50 (including 30 GLH)**

Unit value (NLH/10):   **5**

SRF unit code: **20611G**

This unit is internally assessed

Unit aim

The aim of this unit is to enable learners to gain an understanding of and develop skills in two dimensional (2D) visual communication techniques, such as drawing, painting, photography and print-making.

Learners will follow set assignment briefs that allow them to apply skills through research, development and final design ideas.

Unit introduction

It is essential that artists, designers and craftspeople develop the necessary 2D visual communication skills in order to meet brief requirements; enabling them to express ideas effectively.

This unit explores a wide range of 2D mark-making techniques with reference to formal elements such as line, tone, colour, shape, pattern, texture, form and proportion. Learners should be given the opportunity to experience as many 2D techniques as possible.

Learners will develop skills in this area with a view to completing research, development and final design ideas. This is an essential part of learning; skills and knowledge acquired for this unit will underpin all other units within the qualification.

Assignment briefs with a specific theme should give learners the opportunity to develop skills for this unit.

It is recommended that learners are introduced to 2D techniques offered by the centre through an induction programme followed by more specific assignments, for example a series of banners promoting galleries at the Victoria and Albert Museum. This assignment may include 2D research in the form of sketches and photographs from the museum which can be creatively developed into banners using 2D techniques such as printmaking.

Learners will be introduced to, and need to be made aware of, the health and safety issues associated with the techniques and processes for the unit.

Outcomes of learning

On completion of this unit a learner should:

1   Be able to use 2D mark-making techniques
2   Be able to communicate design ideas using 2D visual communication techniques
3   Be able to use formal elements in 2D visual communication.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	**To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:**	**To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:**
P1 Demonstrate use of 2D mark-making techniques safely when working from primary and secondary sources	M1 Demonstrate consistent and effective use of 2D mark-making techniques when working from primary and secondary sources	D1 Demonstrate imaginative and independent use of 2D mark-making techniques, when working from primary and secondary sources
P2 Communicate design ideas using 2D visual communication techniques	M2 Communicate ideas effectively and consistently using 2D mark-making techniques	D2 Communicate ideas imaginatively and independently using 2D mark-making techniques
P3 Use formal elements in 2D visual communication	M3 Explain the use of formal elements in 2D visual communication	D3 Evaluate the use of formal elements in 2D visual communication

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

35

Unit content

1 Be able to use 2D mark-making techniques

2D mark making:

- disciplines, e.g. drawing, painting, photography, printmaking, digital (drawing, painting, manipulating)

Techniques:

- general, e.g. touch, control, style, method, procedure, facility
- specific, e.g. drawing (stipple, smudge, sgraffito), painting (blend, wash, scumble), digital (clone, transform), printmaking (etch, silkscreen), photography (dodge, focus)

Recording:

- from primary sources
- natural environment, e.g. plants, humans, animals, insects, shells, landscapes
- made environment, e.g. architecture, artefacts, street furniture, galleries, exhibitions, museums
- secondary sources, e.g. magazines, journals, video, film, internet, printed material, CD ROM

Health and safety:

- Health and Safety Act of 1974
- elimination of risk to self and others
- thinking and working safely within a studio environment
- following COSHH guidance on materials and workshop practice

2 Be able to communicate design ideas using 2D visual communication techniques

Communicate:

- e.g. response, selected themes, assignment briefs, audience, consumer, client, end user

Design ideas:

- e.g. sketches, thumbnails, plans, patterns, series, visualisation, texts, layouts, patterns, diagrams

Final design ideas:

- e.g. finished paintings, drawings, prints, screen-based images

36

Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

3 Be able to use formal elements in 2D visual communication

Formal elements:

- line, e.g. contour, cross-hatch
- tone, e.g. shadow, contrast
- colour e.g. hue, tint, value, additive, subtractive
- form, e.g. linear, shaded
- shape, e.g. regular, irregular
- texture
- scale
- angle
- proportion

Materials:

- e.g. drawing (tools, graphite, charcoal, crayon, ink, pastel, papers, surfaces), painting (gouache, inks, oil, acrylic, watercolour, brushes, pigments, medium, supports), printmaking (lino, foam, card, mesh, engraving, inks, press), digital (screens, projector, tablet, tablet, stylus, scanner, sensor, camera, touch-sensitive, printers), photography (camera, lens, printer, papers, screen, sensor, photo sensitive emulsion)

Disciplines:

- e.g. drawing, painting, printmaking, photography, digital media

2D visual communication:

- appearance, e.g. shape, colour, texture, surface, composition, marks, uniformity, contrast, edges
- content, e.g. subject, focus, layout

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

37

Information for delivery staff

Essential requirements

Learners will need access to a range of media, materials, relevant tools and equipment. This includes materials such as a range of pencils of varying hardness, soft graphite sticks, erasers, putty rubbers, crayon, pastel, watercolours, acrylics, oils, papers, fabrics, printmaking equipment for relief printing, stencil printing, digital cameras, computers. Access to a collection of materials and artefacts for primary observation and suitable locations is also necessary.

A studio space for 2D experimentation and development of ideas is essential, with specialist facilities for workshops and materials.

A learning resource centre (for example a library) providing research materials such as books, publications and the internet should be available.

Employer engagement and vocational contexts

Centres should develop links with practising artists, craftspeople and designers, to deliver assignments to learners or to provide work experience.

Links with employers are essential for the delivery of the programme, for work experience and for future employment.

Vocational learning support resources:

● Learning and Skills Network – www.vocationallearning.org.uk

Business and finance advice:

● local and regional Business Link – www.businesslink.gov.uk

Assignments should be vocationally relevant, centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the sector skills council for design have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Delivery guidance

For this unit learners should have access to appropriate 2D resources such as photography, printmaking, painting, drawing and digital.

The opportunity to collect information from primary sources through drawing, digital cameras, camera phones etc is also essential for the delivery of this unit. While work from primary sources may look rougher and more hesitant, learners should be encouraged to recognise it as highly valuable in encouraging their long-term visual skills' development and more personal connection to assignments.

Through the delivery of this unit centres have the opportunity to introduce learners to a wide range of materials and techniques. Whilst most of the unit is studio based, opportunities need to be taken for visits to locations, exhibitions, galleries and museums.

Delivery should motivate and excite learners; planned in such a way that includes induction to materials and techniques followed by assignments that will allow for the application of skills. Integration with other units should be considered where possible.

During the induction period it is essential that:

- learners are made aware of the health and safety issues relating to media, materials, tools and equipment used. It is important that learners know how to reduce the risk to themselves and others by thinking and working safely with tools, materials and technology
- learners are introduced to materials and processes relevant to 2D processes, for example drawing, photography and printmaking.

Assignment briefs should be built around the learning outcomes to maximise the opportunities for achievement.

Outcomes of learning 1, 2 and 3 are closely linked. For all three outcomes of learning, the techniques and processes selected will depend on the equipment and materials available in each centre, but it is expected that learners will familiarise themselves with as broad a range as possible. Each medium and material has its own set of rules and methods for use. Learners will need to employ the correct techniques for using the media and materials they work with and understanding the potential of media and process. 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.

Outcome of learning 1 will be delivered primarily through studio work; learners should be given the opportunity to experience as many 2D techniques as possible. It is important that assignments stimulate learners and give them the opportunity to extend the skills they acquire and to recognise links between the various materials, techniques and disciplines.

It is important that primary and secondary sources are carefully considered and various methods for recording from primary and secondary sources are explored. This is an opportunity for learners to develop their understanding of historical and contemporary art, craft and design practices.

Outcome of learning 2 will be delivered in studios. Learners will need to understand how to generate ideas using techniques developed for outcome of learning 1 and communicate them using appropriate methods. Contextual information will be vital in building learners' understanding of methods employed by artists, craftspeople and designers. Ideas will need to be developed through sketching and experimentation with 2D techniques. Learners could revisit and rework earlier studies produced in the studio or on location. It may be found at this stage that further visits or focused observation studies or photographs will help to refine learners' 2D communication techniques.

Outcome of learning 3: this is the opportunity for learners to demonstrate their understanding of the formal elements through practical outcomes. They will need to be encouraged to articulate the different ways in which line, for example, can be created through, on the one hand, charcoal and on the other, watery paint and long-haired brushes. Through activities such as this, learners can then go on to further distinguish and control the use of tone, paint density, mixtures of colour and different surfaces (smooth, textured, light, dark, coloured, dry, damp, wet) to further modify the quality of line. Learners could extend their study, exploring the use of line in photography, printmaking or digital media.

Learners should be encouraged to document, discuss and present their opinions on the use of formal elements by artists, designers and craftspeople in their work, as well as the use of such in their own development of 2D ideas.

When describing their work and the work of others, it is necessary that the correct technical terms are used.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

39

Learners' design work and final design ideas need to be documented in detail in terms of: formal elements, design ideas, final ideas and evaluation.

For this unit to be delivered successfully it is recommended that visits to galleries, museums and exhibitions are embedded in the assignment brief.

Inviting design practitioners in specialist fields to discuss their working methods with learners will put this unit into a vocational context.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit – whole class.
Lecture/class discussion: formal elements in art, design and crafts and use by practitioners – whole class.
Assignment 1: Recording from observation for print and screen, using photography and drawing Introduction, e.g. theme: trees. Workshops: using drawing materials and digital cameras for recording from the natural environment. Independent working – learners' recording of trees with drawings and photographs; develop drawings, paintings, photographs and digital images into a print design for the upholstery of a chair of their choice. Research, design ideas (referring to formal elements). Tutorials, guidance. Visual and verbal presentation for assessment.
Assignment 2: Application of printmaking and graphic techniques Introduction to assignment, e.g. theme: typography. Induction to the print studio including health and safety – whole class.
Introduction to print and digital techniques and processes – whole class.
Application of print and digital techniques – short tasks – whole group.
Workshop: using primary and secondary sources for assignment. Independent working: research, design ideas (referring to formal elements); produce an A3 booklet demonstrating print techniques and a digital folder of graphic techniques. Tutorials, workshops, demonstrations, guidance. Visual and verbal presentation for assessment.
Assignment 3: Application of photography techniques Introduction to assignment, e.g. theme: people. Induction to the photography studio including health and safety – whole class.
Introduction to photography techniques: ● camera ● developing and/or digital processing and optimisation ● application of photography techniques – short tasks – whole group.

Topic and suggested assignments/activities/assessment
Demonstrations of techniques, workshops.
Independent research, design ideas (referring to formal elements); producing a series of photographs of people.
Tutorials, guidance.
Visual and verbal presentation for assessment.

Assessment guidance

Evidence should include a range of studies and samples that have been chosen to show how skills have developed, together with an awareness of safe working practices. Learners will need evidence of working from both primary and secondary sources and should use both in the development of their work. Work from primary sources may be more limited in that conditions on location or from short poses give limited time for learners to create considered work but it is often more immediate and exciting than that produced from secondary sources. Learners are expected to show some skill in the use of various techniques, with some grasp of the distinctive visual vocabulary relevant to specific disciplines.

The correct terms for techniques and reference to formal elements should be evidenced in learners' work; this can be presented in a variety of ways, for example presentation to the group, annotations inside a sketchbook or evaluation report.

The assessor should be aware of using the correct method of assessment, for example portfolios, sketchbooks, samples and digital records of presentations given to the group.

For P1, learners should be able to demonstrate the use of 2D techniques and processes safely in the studio. Learners are expected to use a limited range of materials and technical skills. Work will be guided by tutors.

For P2, learners are required to communicate their ideas. Responses will be predictable yet will clearly show ideas development and process. Learners have to present their work from concept to outcome and show connections to the work of others. Responses will show some creativity and experimentation although opportunities to develop ideas will have been missed and technical and presentation skills will be limited.

For P3, the correct terms for techniques and reference to formal elements should be evidenced. This can be presented in a variety of ways, for example presentation to the group, annotations inside a sketchbook or an evaluation report. Comments and observations will be descriptive with some attempt to compare and contrast.

For M1, learners will demonstrate a stronger grasp of 2D mark-making techniques and application. The mark-making will be better articulated and controlled. Tasks for the pass criteria should be the same as those used for the merit, however the learners' approach may be more experimental. Learners should be able to work to a timescale, with limited guidance to fulfil the set tasks.

For M2, a deeper understanding for the uses of 2D techniques and processes and formal elements will be evidenced in learners' work. This will be evident in the practical outcomes and in the way these outcomes are presented.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

41

For M3, learners will need to show, through annotation and presentation of their work, how the use of formal elements can meet various requirements for 2D visual communication, for example through them beginning to develop capabilities in transferring skills across disciplines.

For D1 and D2, learners will demonstrate more in-depth skill in using 2D mark-making techniques and applications.

An imaginative approach will be evidenced through the independent development and communication of ideas. More confidence will be evident in working from primary sources. Effective use of 2D techniques will be evident, with a more individual approach to assignment briefs. Techniques will be applied more accurately and links across disciplines will be more fully explored. Presentation will be more effective and the work will be completed within the timescale.

For D3, learners' evaluations of techniques and formal elements will be of a high standard in terms of content and presentation. The focus (and presentation) of evaluations should, primarily, be visual, although annotation and/or spoken word will form part of the evidence. Evaluation of own and others' work will support progression and development, demonstrating learning and understanding.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, P2, P3, M1, M2, M3, D1, D2, D3	Assignment 1: Recording from observation for print, using photography and drawing	A textile designer develops designs for fabric, to be used for chair upholstery.	Research: ● photographs of trees ● drawings ● colour studies ● (reference to formal elements). Design development: ● ideas for fabric ● experiments with printing techniques ● (reference to formal elements). Final printed fabric. Evaluation: ● all the above presented to the group for assessment using appropriate presentation techniques.

Criteria covered	Assignment title	Scenario	Assessment method
P1, P2, P3, M1, M2, M3, D1, D2, D3	Assignment 2: Application of printmaking and graphic techniques	Typographers produce a sample book for clients, showing possible treatments of type through print and screen-based processes.	A3 booklet with prints inside. Evaluation. Presentation to the group of completed work.
P1, P2, P3, M1, M2, M3, D1, D2, D3	Assignment 3: Application of photography techniques	Photographer uses digital and/or film-based processes to create a photostory about people at a specific place.	Mounted up photographs – a minimum of six. Evaluation. Presentation to the group completed work.

Suggested resources

Books

Barber B – *The Complete Book Of Drawing: Essential Skills For Every Artist* (Arcturus Foolsham, 2004) ISBN 9780572030445

De Sausmarez M – *Basic Design: The Dynamics of Visual Form* (Herbert Press Ltd, 2007) ISBN 9780713683660

Edwards B – *The New Drawing on the Right Side of the Brain* (HarperCollins, 2001) ISBN 9780007116454

Merrifield M P – *Light And Shade: A Classic Approach To Three Dimensional Drawing* (Dover, 2005) ISBN 9780486441436

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

Simpson I – *Drawing Seeing and Observation* (A&C Black, 2003) ISBN 9780713668780

Wilcox M – *Blue and Yellow Don't Make Green* (School Of Colour, 2002) ISBN 9780967962870

Resource pack

Adams E and Weiner J – *Drawing Attractions: Drawing Attractions, Drawing Insights, Drawing On-Sites, Drawing Inspiration, Drawing in Action, Drawing Practicalities* (NSEAD, 2006)

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

43

Websites

www.adobe.com	Art and design software
www.campaignfordrawing.org/home/index.aspx	The Campaign for Drawing website
www.drawingroom.org.uk/intro.htm	The website of a gallery dedicated to contemporary drawing
Schools-wikipedia.org/wp/d/Drawing.htm	Online encyclopedia definition of drawing

Unit 3:   3D Visual Communication

Level: **2**

Notional Learning Hours: **50 (including 30 GLH)**

Unit value (NLH/10):   **5**

SRF unit code: **20612G**

This unit is internally assessed

Unit aim

The aim of this unit is to develop learners' knowledge and skills of three dimensional (3D) visual communication techniques, through processes such as construction, modelling, carving and casting.

Unit introduction

Skills in 3D visual communication are necessary for artists, designers and craftspeople because they allow them to communicate the development of ideas in 3D with reference to the use of materials, techniques and formal elements; and to produce final pieces, for example products, furniture and sculpture.

It is recommended that learners are introduced to 3D materials, for example wood, metal, ceramics, plaster, glass, plastics and card, and techniques and processes through an individual workshop induction. The induction could be followed by assignments that allow the application of skills, to design, construct and produce 3D pieces. These could include automata, mobiles, packaging, flexigons, paper manipulation, wire or card constructions, installations made from cardboard that use tessellation, and pop-up books.

Learners will need to be made aware of the health and safety issues associated with the techniques and processes in this unit, for example, safe workshop practices. The appropriate Control of Substances Hazardous to Health (COSHH) guidance should be followed at all times.

Outcomes of learning

On completion of this unit a learner should:

1   Be able to use 3D making techniques

2   Be able to communicate design ideas using 3D visual communication techniques

3   Be able to use formal elements in 3D visual communication.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

45

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	**To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:**	**To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:**
P1 Demonstrate use of 3D making techniques safely when working from primary and secondary sources	M1 Demonstrate consistent and effective use of 3D making techniques when working from primary and secondary sources	D1 Demonstrate imaginative and independent use of 3D making techniques, when working from primary and secondary sources
P2 Communicate design ideas using 3D visual communication techniques	M2 Communicate ideas effectively and consistently, using 3D making skills	D2 Communicate ideas imaginatively and independently using 3D making techniques
P3 Use formal elements in 3D visual communication	M3 Explain the use of formal elements in 3D visual communication	D3 Evaluate the use of formal elements in 3D visual communication

46

Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

Unit content

1 Be able to use 3D making techniques

3D making techniques:

- e.g. cutting, joining, shaping, forming, carving, weaving, 3D digital techniques, model-making, experiments, finished pieces, laminating, fusing, casting, slotting, piercing, sanding, polishing, finishing

Recording:

- from primary sources
- natural environment, e.g. plants, humans, animals, insects, shells, landscapes
- made environment, e.g. architecture, artefacts, street furniture, galleries, exhibitions, museums
- secondary sources, e.g. magazines, journals, video, film, internet, printed material, CD ROM

Health and safety:

- Health and Safety Act 1974
- elimination of risk to self and others
- thinking and working safely within a work-shop environment
- following COSHH guidance on material and workshop practice

2 Be able to communicate design ideas using 3D visual communication techniques

Communicate ideas:

- response to themes
- assignment briefs
- materials sampling, e.g. model-making, maquettes, handling artefacts
- investigating, e.g. making processes, material properties, test runs
- presentation, e.g. working drawings, design sheets, onscreen, scale models, sketchbooks, feedback

Development:

- forms, e.g. cylinder, cube, rhombus

Design ideas:

- e.g. card models, maquettes, test pieces, experiments, materials

Final design ideas:

- e.g. finished sculptures, models, artefacts, digital files

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

47

3 Be able to use formal elements in 3D visual communication

Formal elements:

- line
- tone
- colour
- form
- shape
- texture
- proportion
- volume

Use formal elements:

- e.g. line (wire sculpture) tone (dyed fabrics, ceramic firing), colour (glazes, stained glass), form (pinch pots), shape (card sculptures, plastics)
- texture (stone carving), proportion (scale models, human figure), volume (inflatables, containers)

Materials:

- 3D non-resistant materials, e.g. wet plaster, card, paper, string, wire, fibres, string Mod roc, papier mache, clay, foam, textiles
- 3D resistant materials, e.g. hard woods, soft woods, plywood, MDF, metals, plastic, glass, dry plaster, composites, sheet materials

Techniques:

- e.g. construction processes, cutting, carving, forming, moulding, weaving, joining, assembly, CAD/CAM, finishing processes

3D visual communication:

- presence, e.g. volume, spatial, sound absorption, tactile quality, weight, ergonomics, softness, structure, scale, presentation
- content, e.g. subject, parts

Information for delivery staff

Essential requirements

Learners will need to have access to a range of materials, techniques and processes relevant to 3D.

Workshops might include wood, ceramics and metal, depending on the specialist areas available.

A studio space for experimentation and development of ideas is essential. Adequate space for the storage of work in progress and completed pieces should be made available.

Learners should have access to a learning resource centre (for example a library), providing research materials such as books, publications and the internet.

Employer engagement and vocational contexts

Centres should develop links with local business, industry and practising artists, craftspeople and designers to support the vocational content of the unit and programme.

Links with employers are essential to the delivery of the programme: work experience, employment.

Vocational learning support resources:

● Learning and Skills Network – www.vocationallearning.org.uk

Business and finance advice:

● local and regional Business Link – www.businesslink.gov.uk

Assignments should be vocationally relevant; centres should consider the delivery of 'live projects', for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the sector skills council for design have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Delivery guidance

This unit gives learners the opportunity to work with a wide range of 3D materials for the purpose of experimenting, developing and producing 3D pieces.

This unit should be delivered in the most appropriate workshops: for example, wood, metal and ceramics, with an induction schedule that covers the use of equipment with reference to materials, techniques and health and safety.

This unit should be linked with the others in the qualification to provide underpinning problem-solving and construction skills that can be extended in a broad range of disciplines; whether delivery is on its own or combined, it is important that attention is given to the content of the outcomes of learning.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

49

Outcome of learning 1 will be delivered through specialist workshops (wood, metal, and ceramics); learners should be given the opportunity to experience a broad selection of appropriate and accessible techniques through which they can develop transferable skills. Learners should be taught to take into account health and safety procedures with reference to 3D processes specific to relevant workshops, for example, wood, metal and ceramics.

Assignments should stimulate and interest learners, as well as giving them the opportunity to develop 3D skills with reference to materials and techniques.

Outcome of learning 2 will be delivered in workshops, using the appropriate machinery, tools techniques and processes with reference to materials, for example wood. Learners will need to understand how to generate and develop ideas using 3D processes acquired for outcome of learning 1, and communicate them appropriately, for example maquettes, sketch models, scale models and final pieces.

Learners are encouraged to explore and experiment with the potential of 3D materials and to consider their source or manufacture, appropriate to the tasks set for induction and assignment briefs.

Outcome of learning 3 will be delivered by applying 3D skills to design ideas and finished pieces. During this process it is essential that learners demonstrate an understanding of formal elements with reference to work produced, for example size, shape, form, function, pattern, including drawing for design, mood boards, working drawings, measuring and the technical language appropriate to the processes and techniques.

Learners should be encouraged to document, discuss and present their opinions on the use of formal elements, materials, techniques and processes with reference to their own work (development and final pieces).

Reference to the following will need to be made:

- formal elements
- design ideas
- materials
- techniques
- final pieces
- evaluation.

For the successful delivery of this unit it is recommended that the integration of 2D drawing skills are included.

Inviting design practitioners in specialist fields to discuss their working methods with learners, will put this unit into a vocational context.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit – whole class.
Lecture/class discussion: formal elements in art, design and crafts and use by practitioners – whole class.
Assignment 1: **Application of 3D Techniques** Introduction to woodwork studio – health and safety – whole-class workshop.
Induction to machines/materials – whole class: ● wood, plastic, string.
Class divides into two groups. Groups are given a set amount of materials each, e.g. wire, wood, string, plastic. Task: ● to construct a structure using the materials given; learners must consider joinery, as no adhesives or fixings can be used ● demonstrate 3D skills ● gain inspiration from others' work ● making skills ● group presentation for assessment.
Assignment 2: **Metalworking Theme – Body Adornment** Introduction to metalwork studio – health and safety. Machines/materials – whole class.
Application of metalwork techniques – short tasks, whole group.
Research. Design ideas. Reference to formal elements. Gain inspiration from others' work. Using metals create a full-size piece of body adornment. Visual and verbal presentation for assessment. Independent working. Tutorials.
Assignment 3: Ceramics Theme – Towers Introduction to ceramics studio – health and safety – whole group.
Research. Design ideas. Reference to formal elements. Gain inspiration from others' work. Slab vessels based on towers. Independent working. Visual and verbal presentation for assessment. Tutorials.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

51

Assessment guidance

For P1, learners will be able to demonstrate the use of 3D materials and techniques safely in the relevant workshops; along with the communication of ideas linked to their practical work.

Learners are expected to use some 3D making techniques when applying creative and development skills. They will be able to use the processes safely but may not always be fully effective across the techniques used.

For P2, learners should communicate ideas using making skills and evidence this through, for example: samples, experiments, maquettes and scale models. Ideas will be limited.

For P3, the correct terms for materials, techniques and reference to formal elements are evidenced in the learner's work; this can be presented in a variety of ways, for example annotations in sketchbooks, evaluation or presentation to the group.

The assessor should use the correct method of assessment of learners' work, which for the most part will be through practical outcomes, along with workshop logs, materials and tools lists and witness statements or digital records for group presentations.

For M1, learners will demonstrate a firm grasp of 3D making skills and application using appropriate materials and techniques.

For M2, learners will work with some guidance to show how 2D making skills can be used to develop design ideas and be presented using the most appropriate communication methods. The quality of the ideas may not match the quality of materials working.

Tasks set against the pass criteria for this unit can be the same as those for the merit criteria; however, the approach from learners will need to be more creative and experimental.

A deeper understanding of materials, techniques and processes and the use of formal elements will be evident in learners' work.

For D1 and D2, learners will demonstrate more independence and control in 3D making skills and application. Imaginative use of making skills will be evidenced through the creative use of materials, techniques and development of ideas and communication.

Learners will demonstrate, through the application of 3D skills, an individual approach to the assignments brief/s. Learners' descriptions of materials, techniques and formal elements will be of a high standard in terms of content and presentation.

For D3, learners' evaluations of techniques and formal elements will be of a high standard in terms of content and presentation. The focus (and presentation) of evaluations should, primarily, be visual, although annotation and/or spoken word will form part of the evidence. Evaluation of own and others' work will support progression and development, demonstrating learning and understanding, with accurate references to formal elements, development and communication of ideas.

52

Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, P2, M1, M2, D1, D2	Assignment 1: Application of 3D Techniques	A sculptor explores and applies a new technique.	Presentation of completed work to the group: • design development • completed piece.
P1, P2, P3, M1, M2, M3, D1, D2, D3	Assignment 2: Body Adornment	A jeweller produces new work for a festival.	Presentation of completed work to the group: • research on the body • design development • completed piece – body adornment • reference to formal elements: design development, final piece.
P1, P2, P3, M1, M2, M3, D1, D2, D3	Assignment 3: Ceramic Towers	A fine artist produces work inspired by urban environments.	Presentation of completed work to the group: • research on towers • design development • completed piece – ceramic vessel • reference to formal elements: design development, final piece.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

53

Suggested resources

Books

Byars M – *New Chairs – Innovations in Design, Technology And Materials* (Chronicle Books, 2006) ISBN 9780811853644

Eldershaw J – *Junk Jewellery: 25 Extraordinary Designs To Create From Ordinary Objects* (Crown, 2008) ISBN 9780307405173

Fiell C – *Design for the 21st Century* (Taschen GMBH, 2003) ISBN 9783822827796

Hosaluk M – *Scratching The Surface: Art and Content In Contemporary Wood* (North Light Books, 2002) ISBN 9781893164154

Hudson J – *1000 New Designs and Where To Find Them: A 21st Century Source book* (Laurence King Publishing, 2006) ISBN 9781856694667

Lefteri C – *Materials for Inspirational Design* (RotoVision, 2006) ISBN 9782940361502

McCreight T – *The Complete Metal Smith: Illustrated Handbook* (Davis Publications, 1991) ISBN 9780871922403

Merrifield M P – *Light and Shade: A Classic Approach to Three Dimensional Drawing* (Dover, 2005) ISBN 978-0486441436

Triplett K – *Handbuilt Ceramics* (Lark Books, 2008) ISBN 9781579901844

Resource pack

Adams E – *Space and Place* (NSEAD, 2004)

Websites

www.designfactory.org.uk	A craft and design development agency based in the East Midlands
www.designnation.co.uk	The website of the Design Trust
www.ecodesign.co.uk	Architecture practice specialising in low energy design
www.henry-moore-fdn.co.uk	The Henry Moore Foundation
www.huddersfield3d.co.uk	A design exhibition centre for product and transport design students

54

Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

Unit 4: Using Ideas to Explore, Develop and Produce Art and Design

Level:	**2**
Notional Learning Hours:	**100 (including 60 GLH)**
Unit value (NLH/10):	**10**
SRF unit code:	**20613G**
This unit is internally assessed	

Unit aim

The aim of this unit is to enable learners to apply ideas to develop skills and knowledge in an art and design project proposal that they have constructed themselves. Learners will do this by carrying out research, development and generation of final design ideas relative to an art and design pathway such as graphics, textiles or 3D.

Unit introduction

For successful completion of this unit, learners are required to have an understanding of the differences that exist between assignments. Art and crafts briefs are generally open ended with an emphasis on materials and techniques and the way they are applied. Design briefs meet the specific needs of the client, in some detail. In all cases, they will need to develop a focused project within a given timescale.

Exploring, developing and producing art, craft and design ideas are processes important to artists, designers and craftspeople when working on specific briefs. This unit brings together all the skills and techniques acquired by learners on the programme.

The assignment has four areas that need to be evidenced and worked on for this unit:

● Analysis of the project brief: learners will need to demonstrate an understanding of the assignment brief; it is important that through this understanding, adequate research will be collected to support the development of ideas.

● Research appropriate information: an understanding on how to research information to support the development of ideas is essential here. Access to primary and secondary sources will form the basis of research; historical and contemporary contextual research will provide essential information to inform and inspire the development of ideas. Learners will need to demonstrate an understanding of the assignment brief; it is important that through this understanding, adequate research will be collected to support the development of ideas.

● Generating and developing ideas: materials, techniques and processes will vary according to the specialist area of study, for example graphics, 3D fashion, etc. Learners will need to produce 2D and/or 3D prototypes, models, mock-ups, samples and test pieces to support the development of ideas and ensure that ideas will work in practice.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

55

- Final design idea: through research and development, learners are required to produce and communicate the main features of their project proposal, effectively with reference to their specialism. Learners will need to produce an evaluation of their final outcome and development in response to the brief using the correct technical terms. Learners' progress and ongoing review of work needs to be documented using the most appropriate methods, for example visual diary, annotations in sketchbooks or design sheets.

Outcomes of learning

On completion of this unit a learner should:

1 Be able to research and record visual and other information from primary and secondary sources in response to the brief

2 Be able to develop ideas that meet the requirements of the brief, through the use of specialist materials, equipment and techniques

3 Be able to present and communicate developmental work and final outcomes

4 Know the strengths and weaknesses of developmental work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 Research and record visual and other information from primary and secondary sources in response to the brief	M1 Research and record a variety of visual and other information from primary and secondary sources in response to the brief	D1 Research and record diverse visual and other information from primary and secondary sources in response to the brief
P2 Develop ideas that meet the requirements of the brief through the use of materials, techniques and processes	M2 Develop alternative ideas that meet the requirements of the brief using a range of materials, techniques and processes	D2 Develop selected alternative ideas, imaginatively meeting the requirements of the brief, with the use of specialist materials, techniques and processes
P3 Present and communicate developmental work and final outcomes to meet the brief	M3 Present and communicate coherent developmental work and final outcomes effectively	D3 Present and communicate diverse developmental work and final outcomes imaginatively
P4 Identify the strengths and weaknesses of the work in terms of meeting the requirements of the brief using appropriate technical terms	M4 Explain the strengths and weaknesses of the work in terms of meeting the brief requirements, using technical terms consistently and accurately	D4 Analyse the strengths and weaknesses of the work in terms of meeting the requirements of the brief

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

57

Unit content

1 Be able to research and record visual and other information from primary and secondary sources in response to the brief

Primary sources (varying depending on the brief):

- Recording, e.g. drawing, painting, photography, video, objects, places, people, galleries, exhibitions, museums

Secondary sources (varying depending on the brief):

- Recording, e.g. drawing, painting, photography, video, digital-technology, paper-based and online publications, commercial products, audio-visual sources

Record:

- e.g. photographs, mood boards, sketches, notes

Respond:

- clarify brief
- identify requirements e.g. information, limitations, constraints, needs of clients, users, audience, technical possibilities, success criteria

Brief:

- e.g. centre-based, interpretation, specialist area

2 Be able to develop ideas that meet the requirements of the brief, through the use of specialist materials, equipment and techniques

Requirements of the brief:

- e.g. analyse, clarify, inspiration, ideas

Developing ideas:

- e.g. 'thinking on paper', modelling with materials
- applying research
- generating initial ideas
- review
- development
- evaluation
- refinement
- appropriate ideas
- prototypes
- final design

Specialist materials, equipment and techniques:

- (varies depending on specialism), e.g. plans, working drawings, 2D, 3D, development, sketches, video

3 Be able to present and communicate developmental work and final outcomes

Present work:

- initial research
- progression
- design ideas
- final design
- selecting specialist techniques
- presentation format, e.g. exhibition display, portfolio

4 Know the strengths and weaknesses of developmental work

Strengths and weaknesses:

- sources, e.g. reasons, inspiration
- successes, e.g. rejected ideas, problems, solutions
- initial ideas, e.g. familiarity, unfamiliarity, taking different directions, creative risks, knowledge of processes
- final outcome

Developmental work:

- communication, e.g. to individuals, to a group, face to face, remotely
- communication methods, e.g. display, digital presentation, journal, blog, sequence, layout
- approaches, e.g. timescales, alternative solutions, ideas

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

59

Information for delivery staff

Essential requirements

For this unit, learners should have access to resources and materials that allow them to achieve the outcomes of project proposals they have constructed relevant to their art, design or craft specialism.

Resources and materials include: fashion, textiles, interactive media, 3D design, graphic design, fine art, photography, moving image and design crafts. The Essential requirements sections in the specialist units will provide more specific guidance.

A well-stocked learning centre (for example a library) with a range of art and design reference books, videos, journals, CD-ROMs and access to the internet is necessary to support delivery of this unit.

Learners should be given the opportunity to attend visits to support primary research.

Workshops and studios should include current specialist machinery with relevant technical support allowing learners the opportunity to demonstrate their practical skills relevant to the assignment brief.

Further information can be sourced from essential resource sections found within the specialist units.

Employer engagement and vocational contexts

Centres should develop links with local business, industry and practising artists, craftspeople and designers to support the vocational content of the unit and programme.

Links with employers are essential to the delivery of the programme for work experience, employment.

Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the sector skills council for design have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Delivery guidance

Work for this unit should be based on a brief devised by the centre, with scope for interpretation by the individual learner.

The brief should encourage learners to develop their research skills, and to explore and realise ideas creatively, through design development, problem solving, analysis and regular reviews and tutorials.

Learners should be encouraged to analyse their progress in developing ideas by making notes on what works well or not and why.

Learners will need to learn how to analyse the brief and write it up in their own words as a 'project proposal' with guidance from their tutors.

Learners should be encouraged to visit galleries, exhibitions and art, craft, design studios to support research and development with reference to the unit. Research is an important part of this unit, as it will form the basis for design development.

Use of primary and secondary sources will play an essential part here in encouraging exploratory ideas and providing information and inspiration. Learners will be required to draw on skills, techniques and processes acquired form other units in the qualification to support the realisation of ideas for this unit.

2D and 3D development work must be presented in the most appropriate manner relative to the design specialism; this may be used for presentation and assessment.

Outcome of learning 1: covers the research and recording of information. Learners should have access to a range of primary and secondary sources, for example, access to high quality visual and audio materials such as books magazines, video, film, the internet etc; visits to locations, workshops, studios, galleries, exhibitions and museums. Research collected should be relevant to the project proposal devised by the learner.

Outcome of learning 2: with the support of tutors, learners will develop their individual responses to the project proposals. Learners are encouraged to experiment with ideas, exploring different possibilities creatively and imaginatively before developing the final idea, using planning notes, roughs, sketchbooks and mind mapping.

Outcome of learning 3: learners will need to demonstrate clear and effective communication of their design ideas and final outcome. It is essential that learners communicate the final idea in a professional manner, using the most appropriate 2D and 3D visual aids.

Outcome of learning 4: covers evaluation and analysis of learners' work. Methods of delivery consist of discussion and presentation to the group and one-to-one guidance with tutors. Learners are required to demonstrate how they developed design ideas using the correct technical terms. Analysis of strengths and weaknesses is essential here; regular guidance and review will support this process.

This unit allows learners to demonstrate the skills and knowledge they have acquired on the course.

The unit should celebrate the learner's development on the programme. Delivery should be integrated with one or more specialist units and completed at the end of the qualification.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit – whole class.
Assignment 1: '**Inside – Outside**' Information provided on: ● project theme ● expected outcomes ● methods of research and development that need to be followed ● timescale for the assignment. Lecture/class discussion – whole class. Questions and answers.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

61

Topic and suggested assignments/activities/assessment
Template provided to learners: ● project proposal ● work schedule. Learners complete project proposal and work schedule.
Learners present project proposals to the group: ● class discussion ● question and answers.
Learners begin collecting research for their project proposal (independent working). To include: ● primary and secondary sources ● trips: museums, galleries, exhibitions ● studio work ● one-to-one/group support from tutors. Learners work from a schedule they have planned and put together for the collection of research.
Presentation of research collected – whole group: ● class discussion ● question and answers ● action plan for further development.
Learners begin development of design ideas: ● experiments with materials and techniques relevant to the learners specialism ● one-to-one/group support from tutors. Learners work from a schedule they have planned and put together for the development of design ideas.
Presentation of design ideas – whole group: ● design sheets ● samples ● maquettes ● sketch models ● feedback: action plan provided to learners for further development.
Development of final piece of work with reference to project proposal: ● studio/workshop ● one-to-one/group support from tutors where appropriate.
Lectures/class discussion questions and answers – whole class: ● presentation techniques ● presentation methods: verbal non-verbal communication ● evaluation: success of work/strengths and weaknesses etc.
Completion of all work for final presentation/assessment. Guidance provided from tutors on what needs to be completed.

Assessment guidance

The project proposal that learners complete for this unit will inform the final assessment along with practical work including planning, research, development of ideas and the final design idea.

Assessment should include a period of 10 hours' practical work under controlled conditions; this will allow for adequate access to specialist workshops, staffing and materials.

For P1, learners are required to carry out research from primary and secondary sources relevant to the brief proposal; reference must be made to what has been collected, more than one method may be used to collect research.

For P2 and P3, learners will demonstrate the development of design ideas using appropriate 2D and 3D materials and techniques; along with final design ideas.

Assessment may consist of a presentation to the class, a crit or peer assessment, along with supporting materials, for example design sheets.

Assessors need to be aware of the need to use the most appropriate assessment techniques, for example in the case of group presentations, witness statements would be needed.

For P4, learners will be expected to identify the strengths and weaknesses of their work with reference to the brief (project proposal). Use of appropriate technical terms must be evidenced in learners' work.

For M1, learners must demonstrate that they can research and record from a variety of appropriate primary and secondary sources in response to the brief. There should be some diversity in the sources. Often, more creative ideas result from sources that are not immediately connected. The sources may be presented by the tutor as starting points but the learner should be moving towards more independent working in the later stages of the unit.

Information collected should be well organised and refer to brief requirements.

M2 and M3 learners will develop alternative ideas and produce an effective outcome that meets the brief requirements. Some of the ideas chosen may be developed to a greater extent than others. Some ideas may relate more to the theme, while others may focus on creative use of the materials and processes.

Annotated design sheets, sketch models and samples will demonstrate how learners' chosen ideas might be realised to the final form; they will have met the requirements of the brief effectively in their careful and accurate selection of materials and techniques.

M4 learners are expected to analyse the strengths and weaknesses of their work effectively in relation to the brief requirements, using technical terms accurately and consistently.

In the first instance the evidence may be verbal (P4); but for merit criteria to be achieved, written or recorded work needs to be evidenced. More visual evaluations, with annotations in sketchbooks would be appropriate, writing frames for more sustained written pieces or onscreen presentations of visual records with voiceover may be used.

For D1, learners must independently research and record a diverse selection of information from primary and secondary sources in response to the brief. Learners should be increasingly involved in finding and investigating sources that cover many aspects of the theme.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

63

For D2 and D3, the work will be similar to the merit criteria; however learners will demonstrate an imaginative and independent approach. Learners will show more control in selection of alternative design development ideas. Appropriate specialist methods and processes will be evident in the final piece, with skills and techniques used consistently and with some precision.

D4 requires learners to analyse how successful their work has been in meeting the brief requirements. They will demonstrate a good grasp of the process and be able to present their analysis with some imagination.

Assessment evidence can be the same for pass, merit and distinction criteria, however the quality of work, range of techniques and processes and level of independent working will determine the criteria achieved.

Assessors should ensure that learners present their work in the most suitable fashion relevant to the specialism, for example design sheets, presentation sheets, prototypes and group presentations; this should be carried in an organised and professional manner.

It is recommended that assessment methods are evidenced in the initial design brief.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, P2, P3, P4, M1, M2, M3, M4, D1, D2, D3, D4	Assignment 1: 'Inside – Outside'	An artist/designer from a specialist field produces work for a thematic exhibition. Depending on the specialism, the work could take many forms, for example: • furniture • sculpture • painting a series of prints • textile piece • a poster advertising the exhibition.	Presentation of the following to the group for assessment: • research • design development (experiments with materials, techniques relevant to project proposal) • final design (including presentation sheets) • evaluation (development and analysis of design ideas and final piece; strengths and weaknesses of design ideas and final piece.

64

Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

Suggested resources

Books

Please refer to other units in the specification.

Websites

Please refer to other units in the specification.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

65

Unit 5: Building an Art and Design Portfolio

Level:	**2**
Notional Learning Hours:	**50 (including 30 GLH)**
Unit value (NLH/10):	**5**
SRF unit code:	**20614G**

This unit is internally assessed

Unit aim

The aim of this unit is for learners to build an art and design portfolio that can act as a vehicle for supporting an application to employment or further study.

Unit introduction

To be successful in the art and design industry, practitioners need to be able to present themselves and their work in the most appropriate manner. In many cases this presentation will be in the form of a portfolio of carefully selected and edited art and design work. Formats can vary from paper-based examples of actual art and design work, printed outputs from computer-based work, showreels or DVD presentations of film, installation or animation, or animated sequences of 3D modelling. The portfolio can act as tool for demonstrating an individual's strengths, or to highlight their ability to work in a diverse range of disciplines, or use different media with success. Portfolios can be presented on websites as a way of attracting a larger audience.

In this unit learners will be taught the skills required to undertake the building of their portfolio. In doing this they will learn how to evaluate their work as a whole, and consider the strengths and areas for development in their work. They will learn how to select examples for inclusion in their portfolio, and develop understanding about setting criteria to help them make these judgements. The ability to present their examples to their fullest potential will also be explored, through learners considering the fitness for purpose of different presentation techniques.

As communication is such an important aspect of working in the art and design industry, learners will develop their ability to be able to explain their working practices and the aims in their work. The development of communication skills is likely to form an integral part of their career; this unit will provide them with a useful introduction to understanding and applying these skills. The knowledge learners gain can be applied to their application to employment or further study.

Outcomes of learning

On completion of this unit a learner should:

1   Understand the purpose of an art and design portfolio

2   Be able to present an art and design portfolio.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	**To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:**	**To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:**
P1 Describe how artists and designers use portfolios	M1 Explain how artists and designers use portfolios, reaching consistent conclusions	D1 Explain independently how artists and designers use portfolios, reaching informed and in-depth conclusions
P2 Present an art and design portfolio	M2 Present examples of own work to produce a competent and effective art and design portfolio	D2 Present examples of own work to produce an independent and exciting art and design portfolio
P3 Justify reasons for selecting work for an art and design portfolio	M3 Explain consistently and effectively own reasons for selecting work for an art and design portfolio	D3 Explain independently and fluently own reasons for selecting work for an art and design portfolio

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

67

Unit content

1 Understand the purpose of an art and design portfolio

Purpose:

- support an application for employment
- support an application for further study
- to highlight strengths in own work
- demonstrate ability in a wide range of areas or disciplines
- demonstrate specific technical skills
- to highlight specialist skills relevant to career opportunity
- establish pedigree of completed work or projects
- provide evidence of published or exhibited work
- show examples of design work in specific design briefs

Art and design portfolio:

- paper-based artwork, paper-based design work, material samples, photographic records or examples, DVD, video or web-based portfolios, animated sequences
- supporting statements and CV

2 Be able to present an art and design portfolio

Evaluating:

- identify goals, evaluating own practical artwork, considering strengths and development areas

Selecting:

- deciding criteria for inclusion in portfolio
- using feedback from others to assist in the selection process
- editing examples

Presenting:

- cleaning, mounting and preparing art and design work
- using frames; developing DVD or video-based portfolios
- online or web-based portfolios
- retaking photographic examples as required
- developing onscreen presentations
- producing a written statement to support practical work; writing CV

Explaining:

- articulating reasons for selection and rejection of work
- providing rationale for presentation methods used
- using written statements to provide information on content and interests
- using information to support examples of work
- explaining production methods in work

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

69

Information for delivery staff

Essential requirements

This unit can be delivered as a studio-based series of exercises, supported by presentations from tutors and visiting practitioners. Off-site visits to practitioners can provide opportunities for learners to explore the content in more detail.

Access to general studios and adequate space to display and consider work will be important. Learners may also find visits to practitioners' studios and/or presentations from practitioners particularly useful. Library and internet access will also be required. Learners will need DTP/word-processing facilities when working up CVs or statements.

Employer engagement and vocational contexts

Practitioners can become engaged with this unit though presenting examples of their portfolios. Learners may also be able to visit design companies and/or galleries where designers and curators can explain how their websites were conceived in terms of content of work and intended communication.

Links with employers are essential to the delivery of the programme for work experience and future employment.

Creative and Cultural Skills (www.ccskills.org.uk), the sector skills council for design have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Delivery guidance

This unit can be delivered in two stages, as shown by the assignments in the outline learning plan.

The first assignment details a basic research task through which learners discover the roles portfolios play in the art and design industry, it addresses outcome of learning 1. The differences between some of the roles are quite subtle, but would nonetheless be useful to highlight. For example, where portfolios are used to support job applications they tend to be short and specific to the area or field; where portfolios are used to promote the individual to an agency, they may incorporate a wider band of areas or demonstrate abilities in a broad range of disciplines to widen the scope of potential commissions. The importance for learners of seeing examples of portfolios cannot be over-stressed. Tutors should present examples of their own portfolios (always a moment of significant interest for the learner group) as well as sourcing visits or presentations from local practitioners if possible. Online portfolios can be viewed and discussed. Learners should record as many examples of portfolios and uses as possible, and record the comments or reasons behind the scope in the portfolios by questioning the artist, craftspeople or designers directly if possible. This will inform their work in outcome of learning 2.

In outcome of learning 2 learners will go through the process of presenting their portfolio. The basis for the portfolio can be tailored to individual learner's aspirations – either employment or further study. In doing this, tutors can provide a very real situation which should give learners a valid reason for focusing their attention. Portfolios can be supported by a written statement, produced by learners to explain their areas of interests, ambitions and career goals. The exact nature of delivering this outcome will vary depending on the resources in the centre, but learners should be provided with ample space to spread out examples of their work. In assignment 2 this is achieved by dividing the group into pairs and providing each pair with an area and timespan in which to spread the work out and make the selection. Learners should make the initial evaluation and selection themselves, with tutors supporting this process by viewing their proposed inclusions and rejections and helping them to confirm their choices.

Once this has been achieved, learners can remove the surplus work and undertake cleaning, framing, mounting, and any computer-based activities involved with the presentation of practical work. Learners should be supported by appropriate technical assistance when framing/mounting examples, due to the high costs of the materials involved. Learners may also need access to specialist resources and supervision with photographing 3D, small-scale or large-scale pieces of 2D work. Tutors will need to agree the final format for presentations with learners, who will then present the portfolio and an accompanying supporting statement. This could be supported by the production of a CV, the construction of which could be delivered through a Functional Skills session. Learners should present their portfolios to the group, so that each example can be used to highlight strong examples of selection and presentation. Learners should evaluate and explain their reasons for their selection and the process of developing their portfolio. The unit can be concluded with the process of the mock interview itself – either for employment or for further study. If practitioners have been involved in the delivery it would be a real bonus if they could give time to be involved in these interviews.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to unit.
Assignment 1: **Discussion and Research: How Are Portfolios Used in the Art and Design Industry?** ● Tutor presentation, discussion and research activities (including practitioner presentations/visits) (outcome of learning 1). ● Independent learner-based research and presentation. ● Group discussion.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

71

Topic and suggested assignments/activities/assessment
Assignment 2: **Mock Interview**: read through. Scenario to be used depends on learner aims – either an application and interview for employment or an interview for further education/higher level study. ● Learners work in pairs to organise all aspects of work, evaluate and make initial selection. ● Tutors feedback to pairs, via series of appointments/tutorials. ● Learners select, prepare and mount work. ● Individual learner presentations to group, showing portfolio and discussing rationale for selecting and rejecting examples of work. Notes for presentation to include a personal statement, passed out to all learners in audience (outcome of learning 2). ● Mock interview, with learner evaluation at close.
Group crit and assessment.

Assessment guidance

Assessment of this unit can be achieved through observation of learner performance, supported by learners' notes and records, and the quality of the practical portfolio produced.

For P1, learners should be able to list the ways in which artists and designers use portfolios in the industry. The range of applications will be limited.

For P2, learners will show an ability to be able to select work and undertake all the processes involved in producing their portfolio. Their choices may tend towards obvious examples, where the potential for inclusion of other aspects such as mounted preparatory work will be ignored.

For P3, learners will be able to explain their reasoning in a limited way. Choices will be justified and articulated but without extending the analysis in any great depth.

For M1, learners will be able to describe the ways that artists and designers use their portfolios with more depth. Analysis of examples in related areas such as graphic communication will be extended to consider the volume, type and purpose of each included item.

For M2, learners will be able to select the work for their portfolio with confidence. They will be able to evaluate the strengths and weaknesses in their work competently, and make considered judgements on what to include. The overall effect will be an effective portfolio of art and design work.

For M3, learners will effectively explain their rationale for choosing and rejecting work. Aspects such as running order of works, mounting techniques and volumes included will be clearly and effectively explained.

For D1, learners will be able to work independently in conducting their research into different applications of art and design portfolios. The range of uses covered will be further extended than in work assessed at M1, and learners will be able to use their research to reach informed conclusions.

For D2, learners will be able to select work to produce and present a portfolio that is exciting and engages the audience. Work will be chosen independently and used creatively in the mounting and sequencing of the work. For D3, learners will be able to independently and fluently explain their rationale for selecting and rejecting examples. They will be able to relate their choices to the overall purpose of the portfolio and how they visualise it working to communicate the intentions to the audience.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Assignment 1: How Are Portfolios Used in the Art and Design Industry?	Learners are undertaking background research to assist in the understanding and development of specific portfolios.	Portfolio of evidence consisting of: ● examples of independent learner research ● notes, annotations and visuals in learners' work journals or sketchbooks ● learner discussion ● presentation.
P2, P3, M2, M3, D2, D3	Assignment 2: Mock Interview	Learner preparing for an interview for further study/employment.	Portfolio of evidence consisting of: ● complete portfolio ● notes, annotations and visuals in learners' work journals or sketchbooks ● learner evaluation ● presentation ● written statement/CV.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

73

Suggested resources

Books

Mornement C – *Second Steps: A One-stop Resource for All Who Are Setting Up a Business in the Applied Arts* (BCF Books, 2006) ISBN 9780955002625

Mosse K – *Writers' and Artists' Yearbook 2009* (A&C Black, 2008)
ISBN 9781408102640

Journal

The Artists Newsletter (www.a-n.co.uk)

Websites

www.artsjobfinder.co.uk   Information on jobs in the Arts

www.prospects.ac.uk   Graduate careers website

Unit 6: Working in the Art and Design Industry

Level:	**2**
Notional Learning Hours:	**50 (including 30 GLH)**
Unit value (NLH/10):	**5**
SRF unit code:	**20615G**

This unit is internally assessed

Unit aim

This unit provides learners with a broad understanding of the art and design industry and the employment opportunities available within it.

Unit introduction

In order to be able to progress on their chosen career path, learners will need to have knowledge of employment opportunities within the art and design field. This will include an overarching understanding of the different specialist areas and how they relate to each other, as well as specific knowledge of the different job roles within learners' chosen pathways. This unit aims to give learners an awareness of the employment roles and possibilities within the art and design industry. It will include an evaluation of different types of organisations and the roles individuals play within them. Different aspects of the art and design industry, such as administration, research and practical production, will be considered.

Learners will explore a range of art and design organisations. They will consider how these organisations operate in terms of their purpose and how they relate to specific markets. Tutors will support learners in researching employment opportunities. Examples shown in the content section can be amplified by learners exploring local organisations and evaluating the results to show their understanding. Learners may be able to relate their investigations to their specific chosen pathways.

Learners will consider the roles of people working in these organisations. They will develop research based on the characteristics of the different job roles they investigate, and explain how these roles relate to each other. Learners will develop an understanding of how organisations use individuals, whether they are freelance or employed directly, and how goals are achieved by the organisations and individuals. This understanding may be useful for learners when identifying their chosen specialist area, or in confirming this choice. Learners can consider the types of skills needed in the art and design industry, and use the knowledge gained to develop their own set of skills accordingly.

Outcomes of learning

On completion of this unit a learner should:

1   Know about organisations in the art and design industry
2   Know about job roles in the art and design industry.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

75

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	**To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:**	**To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:**
P1 Identify how organisations operate in the art and design industry	M1 Explain how organisations operate in the art and design industry	D1 Analyse independently and fluently how diverse organisations operate in the art and design industry, reaching informed conclusions
P2 List job roles within the art and design industry	M2 Explain the characteristics of job roles within the art and design industry	D2 Explain independently and fluently the characteristics of diverse job roles within the art and design industry, reaching informed conclusions
P3 Describe the characteristics of job roles within the art and design industry		

Unit content

1 Know about organisations in the art and design industry

Organisations:

- e.g. design groups, fashion houses, animation companies, arts centres, illustration and fine art agencies, multimedia companies, museums, newspapers and magazines, publishing houses, art direction companies, design firms, software publishers, public relations and marketing companies, television and film studios, newspapers and magazines, advertising agencies and in-house advertising departments, computer and digital imaging departments, theatres, architecture firms, interior design and decorating firms, education outreach, community arts

Arts administration:

- e.g. national funding bodies, regional arts boards, local authorities, business-based sponsors

2 Know about job roles in the art and design industry

Job roles:

- e.g. self-employed artist, design director, junior designer, freelance designer, interior designer, consultant, concept artist, art worker, multimedia designer, website designer, illustrator, graphic designer, textile artist or designer, product designer, ceramicist, craftsperson, fashion designer, software designer, animator, games designer, computer and interactive/multimedia artist, special effects artist, model maker, photographer, art director, 3D designer, copywriter, typographer, environment artist

Arts administration:

- e.g. producer, curator, funding officer, marketing officer, link worker

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

77

Information for delivery staff

Essential requirements

Learners will need access to research information when investigating areas of, and roles within, the art and design industry; this might typically include trade journals, books and websites.

Employer engagement and vocational contexts

Visits to art and design organisations and contact with professionals working within the industry would be a valuable resource. Whenever possible, assignments should be set within a vocational context giving a purpose to research activities.

Links with employers are essential to the delivery of the programme for work experience and employment.

Creative and Cultural Skills (www.ccskills.org.uk), the sector skills council for design have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the sector skills council for creative media (www.skillset.org), provide details on their pages (www.skillset.org/careers) about careers advice and industry information, plus a regularly updated news and events page.

Delivery guidance

Delivery of this unit can be based around the three assignments shown in the outline learning plan. As an introduction to the unit, assignment 1: Researching Job Roles, provides a platform from which tutors can introduce the focus of the unit and give specific information about the variety of job roles and occupations in the industry, addressing outcome of learning 2. Delivery should be based around a series of set activities, involving presentations, learner research and subsequent individual learner presentations. These activities should be used as a process of assessment; at this level learners should be supported to present work for assessment that does not rely solely on written reports or essays.

Outcome of learning 2 can be extended to provide evidence for P3, M2 and D2 through assignment 2, this is a group-based, discussion-led assignment. Learners should use information from assignment 1 to look at job roles in more detail and to identify the characteristics of these roles. Tutors will need to ensure that any shortfalls or gaps in learners' research from assignment 1 are filled in before the start of assignment 2. It will not be possible for learners to investigate completely all the varied and wide range of job roles in the industry in the time allowed for this unit; however, by dividing the overall group into smaller sub-groups, and by giving each sub-group a distinct and different grouping of job roles, for example group A to investigate graphic design, advertising, marketing and art direction, it may be possible for tutors to give learners the opportunity to share their research. Tutors may also have supporting materials – DVD and video – about industrial practice and individuals that can be used to support delivery. Websites can also provide a useful source of information. Through a series of presentations that feedback each sub-groups' research, learners will be exposed to information about a much wider range of job roles and characteristics. The presentations and discussions should be used for assessment purposes.

The unit can be concluded with learners developing their knowledge and understanding through research into organisations in the art and design sector. These may be related to their area of study or chosen specialist pathway or, if they are undecided in their choice, give them an opportunity to consider career pathways in different areas. Outcome of learning 1 requires learners to explain how organisations actually work. Both outcomes of learning 1 and 2 can be supported with practical examples. If available, a visit to a practitioners' studio would give learners an opportunity to consider how a freelance designer works; alternatively, an organised visit to a design studio and an interview with employees/directors may be useful in providing information about practice in the industry. Visiting speakers from industry can be used to deliver relevant and up-to-date information about the life of the practitioner, and how they relate to the wider industrial context. Learners should present their conclusions in a short written summary, supported by notes and visuals. Tutors can then conclude the unit through group feedback and question and answer session.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to unit.
Assignment 1: **Researching Job Roles**   Presentation, discussion and research activities (outcome of learning 2).   Independent learner-based research and presentation.   Assessment.
Assignment 2: **Discussion – How Do Individual Job Roles Actually Work?**   Tutor to select and group roles identified in assignment 1/augment as necessary (to ensure unit content covered).   Large group-based discussion – compare and contrast examples, with visual materials/case studies or short video/DVD materials (if available, visits to practitioners' studios/visiting speaker presentation can be used here).   Group divided into smaller sub-groups, and tutor provides each sub-group with a set of job roles to research in more detail, identifying characteristics.   Small-group work/presentations to peers.   Individually, learners record conclusions.   Discussion and conclusions from activity (outcome of learning 2).

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

79

Topic and suggested assignments/activities/assessment
Assignment 3: **Case Study – Organisations** (outcome of learning 1) Tutor read through. Learners select a minimum of two organisations and research. Organisations may be linked to their specialist area of interest. Learners research specific areas, considering: ● purpose of organisations ● areas of work ● individual roles within the organisations ● how the individual roles relate ● learner independent research ● learners to finalise conclusions and produce a short report, supported by appropriate notes and research file.
Group feedback on assignments and plenary.

Assessment guidance

Evidence for this unit will take the form of learners' research findings and may be presented as part of a portfolio of collated material, and could include their own notes and organisational diagrams. 'Sharing' of research should be encouraged through the use of presentations, which might include PowerPoint, posters and leaflets, web presentations etc. Some of the research submitted will be related to the group-based tasks. It is important that tutors ensure that learners maintain their individual work journals throughout the group-based activities to unsure they have sufficient individual examples of research and conclusions.

To achieve P1 the learner must be able to explain how organisations operate in the art and design industry. For example, the learner may describe the development and production of an advertising campaign, produced by an advertising company.

To achieve P2, learners will need to be able to list job roles within the art and design industry. The range of roles that they list will show some understanding of the industry, although some of the examples may tend to be obvious. There may not be much development or amplification of the subtleties in different job roles within certain areas; for example they may list 'graphic designer' as a job role, and not exploit the opportunity to develop their list of roles in this area through analysing the field in more detail such as 'junior designer; art director; art worker' and so on.

For P3, learners will need to explore the characteristics of the identified job roles. Some information is available on industry websites but learners will be able to cite first-hand evidence through work placements or visits to practitioners, studios and workshops.

For M1, the learner must provide more detailed explanations of organisations. Their research and conclusions will show analysis of different types of operations, and they will be able to explain them in an effective manner.

For M2, learners will be able to develop their list to include a wider range of examples, and these will have been well considered and relate to their identified areas for research.

To achieve D1, learners will be able to explain, independently and fluently, how a diverse range of organisations operates in the art and design industry. The range of examples will show a greater engagement with the tasks than work produced in the lower grades. Learners will be able to use their research to reach informed conclusions. Learners will be able to explain the characteristics of job roles within the art and design industry. They will identify the main characteristics and purpose of the job roles. They may not extend this analysis to consider how roles might interrelate in any detail. The range of characteristics described will be limited.

For D2, learners will be able to extend their list independently; this will show an ability to develop research beyond the obvious, and demonstrate an awareness of the field in more detail. Learners will be able to identify and explain the characteristics of a wider and more diverse range of job roles. They will be able to explain the function of the roles and explain the specific characteristics relating to them. Learners will be able to articulate independently the characteristics of a wider range of more diverse roles within their chosen areas. They will be able to explain fluently how the roles work within the organisations, and how the roles may interrelate.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P2, M2, D2	Assignment 1: Researching Job Roles	Learners preparing an application for employment are investigating the range of opportunities available.	Portfolio of evidence consisting of: • examples of independent learner research • notes, annotations and visuals in learners' work journals or sketchbooks • learner presentation.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

81

Criteria covered	Assignment title	Scenario	Assessment method
P3, M2, D2	Assignment 2: How Do Individual Job Roles Actually Work?	Learners are considering specific employment pathways and need to research who does what within a specific area of art, craft or design.	Portfolio of evidence consisting of: • examples of small group-based learner research • notes, annotations and visuals in learners' work journals or sketchbooks • learners' small-group presentations • learners' individual contributions to discussions • learners' individual notes • regarding findings.
P1, M1, D1	Assignment 3: Case Study – Organisations	A learner is preparing an application for employment within a specific organisation; they are researching the organisation to provide them with background information to support their application, and to understand the qualities they will need to display at interview.	Portfolio of evidence consisting of: • examples of learner research • notes, annotations and visuals in learners' work journals or sketchbooks • learners' short report and supporting information.

Suggested resources

Books

Herbert C (editor) – *Writers' and Artists' Yearbook 2010* (A&C Black, 2009)
ISBN 9781408111277

Mornement C – *Second Steps: A One-stop Resource for all who are Setting Up a Business in the Applied Arts*, 4th revised edition (BCF Books, 2006)
ISBN 9780955002625

Websites

www.connexions-direct.com	Information and advice for young people
www.creative-choices.co.uk	Creative and Cultural Skills arts career pages
www.skillfast-uk.org/justthejob	Skillfast-UK textiles and fashion career pages
www.skillset.org/careers	Skillset audio-visual careers pages

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

83

Unit 7:   Working with Graphic Design Briefs

Level:	**2**
Notional Learning Hours:	**100 (including 60 GLH)**
Unit value (NLH/10):	**10**
SRF unit code:	**20616G**

This unit is internally assessed

Unit aim

The aim of this unit is to introduce learners to the techniques graphic designers use to create dynamic and innovative work and communicate messages or information in response to a brief.

Unit introduction

Graphic design is a creative process that combines art and technology to communicate ideas. A graphic designer works with a variety of communication tools, such as images and text, in order to convey a message from a client to a particular audience. The purpose of graphic design is to promote or sell something or inform the viewer of a specific message; graphic designers employ a range of techniques to achieve this.

We are surrounded by examples of graphic design: in newspapers and magazines, on posters and flyers, on packaging and on billboards. Graphic designers work on their own or as part of a larger creative team. A number of large businesses employ graphic designers to work as part of their marketing departments.

Graphic designers explore ideas, materials and techniques in response to self-defined or given briefs. In order to develop their skills, they work with a wide range of different materials and techniques and experiment widely with both digital and traditional studio processes to explore the potential of a chosen medium. Research is undertaken using a wide range of primary and secondary sources and this is used to inform the development of ideas. Graphic designers continuously review the progress of their work. They analyse their experimentation and development in order to assess its suitability for the task. They evaluate the final product to ensure it meets their creative intentions and that it meets the requirements of the brief.

A successful response to a graphic design brief requires a working knowledge of how professional graphic designers work and the markets they target. Target markets and their specific needs vary enormously.

Learners need to be taught how to analyse briefs and identify the needs of their target market, which will need to be taken into account when developing a response.

Outcomes of learning

On completion of this unit a learner should:

1   Be able to use appropriate graphics materials, equipment and techniques

2   Be able to meet the constraints of a pre-defined graphic design brief

3   Be able to develop ideas and produce a final product in response to a
    pre-defined graphic design brief

4   Understand the successful characteristics and quality of graphic design work.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

85

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	**To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:**	**To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:**
P1 Use materials, equipment and techniques safely	M1 Explore materials and techniques effectively	D1 Integrate materials and techniques creatively and independently
P2 Use graphic design processes	M2 Explore graphic design processes effectively	D2 Integrate graphic design techniques and processes creatively and independently
P3 Research primary and secondary sources in response to a pre-defined brief	M3 Conduct competent research of appropriate visual and other information from primary and secondary sources in response to a pre-defined brief	D3 Conduct independent research of appropriate visual and other information from primary and secondary sources
P4 Produce developmental work and a final product in response to meet a brief	M4 Produce effective and varied developmental work and a final product to meet a brief	D4 Produce imaginative and varied developmental work and final product to meet a brief
P5 Discuss successful graphic design work	M5 Compare and contrast experimental, development and final creative works	D5 Evaluate experimental, development and final creative works

Unit content

1 Be able to use appropriate graphics materials, equipment and techniques

Studio materials and techniques:

- e.g. design sheets, roughs, 'thumbnail' sketches, letterforms combined with images, collage, paste-up, marker pens
- reprographic techniques, e.g. photocopiers, copying, enlarging, reducing, manipulating
- finished 'visuals'

Health and safety:

- workshop practice
- studio environment
- Health and Safety Act 1974
- COSHH guidance on materials

Digital techniques and processes:

- e.g. inputting, scanning, photographing, filming, drawing, montage, web design, manipulating and editing images
- prints
- onscreen
- screen formats
- interactive media ideas
- online outcomes

2 Be able to meet the constraints of a pre-defined graphic design brief

Project brief:

- analysis
- requirements
- additional information
- development of work, e.g. style, content, strategy, budget, legal considerations

Research and record:

- primary sources, e.g. recording, observation, drawing/paintings, photography, video
- sources, e.g. objects, places, people, galleries, exhibitions, museums
- secondary sources, e.g. reproductions, photocopies, postcards, paper-based and online publications, libraries and audio-visual sources
- market research, e.g. gathered questionnaires, interviews, product testing

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

87

Target audience:

● primary group, e.g. children, teenagers, females, males, single people, young professionals, elderly

Applications of briefs:

● e.g. packaging, signposting, advertising, promotion, typography, layout, titles, logos, corporate identity, channel ident

3 Be able to develop ideas and produce a final product in response to a pre-defined graphic design brief

Ideas generation:

● methods, e.g. brainstorming, group discussion, experimentation, graphic materials, techniques, processes

Developmental work:

● preparation

● planning

● final product, e.g. mood boards, visuals, sketches, layouts, mock ups, early drafts, colour, fonts, design boards, sketchbooks, maquettes

Final product:

● finished outcomes, e.g. poster, flyer, packaging, advertising, design for print, t-shirt design, signage, stationary, point of sale display unit, corporate identity, logos, business cards, magazine, poster, leaflet, menu

4 Understand the successful characteristics and quality of graphic design work

Characteristics:

● analysis, e.g. alternative options

● exploring properties, e.g. effects, uses, limitations, creative potential

● suitability, e.g. image purpose, factors, opportunities, constraints (time, access, props, specialist equipment, other resources, budget, content), presentation

● others' projects, e.g. similar briefs, commercial, professional, success (projects, campaigns, influence)

Quality:

● e.g. comparison, original intentions, aesthetic qualities, strengths, weaknesses, areas for improvement

● own work

● others' work

Graphic design work:

● own work

● others' work, e.g. peers, professionals

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

89

Information for delivery staff

Essential requirements

This unit has been designed to give learners the opportunity to undertake projects in the specialist area of graphic design. Typically this would be through briefs that reflect current professional practice.

The resources needed for this unit will vary according to the specific technical and material demands of the graphic design projects chosen, but are likely to include computers with appropriate software and hardware, studio tools and equipment and specialist journals and reference materials.

Employer engagement and vocational contexts

Centres could develop links with local graphic design studios, printers or local businesses that employ graphic designers. The scale of involvement by local employers may vary but all centres should endeavour to engage with professionals from the graphic design sector. This involvement might include visits, talks, setting live briefs, competitions or mentoring individual or groups of learners.

Creative and Cultural Skills (www.ccskills.org.uk), the sector skills council for design have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Delivery guidance

This unit has been designed to give learners the opportunity to undertake projects in the specialist area of graphic design. Typically this would be through briefs that reflect current professional practice. The balance between traditional and digital work may vary depending on the availability of resources, but all learners need to develop some awareness of both approaches.

Tutors should consider integrating the delivery and assessment relating to this unit with any other relevant units the learner might be taking as part of their programme of study. In planning integrated unit delivery through project briefs, tutors should be aware of the need to track the relevant criteria of the units being covered. Depending on the specialist units chosen, briefs could combine work in different specialist areas such as photography or interactive media. The skills and understanding that learners develop in graphic design will contextualise and extend their understanding and use of visual language developed in *Unit 2: 2D Visual Communication*.

Tutors should take the opportunity, when working on the practical aspect of delivery, to address health and safety issues. Learners will need to be advised of, and adhere to, all aspects of current legislation associated with health and safety practices in the studio or workplace. Learners will need to know how to use, handle and store sharp tools and dangerous materials. Appropriate COSHH guidance should be followed at all times.

Outcome of learning 1 covers the materials, techniques and processes applicable to graphic design. This outcome of learning is likely to be delivered through demonstration and practical exploration of traditional studio graphic materials and techniques. It will also be delivered through demonstration and practical exploration of digital techniques. Learners will need access to computers, and scanning and printing facilities. They will need to be able to work with a range of graphic design software.

90

Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

Outcome of learning 2 covers the analysis of the graphic design brief and the research element. Learners will need to use research skills to influence the development of ideas. This will involve learners exploring and experimenting with a range of primary and secondary sources. Delivery of outcomes of learning 2 and 3 should encourage learners to record from primary sources as well as using a range of methods to record/ collect information, such as use of the internet, photographs, postcards, leaflets/posters, notes and sketches. Learners will need to recognise the need for a wide range of research and recording as a rich resource for the development of their ideas. They will need to be guided on their selection of sources in relation to the brief. Tutors should encourage learners' participation in analysing the brief through asking probing questions and develop learners' creative abilities in generating exciting, innovative ideas.

Delivery techniques should be varied. Initially the brief is likely to be delivered through discussion about potential ideas and demonstration, perhaps launching the brief through a presentation of slides/images. Tutors are also encouraged to engage with local and national employers who may be willing to assist in delivery by defining and setting live briefs or working with learners in a mentoring capacity. Ideally, learners will be able to visit a graphic design studio or a visiting graphic designer might give a talk about their own creative thinking and selection processes in response to a brief.

Practical work will form the major part of the delivery of outcome of learning 3. Learners need to be able to choose suitable graphic materials, techniques and processes to produce developmental and experimental work and to realise their ideas in the form of a final product that meets the requirements of the pre-defined brief. Learners should be encouraged to combine traditional studio materials and techniques with digital techniques.

Outcome of learning 4 requires learners to review the materials, techniques and processes they and others use, and to discuss and comment on the properties and characteristics, as well as the success and/or failure, of their explorations. This ongoing review will be essential in developing learners' analytical skills and in their understanding of how to use the critical vocabulary of graphics effectively.

A successful brief should give learners sufficient opportunities to provide evidence for all the outcomes of learning.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to unit and structure of programme – whole class.
Assignment 1: **Understanding Graphic Design Briefs** – pair work on analysis of the requirements of a predefined brief. Analyse a given graphic design brief. Define target audience. Define limitations inherent in the brief. Create a mood board appropriate to target audience. Produce presentation. Present findings.
Introduction to studio techniques – whole class.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

91

Topic and suggested assignments/activities/assessment
Assignment 2: **Promotion** – learners to produce graphic design outcomes designed to promote an event.   Identify target audience.   Undertake research appropriate to a given brief.   Learners independently generate ideas using techniques previously taught.   Produce final product.   Pitch final product.
Introduction to digital techniques – whole class.
Assignment 3: **Selling** – learners to produce graphic design outcomes designed to sell a product.   Identify target audience.   Undertake research appropriate to a given brief.   Learner independently ideas using techniques previously taught.   Produce final product.   Pitch final product.

Assessment guidance

For P1, learners will be expected to use specific graphic design studio materials and techniques. At pass level, learners will show competence and safe working, with guidance from the tutor. P2 is closely linked, as learners' evidence should demonstrate a safe ability to use graphic design techniques and processes. It is envisaged that this may involve learners in a variety of tasks to develop their skills and understanding. If assessed directly by the tutor, suitable evidence from guided activities would take the form of observation records completed by the learner and the tutor. If assessed during a placement, witness statements should be provided by a suitable representative and verified by the tutor.

For P3, learners must provide evidence that they have researched and recorded from a basic range of primary and secondary resources in response to a brief. Learners should produce evidence which shows basic use of different methods to record/collect information, for example the internet, photographs, postcards, leaflets/posters, notes and sketches. This could be recorded in the form of files, sketchbooks, mood boards, PowerPoint presentations, etc.

For P4, learners will be expected to be able to develop basic ideas and outcomes to a given brief. Learners, at this level, should be able to select appropriate materials, techniques and processes for investigation and exploration, but will need some guidance. Learners will need to consider and document the development of their ideas, use of media and choice of final product.

For P5, learners should be taught the vocabulary associated with graphic design and use technical terms appropriately when discussing and evaluating their work. This could take the form of handwritten annotations alongside their work or recordings of their discussions. Recorded discussions could be in the form of critiques, one-to-one discussions or group presentations. Written evidence could be in the form of annotations or reports. Learners should be encouraged to discuss all their work, including experimental, developmental and final products. They will need to be taught how to record the process of analysing, modifying and refining ideas for all their working processes. When reviewing outcomes, learners need to analyse the successes and failures of their work.

For M1 and M2, learners should be able to competently handle more complex materials and techniques (both traditional studio and digital). The evidence should demonstrate that the learner is using the techniques employed effectively and safely. The tasks could be similar to those undertaken for P1 and P2, but tutors should also expect learners to carry out more in-depth and varied experimentation. Assessment evidence for this criterion could take a similar format to P1 and P2.

M3 requires the learner to conduct competent research from a range of primary and secondary resources effectively, in response to the brief. Learners should produce evidence that shows appropriate use of different methods to record/collect information. Assessment evidence for this criterion could take a similar format to P3.

For M4, learners should demonstrate an ability to produce varied developmental and experimental work, as well as a final outcome that effectively meet the requirements of a given brief. Learners must explore alternative ideas and select appropriate materials and techniques in the exploration and development of these ideas. Assessment evidence for this criterion could take a similar format to P4 but is likely to be much more varied.

Evidence for M5 might be integrated with the evidence for M1, M2, M3 and M4. Evidence of discussions for M4 might take the form of competent handwritten annotations alongside learners' work or recordings of their evaluations. It might also include learners' competently annotated sketches and studies for their initial recording and ideas, together with effective notes on the quality of their ongoing achievement in their use of a range of materials and techniques. This evidence might also be gathered through informal presentation and discussion or via witness statements and/or observation records.

For D1 and D2, learners are required to combine different studio materials and techniques. Learners are expected to provide evidence of an ability to select and combine appropriate techniques. The evidence should show that learners are able to work creatively, independently and safely.

For D3, learners must show evidence that they have researched and recorded from a wide range of primary and secondary resources independently, in response to the brief. Learners should produce evidence that shows confident use of different methods to record/collect information, for example the internet, photographs, postcards, leaflets/posters, notes and sketches. D3 is linked to D4 as learners must show that they have used the research undertaken for D3 to inform the work produced for D4.

For D4, learners are required to develop independently imaginative and varied ideas and final outcomes to meet a pre-defined graphic design brief by exploring and/or combining alternative materials, techniques and processes.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

93

Evidence for D5 might be integrated with the evidence for D1, D2, D3 and D4. Evidence of discussions for D5 might take the form of confident handwritten annotations alongside learners' work or articulate recordings of their evaluations. It might also include learners' confidently annotated sketches and studies for their initial recording and ideas, together with in-depth notes on the quality of their ongoing achievement in their use of a wide range of materials and techniques. This evidence might also be gathered through informal presentation and discussion or via witness statements and/or observation records.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1, P3, M3, D3	Assignment 1: Understanding Graphic Design Briefs (Pair work on analysis of the requirements of a pre-defined brief.)	Working within a graphic design company, learners attempt to pick apart a given brief in order to identify the key features, e.g. target audience and limitations or restrictions.	Portfolio of evidence consisting of: • idea-generating techniques • mood board • presentation (recorded) • notes from analysis of briefs.
P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4	Assignment 2: Promotion (Learners to produce graphic design outcomes designed to promote an event.)	Brief from a local entertainment venue wishing to promote an upcoming event.	Portfolio of evidence consisting of: • idea-generating techniques • appropriate research • evidence of experimental and developmental work • final product • presentation (recorded).

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1, P2, M2, D2, P3, M3, D3, P4, M4, D4, P5, M5, D5	Assignment 3: Selling (Learners to produce graphic design outcomes designed to sell a product.)	Brief from a local manufacturing company working on a marketing campaign for a new product line.	Portfolio of evidence consisting of: • idea-generating techniques • appropriate research • evidence of experimental and developmental work • comparisons with others' work • final product • presentation (recorded).

Suggested resources

Books

Bucher S – *All Access: The Making of Thirty Extraordinary Graphic Designers* (Rockport, 2004) ISBN 9781592530793

Hollis R – *Graphic Design – A Concise History* (Thames & Hudson, 2001) ISBN 9780500202708

Livingston A and L – *Dictionary of Graphic Design and Designers* (Thames & Hudson, 2003) ISBN 9780500203538

McQuiston L – *Graphic Design Source Book* (Chartwell, 1987) ISBN 9781555210779

Meggs P – *Meggs' History of Graphic Design* (John Wiley and Sons Inc, 2006) ISBN 9780471699026

Neuenschmander B – *Letterwork: Creative Letterforms in Graphic Design* (Phaidon, 1995) ISBN 978071482909

Wozencroft J – *The Graphic Language of Neville Brody 2* (Thames & Hudson, 1994) ISBN 9780500277706

Journals

Creative Review

Design Week

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

95

Websites

www.adobe.com	Graphic design software
www.allgraphicdesign.com	Graphic design resources
www.apple.com	Graphic design software and hardware
www.dafont.com	Online resource for fonts
www.graphicdesign.about.com	Information and online links about graphic design

Unit 8:   Working with Photography Briefs

Level: **2**

Notional Learning Hours: **100 (including 60 GLH)**

Unit value (NLH/10):   **10**

SRF unit code: **20617G**

This unit is internally assessed

Unit aim

This unit develops learners' knowledge and understanding of photographic techniques and processes, through contemporary and historical research and experimentation with own ideas in the context of given briefs.

Unit introduction

Photographers explore ideas, materials and techniques in response to self-defined or given briefs. In order to develop their own professional skills, they work with different materials and experiment widely – increasingly through the use of digital media – to explore the potential of a chosen medium and its suitability for the task. They research widely from different sources to gain inspiration to help them develop ideas. Professionals continuously review the progress of their work to ensure it meets their creative intentions and the requirements of the brief.

Photography involves capturing images in a studio or on location and producing prints using film-based and/or digital technology. It is essentially about learning to capture exciting visual qualities through a viewfinder. Professional photographers have to be able to analyse briefs accurately and identify which factors need to be taken into account when developing their response. Learners will study the work of contemporary and historical photographers to explore, experiment with and understand how to use specialist photography materials and techniques relevant to their brief.

Learners will develop their skills and understanding by exploring film-based and/or digital techniques in response to their brief. The extent to which learners can be instructed in the full range of traditional techniques will depend on the centre's access to darkroom facilities. However, it is expected that basic techniques and use of equipment will be taught as a foundation on which to build understanding and skills in new technology and processes. Learners will need to be made aware of the health and safety issues associated with both the traditional (film-based) and digital media and techniques they use.

Outcomes of learning

On completion of this unit a learner should:

1   Be able to use photographic techniques and processes following safe working practices

2   Be able to develop ideas in response to photography briefs

3   Understand the successful characteristics and quality of photographic work.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

97

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	**To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:**	**To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:**
P1 Use photographic techniques and processes to meet a brief	M1 Explore different photographic techniques and processes to meet a brief	D1 Integrate diverse photographic techniques and processes imaginatively
P2 Explore different techniques in response to a brief, using and recording safe working practice	M2 Develop effective, coherent ideas and outcomes to meet photography briefs, using diverse techniques and processes	D2 Develop imaginative and diverse ideas to meet photography briefs, evaluating and refining own proposals
P3 Select appropriate materials, techniques and processes to meet photography briefs, using and recording safe working practice	M3 Compare and contrast experimental, development and final creative works	D3 Evaluate experimental, development and final creative works
P4 Develop ideas and outcomes to meet photography briefs		
P5 Discuss the successful characteristics and quality of own and others' photographic work		

Unit content

1 Be able to use photographic techniques and processes following safe working practices

Techniques and equipment:

- preparing equipment, e.g. care of equipment, loading and unloading a camera, camera settings, handling negatives, battery charge, available memory
- taking pictures, e.g. portraits, landscapes, townscapes, still life, photograms
- controlling the image, e.g. use of shutter and exposure, ISO settings, focus, depth of field
- estimating distances
- framing a subject
- composing a picture
- using natural and artificial light
- selecting images, e.g. scanning, editing, cropping
- producing images for the brief, e.g. 111 contact sheets, 'proof' prints, inkjet, dye sublimation, screen-based

Health and safety:

- Health and Safety Act 1974
- elimination of risk to self and others
- thinking and working safely within a studio environment
- following COSHH guidance on materials and workshop practice

2 Be able to develop ideas in response to photography briefs

Photography briefs:

- advertising
- fashion events
- social events, e.g. weddings, funerals, births
- editorial themes, e.g. homelessness, frozen landscapes, the unexpected
- recording, e.g. reportage, scientific, technical, forensic, political, historical, fine art, social
- information, e.g. local events, news

Meeting the brief:

- questions, e.g. image purpose, factors (available light, time, access, props, specialist equipment, other resources, budget, content)
- similar projects, e.g. commercial, professional

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

99

Selecting suitable materials and processes:

- qualities, e.g. technical, aesthetic, fitness for purpose
- alternative options, e.g. properties, characteristics, effects, uses, limitations, creative potential
- suitability, e.g. materials, techniques
- constraints, e.g. legal, ethical, resources, time

3 Understand about the successful characteristics and quality of photographic work

Characteristics:

- analysis, e.g. alternative options
- exploring, e.g. properties, effects, uses, limitations, creative potential
- suitability, e.g. image purpose, factors, opportunities, constraints (time, access, props, specialist equipment, other resources, budget, content), presentation
- others' projects, e.g. similar briefs, commercial, professional, success (projects, campaigns, influence)

Quality:

- e.g. comparison, original intentions, aesthetic qualities, strengths, weaknesses, areas for improvement
- own work
- others' work

Photographic work:

- own work
- others' work, e.g. peers, professionals

Information for delivery staff

Essential requirements

For this unit learners should have access to appropriate resources such as cameras, digital equipment, darkrooms, books, internet; to use according to assignment briefs.

The opportunity to collect information from primary sources is also essential for the delivery of this unit.

The resources required will vary according to the specific technical and material demands of the photography projects chosen, but are likely to include:

● digital or 35 mm SLR cameras with a choice of lenses

● processing and enlarging equipment

● computers with appropriate software and hardware

● specialist journals and reference materials.

Employer engagement and vocational contexts

Centres should develop links with local business, industry and practising artists, craftspeople and designers to support the vocational content of the unit and programme.

Links with employers are essential to the delivery of the programme for work experience and future employment.

Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the sector skills council for design have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Delivery guidance

This unit has been designed to give learners the opportunity to undertake projects in the specialist area of photography. Typically this would be through briefs that reflect current professional practice. The balance between traditional (film-based) and digital work may vary but all learners need to develop some awareness of both approaches. Tutors should use as wide a range of techniques to achieve this. Whichever methods are used, delivery should inspire enthusiasm, motivation and stimulation in the learner.

Depending on the choice of specialist units, briefs could combine work in different specialist areas such as graphic design, fine art, moving image or interactive media. For example a photography brief asking learners to research an area of their local environment for potential regeneration and development might involve them using their photographs for inspiring mural designs, or creating video clips and a series of photojournalist images to report on a problem. Some learners might use their photographs and video clips to produce a web design. The skills and understanding that learners develop in photography will provide an important resource for work produced for *Unit 4: Using Ideas to Explore, Develop and Produce Art and Design*.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

101

The importance of health and safety issues relating to workshop practice must be stressed. Learners will need to be advised of, and adhere to, all aspects of current legislation associated with health and safety practices in the studio or workplace. The appropriate COSHH guidance should be covered.

Outcome of learning 1 covers the exploration of traditional and digital techniques, equipment and technology. The areas studied will vary according to the centre's resources, particularly in terms of darkroom and digital facilities. These outcomes can be integrated during visits to professional photographic studios. They will be delivered in part by discussion and demonstration but mainly through learners' practical exploration of the resources.

It would probably work more efficiently at first to give all learners the same brief to work on. They could work in small groups and come back to present their analysis and subsequent ideas to the group as a whole. Learners need to be able to select suitable material, techniques and processes to realise their ideas and respond to briefs. Asking learners to review the materials, techniques and processes they use and to discuss and comment on their properties and characteristics, as well as their success and/or failure, will be important in developing their analytical/critical skills and understanding. The explorations and investigations undertaken for this unit build on learners' knowledge gained in *Unit 2: 2D Visual Communication* and *Unit 3: 3D Visual Communication*. Learners will be informed and inspired in developing their own ideas through the study of relevant contemporary and historical photographers. The opportunity to visit a professional photographer will give learners vocational insight and promote a deeper understanding of a practitioner's working methods. Confidence in this research could come from work carried out in *Unit 4: Using Ideas to Explore, Develop and Produce Art and Design*.

Outcome of learning 2 covers the exploration and development of ideas in response to given briefs. Delivery techniques should be varied. Initially, outcome of learning 2 is likely to be delivered through discussion about potential ideas and demonstration, perhaps launching the brief through an inspiring presentation of slides/ images. Tutors should encourage learners to participate in analysing the brief through asking probing questions and developing learners' creative ability in generating exciting, innovative ideas. It could be helpful for a professional photographer to visit the centre to speak about their working methods and processes when responding to a brief. This would also add vocational relevance.

Outcome of learning 3 requires learners to review the materials, techniques and processes they and others use and to discuss and comment on their properties and characteristics, as well as the success and/or failure, of their explorations. This ongoing review is essential in developing learners' analytical skills and in understanding how to use the critical vocabulary of graphics effectively.

A successful brief should give learners sufficient opportunity to provide evidence for all the outcomes of learning.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Unit read through and outline scope of the unit.
Assignment 1: Research into Photography Briefs
Group read through.
Tutor presentation of examples of photographic work in advertising, graphic design, social, fine art, fashion, reportage, industrial, scientific etc.
Learners research into aspects of photography briefs.
Learners present examples, e.g. photography in advertising, photography in fashion and compile research.
Learners discuss conclusions.
Assignment 2: Personal Project (themes can be set by tutor but can be broad enough to encourage learners to take ownership, i.e. documentary).
Stage 1 – identify subject – learners (can relate subject to previous work in other units and/or ideas generated from research tasks in assignment 1).
Stage 2 – produce a plan for the production of the piece – work in liaison with tutor/s and technician/s to ensure health and safety and risk assessments are carried out.
Stage 3 – sign off plan, ensure all equipment is ready as required.
Stage 4 – shoot the piece/s.
Stage 5 – compile/capture/edit as required.
Stage 5 – prepare presentation of work.
Stage 6 – present piece; evaluate reactions and feedback.

Assessment guidance

For P1, learners will be expected to gain experience of photography techniques. They will need to support their work with simple explanatory annotation.

P2 requires learners to use equipment appropriately and safely. Assessment evidence for P1 and P2 might be generated through informal presentation, witness statements or observation records, or through annotated work sheets or logbooks. Evidence can also be gained through work placements. If assessed during a placement, witness statements should be provided by a suitable representative and verified by the tutor. Guidance on the use of observation records and witness statements is provided on the Edexcel website (www.edexcel.com).

P3 is linked to P4, in that the choices of materials and processes will depend to a large part on the brief and the ideas the learner develops.

For P4, learners are required to develop ideas in response to briefs. These can be gained through study of others' work and through their earlier explorations of photographic processes. Work for *Unit 1: Contextual References in Art and Design* could be usefully drawn upon here.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

103

For P5, learners could write a report on their work and others' work or could produce a more visual presentation of the ways in which they have met the requirements of the brief and relate this to examples of others' work. They should include a judgement or critique on the success or otherwise of their and others' work.

For M1, at merit level learners will be expected to explore photographic processes, with consistent control. M1 requires the effective selection of materials and processes. The tasks could be the same as those undertaken for P1, P2 and P3, but tutors should also expect learners to demonstrate a greater independence when planning their work and selecting their range of materials and equipment. Assessment evidence for this criterion could take a similar format to that for P1, P2 and P3.

For M2, learners should be able to develop effective ideas that are achievable with the facilities available. Learners will be expected to demonstrate an increasingly independent and experimental approach to their developmental work. Evidence for M2 might be integrated with the evidence for M1.

Evidence of discussions for M3 might take the form of competent handwritten annotations alongside learners' work or recordings of their evaluations. This might also include learners' competently annotated sketches and studies for their initial recording and ideas, together with effective notes on the quality of their ongoing achievement in their use of a range of materials and techniques. This evidence could also be achieved through informal presentation and discussion or via witness statements and/or observation records.

For D1, the learner will need to use diverse processes, which may include both traditional and digital, in imaginative ways. Assessment evidence could again take a similar format to that for the pass and merit grade levels. Learners should keep records of the materials and processes they chose to meet the requirements of the brief, linking these to the ideas developed for D2.

For D2, learners are required to develop imaginative ideas and outcomes to meet photography briefs. At distinction level, learners will explore diverse ideas showing the ability to produce final outcomes independently and creatively. They should demonstrate confident visual communication skills, fully meeting the requirements of given briefs. Learners will be expected to explore combinations of a wide range of materials, techniques and processes creatively and safely. Evidence will also be available in the range of processes and materials presented in the portfolio.

For D3, evidence might take the form of confident handwritten annotations alongside learners' work or articulate voice/video recordings of their evaluations. This could also include learners' confidently annotated sketches and studies for their initial recording and ideas, together with in-depth notes on the quality of their ongoing achievement in their use of a wide range of materials and techniques, together with reflection on how other photographers have addressed similar briefs. This evidence might also be achieved through informal presentation and discussion or via witness statements and/or observation records.

104

Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P5, M3, D3	Assignment 1: Research into Photography Briefs	A photographer researches into aspects of others' work, considering the ideas, techniques and equipment used, together with other constraints and opportunities evident through study of the work.	Presentation of findings to the group through verbal, written, print or screen-based means; contribution to group discussion.
P1, P2, P3, P4, P5, M1, M2, M3, D1, D2, D3	Assignment 2: Personal Project	A fine art photographer carries out a personal project.	Presentation of work to the group: • planning • development • completed work on brief.

Suggested resources

Books

Child J – *Studio Photography: Essential Skills* (Focal Press, 2008)
ISBN 9780240520964

Davies A – *Digital Imaging for Photographers* (Focal Press, 2004)
ISBN 9780240515908

Galer M – *Location Photography: Essential Skills* (Focal Press, 2002)
ISBN 9780240516691

Galer M – *Photography Foundations for Art and Design* (Focal Press, 2007)
ISBN 9780240520506

Langford M – *Langford's Basic Photography* (Focal Press, 2007)
ISBN 9780240520353

Langford M – *Langford's Starting Photography* (Focal Press, 2008)
ISBN 9780240521107

Vandome N – *Digital Photography in Easy Steps* (Computer Step, 2005)
ISBN 9780760771426

Wills L – *Photography: A Critical Introduction* (Routledge, 2004)
ISBN 9780415307048

Zakia R D – *Basic Photographic Materials and Processes* (Focal Press, 2000)
ISBN 9780240804057

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

105

Websites

www.flickr.com	Online photo sharing
www.lomography.com	Website dedicated to film-based photography
www.myshutterspace.com	Social network for digital photographers
www.photography.com	Resources for photographers
photography.nationalgeographic.com	Online galleries for National Geographic magazine/photography
photo.net	Resources for photographers
www.photonet.org.uk	The Photographers' Gallery website
www.pinhole.org	Website dedicated to pinhole photography
www.popphoto.com	Features and reviews of photographers and resources

Unit 9: Working With Fashion Design Briefs

Level:	**2**
Notional Learning Hours:	**100 (including 60 GLH)**
Unit value (NLH/10):	**10**
SRF unit code:	**20618G**
This unit is internally assessed	

Unit aim

This unit will introduce learners to fashion design briefs which will enable them to undertake projects in the specialist area of fashion. Learners will experiment with a range of specialist materials, techniques and processes in order to develop ideas and outcomes which reflect current professional practice.

Unit introduction

Fashion designers explore ideas, materials and techniques in response to self-defined or given briefs. In order to develop their own professional skills, they work with different materials and experiment widely to explore the potential of a chosen medium and its suitability for the task. They research widely from different sources to gain inspiration to help them develop ideas. Professionals continuously review the progress of their work to ensure it meets their creative intentions and the requirements of the brief.

Fashion design involves the manipulation of materials, visual and structural elements and the resolution of functional and aesthetic criteria in line with market trends. Fashion designers have to be able to analyse briefs accurately, identifying which factors need to be taken into account when developing their response. The aim of this unit is to enable learners to understand how to respond successfully to fashion design briefs. Learners will develop the skills to do this by exploring and experimenting with appropriate specialist materials, techniques and processes.

Learners will develop their vocational skills and understanding by exploring pattern drafting and construction techniques and processes. They will investigate traditional and non-traditional fabrics, which will include natural and synthetic fibres. Construction techniques will include the use of hand tools, machinery and associated technology. Learners will need to be made aware of the health and safety issues associated with the materials and techniques they study.

This specialist unit gives insight into the life of a professional fashion designer. The focus will be on what the practitioner does and how they do it, rather than the business details. A professional fashion designer would not necessarily make up garments if they were working in the design studios of a large fashion company.

Fashion designers need to have the technical knowledge to allow them to design for different markets. In a large company, part of a designer's role is to work with the technical designer to ensure that their fashion designs are interpreted as they intended.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

107

Learners will explore the type of studio/workshop environment and the specialist materials, techniques and equipment used by the professional. They will learn how the need to create commercially viable products affects fashion designers' creative thinking.

Learners who explore fashion design can progress to other roles in the industry such as pattern cutter, product developer, garment technologist, fabric technologist, quality manager, fashion costume designer, theatre wardrobe manager, fashion stylist, fashion journalist, retail manager and buyer.

Outcomes of learning

On completion of this unit a learner should:

1   Be able to use pattern drafting techniques and processes
2   Be able to use construction techniques and processes
3   Be able to develop ideas to meet fashion design briefs
4   Understand the successful characteristics and quality of fashion design work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 Use pattern drafting techniques and processes safely	M1 Use a variety of pattern drafting techniques and processes effectively	D1 Use diverse pattern drafting techniques and processes creatively and independently
P2 Use construction techniques and processes safely	M2 Use construction techniques and appropriate materials, techniques and processes	D2 Use diverse construction techniques, materials, and processes creatively and independently
P3 Develop ideas and outcomes to meet fashion design briefs	M3 Develop coherent ideas and outcomes to meet fashion design briefs	D3 Develop imaginative ideas and outcomes to meet fashion design briefs
P4 Select appropriate materials, techniques and processes to meet fashion design briefs	M4 Compare and contrast experimental, development and final creative works	D4 Evaluate and contrast experimental, development and final creative works
P5 Discuss successful fashion design work		

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

109

Unit content

1 Be able to use pattern drafting techniques and processes

Pattern drafting and cutting techniques and processes:

- given brief, e.g. cutting patterns from basic blocks, planning layouts and marking out patterns, cutting and marking out construction details, the safe use of cutting and marking tools and equipment

2 Be able to use construction techniques and processes

Construction techniques and processes:

- given brief, e.g. planning, construction process, seaming, edging
- fittings
- fastenings
- embellishments, e.g. Velcro, zips, buttons, belts, handles, beads and lace
- finishing
- pressing

Health and safety:

- elimination of risk to self and others
- thinking and working safely within a studio environment and following the appropriate COSHH guidance on materials
- Health and Safety Act 1974

3 Be able to develop ideas to meet fashion design briefs

Fashion design briefs:

- clothing, e.g. for men, women, children, specialist markets (couture, leisure, evening, current trends)
- footwear
- accessories
- analyse
- identify requirements of brief, e.g. response, target market, needs, preferences
- technical
- functional factors, e.g. type, properties, characteristics (materials, costs, scale of production, time, performance fit)

Materials, techniques and processes:

- aesthetic qualities
- fitness for purpose
- alternative options
- properties, e.g. characteristics, effects, uses, limitations, creative potential
- suitability

110
Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

4 Understand the successful characteristics and quality of fashion design work

Characteristics:

- analysis, e.g. alternative options

- exploring properties, e.g. effects, uses, limitations, creative potential

- suitability, e.g. purpose, factors, opportunities, constraints (time, access, specialist equipment, other resources, budget, content), presentation

- others' projects, e.g. similar briefs, commercial, professional, success (projects, campaigns, influence)

Quality:

- e.g. comparison, original intentions, aesthetic qualities, strengths, weaknesses, areas for improvement

- own work

- others' work

Production process:

- technical competencies

- creative abilities

- time management

- costings

Sources of information:

- self-evaluation

- comments from others, e.g. audience, peers, tutors, client

- documentation, e.g. notes, minutes of meetings, notes from feedback, production diaries, visits

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

111

Information for delivery staff

Essential requirements

For this unit learners should have access to appropriate equipment for the production of fashion solutions to given design briefs. The resources required will vary according to the specific technical and material demands of the fashion projects chosen, but are likely to include tools and equipment for pattern drafting and garment construction and specialist journals and reference materials.

Employer engagement and vocational contexts

Centres should try to establish links with local professional fashion designers and companies. Learners are enlightened and motivated by finding out how a professional works, what inspires them, what they make, the materials and techniques they use, what studio space and equipment they have and how the need to make money affects what they make. Open days at FE and HE establishments are also of interest to broaden learners' horizons and to show how fashion can be manipulated and transformed.

Links with employers are essential to the delivery of the programme for work experience and future employment.

Assignments should be vocationally relevant; centres should consider the delivery of 'live projects', for example, to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the sector skills council for design have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Delivery guidance

This unit has been designed to give learners the opportunity to undertake projects in the specialist area of fashion. Typically this would be through briefs that involve learners developing ideas and outcomes reflecting current professional practice. Depending on the choice of specialist units, briefs could combine work in different specialist areas such as textiles, photography or design crafts.

Learners need to be able to select suitable material, techniques and processes to realise their ideas and respond successfully to briefs. Learners should review their use of techniques and processes, discussing and commenting on the properties and characteristics of different materials and techniques. Learners should be encouraged to apply techniques and processes with accuracy. They should also learn to evaluate critically the quality of their own and others' work. Tutors delivering this unit should use as wide a range of techniques as possible in order to assist learners' developing skills and understanding. Lectures, discussions, seminar presentations, studio/workshop practical sessions, visits to fashion design studios and exhibitions and research using library and internet resources would all be suitable. Whichever methods are used, delivery should stimulate, motivate, enthuse and educate the learner.

112
Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

Working in the studio can be dangerous. Learners will need to be aware of the health and safety issues relating to the media, materials and equipment they use. They should know how to reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations. Learners could keep a health and safety logbook; alternatively they could design storyboards, symbols or posters to record safe practice visually. Tutor observation of safe working practice through witness statements is also acceptable.

Tutors should consider integrating the delivery and assessment for this unit with other relevant units learners may be taking. In planning integrated unit delivery through project briefs, tutors should be aware of the need to track the relevant criteria of the units being covered.

Outcome of learning 1 requires learners to use pattern drafting techniques and processes. This will depend on what materials and equipment are available in each centre, but it is expected that learners would make simple patterns and be taught to draft a pattern from a standard block or from a design using drape modelling on a stand. However this outcome of learning will be delivered mainly through practical studio and workshop experiences.

Outcome of learning 2 should be delivered primarily through practical studio and workshop experiences. Although selection and use of materials and techniques will depend on the individual centre's available resources, it is expected that learners will need to be taught garment construction techniques and processes Technical skills should be accurate and learners must understand how to use tools and equipment safely. Learners should be encouraged to use techniques and processes appropriately but also creatively, mixing the materials, techniques and technology wherever possible. They will need to learn respect for the specialist tools and the function they perform and how to look after the tools and equipment correctly, working safely at all times. Investigating professional work will enable learners to gain insight into how professionals work in a fashion context and help them decide on their direction vocationally. They could do this by visiting practitioners' workshops or studios.

For outcome of learning 3, delivery techniques should be varied. Initially this outcome of learning is likely to be delivered through discussion about potential ideas and demonstration, perhaps launching the brief through an inspiring presentation of slides or images. Tutors should encourage learners to participate in analysing the brief through asking probing questions, and develop learners' creative abilities in generating exciting, innovative ideas. For this outcome of learning, learners will be drawing directly on, and developing, skills and understanding gained in *Unit 2: 2D Visual Communication* and *Unit 3: 3D Visual Communication*. Learners will find it useful to look at others' work in this area, which will build on exploration undertaken in *Unit 1: Contextual References in Art and Design*, as it will help them form their own opinions and appreciation and show individuality in their responses. Visits to galleries and exhibitions will form an integral part of the delivery of this outcome. Visiting fashion and textile practitioners will offer learners opportunities to develop their understanding of fashion in a vocational context.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

113

The delivery for outcomes of learning 2 and 3 can be integrated. They are both about learners developing work to meet a fashion brief and understanding how this happens. Delivery techniques should be varied and stimulating, encouraging learners to investigate the creative use of materials within a fashion context. Initially this outcome of learning is likely to be delivered through discussion about potential ideas and demonstration, perhaps launching the brief through an inspiring presentation of slides or images. Tutors should encourage learners to participate in analysing the brief through asking probing questions, and develop learners' creative ability in generating exciting, innovative ideas. Group activities would be beneficial at this level, with learners discussing ideas around a set brief, looking at possible options for individual investigation. Learners may have quite different areas of personal preference they would like to investigate. They could be encouraged to try different approaches and methods individually, and then meet to share the results. Meeting with a professional would inform learners about vocational fashion practice. Learners could be asked to plan and manage this, and identify questions to ask the practitioner.

Outcome of learning 4 will be delivered through reflection on and assessment of ongoing work, with comparisons made to fashion designers' work that has been developed for similar briefs. Visits to fashion designers or from visiting professionals will give good opportunities to examine details of timescales, budget, costings, aesthetic qualities and technical processes.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit and structure of the programme – to include a tour of the fashion facilities and discussion about health and safety issues.
Assignment 1: Cubism – group discussion on the ways in which this brief could be interpreted. To include ideas for research and new techniques.
Cubism brief. Learners begin research on the theme of 'Cubism', e.g. Picasso, Braque, Art Deco.
Manufacturing skills introduced, for example: ● use of domestic and/or industrial sewing machines accessories ● different seam finishes ● facings and hems.
Learners develop basic ideas to meet the brief by selecting appropriate materials, techniques and processes for initial research.
Learners record health and safety considerations as appropriate.
Learners produce final outcomes in response to the brief.
Learners evaluate their and others' work, presenting outcomes to the group.

Topic and suggested assignments/activities/assessment
Assignment 2: Wraps – group discussion on the ways in which this brief could be interpreted. To include ideas for research and new techniques.
Wraps brief. Learners begin research on the theme of 'Wraps', e.g. dress designers, packaging designers.
New skills introduced: pattern cutting and garment making: ● pattern drafting from a basic block ● pattern marking – grain lines, seams, darts ● lay planning to avoid fabric waste.
Learners develop basic ideas to meet the brief by selecting appropriate materials, techniques and processes for initial research.
Learners record health and safety considerations as appropriate.
Learners produce final outcomes in response to the brief.
Learners evaluate their and others' work, presenting outcomes to the group.
Assignment 3: Transformation – group discussion on the ways in which this brief could be interpreted. To include ideas for research and new techniques.
Transformation brief. Learners begin research on the theme of 'transformation', e.g. fashion designers, fine artists, graphic designers.
New skills introduced, e.g. working with natural and recycled fabrics.
Learners develop basic ideas to meet the brief by selecting appropriate materials, techniques and processes for initial research.
Learners record health and safety considerations as appropriate.
Learners produce final outcomes in response to the brief.
Learners evaluate their and others' work, presenting outcomes to the group.
Learners select and present work for final assessment of the unit.

Assessment guidance

To achieve a pass grade, learners must achieve the five pass criteria listed in the grading grid. P1 requires learners to use pattern drafting techniques and processes competently, therefore with accuracy and with an awareness of safe working practices. Evidence for these criteria could be achieved through correctly labelled and annotated patterns.

P2 requires learners to use construction techniques and processes competently, therefore with accuracy and with an awareness of safe working practices. Evidence for these criteria could be achieved through informal presentation of annotated samples and worksheets, a technical file, witness statements or observation record(s).

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

115

For P3, learners will be expected to develop basic ideas and outcomes, supported by answers to questions from the tutor about how the work meets the brief. Learners at pass level will select appropriate materials, techniques and processes and explore how different effects can be achieved using them. Evidence should include a range of simple studies and samples that have been chosen to show how ideas and skills have developed and progressed. This work may be presented to the class formally or be evidenced through interim assessment as the unit delivery progresses.

For P4, learners should be able to select appropriate materials, techniques and processes for investigation and exploration for the brief but will need some guidance. Learners will need to consider and document the testing of materials, techniques and processes and choices made for the outcomes of learning.

For P5, learners should be taught the vocabulary associated with fashion design and use technical terms appropriately when discussing and evaluating their work. This could take the form of handwritten annotations alongside their work or recordings of their discussions. Recorded discussions could be in the form of critiques, one-to-one discussions or group presentations. Learners should be encouraged to discuss all their work including experimental, developmental and final products. They will need to be taught how to record the process of analysing, modifying and refining ideas for all their working processes. When reviewing outcomes, learners need to analyse the successes and failures of their work.

M1 requires learners to use a range of pattern drafting techniques and processes effectively.

M2 requires learners to use construction techniques and processes effectively. The tasks set for fulfilment of these criteria may be similar to those for P2 but learners will demonstrate greater skill and confidence.

Assessment evidence might also take a similar format to that for P2.

For M3, learners should demonstrate that they can develop effective ideas and outcomes to meet a given brief through exploration of a range of alternative materials, techniques and processes safely. At merit level, learners will show a more experimental approach to their work and greater confidence in their manipulation of materials and techniques in order to achieve desired effects.

Evidence for M4 could be integrated with the evidence for M1, M2 and M3. Evidence of discussions for M4 might take the form of competent handwritten annotations alongside learners' work or recordings of their evaluations. It could also include learners' annotated sketches and studies for their initial recording and ideas, together with effective notes on the quality of their ongoing achievement in their use of a range of materials and techniques. This evidence could also be achieved through informal presentation and discussion or via witness statements and/or observation records.

For D1, learners will creatively and independently use diverse pattern drafting techniques, demonstrating skilful manipulation with in-depth understanding.

For D2, learners will creatively and independently use diverse construction techniques, demonstrating skilful manipulation with in-depth understanding. Assessment evidence for these criteria might take a similar format to that for the criteria at pass and merit grade levels.

For D3, learners are required to demonstrate imaginative development of ideas and outcomes to meet set briefs. Their ideas will be communicated creatively and fluently. Learners will show that they can experiment independently with and explore a wide range of alternative fashion materials, techniques and processes creatively and safely.

Evidence for D4 might be integrated with the evidence for D1, D2 and D3. Evidence of discussions for D4 might take the form of confident handwritten annotations alongside learners' work or articulate recordings of their evaluations. This could include learners' confidently annotated sketches and studies for their initial recording and ideas, together with in-depth notes on the quality of their ongoing achievement in their use of a wide range of materials and techniques. This evidence could also be gathered through informal presentation and discussion or via witness statements and/or observation records.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, P2, P3, P4, P5, M1, M2, M3, M4, D1, D2, D3, D4	Assignment 1: Cubism	Fashion designer researching new range based on Cubism.	Portfolio of evidence consisting of: ● research showing the development of ideas ● a range of sketches, trials, samples, swatches, thumbnails, etc ● evidence that health and safety practice in the studio or workshop has been observed ● notes, reviews, evaluations ● final outcome ● presentation.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

117

Criteria covered	Assignment title	Scenario	Assessment method
P1, P2, P3, P4, P5, M1, M2, M3, M4, D1, D2, D3, D4	Assignment 2: Wraps	Pattern maker learning new skills.	Portfolio of evidence consisting of: ● research showing the development of ideas ● a range of sketches, trials, samples, swatches, thumbnails, etc ● evidence that health and safety practice in the studio or workshop has been observed ● final outcome ● presentation.
P1, P2, P3, P4, P5, M1, M2, M3, M4, D1, D2, D3, D4	Assignment 3: Transformation	Designer learning new skills with different fabrics.	Portfolio of evidence consisting of: ● research showing the development of ideas ● a range of sketches, trials, samples, swatches, thumbnails, etc ● evidence that health and safety practice in the studio or workshop has been observed ● final outcome ● presentation.

Suggested resources

Books

Aldrich W – *Fabric, Form and Flat Pattern Cutting* (Wiley Blackwell, 2007)
ISBN 9781405136204

Braddock S and Mahony M – *Techno Textiles 2: Revolutionary Fabrics for Fashion and Design No 2* (Thames & Hudson, 2005) ISBN 9780500512456

Da Cruz E – *Fashioning Fabrics: Contemporary Textiles in Fashion*
(Black Dog Publishing, 2006) ISBN 9781904772415

Dawber M – *Big Book of Fashion Illustration* (Batsford Ltd, 2007)
ISBN 9780713490459

Fogg M – *Print in Fashion* (Batsford Ltd, 2006) ISBN 9780713490121

Jenkyn Jones S – *Fashion Design* (Portfolio Series) (Laurence King Publishing, 2005)
ISBN 9781856694360

Martin R – *The Fashion Book* (Phaidon, 2001) ISBN 9780714841182

McKelvey K – *Fashion Source Book* (Wiley Blackwell, 2006)
ISBN 9781405126939

McKelvey K and Munslow J – *Fashion Design: Process, Innovation and Practice* (John Wiley, 2009) ISBN 9781444313000

O'Hara Callan G – *Dictionary of Fashion and Fashion Designers*
(Thames & Hudson, 2008) ISBN 9780500203996

Peacock J – *Fashion Accessories: The Complete 20th Century Sourcebook* (Thames & Hudson, 2000) ISBN 9780500019979

Seaman J – *Foundation in Fashion Design and Illustration* (B T Batsford, 2001)
ISBN 9780713487039

Sorger R and Udale J – *The Fundamentals of Fashion Design*
(AVA Publishing SA, 2006) ISBN 9782940373390

Tallon K – *Creative Computer Fashion Design with Illustrator*
(Batsford Ltd, 2006) ISBN 9780713490220

Tatham C and Seaman J – *Fashion Design Drawing Course*
(Thames & Hudson, 2003) ISBN 9780764124730

Journals

Crafts Magazine

Creative Review

Design Week

New Design

RA Magazine

Textiles Magazine

Websites

www.artchive.com	Articles and images for educational use
www.vam.ac.uk	The website for the Victoria and Albert Museum
www.whitworth.manchester.ac.uk	The Whitworth Art Gallery

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

119

Unit 10: Working with Textiles Briefs

Level:	**2**
Notional Learning Hours:	**100 (including 60 GLH)**
Unit value (NLH/10):	**10**
SRF unit code:	**20619G**

This unit is internally assessed

Unit aim

This unit will introduce learners to textile design briefs, enabling them to undertake projects in the specialist area of textiles. Learners will experiment with a range of specialist materials, techniques and processes in order to develop ideas and outcomes which reflect current professional practice.

Unit introduction

Textile designers explore ideas, materials and techniques in response to self-defined or given briefs. In order to develop their own professional skills, they work with different materials and experiment widely to explore the potential of a chosen medium and its suitability for the task. They research widely from different sources to gain inspiration to help them to develop ideas. Professionals continuously review the progress of their work to ensure it meets their creative intentions and the requirements of the brief.

Working with textiles involves the manipulation and treatment of materials, visual and structural elements and the resolution of functional and aesthetic criteria. The aim of this unit is to enable learners to understand how to respond to specialist textiles briefs and find out how a professional textiles designer works. Learners will be able to develop their skills and understanding by exploring specialist textiles materials, techniques and processes. They will need to learn how materials can be used in a rich variety of ways to create different effects and results to achieve their intentions. Learners will be able to experiment with both traditional and non-traditional materials and techniques in order to fully explore their creativity in this discipline.

Learners will develop skills in surface pattern design and assemblage through specialist textile techniques and processes using different media and materials. This will also mean working with the accompanying specialist tools and equipment which learners will learn to use and look after carefully and correctly. Learners will be made aware of the health and safety issues associated with the materials and techniques they study.

Outcomes of learning

On completion of this unit a learner should:

1   Be able to use textiles materials, techniques and processes
2   Be able to develop work to meet textiles briefs
3   Understand the successful characteristics and quality of textiles work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	**To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:**	**To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:**
P1 Use textiles materials, techniques and processes safely	M1 Use materials, techniques and processes to meet a brief coherently and effectively	D1 Use diverse materials, techniques and processes to meet a brief creatively and independently
P2 Develop ideas and outcomes to meet textiles briefs	M2 Develop effective ideas and outcomes to meet textiles briefs	D2 Develop imaginative ideas and outcomes to meet textiles briefs
P3 Select appropriate materials, techniques and processes to meet textiles briefs	M3 Compare and contrast experimental, development and final creative works	D3 Evaluate experimental, development and final creative works
P4 Discuss successful textiles work		

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

121

Unit content

1 Be able to use textiles materials, techniques and processes

Textiles materials:

- fabrics, e.g. natural, synthetic, transparent, opaque, weights, textures

- yarns

- threads, e.g. hand spun, fleece, machine, embroidery, tapestry

- inks

- dyes, e.g. ink-based, multi-purpose

- materials, e.g. non-traditional, found (chicken wire, clay, glass, paper, grasses, twigs, pebbles)

Techniques and processes:

- embroidery, e.g. hand, machine

- construction methods, e.g. weaving, knitting, felt-making

- printing, e.g. block, mono, stencil, resist

- assembly, e.g. cutting, joining, constructing

Health and safety:

- Health and Safety Act 1974

- elimination of risk to self and others

- thinking and working safely within a studio environment

- following appropriate COSHH guidance on materials and workshop practice

2 Be able to develop work to meet textiles briefs

Textiles briefs:

- functional needs, e.g. designing fashion fabrics, interior design fabrics

- aesthetic considerations, e.g. 2D, 3D forms

- analysis, e.g. purpose, target market, needs, preferences, technical factors, production process (print, weave, knit, embroidery, felt making), cost, performance, scale, contemporary professional practice

Selecting materials, techniques and processes:

- aesthetic qualities

- fitness for purpose (alternative options, properties, characteristics, effects, uses, limitations, creative potential, suitability of materials)

3 Understand the successful characteristics and quality of textiles work

Characteristics:

● analysis, e.g. alternative options

● exploring properties, e.g. effects, uses, limitations, creative potential

● suitability, e.g. purpose, factors, opportunities, constraints (time, access, specialist equipment, other resources, budget, content), presentation

● others' projects, e.g. similar briefs, commercial, professional, success (projects, campaigns, influence)

Quality:

● e.g. comparison, original intentions, aesthetic qualities, strengths, weaknesses, areas for improvement

● own work

● others' work

Production process:

● technical competencies

● creative abilities

● time management

● costings

Sources of information:

● self-evaluation

● comments from others, e.g. audience, peers, tutors, client

● documentation, e.g. notes, minutes of meetings, notes from feedback, production diaries, visits

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

123

Information for delivery staff

Essential requirements

For this unit learners should have access to appropriate textiles equipment including both traditional and contemporary technologies, for example, hand embroidery and computerised sewing machines, knitting machines and looms. Both natural and manufactured materials should be available, for example paper, wire, tissue, gauze, silk, wool, Hessian.

Employer engagement and vocational contexts

Employer engagement and vocational contexts Centres should try to establish links with local professional textile designers and companies. Learners are enlightened and motivated by finding out how a professional works, what inspires them, what they make, what materials and techniques they use, what studio space and equipment they have and how the need to make money affects what they make. Open days at FE and HE establishments are also of interest to broaden learners' horizons and to show how textiles can be manipulated and transformed.

Links with employers are essential to the delivery of the programme for work experience and future employment.

Assignments should be vocationally relevant; centres should consider the delivery of 'live projects', for example, to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the sector skills council for design have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Delivery guidance

This unit has been designed to give learners the opportunity to undertake projects in the specialist area of textiles. Typically this would be through setting briefs that reflect current professional practice. Depending on the choice of specialist units, briefs could combine work in different specialist areas such as fashion, fine art or design crafts. Although most learners' work will be carried out in a studio/workshop environment, it is expected that this unit be delivered through visits to exhibitions and practitioners' workshops and visiting expert speakers to put it in a vocational context. Class discussion and research using the library and internet resources are essential aspects of delivery.

This unit is one of a series of similar specialist units that have been designed to give learners the opportunity to extend their use of visual language developed in *Unit 2: 2D Visual Communication* and *Unit 3: 3D Visual Communication*, and to develop their experience of working with materials, techniques and technology in those units. The skills and understanding that learners develop in textiles will provide an important resource for work produced and assessed through *Unit 4: Using Ideas to Explore, Develop and Produce Art and Design*.

Tutors should consider integrating the delivery and assessment of this unit with other relevant units the learner is taking. In planning integrated delivery of units through project briefs, tutors should be aware of the need to track the relevant criteria of the units being covered.

Learners need to be able to choose suitable material, techniques and processes to realise their ideas and respond to briefs. Learners should review their use of techniques and processes; discussing and commenting on the properties and characteristics of different textiles materials, techniques and processes. They should also learn to review and evaluate the quality of their own and others' work. Learners should be encouraged to keep all evidence of the different stages and developments of their project briefs. Their sketchbooks and worksheets might record the development of their ideas, the effects and results of their experimentation with materials and techniques and how their skills might be improved. Learners will find regular discussion and feedback with peers and tutors very helpful and this is a good way of developing their use of critical vocabulary and technical terms in textile design.

Working in the studio can be dangerous. Learners will need to be aware of the health and safety issues relating to the media, materials and equipment they use. They should know how to reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations. Learners could keep a health and safety logbook; alternatively they could design storyboards, symbols or posters to record safe practice visually. Tutor observation of safe working practice through witness statements is also acceptable.

Outcome of learning 1 should be delivered primarily through practical studio and workshop experiences. Although selection and use of materials and techniques will depend on the individual centre's available resources, it is expected that learners are given access to as broad a range as possible. Learners should be encouraged to use techniques and processes appropriately but also creatively, mixing the materials, techniques and technology wherever possible. They will need to learn respect for the specialist tools and the function they perform and how to look after the tools and equipment correctly, working safely at all times. Investigating professional work will enable learners to gain insight into how professionals work in a textiles context and help them decide on their direction vocationally. They could do this through visiting practitioners' workshops and studios.

The delivery for outcomes of learning 2 and 3 can be integrated. They are both about learners developing work to meet a textiles brief and understanding how it happens. Delivery techniques should be varied and stimulating, encouraging learners to investigate the creative use of materials in a textiles context. Initially this outcome of learning is likely to be delivered through discussion about potential ideas and demonstration, perhaps launching the brief through an inspiring presentation of slides or images. Tutors should encourage learners' participation in analysing the brief by asking probing questions and develop their learners' creative abilities in generating exciting, innovative ideas. Group activities would be beneficial at this level, with learners discussing ideas around a set brief, looking at possible options for individual investigation. Learners may have quite different areas of personal preference that they would like to investigate. They could be encouraged to try different approaches and methods individually, and then meet to share the results. Meeting with a professional would inform learners about vocational textiles practice. Learners could be asked to plan and manage this, and identify questions to ask the practitioner.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

125

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit and structure of the programme – to include a tour of the textile department and discussion about health and safety issues.
Assignment 1: **Insects** – group discussion on the ways in which this brief could be interpreted. To include ideas for research and new textile techniques.
Insects brief: - learners begin research on the theme of 'insects'   - new textile skills introduced, e.g. dyed/printed textiles   - learners develop basic ideas to meet the brief by selecting appropriate materials, techniques and processes for initial research   - learners record health and safety considerations as appropriate   - learners produce final outcomes in response to the brief (independent study)   - learners evaluate their work and present outcomes to the group.
Assignment 2: **Structures** – group discussion on the ways in which this brief could be interpreted. To include ideas for research and new textile techniques.
Structures brief: - learners begin research on the theme of 'structures'   - new textile skills introduced, e.g. constructed textiles   - learners develop basic ideas to meet the brief by selecting appropriate materials, techniques and processes for initial research   - learners record health and safety considerations as appropriate   - learners produce final outcomes in response to the brief (independent study)   - learners evaluate their work and present outcomes to the group.
Assignment 3: **Water** – group discussion on the ways in which this brief could be interpreted. To include idea for research and new textile techniques.
Water brief: - learners begin research on the theme of 'water'   - new textile skills introduced, e.g. fine art/fashion textiles   - learners develop basic ideas to meet the brief by selecting appropriate materials, techniques and processes for initial research   - learners record health and safety considerations as appropriate   - learners produce final outcomes in response to the brief (independent study)   - learners evaluate their work and present outcomes to the group.
learners select and present work for final assessment of the unit.

Assessment guidance

P1 requires learners to use materials, techniques and processes competently, with an awareness of safe working practices. Evidence for these criteria could be gathered through informal presentation of annotated sketches or worksheets, a witness statement or observation record(s).

For P2, learners are expected to develop basic ideas and outcomes to meet textiles briefs. They will select appropriate materials, techniques and processes in response to the briefs' requirements but at pass level would use a limited range of skills. Evidence for this criterion might be taken from learners' sketchbooks, worksheets, and samples, chosen to reflect the development of ideas and skills as well as an awareness of safe working practices.

For P3, learners should be able to select appropriate materials, techniques and processes for investigation and exploration for the brief but will need some guidance. Learners will need to consider and document the testing of materials, techniques and processes and choices made for the outcomes.

For P4, learners should be taught the vocabulary associated with textiles and use technical terms appropriately when discussing and evaluating their work. This could take the form of handwritten annotations alongside their work or recordings of their discussions. Recorded discussions could be in the form of critiques, one-to-one discussions or group presentations. Learners should be encouraged to discuss all their work, including experimental, developmental and final products. They will need to be taught how to record the process of analysing, modifying and refining ideas for all their working processes. When reviewing outcomes, learners need to analyse the successes and failures of their work.

For M1, learners are required to use textiles materials, techniques and processes effectively. The tasks set for fulfilment of these criteria may be similar to those for P1 but learners will demonstrate greater skill and confidence. Assessment evidence might also take a similar format to that for P1.

For M2, learners should be able to develop a range of effective ideas and outcomes in response to set briefs. They will investigate a range of alternative materials, techniques and processes and at merit level are expected to bring together skills with ideas. Evidence for this criterion might take the same format as that for P2. Set tasks may be similar as those for pass level, for learners at this level; tutors should also expect learners to carry out more creative experimentation, demonstrating a deeper understanding of the materials, techniques and processes used.

Evidence for M3 could be integrated with the evidence for M1 and M2. Evidence of discussions for M3 might take the form of competent handwritten annotations alongside learners' work or recordings of their evaluations. It might also include learners' competently annotated sketches and studies for their initial recording and ideas, together with effective notes on the quality of their ongoing achievement in their use of a range of materials and techniques. This evidence could also be achieved through informal presentation and discussion or via witness statements and/or observation records.

For D1, learners will creatively and independently use diverse textiles techniques and processes, demonstrating skilful manipulation with in-depth understanding, while meeting the requirements of the brief.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

127

For D2, learners are required to develop their ideas and outcomes imaginatively in response to given textiles briefs in diverse ways. This might be evidenced more formally at distinction level, if considered appropriate, with a presentation to the class. It is expected that learners' work be fully supported by annotated worksheets and sketches; they should produce a wide range of developmental studies and samples demonstrating their skilful and original manipulation of materials and techniques.

Evidence for D3 might be integrated with the evidence for D1 and D2. Evidence of discussions for D3 might take the form of confident handwritten annotations alongside learners' work or articulate recordings of their evaluations. This could also include learners' confidently annotated sketches and studies for their initial recording and ideas, together with in-depth notes on the quality of their ongoing achievement in their use of a wide range of materials and techniques. This evidence might also be gathered through informal presentation and discussion or via witness statements and/or observation records.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, P2, P3, P4, M1, M2, M3, D1, D2, D3	Assignment 1: Insects	Textile artist learning new skills.	Portfolio of evidence consisting of: ● research showing the development of ideas ● a range of sketches, trials, samples, swatches, thumbnails etc ● evidence that health and safety practice in the studio or workshop has been observed ● annotation ● final outcome ● presentation.

Criteria covered	Assignment title	Scenario	Assessment method
P1, P2, P3, P4, M1, M2, M3, D1, D2, D3	Assignment 2: Structures	Textile artist develops new construction techniques.	Portfolio of evidence consisting of: ● research showing the development of ideas ● a range of sketches, trials, samples, swatches, thumbnails etc ● evidence that health and safety practice in the studio or workshop has been observed ● annotation ● final outcome ● presentation.
P1, P2, P3, P4, M1, M2, M3, D1, D2, D3	Assignment 3: Water	Textile designer producing work on a specific theme ● select ideas for effective development ● explore selected materials and experiment with relevant media and methods ● show ongoing analysis of their progress and refinement of their work.	Portfolio of evidence consisting of: ● research showing the development of ideas ● a range of sketches, trials, samples, swatches, thumbnails etc ● evidence that health and safety practice in the studio or workshop has been observed ● annotation ● final outcome ● presentation.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

129

Suggested resources

Books

Barnett A – *Examining Textiles Technology: Student Book* (Heinemann, 1997) ISBN 9780435421045

Beal M – *Fusing Fabric: Creative Cutting, Bonding and Mark Making with the Soldering Iron* (Batsford, 2007) ISBN 9780713490688

Braddock S and Mahony M – *Techno Textiles: Revolutionary Fabrics for Fashion and Design* (Thames & Hudson, 1999) ISBN 9780500280966

Greenlees K – *Creating Sketchbooks for Embroiderers and Textile Artists* (Batsford Ltd, 2005) ISBN 9780713489576

Grey M – *From Image to Stitch* (Batsford, 2008) ISBN 9781906388027

Grey M – *Stitch, Dissolve, Distort in Machine Embroidery* (Batsford, 2006) ISBN 9780713489965

Grey M – *Textile Translations: Mixed Media* (D4daisy Books, 2008) ISBN 9780955537110

Harris G – *Complete Feltmaking: Easy Techniques and 25 Great Projects* (Collins and Brown, 2008) ISBN 9781843404767

Holmes V – *Creative Recycling in Embroidery* (Batsford, 2006) ISBN 9780713489866

Hughes A – *Stitch, Cloth, Paper and Paint* (Search Press Ltd, 2008) ISBN 9781844482337

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

Stein S – *Fabric Art Workshop* (Creative Publishing Int, 2007) ISBN 9781589233287

Journals

Crafts Magazine

Creative Review

Design Week

New Design

RA Magazine

Textiles Magazine

Websites

www.artchive.com	Articles and images for educational use
www.craftscouncil.org.uk	The national development agency for contemporary crafts in the UK
www.designmuseum.org.uk	The national strategic body for design
www.vam.ac.uk	The website for the Victoria and Albert Museum
www.whitworth.manchester.ac.uk	The Whitworth Art Gallery

Unit 11: Working with 3D Design Briefs

Level: **2**

Notional Learning Hours: **100 (including 60 GLH)**

Unit value (NLH/10): **10**

SRF unit code: **20620G**

This unit is internally assessed

Unit aim

The aim of this unit is to enable learners to explore, experiment with, and understand how to respond to 3D design briefs. The unit will involve learners carrying out research from a range of primary and secondary sources appropriate to their brief.

Unit introduction

Designers explore ideas, materials and techniques in response to self-defined or given briefs. In order to develop their professional skills, they work with different materials and experiment widely to explore the potential of a chosen medium and its suitability for the task. They research widely from different sources to gain inspiration to help them develop ideas. Professionals continuously review the progress of their work to ensure it meets their creative intentions and the requirements of the brief.

An essential capability of 3D design is the ability to communicate 3D structures through 2D drafting media, increasingly using digital software. A valuable part of a learner's research will be to learn what a contemporary 3D designer does and the range of possible materials and techniques they employ to communicate their ideas most effectively. Learners will investigate historical and cultural visual arts to explore similar resources and constraints. Their wide-ranging research will inform their understanding of how to use 3D materials and techniques to express their creative intentions. Learners will review the progress and refine the process of their work through ongoing and final analysis in response to the given briefs.

Learners will explore and experiment with a variety of non-resistant and resistant materials to investigate the manipulation, treatment and creative possibilities of 3D design materials and techniques. This will involve 3D making techniques for carving, constructing and modelling, essential for using different materials and techniques successfully. Learners will need to learn about the care of and correct use of specialist 3D tools and equipment. They will also be made aware of the health and safety issues associated with the materials.

Outcomes of learning

On completion of this unit a learner should:

1   Be able to use 3D design materials, techniques and processes

2   Be able to develop ideas to meet 3D design briefs

3   Understand the successful characteristics and quality of 3D design work.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

131

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 Use 3D design materials, techniques and processes safely	M1 Explore 3D design materials, techniques and processes effectively	D1 Integrate diverse 3D design materials, techniques and processes creatively and independently
P2 Select appropriate materials, techniques and processes to meet 3D design briefs	M2 Develop effective, coherent ideas and outcomes to meet 3D design briefs	D2 Develop imaginative ideas and outcomes to meet 3D design briefs
P3 Develop ideas and outcomes to meet 3D design briefs	M3 Compare and contrast experimental, development and final creative works	D3 Evaluate experimental, development and final creative works
P4 Discuss successful 3D design work		

Unit content

1 Be able to use 3D design materials, techniques and processes

3D design processes:

● planning

● making, e.g. construction, carving, moulding, drilling, fixing, joining, casting, CAD/CAM, weaving, assembling

3D materials:

● e.g. non-resistant materials (plaster, card, paper, lightweight wood, string, soft wire, plastic sheet, glues and adhesives), resistant materials (glass, metals, wood, wood-based products and rigid plastics)

Health and safety:

● Health and Safety Act 1974

● elimination of risk to self and others

● thinking and working safely within a studio environment and following the appropriate COSHH guidance on materials and techniques

2 Be able to develop ideas to meet 3D design briefs

3D design briefs:

● products, e.g. ceramics, furniture, lighting, consumer and electrical goods, industrial products, interiors, environments, retail displays, exhibitions

● analysis of briefs

● response, e.g. target market, needs, preferences

● functions, e.g. technical factors, size, scale, performance, ease of use, cost, method, scale of production

Selecting materials and techniques:

● qualities, e.g. fitness for purpose, aesthetics, alternative options

● exploring properties, e.g. characteristics, effects, uses, limitations, creative potential

Meeting the brief:

● e.g. artefact purpose, factors, opportunities, constraints (time, access, working materials, specialist equipment, other resources, budget, content), presentation

● others' projects, e.g. similar briefs, community, commercial, professional, success (projects, audience, influence)

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

133

3 Understand the successful characteristics and quality of 3D design work

Characteristics:

● analysis e.g. alternative options

● exploring properties, e.g. effects, uses, limitations, creative potential

● suitability, e.g. image purpose, factors, opportunities, constraints (time, access, props, specialist equipment, other resources, budget, content), presentation

● others' projects, e.g. similar briefs, commercial, professional, success (projects, campaigns, influence)

Quality:

● e.g. comparison, original intentions, aesthetic qualities, technical qualities, sustainability, strengths, weaknesses, areas for improvement

● own work

● others' work

3D design work:

● own work

● others' work, e.g. peers, professionals

Information for delivery staff

Essential requirements

Delivery of this unit will focus on learners exploring research through an initial assignment. This will be followed up with ideas development and practical production against a set or self-generated 3D design brief.

Learners will need access to specialist 3D design studios, depending on the range available in the centre. They will also require access to specific technical support within the 3D area.

Learners should incorporate safe working practices into their learning as part of the practical work in the unit.

Employer engagement and vocational contexts

This unit can be delivered through a live project. Centres should aim to develop links with appropriate local organisations, willing to support learners in producing work for a specific aim. Local galleries/museums may be able to work in partnership to give learners 3D related vocational contexts, such as model making for a coming exhibition. There may be opportunities to secure a project involving the production of 3D graphics based pieces, e.g. models for proposed signage.

Assignments should be vocationally relevant; centres should consider the delivery of 'live projects', for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the sector skills council for design have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Delivery guidance

Tutors delivering this unit can address all outcomes of learning through the two suggested assignments shown in the outline learning plan. Assignment number 1 is a research-based task that will generate some of the evidence for outcome of learning 3. Tutors should deliver a presentation that shows examples of 3D design work across a range of disciplines. Learners should record their observations in their work journals or sketchbooks. Learners should then use information gained from the tutor presentation to further their research by sourcing and discussing additional examples of 3D design. Information gathered should be used as a platform from which learners launch their own practical explorations in their personal project, assignment number 2.

Learners will need to work through the activities and stages shown in assignment number 2, and record all the stages of their research and ongoing design development work. Tutors should direct learners to produce a plan for their work, including production methods, materials and timescales. Information on health and safety will also need to be included. On completion of this activity, tutors should sign off the plan and learners can then move to the practical production stage. These activities will produce evidence for outcomes of learning 1 and 2. These outcomes are developed through learners working to produce all relevant test pieces, maquettes or working models, prototypes and the final piece or pieces. Tutors will need to ensure that learners have access to technical support and that all aspects of health and safety are carefully observed.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

135

Ongoing evaluation will also need to feature in this stage of the assignment, as this will provide a sound basis for a more in-depth evaluation than leaving this aspect of the unit until the completion of practical work. These activities will provide further evidence for outcome of learning 3. Learners will need to evaluate and review their practical output against the constraints of the design brief they have worked to. They may consider how effectively their outcomes meet the purpose of the brief. Learners should review their use of materials and techniques and compare them to the production processes they researched. In this way the unit will return learners to the skills and understanding required when analysing and interpreting a design brief.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Unit read through and outline scope of the unit.
Assignment 1: **Research into 3D Design Briefs** Group read through. Tutor presentation of examples of 3D design work using a range of materials in advertising, graphic design, social, fine art, fashion, reportage, industrial, scientific etc. Learners research independently into aspects of 3D design briefs. Tutor input, review. Learners present examples and compile research. Learners discuss conclusions.
Assignment 2: **Personal Project** (themes can be set by tutor but can be broad enough to encourage learners to take ownership). Stage 1 – identify subject – learners can relate subject to previous work in other units and/or ideas generated from research tasks in assignment 1. Stage 2 – produce a plan for the production of the piece – work in liaison with tutor/s and technician/s to ensure health and safety and risk assessments are carried out. Stage 3 – sign off plan, ensure all equipment is ready as required. Stage 4 – produce the piece/s, working independently. Tutor input, review. Stage 5 – ongoing problem solving and review/adaptation. Stage 5 – prepare presentation of work. Stage 6 – present piece; evaluate reactions and feedback.

Assessment guidance

For P1, learners will use 3D design techniques to experiment and produce test, samples, maquettes and final pieces. The level of skill and handling, and the empathy with the inherent qualities in the materials, will be limited. Learners will comply with all the necessary national and local health and safety and COSHH legislation when producing their work, and maintain good studio practice throughout the practical assignment.

For P2, learners will select a limited range of materials, techniques and processes. These will meet the requirements of the brief, but will not extend the possibilities offered by combining or experimenting with materials. The range of materials chosen will be obvious; risks will not be taken at the planning stage, and ideas will not be stretched.

For P3, learners will be able to produce a basic set of design ideas in response to the brief. The scope of their research will not necessarily have extended that given in the tutor presentation. These will tend to be obvious and lack exploration.

For P4, learners will be able to discuss their work in terms of the design brief. Conclusions reached will tend to be over-simplistic. Links between the results and processes used, choices of materials and areas for development may be noted, but conclusions reached will be obvious. Learners will consider how professional 3D designers have worked with similar briefs. Evaluative skills will not be applied in any great depth. There will be some understanding of how designers react to design briefs, but this will not be perceptive.

For M1, learners will be able to explore more confidently a wider range of materials and processes than those at pass grade. The choices made will reflect a deeper involvement and understanding with the design process than in work assessed at P1. Learners will use their chosen 3D materials and processes consistently through their design development and production activities. Work produced will demonstrate an effective control of materials.

For M2, learners will develop ideas for the design brief that address the intended purpose and function of the final outcome effectively. Ideas will be recorded and expressed in a clear and effective manner.

For M3, learners will be able to discuss their work as set against the design brief in a considered manner. Ideas and perceptions will be clearly explained. Learners will be able to consider the work of other 3D designers with some sense of purpose. They will outline the designers' interpretations, choice of materials and application, and make comparisons with their own work.

For D1, learners will be able to select their materials and identify processes to be used in their practical work. Their rationale for choosing these specific materials and how they use them will be clearly articulated. Learners will use the materials and processes they have selected in an innovative way. This may involve using making techniques in adventurous ways, or combine different techniques and processes in original ways.

For D2, learners will be able to develop diverse and exciting ideas that fully meet the design requirements of the brief. This may involve exploration of different themes and source materials.

For D3, learners will be able to explain their output in an informed manner. They will be able to demonstrate how their ideas and practical work meet the demands of the brief with perception. They will be able to link evaluations of their own work to other 3D designers with a sense of clarity and purpose. They will identify approaches connected to the designers' interpretation, choice of materials and application that make their work successful.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P2, P4, M2, M3, D2, D3	Assignment 1: Research into 3D Design Briefs	A 3D designer is exploring iconic designs in their field, and is aiming to identify the factors employed by the designers to make the resulting pieces unique.	Portfolio of evidence consisting of: - work journals, containing notes from tutor presentation and own research - presentation by learners.
P1, P2, P3, P4, M1, M2, M3, D1, D2, D3	Assignment 2: Personal Project	A designer is developing a range of functional items for a retailer. The initial designs are ready for presentation, and the designer is planning to get approval to move to the production stage of the commission.	Learners' preliminary work and initial ideas. Learners' presentations of ideas for project. Learners' use of 3D materials, processes and techniques to explore the design development process. Tutor observation of studio practice. Learners' practical work and final outcomes. Learners' review of working practices and outcomes. Presentation at close of assignment to include evaluation and review of the design process.

Suggested resources

Books

De Sausmarez M – *Basic Design: The Dynamics of Visual Form* (Herbert, 2007)
ISBN 9780713683660

Dormer P – *Design Since 1945* (Thames & Hudson, 1993)
ISBN 9780500202616

Feill C and P – *Designing the 21st Century* (Taschen, 2005)
ISBN 9783822848029

Feill C and P – *Industrial Design A-Z* (Taschen, 2006) ISBN 9783822850572

Forty A – *Objects of Desire* (Thames & Hudson, 1986) ISBN 9780500274125

Herbert T and Huggins K – *The Decorative Tile in Architect and Interiors* (Phaidon, 2000) ISBN 9780714839790

Lidwell W et al – *Universal Principles of Design: 115 Ways to Enhance Usability, Influence Perception, Increase Appeal, Make Better Design Decisions and Teach Through Design* (Rockport Publishers Inc, 2010) ISBN 9781592535893

Massey A – *Interior Design of the 20th Century* (Thames & Hudson, 2001)
ISBN 9780500203466

Mills J – *Encyclopedia of Sculptural Techniques* (B T Batsford, 2005)
ISBN 9780713489309

Norman D A – *Emotional Design* (Basic Books, 2005) ISBN 9780465051366

Norman D A – *The Design of Everyday Things* (Basic Books, 2002)
ISBN 9780465067107

Powers A – *Nature in Design* (Conran Octopus, 2002) ISBN 9781840912579

Sparke P – *Design in Context* (Bloomsbury, 1991) ISBN 9780747510949

Terraroli V – *Skira Dictionary of Modern Decorative Arts*
(University of Turin, 2001) ISBN 9788884910257

Website

www.designmuseum.org   The Design Museum

Unit 12: Working with Interactive Media Briefs

Level:	**2**
Notional Learning Hours:	**100 (including 60 GLH)**
Unit value (NLH/10):	**10**
SRF unit code:	**20621G**
This unit is internally assessed	

Unit aim

The aim of this unit is to develop learners' understanding of how to respond to interactive media briefs. Learners will research and explore the creative possibilities of interactive media ideas and techniques from self-defined or given briefs.

Unit introduction

Interactive media involves using design and programming skills and digital technology to create interactive outcomes that combine sound, text and images. Professionals continuously review the progress of their work to ensure it meets their creative intentions and the requirements of the brief.

In this unit, learners will be able to develop their professional skills by working with different digital and other media and experiment widely to explore their potential and suitability for the task being set. This will involve learners carrying out research into how effective interactive communication is achieved within interactive media design. Learners will evaluate different sources to gain inspiration and help them to develop ideas. They will research interactive media products, explore how text and image have been designed and learn how sound and music is designed to enhance and reinforce information.

Learners will be able to design interfaces for ease of use and for effective communication. A valuable part of their research will be to learn what a contemporary professional interactive media product designer does and the range of possible digital and other techniques they employ. Learners will review the progress and refine the process of their work through ongoing analysis. The interactive media briefs given should be designed within a vocational context and should encourage and motivate learners to explore their ideas creatively to produce original outcomes. Learners will need to be shown how to use the specialist tools and equipment they will be using in this unit.

Outcomes of learning

On completion of this unit a learner should:

1   Be able to develop ideas and outcomes to meet interactive media briefs
2   Be able to explore the use of interactive media products
3   Be able to use digital techniques and technology
4   Be able to review interactive media production work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	**To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:**	**To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:**
P1 Develop ideas and final outcomes to meet interactive media briefs	M1 Develop effective ideas and outcomes to meet interactive media briefs purposefully	D1 Develop imaginative and independent ideas and outcomes to meet interactive media briefs
P2 Select appropriate materials, techniques and processes for an interactive media brief	M2 Select a diverse range of materials, techniques and processes for an interactive media brief	D2 Select independently a diverse and well-chosen range of materials, techniques and processes for an interactive media brief
P3 Explore the use of interactive media products	M3 Compare the use of a diverse range of interactive media products	D3 Evaluate the use of a comprehensive range of interactive media products independently
P4 Produce an interactive media product with integration of images, text and sound	M4 Produce an effective and informed interactive media product with integration of images, text and sound	D4 Produce independently an imaginative interactive media product with integration of images, text and sound
P5 Describe interactive media work	M5 Compare and contrast interactive media work	D5 Evaluate interactive media work

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

141

Unit content

1 Be able to develop ideas and outcomes to meet interactive media briefs

Interactive media briefs:

- e.g. design-based briefs for websites, DVDs, CD-ROMs, interactive TV, computer games

Purpose:

- e.g. educational, entertaining, informative, instructional, demonstrating specialist techniques

Analysis of briefs:

- e.g. target market
- needs and preferences
- message(s)
- information
- communication
- content
- purpose

Constraints:

- e.g. budget, schedule, resources, legal and ethical, technical factors, method of reproduction, display, number of colours, resolution, use of logo, links with other products

Selecting materials, techniques and processes:

- e.g. technical and aesthetic qualities, fitness for purpose
- properties, e.g. characteristics, effects, uses, limitations, creative potential
- materials, techniques

2 Be able to explore the use of interactive media products

Interactive media products:

- e.g. DVDs, CD-ROMs, interactive TV, computer games, portable devices websites, internet

Target audience:

- e.g. age, gender, demographic, lifestyle, presentation, text, sound, image, navigation

Accessibility:

- e.g. user groups, ease of use, interaction, platforms, convergence

3 Be able to use digital techniques and technology

Development:

- e.g. proposal pitch, mood boards, sketchbooks, storyboards, layout diagrams, production log

Produce assets:

- e.g. scanners, software tools, web authoring, interactive media authoring text
- digital images e.g. digital photography, libraries, digital video, webcam, mobile phone, streaming
- sound, e.g. effects, voice, music
- system diagrams for prototypes
- flowcharts for mapping out user navigation

Production:

- e.g. navigation, controls, typography, graphics, layout, colour, sound, video, animation, editing, buttons to link frames

4 Be able to review interactive media production work

Evaluate own finished product:

- compared with original intentions
- technical qualities
- aesthetic qualities
- limitations

Evaluate others' interactive media work:

- e.g. examples researched, websites, DVDs, CD-ROMs, interactive TV, computer games

Production process:

- e.g. technical competencies
- creative abilities
- time management

Sources of information:

- e.g. self-evaluation
- comments from others, e.g. audience, peers, tutors, client
- documentation, e.g. notes, minutes of meeting, production logs

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

143

Information for delivery staff

Essential requirements

This unit will involve the delivery of an art and design brief that allows learners sufficient opportunity to investigate and explore using interactive media techniques.

Learners will need access to specialist studios for image development and capture, depending on the types of project being developed and the available resources. Learners should be given suitable technical support to be able to gather and use appropriate peripherals. All aspects of health and safety should be covered by practical demonstrations led by tutors or technicians, for example the safe use of computers and related equipment. Access to suitable post-production facilities, computer labs and software is essential. A venue for screening or displaying final outcomes is desirable.

Employer engagement and vocational contexts

Centres should develop links with interactive-based companies if possible. Skillset, the Sector Skills Council for the audio-visual industries has a substantial section for their website dedicated to interactive media www.skillset.org/interactive. They give details about careers advice and industry information, plus regularly updated news and events pages on their careers web pages at www.skillfast-uk.org/justthejob.

Other relevant organisations are:

- Computer Games Skills Forum
- Learning and Skills Councils National Development Agencies
- Skillset Apprenticeship Fund in Interactive Media.

Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Delivery guidance

Tutors should consider integrating the planning, delivery, and assessment of this unit with any other relevant specialist unit as part of the learner's programme of study. Depending on the choice of specialist units, briefs could combine work in different specialist areas such as graphic design or photography.

Learners need to be able to choose suitable interactive media techniques and processes to realise their ideas and respond to briefs. Learners should review their use of techniques and processes discussing and commenting on the properties and characteristics of different functions or software.

Outcome of learning 1 should be delivered primarily through practical studio experiences. Interactive media briefs may be about DVDs, CD-ROMs, interactive TV, computer games or presentations. Interactive media products may aim to be educational, entertaining or informative. Learners need to be taught to analyse briefs and identify what needs to be taken into account when developing a response. This might include answering questions on target markets, and their needs and preferences, the messages or information being communicated and the technical factors such as the method of reproduction, resolution or links with other projects.

Although selection of materials techniques and technology will depend on the individual centre's available resources, it is expected that learners are given access to a broad range of digital interactive media. Initially this outcome of learning is likely to be delivered through discussion about potential ideas and demonstration, perhaps launching the brief through an inspiring presentation of slides/images. Tutors should encourage learners to participate in analysing the brief through asking probing questions with an aim to develop their creative ability.

Delivery techniques should be varied and stimulating, encouraging learners to investigate the creative use of techniques and technology within an interactive media context. Group activities would be beneficial at this level, with learners discussing and developing ideas around a set brief, looking at possible options for individual investigation. Learners can be encouraged to explore different areas of personal preference and to create their own viable briefs. They might try different approaches and methods individually, and then meet to share the results.

For outcome of learning 2 learners should research contemporary interactive media products such as DVDs, CD-ROMs, interactive TV, portable devices, websites and the internet. Research into information about interactive media target markets, presentation qualities, accessibility and usability would be relevant. Learners will be expected to describe and analyse a range of different interactive media products. Their findings could be collated in sketchbooks or on worksheets as annotated visual studies. Learners should be able to use a range of appropriate technical terms and critical vocabulary; this could be achieved through creating glossaries of terms, distributing sample pieces of writing for discussion and tutorial guidance. Investigating how professionals work will give learners an insight into the processes involved in interactive media production and help them decide on the vocational direction they want to take. This outcome of learning is probably most useful in informing and inspiring learners' responses to their brief (outcome of learning 1), and their understanding of the application of digital techniques and processes (outcome of learning 3).

Outcome of learning 3 should be delivered through the context of the brief developed for outcome of learning 1. Learners need to be taught a range of interactive media techniques and use of different technology, which should include input devices, software tools, sound and music, link buttons, interfaces and design techniques. Learners can apply the knowledge gained from exploring others' use of interactive media techniques to inform and develop their skills.

Outcome of learning 4 should encourage learners to review and evaluate the quality of their own and others' work. Learners should be encouraged to keep all evidence of the different stages and development of their project briefs. Sketchbooks, worksheets, storyboards, printouts and digital formats could be used to record the development of ideas and the effects and results of their experimentation with techniques and technologies, along with how their skills might be improved.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

145

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to scope and structure of the unit.
Assignment 1: **Investigating Interactive Media Processes** Investigation into interactive media briefs led by tutor and learner discussions. Research into target markets as a group project. Learners develop ideas around a set brief. Learners present ideas as part of a presentation. Learners investigate technical factors as part of a team. Learners present investigations into technical factors as a presentation. Discussion and report based on constraints. Tutor feedback sessions.
Assignment 2: **Interactive Products** Investigate interactive media products with internet research/questionnaire/visiting practitioners covering: ● entertainment/education/information ● convergence/interaction/usability ● target market/style. Investigation into technical terms and critical vocabulary through independent research and a report. Produce sketchbooks/worksheets from investigations as part of a team. Team meeting. Tutor feedback sessions.
Assignment 3: **Using Digital Techniques and Technology** Proposal development Produce/import assets Produce product Tutor feedback sessions
Assignment 4: **Reviewing Interactive Work** Prepare presentation. Present product to peers/tutor with evaluation questionnaire. Collate and evaluate based on focus group/client response. Collation of sketches/worksheets/tutor feedback. Evaluate the work of others. Investigate own interactive media products/use. Feedback investigations of own media product use to class. Self-evaluation of performance. Review/evaluation report or presentation of evidence.

Assessment guidance

To achieve a pass grade, learners will be expected to develop basic ideas and outcomes to meet interactive media briefs. Learners will select appropriate materials, techniques and processes in response to the requirements of the brief. They are expected to demonstrate a limited range of skills to achieve this criterion.

Assessment evidence could be taken from learners' sketchbooks, worksheets and sample products, chosen to reflect the development of their ideas and skills. Evidence for P1 may well be integrated with evidence for P2, P3 and P4 which might be presented on worksheets or in sketchbooks as, for example, annotated visual analysis of interactive media products, the learner's own storyboards, and printouts of the range of digital processes they have covered.

Learners could also present evidence of processes and techniques digitally. Learners are required to use correct technical terms in describing and analysing interactive media products.

P2 and P4 could be evidenced through informal presentation and discussion of what the learner has achieved, this could be an audio/visual recording or witness statements and/or observation records. Guidance on the use of witness statements and observation records is given on our website (www.edexcel.com).

For P4, learners should produce an interactive media outcome that meets the requirements of the brief. The range of ideas explored may be limited, and the outcome, though successful in fulfilling its purpose, may tend to lack the effectiveness or imaginative qualities of work assessed at the higher grades. Alternative ideas may be abandoned early, without any in-depth exploration.

For P5, learners will be able to explain their own interactive media outcome using appropriate terminology. There will be some analysis of the formal elements they have applied, and a basic knowledge of the effect these have had in enabling the brief to fulfil its requirements. There will be a limited ability shown to link analysis of their own outcomes with the research they have undertaken into the work of others. Evaluation of others' interactive media products will identify the strengths in the work, and will articulate ideas about the target audience and how the sites work. This evaluation will be at a basic level, without the depth of enquiry or effectiveness of the work in the higher grades. Any conclusions reached will be limited in scope.

To achieve M1, learners should be able to develop a range of effective ideas and outcomes in response to set interactive media briefs. There should be a sense of purpose in the response to the brief that clearly identifies their intentions and subsequent design responses.

Work produced at M2 would demonstrate an effective approach to exploring a diverse range of techniques, materials and processes. The design ideas will be effectively explored and developed through the application of the media.

For M3, learners are expected to evidence a range of annotated visual studies demonstrating the correct use of technical terms and critical vocabulary in their analysis of interactive media products. However, although set tasks may be similar for M3 as those for pass, learners at merit level would be expected to carry out an exploratory range of experimentation with interactive media techniques and technology appropriate to communicating their ideas. Evidence of their understanding and skilful use of digital techniques and technology might also be presented in learners' development work and outcome for M1.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

147

For M4, learners will produce a final outcome that shows purpose in effectively meeting the requirements of the brief. There will be a higher level of sophistication present than in work assessed at P4, in both the development of ideas and in the application of formal elements.

For M5, learners will be able to explain their work clearly and coherently. They will show confidence in being able to articulate the journey their design and production work went through, and identify any weaknesses and strengths in both the process and the outcome. Learners' analysis and evaluation of the work of others will be conducted to reach coherent conclusions. Their evaluation will reference the relationship between the formal elements used and the intention or purpose of the products reviewed.

To achieve D1, learners are required to develop their ideas and outcomes imaginatively in response to given interactive media briefs by exploring a comprehensive range of alternative materials, techniques and processes. This could be evidenced through formal or informal presentations to the class or the tutor.

For D2, learners are expected to produce a comprehensive range of developmental studies and product samples. They will be able to demonstrate an independent approach to the manipulation of interactive media materials, techniques and processes.

For D3, learners should make in-depth studies of interactive media products using a comprehensive range of technical terms and be able to compare and contrast the varying visual/aural qualities, listed in the Unit content, of selected market products.

For D4, learners should demonstrate imagination and independence in their working, exploring a comprehensive range of techniques and processes. Evidence of their understanding and skilful use of digital techniques and technology might be presented in their development work and outcome for D1.

For D5, learners will show clarity of purpose when evaluating and explaining their own work. They will be able to describe how their outcome meets the requirements of the brief in a comprehensive manner. In reflecting on their work, learners will explain and demonstrate an awareness of why they did what they did, and will justify or support comments on these production decisions. Their use of technical and specialist language will be correct, being consistently appropriate and accurate. They will be able to explain the strengths and development in their work with insight. Learners will show an independent approach to producing informed and original conclusions. Their work will demonstrate a fluent understanding of how the work they have evaluated meets the requirements of the briefs within which they were developed.

148

Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, P2, M1, M2, D1, D2	Assignment 1: Investigating Interactive Media Processes	In a group learners will develop an idea for an interactive media product with appropriate planning documentation.	• Presentation of plans to peer group. • Portfolio of ideas and planning paperwork documentation.
P3, M3, D3	Assignment 2: Interactive Products	Working as a group, learners evaluate four interactive media products covering content, ease of use, attractiveness and techniques used in their production.	• Portfolio of evidence consisting of report. • Presentation.
P4, M4, D4	Assignment 3: Using Digital Techniques and Technology	Brief to produce an interactive media product based on idea development.	• Portfolio of ideas/sketches. • Related paperwork. • Produce interactive media product.
P5, M5, D5	Assignment 4: Reviewing Interactive Work	Learner review and evaluation of their own and others' interactive media products.	• Written report. • Recorded interview.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

149

Suggested resources

Books

Chapman N and Chapman J – *Digital Interactive Media*
(John Wiley and Sons Ltd, 2004) ISBN 9780470858905

Classroom in a Book – *Adobe Photoshop CS3 Classroom in a Book Adobe*
(Adobe, 2007) ISBN 9780321492029

Elsom-Cook M – *Principles of Interactive Media* (McGraw-Hill Publishing Co, 2001)
ISBN 9780077096106

Garrand T – *Writing for Multimedia and the Web: A Practical Guide to Content
Development for Interactive Media* (Focal Press, 2006) ISBN 9780240808222

Kerman P – *Sams' Teach Yourself Macromedia Flash MX 2004 in 24 Hours*
(Sams, 2003) ISBN 9780672325946

Microsoft Windows Programmer's Reference Library – *Windows Multimedia: Authoring
Guide* (Microsoft Press, 1991) ISBN 1556153910

Muir N – *Microsoft Office PowerPoint* (Microsoft Press, 2007) ISBN 9780735622951

Sengstack J – *Sams' Teach Yourself Adobe Premiere Pro in 24 Hours*
(Sams, 2002) ISBN 9780672326073

Journals

Journals from the Association of Computing Machinery

New Media Age

Websites

www.actionscript.org	Resources for interactive media
www.adobe.com	Website for Adobe software
www.bima.co.uk	British Interactive Media Association
www.hyperstudio.com	Authoring tools for project-based learning
www.nma.co.uk	Website for New Media Age
www.webstyleguide.com	Resources for website design

150

Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

Unit 13: Working with Visual Arts Briefs

Level:	**2**
Notional Learning Hours:	**100 (including 60 GLH)**
Unit value (NLH/10):	**10**
SRF unit code:	**20622G**

This unit is internally assessed

Unit aim

This unit aims to develop learners' abilities to research, explore and develop visual arts ideas from self-defined or given briefs. Learners will develop their research skills by using a wide variety of information and references that provide inspiration for originating and developing their ideas into 2D and 3D art, craft and design outcomes.

Unit introduction

Artists, designers and craftspeople explore visual arts ideas, materials and techniques in response to self-defined or given briefs. In order to develop their own professional skills, artists work with different materials and experiment widely to explore the potential of a chosen medium and its suitability for the task. They also research widely from different sources to gain inspiration to help them develop ideas. Professionals continuously review the progress of their work to ensure it meets their creative intentions and the requirements of the brief.

In this unit learners will be working with visual arts briefs to research, explore and develop visual arts ideas. This will involve learners carrying out research from a range of primary and secondary sources appropriate to their brief. A valuable part of their research will be to learn what a contemporary visual arts professional does and the range of possible materials and techniques they employ to communicate their ideas most effectively. Learners will investigate historical and cultural visual arts to identify similar resources and constraints. Their research will inform learners' understanding of how to use visual arts materials and techniques to express their creative intentions. Learners will review their progress and refine the process of their work through ongoing and final analysis in response to the given briefs.

The visual arts cover a wide range of possible starting points including 2D and 3D art, craft and design. Briefs can therefore be varied to suit the needs and motivation of learners but should be set within a vocational context.

Outcomes of learning

On completion of this unit a learner should:

1 Be able to research and record from primary and secondary sources in response to visual arts briefs

2 Be able to use visual arts materials, techniques and processes

3 Be able to develop ideas and outcomes to meet visual arts briefs

4 Understand the successful characteristics and quality of visual arts work.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

151

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	**To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:**	**To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:**
P1 Research primary and secondary sources in response to visual arts briefs	M1 Conduct competent research of appropriate visual and other information from primary and secondary sources in response to visual arts briefs	D1 Research independently diverse visual and other information from primary and secondary sources in response to visual arts briefs
P2 Use materials, techniques and processes safely	M2 Explore materials, equipment and techniques effectively	D2 Explore diverse materials, equipment and techniques imaginatively and independently
P3 Develop appropriate ideas and outcomes to meet visual arts briefs	M3 Develop coherent ideas and outcomes to meet visual arts briefs	D3 Develop imaginative ideas and outcomes to meet visual arts briefs
P4 Discuss successful visual arts work	M4 Compare and contrast experimental, development and final creative works	D4 Evaluate experimental, development and final creative works

Unit content

1 Be able to research and record from primary and secondary sources in response to visual arts briefs

Research:

- primary sources, e.g. observational drawing, painting, photography, video
- subject matter, e.g. objects, places, people, galleries, exhibitions, museums
- secondary sources, e.g. printed material, onscreen, publications, photographs, photocopies, postcards, libraries, audio-visual sources

Recording:

- materials, e.g. graphite, charcoal, pen, ink, wash, oil pastels, chalks, hand-made tools, cameras
- techniques
- processes, e.g. painting, drawing, montage, collage, photography, video, digital scanning, manipulation, printmaking, modelling, interview notes, recorded interviews with makers, annotation in sketchbooks, blogs
- formal elements, e.g. line, tone, form, colour, texture, pattern

Visual arts briefs:

- analysis
- project requirements
- constraints
- research
- focus
- investigation
- development
- review
- additional information required
- development of work

2 Be able to use visual arts materials, techniques and processes

Explore and use:

- e.g. experimentation, testing, swatches, test pieces, maquettes, sketches, trial and error, handling, investigation, analysis

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

153

Materials, techniques and processes:

- materials, e.g. graphite, charcoal, pen, ink, wash, oil pastels, chalks, hand-made tools

- techniques, e.g. montage, collage, photography, digital scanning, manipulation, printmaking, modelling

- processes, e.g. commissioned work, personal exploration, abstraction, copying, scaling, collaborative work, site specific, limitations, objectives, traditional, new media

- formal elements, e.g. line, tone, form, colour, texture, pattern

Health and safety:

- workshop practice

- risk assessment

- COSHH health and safety guidance on materials

- Health and Safety Act 1974

3 Be able to develop ideas and outcomes to meet visual arts briefs

Plan and develop work:

- plan, e.g. analysis, project proposal, research, media and materials, alternative ideas, working drawings, develop, e.g. review, evaluate, refine ideas

- work, e.g. mock-ups, storyboards, printouts, test pieces, maquettes

- final work, e.g. 2D, 3D, time-based, mixed media, new media

Meeting a brief:

- design methods, e.g. planning, developing, producing final outcomes

- success, e.g. use of 2D/3D/time-based, impact, use of formal elements, visual language qualities, constraints, opportunities

- others' work

4 Understand the successful characteristics and quality of visual arts work

Discuss:

- e.g. annotated worksheets, sketchbooks

- recordings of discussions

- explanations, e.g. descriptions, comments, evaluations, tutorials, spoken word, video, face to face, individual, group crit

- technical and art terms, e.g. art, craft, design processes, qualities

154

Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

Characteristics:

- analysis, e.g. alternative options

- exploring properties, e.g. effects, uses, limitations, creative potential

- suitability, e.g. image purpose, factors, opportunities, constraints (time, access, props, specialist equipment, other resources, budget, content), presentation

- others' projects, e.g. similar briefs, commercial, professional, success (projects, campaigns, influence)

Quality:

- e.g. comparison, original intentions, aesthetic qualities, technical qualities, strengths, weaknesses, areas for improvement

- own work

- others' work

Visual arts work:

- own work

- others' work, e.g. peers, professionals

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

155

Information for delivery staff

Essential requirements

- Specialist workspaces: e.g. studios, workshops, computer suites, video and film editing suites.
- Materials, equipment and tools: e.g. for 2D, 3D, time-based and associated materials, equipment and tools across all specialist areas.
- Access to a learning centre: e.g. for books, periodicals, journals, videos, CD-ROMs, the internet.
- Specialist staff: e.g. for the different specialist pathways; this might necessarily include technical support staff.

Visits to galleries, exhibitions, film reviews, plays, performance and live art, workshops, studios and advertising agencies could play an important role when designing assignments for this unit. Alternatively, bringing in professional practitioners, from art, design or media backgrounds, to talk about their work could help learners with the evidence requirements for this unit.

Employer engagement and vocational contexts

Centres should develop links with local business, industry and practising artists, craftspeople and designers to support the vocational content of the unit and programme.

Assignments should be vocationally relevant and centres should work with outside agencies to offer 'live' assignments to learners or to provide work experience.

Links with employers are essential to the delivery of the programme and for work experience and employment.

Learners should be regularly informed and updated on progression routes to further education and of job opportunities on completion of their course.

Creative and Cultural Skills (www.ccskills.org.uk), the sector skills council for design have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Delivery guidance

This unit explores working to visual arts briefs. Learners will need to be able to research, explore and develop visual arts ideas from self-defined or given briefs. This will involve learners carrying out research from a range of primary and secondary sources appropriate to their brief. Tutors should ensure that learners have access to exciting visual sources for first-hand study. Learners should be encouraged to produce a range of primary source studies experimenting with different viewpoints and approaches to the use of media and materials as well as developing their skills in manipulating the formal elements. A valuable part of their research will be to learn what a contemporary visual arts professional does and the range of possible materials and techniques they employ to communicate their ideas most effectively. Learners will also investigate historical and cultural visual arts to explore similar resources and constraints. Learners' wide-ranging research will inform their understanding of how to use visual arts materials and techniques to express their creative intentions. Learners will review the progress and refine the process of their work through ongoing and final analysis in response to the given briefs.

Tutors should design briefs that are appropriate to this level, motivate the learner and reflect current commercial and professional practice. Connecting with local business, industry or institutions to design 'live' scenarios for briefs will give learners relevant vocational experience as well as providing opportunities for group work. Depending on the choice of specialist units, briefs could combine work in different specialist areas such as graphic design, 3D design crafts or photography. The skills and understanding that learners develop in the visual arts will give learners the opportunity to improve their performance across the criteria for all their other units.

Learners will need to be advised of, and adhere to, all aspects of current legislation associated with health and safety practices in the studio or workplace. Learners should follow appropriate COSHH guidance.

The majority of learners' work will be carried out in a studio/workshop environment focusing on practical activities (for example drawing, painting, media experimentation, model making, printing, photography, video) depending on the learner's chosen area of research. Tutors will need to provide practical demonstrations in manipulating the formal elements, exploring media and techniques in experimental ways. Learners will need to have access to a range of 2D, 3D and time-based media, materials, techniques and processes to realise their ideas and respond to briefs. Part of their self-assessment will be to review their use of materials, techniques and processes and to discuss and comment on the different properties and characteristics of the media employed. They should also learn to critically evaluate the quality of their achievement, documenting their opinions on what worked well or not and why, in response to their brief.

Learners should be encouraged to keep all evidence of their studies in working sketchbooks and/or work sheets and design ideas sheets where, through annotated sketches, storyboards, thumbnails and roughs, they can record the development of their ideas, the effects and results of their experimentation with materials and techniques and how their skills might be improved. They will also evidence their experiments through working models, maquettes, samples, swatches and test pieces. Regular feedback should be given to learners through day-to-day discussion, prior to assessment.

Outcomes of learning 1, 2 and 3 can be integrated through practical studio experiences. Outcome of learning 4 is an opportunity for learners to reflect on their work while drawing parallels with the work of others. For outcome of learning 4, learners will need to be taught how to record, analyse, modify and refine ideas for their work and working processes. When reviewing outcomes learners need to take into account what the successes were and what the failures were, and why. They will need to consider and document the development of their ideas, use of media and quality of final outcomes. When making modifications learners need to refine and clarify their intentions and working practices. These modifications need to be documented and the final outcome recorded using drawings, photographs, maquettes or video depending on the type or scale of work. Learners will need to be taught how to present their work to suit the finished piece and the intended audience. Presentation skills should be developed and can include the use of IT, for example onscreen presentations, photographing work, scanning sketchbook pages into Photoshop to produce design sheets, or using colour photocopies to enhance the quality of presentation sheets. Learners need to understand the importance of presentation techniques; they should consider the intended setting for the outcome.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

157

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to the unit exploring the aims and requirements of the unit. Analysis of the visual arts brief: explore surfaces in the environment and develop ideas for paintings, prints and sculptures.
Assignment 1: **'Surfaces' Theme** Selecting and recording from objects with exciting surface detail such as eroded, corroded, dilapidated, worn, cracked, burnt, fissured etc. through direct observation. Identifying and using the formal elements of recording using a range of materials, techniques, processes. Induction into awareness of health and safety issues in the use of workshop materials. Assessing in groups and getting feedback on own progress.
Assignment 2: **Research into relevant contemporary and historical visual arts and crafts** Gallery visits/selecting images appropriate to the brief and commenting on the work.
Assignment 3: **Developing a Personal Outcome** Recording and generating ideas: ● using 2D and 3D media and techniques in recording from a range of selected sources ● originating ideas using selected recordings ● using selected contextual images to inform and inspire the work ● independently planning and developing work to meet the brief and clarifying project proposal and intentions ● tutorials/reviews.
Independently developing, reviewing and refining ideas. Interim evaluation and presentation of design sheets.
Producing final outcomes to meet the brief: ● using feedback and modifying final ideas ● creating mock-ups, maquettes, samples, roughs ● finishing outcomes ● tutorials ● evaluating work.

Assessment guidance

For P1, learners should produce evidence which shows basic use of different methods of recording information from research sources, such as through primary source studies, notes and sketches, annotated internet images and text, photographs, postcards, leaflets/posters. Learners might evidence their research through sketchbooks, worksheets, notebooks, digital storage systems and through visual and verbal presentations. Witness statements and observation record sheets might be used to evidence learners' understanding and ability to self-evaluate. Learners will demonstrate limited skills in manipulating the formal elements and a basic visual language understanding in recording from their sources.

For P2, learners should produce evidence of using a variety of 2D or 3D materials ranging from pencil/paints and non-resistant materials to software programmes and resistant materials. Depending on the area of investigation, learners should show evidence of evaluating their use of hand tools, techniques and processes; this could be in the form of annotated roughs, storyboards, photographs, sketches and explanatory notes. Learners will evidence a limited range of studies and samples that have been chosen to demonstrate their appropriate selection and use of visual arts materials, and techniques basically and safely, in response to the requirements of the brief. They are expected to use a limited range of skills to achieve this criterion. Assessment evidence might be taken from learners' sketchbooks, worksheets, trials, test pieces, maquettes and sample products, chosen to reflect the development of their ideas and skills in handling visual arts materials.

For P3, learners will explore and develop appropriate ideas to meet visual arts briefs. Learners will show limited planning and a basic ability to follow the different stages of the project. This evidence might take the form of a limited range of sketchbook thumbnail studies, plans or working drawings, ideas worksheets or contact sheets, samples, swatches, tests and/or maquettes. The project outcome will vary according to ideas and the learner's chosen area. Evidence for learners' final outcomes will depend on their chosen area of visual arts, but at pass level they will meet the requirements of the project brief using a limited range of appropriate working methods and processes.

For P4, learners will draw on their work for P1, P2 and P3. Where necessary, learners should produce evidence of health and safety awareness. This could be included in their written annotations or recorded discussions. Evidence of discussions for P4 might take the form of basic handwritten annotations alongside work or taped recordings of their evaluations. This might also include basically annotated sketches and studies for their initial recording and ideas, together with limited notes on the quality of their ongoing achievement in their use of a limited range of materials and techniques. This evidence might also be produced through informal presentation and discussion or via witness statements and/or observation records. Learners will need to reflect on others' work that follows similar themes, subject matter or uses similar processes or materials. Visits to galleries and exhibitions and especially visits from practitioners will give learners opportunities to examine others' working processes in detail.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

159

For M1, learners must show evidence that they have researched and recorded primary and secondary resources effectively and shown competent use of different methods to record/collect information, such as the internet, photographs, postcards, leaflets/posters, notes and sketches. For M2, learners should produce evidence of using a range of 2D or 3D materials and, depending on the area of investigation, learners should show evidence of using effective use of appropriate hand tools, techniques and processes and a range of studies and samples that have been chosen to demonstrate their appropriate selection and competent use of visual arts materials and techniques. Assessment evidence might be taken from learners' sketchbooks, worksheets, trials, test pieces, maquettes and sample products, chosen to reflect the range of development of their ideas and competent skills in handling visual arts materials.

For M3, learners will competently explore and develop a wide range of appropriate ideas to meet visual arts briefs effectively. They should show effective planning and competent ability to follow the different stages of the project. This evidence might take the form of a range of sketchbook thumbnail studies, plans or working drawings, ideas worksheets or contact sheets, samples, swatches, tests and/or maquettes. The project outcome will vary according to ideas and the learner's chosen area and at merit level will effectively meet the requirements of the project using a range of appropriate working methods and processes.

For M4, evidence of discussions might take the form of tutorial feedback notes on learners' interim evaluation and review. Learners will present evidence of competently annotated sketches and studies for their initial recording and development of ideas, together with effective notes on the quality of their ongoing achievement in their use of a range of materials and techniques. This evidence might also be demonstrated through recorded formal and informal presentations and discussions using witness statements and/or observation records.

For D1, learners will demonstrate a coherent approach to collecting information independently using different research methods. They will show consistently confident evidence of skill in manipulating the formal elements and well-developed visual language understanding in working imaginatively from their sources.

For D2, learners should produce evidence of using a diverse range of 2D or 3D materials. Depending on the area of investigation, learners should evidence a wide range of creative studies and samples that show confident use of visual arts materials and techniques. These will be done imaginatively and safely, in response to the requirements of the brief. Assessment evidence might be taken from learners' sketchbooks, worksheets, trials, test pieces, maquettes and sample products, chosen to reflect the development of their ideas and skills in handling visual arts materials.

For D3, learners will confidently explore and develop appropriate ideas creatively and imaginatively to meet visual arts briefs showing independent planning and creative ability to develop the project. This evidence might take the form of a wide range of sketchbook thumbnail studies, plans or working drawings, ideas worksheets or contact sheets, samples, swatches, tests and/or maquettes. The project outcome will vary according to ideas and the learner's chosen area. Evidence for learners' final outcomes at distinction level will confidently meet the requirements of the project using a wide range of appropriate working methods and processes imaginatively and safely.

For D4, evidence of discussions might include learners' informed annotated sketches and studies for their initial recording and ideas, together with in-depth notes on the quality of their ongoing achievement in their use of a wide range of materials and techniques, linked to insights on others' similar work. This evidence might also be gathered through informal presentation and discussion or via witness statements and/or observation records.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, P2, P3, M1, M2, M3, D1, D2, D3	Assignment 1: 'Surfaces' Theme	Visual artist exploring a theme to fulfil a commission.	Assessment methods might include: 1 Using witness statements to: • observe and record learner activity and their progress while working • record learners' discussions with groups and ability to communicate at tutorials • observe and record learner presentations. 2 Reports of progress from work experience placements. 3 Learner's own ongoing review of progress and self-evaluation evidenced through statements, notes and annotated sketchbooks/ worksheets. 4 Evidence of visual studies from portfolio of ongoing and final work.
P1, M1, D1	Assignment 2: Research into relevant contemporary and historical visual arts and crafts	Visual artist conducting research towards the commission above.	
P2, P3, P4, M2, M3, M4, D2, D3, D4	Assignment 3: Developing a Personal Outcome	Visual artist produces outcomes for the commission.	

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

161

Suggested resources

Books

Adamson G – *Thinking through Craft* (Berg Publishers, 2007)
ISBN 9781845206475

Blakesley R P – *The Arts and Crafts Movement* (Phaidon Press Ltd, 2006)
ISBN 9780714838496

Blossfeldt K – *Natural Art Forms* (Dover Publications, 1998)
ISBN 9780486400037

Browning M – *Creative Collage: Making Memories in Mixed Media*
(Sterling, 2008) ISBN 9781402735097

Colchester C – *The New Textiles* (Thames & Hudson Ltd, 1993)
ISBN 9780500277379

Dabner D – *Graphic Design School: The Principles and Practices of Graphic Design*
(Thames & Hudson Ltd, October 2004) ISBN 9780500285268

Freeman M – *The Photographer's Eye: Composition and Design for Better Digital Photos* (Ilex, June 2005) ISBN 9780240809342

Gair A – *Collin's Complete Artist's Manual* (Collins, 1999) ISBN 9780004133638

Goldsmith S and Scott J – *Textile Perspectives in Mixed-media Sculpture*
(Crowood Press Ltd, 2003) ISBN 9781861265784

Honour H and Fleming J F – *The Visual Arts: A History, Revised Edition*
(Prentice Hall, 2009) ISBN 9780205665358

Kenny M and Bairstow J – *Design Modelling: Visualising Ideas in 2D and 3D*
(Hodder and Stoughton Ltd, April 2000) ISBN 9780340663394

Khan S – *Creating with Paint* (Martingale and Co, 2001) ISBN 9781564773203

Langford M J – *Langford's Basic Photography* (Focal Press, 2007)
ISBN 9780240520353

McIntire P – *Visual Design for the Modern Web* (New Riders Publishing, 2007)
ISBN 9780321515384

Murray l – *The Penguin Dictionary of Art and Artists*
(Penguin Books Ltd, August 1997) ISBN 9780140513004

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

Noyce R – *Printmaking at The Edge* (A&C Black Publishers Ltd, April 2006)
ISBN 9780713667844

Sammiguel D – *Complete guide to materials and techniques for drawing and painting*
(Barrons Educational Series, 2008) ISBN 9780764161117

Steven H and Pettit E – *Graphic Design Timeline* (Allworth Press, 2000)
ISBN 9781581150643

Udale J – *Basics Fashion Design: Textiles and Fashion* (AVA Publishing, 2008)
ISBN 9782940373642

Williams N – *Paperwork* (Phaidon Press Inc, 1995) ISBN 9780714834610

Yates M – *Textiles: A Handbook for Designers* (W W Norton and Company, 1996)
ISBN 9780393730036

Journals

Art Monthly

Art Review

Artists and Illustrators

British Journal of Photography

Contemporary Crafts magazine

Creative Review

Dazed and Confused

Design Week

Interior Design

Websites

www.allgraphicdesign.com	Graphic design resources
www.artjournal.co.uk	An online guide to art books and exhibitions
www.craftscouncil.org.uk	The national development agency for contemporary crafts in the UK
www.creativehandbook.co.uk	Resources for photographers, illustrators and designers
www.design-council.org.uk	The national strategic body for design
www.designmuseum.org	The Design Museum website
www.fashion-era.com/ C20th_costume_history	Fashion website with illustrations of fashion, costume, clothing and social history
www.masters-of-photography.com	Articles, images and resources on photographers
www.tate.org.uk	The Tate Gallery website
www.vam.ac.uk	The website for the Victoria and Albert Museum

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

163

Unit 14: Working with 3D Design Crafts Briefs

Level:	**2**
Notional Learning Hours:	**100 (including 60 GLH)**
Unit value (NLH/10):	**10**
SRF unit code:	**20623G**

This unit is internally assessed

Unit aim

This unit explores working in 3D design crafts, a broad area that can cover furniture, jewellery and accessories, mixed media, automata, metalwork, woodwork, glass, plastics and ceramics. Learners will need to be able to research, explore and develop ideas to make 3D design craft, using either self-negotiated or given briefs.

Unit introduction

Design craftworkers employ a process of designing and making objects which can be decorative or functional. Designing and making skills are combined to produce considered and developed items. In many cases successful creative practitioners will be skilled in more than one material and may combine materials in their work. Learners should explore a range of materials and techniques to provide sufficient evidence for assessment.

Learners will carry out research from a range of primary and secondary sources appropriate to their brief. A valuable part of their research will be to learn what a contemporary professional craftworker does and the range of possible materials and techniques they employ to communicate their ideas effectively. Learners will explore historical and cultural 3D design crafts to underpin their research and development of ideas. Wide-ranging research will inspire learners to be innovative and creative in their approach to designing and making. Visits to galleries, museums and workshops, and from visiting lecturers will help to broaden learners' understanding of the breadth of design crafts. Investigation into the contemporary craft scene, both in the UK and internationally will give learners an insight into the current vocational context of design crafts and its importance to the economy.

Learners will be encouraged to explore the crossover of form and function and to analyse their design ideas for fitness for purpose. Learners should be encouraged to combine materials in order to develop a range of skills. Research skills will be contextualised through the design process and learners will have the opportunity to develop evaluative skills through analysis of their design throughout the process.

This unit can be linked with other units in order to develop a broad range of transferable and relevant skills.

Outcomes of learning

On completion of this unit a learner should:

1   Be able to research and record primary and secondary sources in response to 3D design crafts briefs

2   Be able to explore and develop ideas to meet 3D design crafts briefs

3   Be able to use 3D design crafts materials, techniques and processes

4   Understand the successful characteristics and quality of 3D design crafts work.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

165

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 Research primary and secondary sources in response to 3D design crafts briefs	M1 Conduct effective research of appropriate visual and other information from primary and secondary sources in response to 3D design crafts briefs	D1 Research diverse visual and other information from primary and secondary sources in response to 3D design crafts briefs
P2 Develop ideas and outcomes to meet 3D design crafts briefs	M2 Develop coherent ideas and outcomes to meet 3D design crafts briefs	D2 Develop imaginative ideas and outcomes to meet 3D design crafts briefs
P3 Use 3D design crafts materials, techniques and processes safely	M3 Explore materials, equipment and techniques effectively	D3 Explore diverse materials, equipment and techniques imaginatively and independently
P4 Discuss successful 3D design crafts work	M4 Compare and contrast experimental, development and final creative works	D4 Evaluate experimental, development and final creative works

166

Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

Unit content

1 Be able to research and record primary and secondary sources in response to 3D design crafts briefs

Research:

- primary research, e.g. drawings, sketches, taking photographs
- secondary research, e.g. photocopies, collecting ready-made resources

Recording:

- materials, e.g. graphite, charcoal, pen, ink, wash, oil pastels, chalks, hand-made tools, cameras
- techniques
- processes, e.g. painting, drawing, montage, collage, photography, video, digital scanning, manipulation, printmaking, modelling, interview notes, recorded interviews with makers, annotation in sketchbooks
- formal elements, e.g. line, tone, form, colour, texture, pattern

Sources:

- primary, e.g. first-hand observation drawings, own photographs, studios, museums, galleries, exhibitions, poetry, music
- secondary, e.g. images, clippings, websites, photographs, journals, photocopies, postcards, leaflets, books, magazines, blogs, CD-ROMs

2 Be able to explore and develop ideas to meet 3D design crafts briefs

Explore and develop ideas:

- e.g. use research material, inform ideas, others' work, idea generation, experimenting, testing, planning, reviewing, refining, design process
- formal elements
- visual language
- creating
- communicating
- design ideas
- recording
- presenting findings
- appropriate formats, e.g. drawings, notes, samples, sketchbooks, design sheets
- annotate
- design ideas
- fitness for purpose
- viability of designs
- constraints
- opportunities

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

167

Design crafts briefs:

- artefact, e.g. jewellery, furniture, accessory, automata, ceramics, metalwork, woodwork, glass, plastics, one-off, set

- technical factors, e.g. type, properties, characteristics, materials, costs, scale of production, time, performance, fit

- specialist markets, e.g. retailers, craft fairs, studio potters, tourism, locations, heritage, collectors, demographics, nostalgia, anniversaries, commemoration, events, concerts, mementos

3 Be able to use 3D design crafts materials, techniques and processes

3D materials:

- non-resistant materials, e.g. plaster, clay, card, paper, balsa wood, string, wire, mod roc, papier mache, felt, fabrics

- resistant materials, e.g. metal, wood, MDF, ply, chipboard, Perspex, glass, found objects

3D techniques and processes:

- making, e.g. cutting, carving, construction, joining, bonding, fusing, drilling, stitching, weaving, forming, moulding, finishing

Health and safety:

- Health and Safety Act 1974

- elimination of risk to self and others

- thinking and working safely within a studio environment

- following the appropriate COSHH guidance on materials and techniques

4 Understand the successful characteristics and quality of 3D design crafts work

Discuss:

- e.g. annotated worksheets, sketchbooks

- recordings of discussions

- explanations

- descriptions

- comments

- evaluations

- tutorials

- spoken word, video, face to face, individual, group crit

- technical and art terms, e.g. art, craft, design processes, qualities

Characteristics:

- analysis, e.g. alternative options

- exploring properties, e.g. effects, uses, limitations, creative potential

- suitability, e.g. image purpose, factors, opportunities, constraints (time, access, props, specialist equipment, other resources, budget, content)

- presentation

- others' projects, e.g. similar briefs, commercial, professional, success (projects, campaigns, influence)

Quality:

- e.g. comparison, original intentions, aesthetic qualities, technical qualities, sustainability, strengths, weaknesses, areas for improvement

- own work

- others' work

- tutors

- client

- documentation, e.g. notes, minutes of meetings, notes from feedback, production diaries

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

169

Information for delivery staff

Essential requirements

This unit can be delivered in a classroom as long as there is adequate access to a range of specialist techniques and materials. Learners will need access to appropriate specialist learning areas. Learners will also need storage for their outcomes as they develop during this unit. Assessment evidence on completion of this unit should include sketchbooks, design sheets, material samples, annotation and evaluation and final pieces which are clearly linked to research and design development.

Adequate resources, work and storage space should be provided for the learners to explore a range of the materials and techniques identified in this unit. For materials the learners need to work with a variety of fabrics, yarns, threads, clay, wood, light metals etc. The techniques and processes will be those associated with the choice of materials.

For clay: techniques such as hand building, modelling, throwing, press-moulding, slip casting and decorating. Whole processes such as preparing clay, hand-building, throwing and glazing.

For textiles: techniques such as embroidering, felting, weaving, knitting, printing, dying. Whole processes such as preparation of fabrics, pressing, creating a loom, applying decoration, creating items from textiles, finishing.

For wood: techniques such as cutting, preparing, joining, construction, piecing, turning, shaping and finishing, laminating. Whole processes such as selecting the type of wood most suitable for the intended purpose, making a cutting list, planning, cutting, shaping, joining, sanding, sanding and finishing.

For light metals: techniques such as cutting, preparing, joining, constructing, piecing, filing, turning, shaping, braising, soldiering, beating, polishing, applying surface decoration and textures. Whole processes such as measuring and marking out, cutting out the basic shape, forming, annealing, joining to other forms, applying surface decoration, such as enamelling or soldering, cleaning, polishing and finishing.

For plastics: techniques such as cutting, line bending, forming and moulding, joining, laminating, constructing, piecing, shaping and finishing. Whole processes such as planning, measuring and marking out, cutting, drilling, creating and finishing. The tools and equipment that will be required will be those associated with the materials, techniques and processes applied.

For clay: clay tools, wheels, slip trailers, brushes, kilns etc.

For textiles: scissors, needles, tape measures, looms, sewing machines etc.

For wood: saws, planes, drills, chisels, carving tools, hammers, screwdrivers, sanding machines etc.

For light metals and plastics: saws, snips, files, drills, soldering irons, hammers, vices, pliers, power drills, vacuum former etc.

Learners will need access to information on historical and contemporary professional practice in a design craft context. They will also need library and internet access, visits to galleries, museums, exhibitions and working studios.

Employer engagement and vocational contexts

Opportunities could be developed through this unit to work with a client to produce work for an exhibition or for a new build under the '1% for Art' scheme. Assignments may include production of trophies or prizes for a real or simulated live assignment, production of work for sale or as part of an enterprise or fund-raising project. Small group working could be used to work on a mural for a client or in a collaboration with a client.

Putting this unit in a vocational context means giving learners the opportunity to meet practitioners and to see them at work in their studios or talking about their work at a selling event or exhibition.

Creative and Cultural Skills (www.ccskills.org.uk), the sector skills council for design have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Delivery guidance

This unit provides the learners with the opportunity to work in any area of 3D design crafts such as ceramics, jewellery, sculpture, textiles, glass, etc (the learner may work in one or several areas of 3D design crafts, for example ceramics, or ceramics and glass). The current climate for contemporary craft is lively and exciting and learners should be encouraged to explore current practice and look at the work of contemporary practitioners to support their research.

Learners should be encouraged to investigate the creative use of media and materials within a craft context. The range of media, materials, techniques and technology that the learners explore should enable them to investigate an area of personal preference. The breadth of experience will depend on the centre's resources.

Learners should be taught:

- how to research and collect information
- the specialist techniques and processes required for the different craft areas
- how to use and look after specialist tools and equipment correctly – health and safety
- how to develop ideas into a resolved final outcome.

This unit has been designed to provide an opportunity for learners to undertake focused projects in the specialist area of 3D design crafts. The briefs should have a clear starting point, a period of experimentation and development, resolution and evaluation. Typically this would be through briefs that reflect current commercial and professional practice. Depending on the choice of specialist materials, briefs could combine work in different specialist areas such as furniture, jewellery and accessories.

Learners will need to be advised of, and adhere to, all aspects of current legislation associated with national and local health and safety practices in the studio or workplace. Learners should follow appropriate COSHH guidance.

Learners need to be able to choose suitable material, techniques and processes to realise their ideas and respond to briefs. They should be encouraged to explore non-traditional media and to combine different materials and techniques to develop their ideas. Their 3D experimental work should be evidenced through trials, samples, test pieces and maquettes. Work produced can be functional or decorative.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

171

Learners should continuously evaluate their progress through reviewing the materials, techniques and processes they use; discussing and commenting on the properties and characteristics of the media employed. They should also learn to critically evaluate the quality of their achievement, documenting their opinions on what worked well or not and why, in response to their brief. Strong evaluation skills and an understanding into how they have learnt will help these learners to progress from a level 2 learner into a level 3 learner.

Learners should be encouraged to keep all evidence of their studies in working sketchbooks, where they might record the development of their ideas, the effects and results of their experimentation with materials and techniques and how their skills might be improved. Regular feedback should be given to learners through day-to-day discussion, prior to assessment.

Outcomes of learning 1, 2 and 3 can be integrated through practical studio experiences.

Outcome of learning 4 should be integrated with outcomes of learning 1, 2 and 3, through an ongoing review, evaluation and documentation of learners' exploratory studio work rather than just at the end. For outcome of learning 1, learners will need to be encouraged to explore and investigate primary and secondary sources.

They will need to be guided on their selection of sources in relation to the brief and to develop their recording skills, manipulating the formal elements to communicate observed qualities of forms. Learners will need to develop their skill and control in handling media for the purpose of recording from their selected sources. Although selection of materials, techniques and technology for the process of recording will depend on the individual centre's available resources, it is expected that learners have access to as broad a range as possible.

For outcome of learning 2, learners need to be taught how to explore and develop ideas. They should learn to use the relevant research material to develop and create designs. Initially this outcome is likely to be delivered through discussion about potential ideas and demonstration, perhaps launching the brief through an inspiring presentation of slides/images. Tutors should encourage learners' participation in analysing the brief through asking probing questions and developing learners' creative ability in generating exciting, innovative ideas. Delivery techniques should be varied and stimulating, encouraging learners to investigate the creative use of techniques and technology within a design crafts context. Group activities would be beneficial at this level, with learners discussing and developing ideas around a set brief, looking at possible options for individual investigation. An inspiring visit or workshop from a recent arts graduate or established artist can also add validity to the learning experience. Learners may have quite different areas of personal preference they would like to investigate and will need opportunities to experiment with approaches and methods individually, then meet to share the results. Learners should plan and follow the stages of the design process and understand how formal elements and design principles can be used to create design ideas. They should produce a range of designs that show experimentation with materials and the formal elements and design principles.

Learners' findings should be recorded and presented in an appropriate format (for example drawings, notes, samples, design sheets etc); these can then be developed into 3D designs. Learners should be taught how to keep a balance between aesthetics and function, ensuring both elements are met. As well as their own exploratory work, off-site visits to workshops or contemporary exhibitions would motivate learners and provide a vocational context.

Outcome of learning 3 should be delivered as an integrated part of both outcomes of learning 1 and 2. For outcome of learning 3, learners should be introduced to specialist products, techniques and processes and the development of their specialist skills, knowledge and understanding (see Content and Essential resources), relevant to their sources and ideas for their 3D design crafts brief. Investigating 3D craft practitioners will enable learners to gain insight into how professionals work in 3D design crafts, what media they use and the techniques they employ, as well as helping them decide on the vocational direction in which they wish to go.

The best way of doing this would be by visiting practitioners' studios.

For outcome of learning 4, learners will need to be taught how to record, analyse, modify and refine ideas for their work and working processes. Outcome of learning 4 is an opportunity for learners to reflect on their work while drawing parallels with the work of others. When reviewing outcomes, learners need to take into account what the successes were, what the failures were, and why. They will need to consider and document the development of their ideas, the use of media and quality of final outcomes. If the learner has produced a working prototype then, as part of the evaluation, it is possible to carry out practical tests; this should allow a clear and objective assessment of the outcome. When making modifications learners need to refine and clarify their intentions and working practices. These modifications need to be documented and the final outcome recorded using drawings, photographs, maquettes or video depending on the type or scale of work.

Learners will need to be taught how to present their work to suit the finished piece and the environment that it is to be shown in. Presentation skills should be developed and can include the use of IT, for example, onscreen presentation, scanning sketchbook pages into Photoshop to produce design sheets, or using colour photocopies to enhance the quality of presentation sheets. Learners need to understand the importance of presentation techniques; they should consider the environment for the outcome, the construction and proportions of plinths or fixings and health and safety as well as fitness for purpose of the final outcome.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Assignment 1: A Memory Box To design and make a memory box based on the work of Joseph Cornell. Using a range of found objects and employing making skills in a range of media and materials. (Wood, balsa, paper, card, fabric, found objects.) Information gathering – visits, sketching, photographing, internet research, gathering images, artists' research on Joseph Cornell. Independent learner design development – gather imagery for memory box, expand ideas, material sampling, planning, thumbnails, relates designs to research. Refine ideas, materials exploration, update design sheets and sketchbooks. Produce outcomes using personal imagery and 3D pieces to convey meaning. Present ideas and evaluate outcomes.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

173

Topic and suggested assignments/activities/assessment
Assignment 2: Accessory Design
Making accessories using traditional and non-traditional materials. Can be for a client or situation, to convey meaning or for a client who would not normally wear an accessory. Work produced could be for a sale or exhibition. (Felt, fabrics, paper, wire, card, plastics.)
Research contemporary designer makers who use a range of materials in their work, gallery visit, studio visit, visiting lecturer.
Independently develop ideas, skills workshops e.g. feltmaking, paper manipulation, sewing techniques with traditional and non-traditional materials, produce sketches, design sheets, sketchbook work, target audience, example costings.
Refine ideas, choose and make final piece(s) take photographs of work.
Evaluate ideas and outcomes, is the piece fit for purpose and well made.
Assignment 3: Automata
To design and make a piece of work that has at least one moving part and is made from either a range of materials or found objects, i.e. recycled metals and fabric. The finished item could be sculptural, functional, a toy or an item of jewellery.
Look at contemporary artists who use automata in their work.
Visiting lecturer, exhibition visit, studio visit, talk.
Material workshops and exploration, found objects, fabric, metals, recycled items, plastics, recycled materials workshop.
Independent design development, refine ideas, include findings from research and sampling to show how ideas have developed.
Refine and produce final piece.
Present ideas and evaluate strengths and weaknesses.

Assessment guidance

For P1, learners must show evidence that they have researched and recorded from a basic range of primary and secondary resources in response to the brief. A basic range might comprise observational drawing or photographs from an off-site visit and secondary might be internet and magazine research on contemporary makers from a short list given by the tutor.

Learners will demonstrate limited skills in manipulating the formal elements and a basic visual language understanding in recording from their sources. This would be using line and tone, colour and shape to record information and communicate ideas. The work may be tentative rather than confident in approach and may have little detail and independent exploration.

For P2, learners will explore and develop a limited range of ideas to meet 3D design crafts briefs. This would be evidence that the learner had generated several ideas and worked them through in a sketchbook or on a design sheet annotating what materials might be used and the scale of the work. Evidence for P2 might take the form of sketchbook thumbnail studies, ideas worksheets or 3D tests and maquettes.

Evidence for P3 could be integrated successfully with P1 and P2. For P3, learners' evidence should include a limited range of studies and samples that have been chosen to demonstrate their appropriate selection and use of 3D design craft materials, and techniques in response to the requirements of the brief. They are expected to use a limited range of skills to meet this criterion. Assessment evidence could be taken from learners' sketchbooks, worksheets, trials, test pieces, maquettes and sample products, chosen to reflect the development of their ideas and skills in handling 3D design craft materials. The finish should have been considered but making skills may not be highly developed at this level.

Evidence for P4 could be integrated with the evidence for P1, P2 and P3. The evidence for P4 might take the form of learners' annotated sketches and studies for initial recording and ideas together with limited notes on the quality of their ongoing achievement in their use of materials and techniques. Learners will need to reflect on others' work that follows similar themes, subject matter or uses similar processes or materials. Visits to galleries, exhibitions and especially visits from practitioners will give opportunities examine others' working processes in detail.

Annotation may be descriptive rather than detailed and evaluative. This evidence might also be achieved through informal presentation and discussion or via witness statements and/or observation records. Photographing work as it develops is useful to show the making and development of the project; to develop evaluative skills and confidence a writing frame can be used, giving the learner headings to consider on a regular basis.

For M1, learners must show evidence that they have effectively researched and recorded from a range of primary and secondary resources in response to the brief. They will demonstrate more assured skills in manipulating the formal elements and an effective visual language understanding in recording from their sources.

For M2, learners will explore and develop a range of ideas effectively to meet 3D design crafts briefs with an awareness of safe working practices.

Evidence for M2 might take the form of sketchbook thumbnail studies, ideas worksheets or 3D tests and maquettes. Learners would have generated several workable ideas in a range of media and investigated combining materials.

Evidence for M3 could be integrated successfully with M1 and M2. For M3, learners' evidence should include a range of studies and samples that have been chosen to demonstrate their appropriate selection and competent use of alternative 3D design craft materials, and techniques in response to the requirements of the brief. They are expected to use an effective range of skills to achieve this criterion; pieces should be considered and finished. Assessment evidence could be taken from learners' sketchbooks, worksheets, trials, test pieces, maquettes and sample products, chosen to reflect the development of their ideas and skills in handling 3D design craft materials. Although set tasks may be similar as those for pass level, for learners at this level, tutors would additionally expect learners to carry out creative experimentation appropriate to communicating their ideas.

Evidence for M4 could be integrated with the evidence for M1, M2 and M3. The evidence for M4 could take the form of learners' effectively annotated sketches and studies for initial recording and ideas, together with competent notes on the quality of their ongoing achievement in the use of materials and techniques. Learners will need to draw comparisons with the work of others. This evidence could also be achieved through informal presentation and discussion or via witness statements and/or observation records.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

175

For D1, learners must show evidence that they have independently researched and recorded from a diverse range of primary and secondary resources in response to the brief. They will demonstrate confident skills in manipulating the formal elements and extensive visual language understanding in recording from their sources.

For D2, learners will explore and develop a wide range of ideas imaginatively and creatively to meet 3D design crafts briefs with an awareness of safe working practices. Evidence for D2 might take the form of sketchbook thumbnail studies, ideas worksheets and 3D tests and maquettes showing the range and depth of development for this level.

Evidence for D3 could be successfully integrated with D1 and D2. For D3, learners' evidence should include a diverse range of creative studies and samples that have been chosen to demonstrate their appropriate selection and confident use of alternative 3D design craft materials, and techniques imaginatively and safely, in response to the requirements of the brief. They are expected to use a wide range of skills independently to achieve this criterion. Assessment evidence might be taken from learners' sketchbooks, worksheets, trials, test pieces, 3D design craft materials. Tutors would additionally expect learners to carry out a wide range of creative experimentation appropriate to communicating their ideas. It would be expected that learners' would produce a wide range of developmental studies and product samples demonstrating their skilful and imaginative manipulation of materials, techniques and processes. For D2 and D3, learners would be expected to show creativity and independence in their working, using a broad range of techniques and processes as available.

Evidence for D4 might be integrated with the evidence for D1, D2 and D3. This evidence for D4 could take the form of learners' confidently annotated sketches and studies for initial recording and ideas, together with in-depth written analysis on the quality of their ongoing achievement in the use of materials and techniques, linked to insights on others' similar work. This evidence could also be achieved through informal presentation and discussion or via witness statements and/or observation records.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, P2, P3, P4, M1, M2, M3, M4, D1, D2, D3, D4	Assignment 1: A Memory Box	Craftworker creates a new product.	Formative including discussion, critiques, feedback for learning, one-to-one reviews, peer assessment. Summative including panel review, presentation, exhibition, show. Evidence: sketchbooks research, design sheets, samples, finished piece, evaluation.

Criteria covered	Assignment title	Scenario	Assessment method
P1, P2, P3, P4, M1, M2, M3, M4, D1, D2, D3, D4	Assignment 2: Accessory Design	Designer creates accessory, linked to artefacts in an exhibition.	Formative including discussion, critiques, feedback for learning, one-to-one reviews, peer assessment. Summative including panel review, presentation, exhibition, show. Evidence: sketchbooks research, design sheets, samples, finished piece, evaluation.
P1, P2, P3, P4, M1, M2, M3, M4, D1, D2, D3, D4	Assignment 3: Automata	Designer makes a craft work with moving parts for an animated story.	Formative including discussion, critiques, feedback for learning, one-to-one reviews, peer assessment. Summative including panel review, presentation, exhibition, show. Evidence: sketchbooks research, design sheets, samples, finished piece, evaluation.

Suggested resources

Books

Grey M – *Paper, Metal and Stitch* (Batsford Ltd, 2007) ISBN 9780713490671

Lefteri C – *Materials for Inspirational Design* (RotoVision, 2006) ISBN 9782940361502

Parnes T – *Jewelry and Accessories from Everyday Objects* (Creative Publishing International, 2007) ISBN 9781589233270

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

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

Searle T – *Easy Felted Accessories* (Search Press Ltd, 2006) ISBN 9781844481736

Searle T – *Fabric Jewellery: 25 Designs to Make Using Silk, Ribbon, Buttons and Beads* (A&C Black, 2003) ISBN 9780713686432

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

177

Journals

A-n Artist newsletter

Ceramic Review

Craft (published by the Crafts Council)

Selvedge magazine

Websites

www.artscouncil.org.uk	The national development agency for the arts in the UK
www.craftscouncil.org.uk	The national development agency for contemporary crafts in the UK
www.designnation.co.uk	Resources for design, craftwork, textiles and fashion
www.the-artists.org	Resources on contemporary arts and artists
www.thedesigntrust.co.uk	Resources for designers

Unit 15: Working with Digital Art and Design Briefs

Level:	**2**
Notional Learning Hours:	**100 (including 60 GLH)**
Unit value (NLH/10):	**10**
SRF unit code:	**20624G**

This unit is internally assessed

Unit aim

This unit introduces learners to working with digital technologies in art and design briefs. Learners will explore the possibilities of different digital technologies and processes and learn about the formulation, planning and production of digital art and design.

Unit introduction

Digital art and design encompasses different areas; artists use digital-based processes to produce digital fine artwork, sometimes using photographic processes, installation and digitally manipulated imagery amongst others. Digital technologies are also harnessed to produce animated or time-based work. Illustrators can work with digital imagery, or any combination of traditional processes and digital-based production. Digital art and design offers exciting new opportunities to create new forms of work and to involve, interact and collaborate with audiences and participators.

Digital art and design briefs can also feature work that is closely related to the graphic communication or new media industries. From digital artists working independently or through digital communities, to companies exploring alternative methods through which to communicate a corporate identity, there is a wealth of outlets for digital art and design.

Learners will be taught how to select appropriate source materials, according to the intention of the brief. They will learn how to identify and use the necessary software, techniques, processes, equipment and peripherals to achieve the intended outcome. Learners will experience aspects of producing digital art and design, such as file management, file storage protocols, communication technologies, pre-production and production methods. They will review their outcomes against the original purpose or scope of the projects they work on.

Outcomes of learning

On completion of this unit a learner should:

1   Be able to create visual material using digital technology
2   Be able to plan and develop ideas for a digital art and design brief
3   Understand the successful characteristics and quality of digital art and design work.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

179

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	**To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:**	**To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:**
P1 Create visual material using digital technology safely	M1 Create effective and coherent visual material using digital technologies	D1 Create independently and imaginatively considered visual material using an assortment of digital technologies
P2 Plan and develop ideas and outcomes for a digital art and design project	M2 Present purposeful and coherent ideas for a digital art and design project	D2 Present independent and imaginative ideas for a digital art and design project
P3 Select materials, techniques and processes for a digital art and design brief	M3 Select materials, techniques and processes, using them effectively for a digital art and design brief	D3 Integrate diverse materials, techniques and processes, using creatively and independently for a digital art and design brief
P4 Discuss successful digital art and design work	M4 Compare and contrast experimental, development and final creative works	D4 Evaluate experimental, development and final creative works

Unit content

1 Be able to create visual material using digital technology

Visual material:

- screen-based, e.g. jpegs, 3D, projections, movies, animations, sequences, prints, websites, galleries
- artefacts, e.g. 3D files

Digital technology:

- e.g. using digital photography, scanning, vector based graphics software, animation software, editing software
- recording, e.g. sources, capture, downloads, imagery
- use file saving conventions, e.g. back-up digital files, transfer digital files using peripherals, importing and exporting digital files

Health and safety:

- Health and Safety Act 1974
- elimination of risk to self and others
- thinking and working safely within a studio environment
- following the appropriate COSHH guidance on materials and techniques

2 Be able to plan and develop ideas for a digital art and design brief

Plan and develop ideas:

- primary sources, e.g. direct observational drawing, painting, photography, video
- secondary sources, e.g. drawings, paintings, pictures, photocopies, postcards, paper-based and online publications, libraries and audio-visual sources
- subject matter, e.g. objects, places, people, galleries, exhibitions, museums
- planning, e.g. storyboards, layouts, working drawings, pre-production, production, post-production, deadlines, reviews, alternative ideas, drafts, sketches, emails, attachments, blogs, websites, animatics
- communicating, e.g. audiences, clients, colleagues, collaborators

Explore and use:

- e.g. experimentation, testing, test pieces, models, sketches, trial and error, handling, investigation, analysis

Materials, techniques and processes:

- materials, e.g. traditional art and design materials, digital technology, hardware, software
- techniques, e.g. image manipulation, cloning, sampling, experimentation, interactive media, onscreen, site-specific
- processes, e.g. 2D, 3D, time-based

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

181

Outcomes:

- e.g. initial ideas, preliminary work, drawings, photographs, scanned imagery, found imagery, outline plan for production, identifying equipment, peripherals and software required for production

3 Understand the successful characteristics and quality of digital art and design work

Development of own and others' work:

- compared with original intentions
- technical qualities
- aesthetic qualities
- impact
- opportunities
- limitations

Characteristics:

- analysis, e.g. alternative options, exploring properties, effects, uses, limitations, creative potential
- suitability, e.g. purpose, factors, opportunities, constraints (time, specialist equipment, other resources, budget, content), presentation
- others' projects, e.g. similar briefs, commercial, professional, success (projects, campaigns, influence)

Production process:

- technical competencies
- creative abilities
- time management

Sources of information:

- self-evaluation
- comments from others, e.g. audience, peers, collaborators, tutors, client
- documentation, e.g. notes, recordings, notes from feedback, production diaries

182

Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

Information for delivery staff

Essential requirements

This unit will involve the delivery of an art and design brief that allows learners sufficient opportunity to investigate and explore using digital art and design techniques.

Learners will need access to specialist studios for image development and capture, depending on the types of project being developed and the available resources. Learners should be given suitable technical support to be able to gather and use appropriate peripherals. All aspects of health and safety should be covered by practical demonstrations led by tutors or technicians, for example the safe operation of portable lighting. Access to suitable post-production facilities, computer labs and software is essential. A venue for screening/installing or displaying final outcomes is desirable.

Employer engagement and vocational contexts

This unit may be delivered through a live project. Centres should aim to develop links with appropriate local organisations willing to support a project such as the digital art and design brief shown in the outline learning plan.

Links with employers are essential to the delivery of the programme and for work experience and employment.

Learners should be regularly informed and updated on progression routes to further education and of job opportunities on completion of their course.

Creative and Cultural Skills (www.ccskills.org.uk), the sector skills council for design have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Delivery guidance

This unit can be delivered through a single art and design digital project, provided the assignment is broken down into suitable stages. Assignment 1: The Digital Art and Design Brief in the outline learning plan shows a possible structure for delivery where learners are given an interim assessment at the end of stage 1. This interim assessment is based on a review of their ideas for the brief. This relates specifically to outcome of learning 1, where learners begin the unit by developing their responses to the set brief. Learners may wish to work to a self-generated brief, and tutors should support this provided they are sure that it can fulfil the requirements of the unit. It may be possible to incorporate a client- or employer-led live project. For example, a company or organisation local to the centre may have a need for a digitally produced, marketing-related outcome. Such an opportunity should be supported by tutors and may make a vocationally relevant and interesting assignment. It is particularly rewarding for learners to experience working with a client as well as their tutors, as this experience gives them opportunities to develop communication and presentation skills.

Outcomes of learning 1 and 2 require learners to identify their ideas and source materials, and incorporate them into a proposal for the brief. Tutors should refer learners to the scope and constraints of the brief at regular intervals at this stage, to ensure that learners' ideas and responses are fit for purpose and address the requirements of the brief.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

183

Learners will require tutor and technical support in order to create visual materials using relevant digital-based technologies. The choice of production methods should be clearly linked to the scope of the assignment and the intended outcome. Learners should be taught how to use peripherals correctly, and to use aspects such as file-saving and file-naming protocols, as they will need to present the different stages of their assignment in an ordered format for assessment. Much of this material may be in digital formats; therefore learners should carefully name and save each file in an appropriate folder for retrieval at a later date. Learners should also consider the final format for their outcome, i.e. a DVD with supporting digital files; QuickTime movie or series of final JPEG files. If using short animated sequences, learners should present all preliminary work and their production file at assessment; this could include a synopsis, initial drawings, storyboards, animatics if available and final sequence. Learners should consider the effectiveness of this assignment in relation to the constraints of the brief; they might ask how well did they meet the brief? What did the client/tutor/peer feedback tell them? How could they have improved their project? This evaluation should be recorded in their work journal or sketchbook, and included as part of their submission on the unit.

Outcome of learning 3 is an opportunity for learners to reflect on their work while drawing parallels with the work of others. Through visiting professionals and/or through contacting others through email or blogs, learners gain a better understanding of the working processes of others. Learners will need to be taught how to record, analyse, modify and refine ideas for their work and working processes. When reviewing work in progress, learners need to take into account any technical or aesthetic problems. They will need to consider and document the development of their ideas, use of media and quality of final outcomes. If the learner has produced a working prototype then, as part of the evaluation, it will be possible to carry out practical tests and this should allow a clear and objective assessment of the outcome. When making modifications learners need to refine and clarify their intentions and working practices. These modifications need to be documented and the final outcome saved and backed up in an appropriate format. Learners will need to be taught how to present their work to suit the brief and the intended audience.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Assignment 1: **The Digital Art and Design Brief** Read through and group discussion.
Individual tutorial/action planning.
Stage 1 – learners develop ideas for project/pre-production: ● outline subject matter for project ● identify sources ● undertake any required research ● independently develop ideas for project ● present ideas for project.

Topic and suggested assignments/activities/assessment
Stage 2 – learners use digital technologies: ● identify equipment required for production ● identify hardware/software required ● use digital equipment safely ● capture and store digital imagery correctly.
Stage 3 – learners complete project/post-production: ● independently undertake required editing/animation/digital production methods ● render animation/burn discs/DVDs as required ● export project for general viewing, i.e. QuickTime ● present all files, paperwork and production file for assessment.
Reviewing work.

Assessment guidance

The assessment of outcome of learning 1 can take the form of a presentation, supported by relevant preliminary work and research notes. This method is particularly beneficial if the unit is being delivered through a live project situation similar to the scenario in Assignment 1.

For P1, learners will have addressed the art and design brief in a clear and controlled manner. Presentation of ideas for P2 will tend to be simplistic and not particularly developed. Although answering the brief in an appropriate way, learners' work will lack the purpose and imagination of that presented in the higher grades.

Work assessed at P3 will show the development of ideas that use digital technologies in a basic way. Hardware, software and peripherals will have been used competently to produce a basic set of visual materials.

For P4, learners will offer a basic understanding of how their own work and work of others is successful.

Work produced at M1 will have tackled the requirements of the brief through learners selecting source material with purpose. This will be linked to their proposal.

Work assessed at M2 will have presented a clear and coherent proposal for the brief that meets the requirement in a positive manner. Ideas presented will be coherent and clearly link the choice of visuals to the intended message or purpose of the brief.

For M3, learners will use digital technologies effectively, and their application will be applied to the brief with purpose. Work assessed will combine the different elements of the project into an effective outcome that communicates the intentions of the brief beyond the obvious.

For M4, learners will offer a more reflective comparison of the development of their own work and draw parallels with the work of others.

For D1, learners will have sourced a range of visual material that shows an innovative approach to tackling the brief.

Ideas presented for D2 will show will have met the requirements of the brief in an imaginative manner. The message or purpose of the brief will have been addressed through using ideas that have been fully developed, and avoid the obvious or pedestrian.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

185

For D3, learners will use digital technologies with skill and independence; they will not consistently rely on tutor input to the same degree as learners whose work has been assessed at the lower grades. They may combine digital technologies imaginatively to produce exciting results.

For D4, learners will be able to bring together the various elements of their assignment to produce a sophisticated art and design outcome that fully meets the brief in an exciting and original way. This will also offer an insightful evaluation of how their own work, related to others' work of a similar nature.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, P2, P3, P4, M1, M2, M3, M4, D1, D2, D3, D4	Assignment 1: The Digital Art and Design Brief	A local council has commissioned a designer to produce a series of leaflets and advertisements that highlight the council's commitment to increasing public participation in household waste recycling. The council also wants the designer to develop a character figure as part of the campaign that can gain the attention and interest of younger members of the family.	Portfolio of evidence consisting of: • work journals, containing notes and initial ideas • learners' preliminary work • learners' presentation of ideas for project • learners' use of digital technologies in sourcing, capturing, manipulating and outputting digital files • tutor observation of studio practice • learners' practical work and final outcomes • learners' review of own and others' working practices and outcomes presentation at close of assignment to include preproduction, production and post-production stages as required.

Suggested resources

Books

Berger J – *100 Habits of Successful Graphic Designers: Insider Secrets from Top Designers on Working Smart and Staying Creative* (Rockport Publishers Inc, 2005) ISBN 9781592531882

Blais J and Ippoloto J – *At the Edge of Art* (Thames & Hudson, 2006) ISBN 9780500238226

Caplin S and Banks A – *The Complete Guide to Digital Illustration* (Ilex, 2003) ISBN 9781904705000

Davies A and Fennessey P – *Digital Imaging for Photographers* (Focal Press, 1998) ISBN 9780240515908

Kerlow I – *The Art of 3D Animation and Effects* (John Wiley, 2004) ISBN 9780470084908

Klanten R – *Hidden Track: How Visual Culture is Going Places* (Die Gestalten Verlag, 2005) ISBN 9783899550849

Klanten R – *Illusive: Contemporary Illustration and its Context* (Die Gestalten Verlag, 2006) ISBN 9783899552508

Popper F – *Art of the Electronic Age* (Thames & Hudson, 1997) ISBN 9780500279182

Wells L – *Photography: A Critical Introduction* (Routledge, 1998) ISBN 9780415307048

Zeegan L – *Digital Illustration: A Masterclass in Digital Image-Making* (RotoVision, 2007) ISBN 9782940361564

Journals

British Journal of Photography

Computer Art magazine

Creative Review

Design magazine

Websites

www.adobe.com	Art and design software
www.clickforart.com	Paintings and prints commercial site
www.computerarts.co.uk	Computer Arts magazine website
creativecommons.org	Creative Commons website, dedicated to online sharing and collaboration of resources
www.dafont.com	Online fonts
www.design-council.org.uk	The national strategic body for design
www.digitmag.co.uk	Online digital arts
www.filmeducation.org	Resources for film in education
www.flickr.com	Photo sharing website
www.northkingdom.com	Design agency showcase

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

187

www.otherthings.com/grafarc/about.html	Graffiti archaeology
www.photojojo.com/content/tutorials/ ultimate-guide-to-time-lapse-photography	Time lapse photography website
www.saatchi-gallery.co.uk	The Saatchi Gallery online
www.tate.org.uk	The Tate Gallery website
www.zooomr.com/photos	Video and photo sharing website

188
Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

Unit 16: Working with Accessory Briefs

Level:	**2**
Notional Learning Hours:	**100 (including 60 GLH)**
Unit value (NLH/10):	**10**
SRF unit code:	**20625G**

This unit is internally assessed

Unit aim

The aim of this unit is to give learners the opportunity to design and make fashion accessories. Learners will be able to develop design process skills and understand how to use specialist materials and processes in producing prototypes for bags, millinery, body adornments or other accessories.

Unit introduction

Accessories can transform a fashion outfit and can be a simple way to obtain a unique look or adopt the latest trend. This unit gives learners the opportunity to design and make fashion accessories. The unit explores the various stages in the design process for fashion accessories and learners will develop design skills. They will understand how to use specialist materials and technical processes in producing prototypes for bags, millinery, body adornments and other accessories.

Learners will understand the creative process by following a brief that requires them to generate, develop and review their ideas through to presenting a completed prototype. Learners will explore how mood boards and market research can help design ideas to evolve. They will have the opportunity to develop designs based on their own research. Learners will gain an awareness of different types and methods of accessory construction and be able to make paper patterns and maquettes that can be reviewed and altered as necessary for different design and construction styles. They will learn about the suitability of materials and methods of hand and machine stitching to achieve their aims. Learners will use appropriate machinery and hand tools to achieve prototype standards and they will be aware of health and safety issues associated with the equipment and materials that they use. Learners should follow and understand appropriate risk assessments. Relevant COSHH guidance should be followed at all times.

Learners are expected to plan and develop their skills in the production process. They will develop an understanding of the sequence of operation used during the prototype construction, paying particular attention to time management.

Learners are encouraged to look at a variety of accessories to help develop their ideas. Assignment briefs should be designed to be stimulating and motivating in order to encourage learners to develop and acquire new skills.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

189

Outcomes of learning

On completion of this unit a learner should:

1 Be able to develop ideas to meet accessory briefs
2 Be able to produce outcomes to meet accessory briefs
3 Understand the successful characteristics and quality of accessory briefs work.

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	**To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:**	**To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:**
P1 Research and develop designs for accessories	M1 Create an accessory which realises design intentions and shows competence in application of technical skills	D1 Create an accessory that demonstrates a high standard of practical competence, and independent working
P2 Make maquettes to meet design requirements	M2 Compare how own and others' work meets the demands of a brief	D2 Evaluate perceptively how own and others' work meets the demands of a brief
P3 Use appropriate processes to assemble, produce and present an accessory		
P4 Operate appropriate equipment and machinery effectively and safely		
P5 Discuss successful accessory briefs work		

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

191

Unit content

1 Be able to develop ideas to meet accessory briefs

Clarify brief:

- e.g. identify purpose, identify constraints, budget, eco issues, evaluate client needs

Research:

- e.g. work of others, historical, contemporary

Develop ideas:

- primary sources, e.g. natural world, made objects, architecture, the human figure, art galleries, museums
- secondary sources, e.g. photography, books, postcards, the internet
- 2D media
- 3D media
- alternative ideas
- problem solving
- analysis
- recording
- refining

Maquettes:

- mock ups, e.g. scale, full-size
- materials, e.g. card, paper, Vilene, scrap materials

Accessory:

- e.g. millinery, footwear, clutch bags, handbags, shoulder bags, shopping bags, belts, gloves, muffs, scarves, jewellery, body adornment

2 Be able to produce outcomes to meet accessory briefs

Planning:

- e.g. sequence, operations, making process
- identifying making techniques
- identifying (suitable fabrics, threads, fasteners, trims)

192

Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

Equipment:

- e.g. millinery gauzes, hoods, hat blocks, fabrics, plastics, metals, waste materials, old or broken jewellery, papers, card, yarn, wire, beads, trimmings, pattern making papers, felt making equipment, shoe lasts
- hand tools, e.g. scissors, cutting wheels, measures, pins, needles, jewellery-making equipment

Machinery:

- sewing machines, e.g. lock stitch, over lockers, heavy duty machines for stitching leather or plastics, embroidery machines, pressing and steaming equipment, industrial steam irons, hat block steamers

Health and safety:

- correct use according to manufacturers' guidelines
- relevant legislation
- risk assessments

Production process:

- (according to the accessory) preparation
- construction techniques
- decorative details
- finishing techniques
- final presentation

3 Understand the successful characteristics and quality of accessory briefs work

Characteristics:

- analysis, e.g. alternative options
- exploring properties, e.g. effects, uses, limitations, creative potential
- suitability, e.g. purpose, factors, opportunities, constraints (time, access, specialist equipment, other resources, budget, content), presentation
- others' projects, e.g. similar briefs, commercial, professional, success (projects, campaigns, influence)

Quality:

- e.g. comparison, original intentions, aesthetic qualities, technical qualities, strengths, weaknesses, areas for improvement
- own work
- others' work

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

193

Production process:

● technical competencies

● creative abilities

● time management

● costings

Sources of information:

● self-evaluation

● comments from others, e.g. audience, peers, tutors, client

● documentation, e.g. notes, minutes of meetings, notes from feedback, production diaries, visits

Information for delivery staff

Essential requirements

Adequate studio space is required to allow learners to develop paper and card design ideas into experimental and innovative accessory samples and outcomes. Workshops must include essential equipment and facilities suitable for a specialist fashion accessory pathway. This unit can be interpreted as jewellery design and making in which case appropriate jewellery-making facilities must be available. For millinery construction appropriate hat blocks and hat steamers must be accessed. Learners should have internet access and the facility to access publications and journals for historical and contemporary research. Learners should also be encouraged to attend exhibitions, galleries, external workshops, trade shows and studio artists.

Employer engagement and vocational contexts

Centres should develop links with practising artists, craftspeople and designers, to deliver assignments to learners or to provide work experience.

Links with employers are essential to the delivery of the programme for work experience and employment.

Assignments should be vocationally relevant; centres should consider the delivery of 'live projects', for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the sector skills council for design have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Delivery guidance

Since the production process varies according to the accessory to be produced, it is anticipated that the learner will be given guidance at the start of the unit, acquiring understanding and skills as the unit develops. Then working independently and demonstrating safe practice once the skills have been acquired. Centres can focus accessory making on the facilities available to them.

This unit builds on the visual communication skills gained in *Unit 2: 2D Visual Communication* and *Unit 3: 3D Visual Communication*.

For outcome of learning 1, learners should research and explore a variety of accessories to broaden their understanding, and knowledge of this specialist area. They should be introduced to production techniques and processes as appropriate to their specialist pathway. Learners are encouraged to look at new technologies available within the accessory production and manufacturing processes. Learners are also encouraged to be experimental in their ideas and building of prototypes during the design development process.

Learners should produce maquettes from paper, card or other materials, although they do not all have to be followed through to a completed item. Learners should also be encouraged to make up samples of parts of accessories where skill can be demonstrated in using, for example, difficult materials and/or techniques.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

195

For outcome of learning 2, learners should use appropriate processes to assemble and present an accessory. Learners should be given guidance on minimal waste of materials and the overall cost effectiveness of the process before putting these skills into practice themselves. Learners should safely operate appropriate equipment and machinery. Learners are required to complete and record quality checks throughout the making process in order to develop their skills and understanding of the planning and evaluation of finished accessories.

For outcome of learning 3, learners will need to gain an understanding of quality processes and success criteria by examining their own and others' work. Visits by accessory designers and makers will help learners to gain an insight into working methods. Learners should be given regular feedback through day-to-day discussion, prior to assessment. Through examining working processes and outcomes, they will gain a better understanding of the constraints and opportunities available to them, as they produce their own work.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to unit ● aim ● requirements re research, taught technical skills, individual planning and outcomes ● introduction to research in a gallery.
Introduction to safe use of tools and materials.
Group and individual activities to explore understanding and research a range of contemporary accessories and materials.
Assignment 1: Making an Accessory for a Celebrity Introduction.
Group visit to galleries and museums for historical research.
Individual development of ideas in response to brief.
Experimentation with design development and production of patterns and maquettes.
Review maquettes and develop designs.
Safely use and select appropriate tools and machinery to carry out the making process Learner initiated making. Discussion on quality improvements to group.
Present and evaluate finished accessory and production process by individual.
Group critique.

Assessment guidance

Work at pass level will show a response to the brief that produces appropriate ideas and design work. Learners will be able to explain their intentions clearly. Their choice of materials and techniques will demonstrate understanding of potential as applied to the brief. The range of materials and techniques considered will be limited and frequently tutor-led.

For P1, learners will be able to research ideas in response to an accessories brief. They will demonstrate basic understanding of the constraints in the brief. Learners will develop the research to meet the requirements of the brief. The range of ideas developed will be limited but suitable for the intended purpose of the brief.

For P2, learners will make simple maquettes to support their ideas. The maquettes will be of a basic construction but sufficient to demonstrate ideas.

For P3, learners will select appropriate making techniques and suitable materials for making an accessory. They will demonstrate basic understanding when considering the options available to them. Materials chosen will be entirely appropriate to the task, and they will be able to communicate their intentions clearly.

For P4, learners will be able to work safely when using specialist equipment and machinery.

For P5, learners will be able to review and record (through notes on tutorials and annotations in their course file) their production process and final outcomes to reach relevant conclusions. These will be expressed simply, and will show understanding of the original design brief and its constraints. Learners will consider examples of others' work, considering how successfully they have met similar briefs to their own.

For M1, learners will have responded individually to the theme in producing a variety of proposals. Learners will show skill and competence in applying knowledge of materials, techniques, processes and construction methods to the development of the theme and practical work undertaken.

For M2, evidence of discussions might take the form of competent handwritten annotations alongside learners' work or recordings of their evaluations. It could also include learners' annotated sketches and studies for their initial recording and ideas, together with effective notes on the quality of their ongoing achievement in their use of a range of materials and techniques. This evidence could also be achieved through informal presentation and discussion or via witness statements and/or observation records.

For D1, work will be presented with skilful use of techniques.

For D2, learners will show understanding of their working practices, and be able to identify key points within the development of their work and that of others. They will be able to identify the ways in which their designs and practical work were affected by constraints, and the action they took to overcome this.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

197

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, P2, P3, P4, P5, M1, M2, D1, D2	Assignment number 1: Making an Accessory for a Celebrity	Accessory designer briefed to create items for music tour.	Presentation of work and final outcome to group.

Suggested resources

Books

Belanger Grafton C – *Shoes, Hats and Fashion Accessories* (Dover Pictoral Archives, 1998) ISBN 9780486401034

Brand J and Teunissen J – *Fashion and Accessories* (Terra Uitgeverij, 2007) ISBN 9789058976796

Cox C – *Bags: an Illustrated History* (Aurum Press Ltd, 2007) ISBN 9781845131913

Edmunds J – *Three Dimensional Embroidery* (Batsford, 2009) ISBN 9781906388546

Huey S and Proctor P – *New Shoes: Contemporary Footwear Design* (Laurence King Publishing, 2007) ISBN 9781856695077

McCreight T – *Jewellery: Fundamentals of Metalsmithing* (Jewellery) (Hand Books, 1999) ISBN 9781880140291

Walford J and Levine B – *The Seductive Shoe: Four Centuries of Fashion Footwear* (Thames & Hudson, 2007) ISBN 9780500513460

Woodsford E – *Machine Embroidery and Textile Decoration: Inspirational Projects for Creative Clothing and Accessories* (Apple Press, 2006) ISBN 9781845431174

Websites

www.luluguinness.com/history.php   Fashion accessory designer website

www.vam.ac.uk   The website for the Victoria and Albert Museum

Unit 17: Working with Moving Image Briefs

Level: **2**

Notional Learning Hours: **100 (including 60 GLH)**

Unit value (NLH/10): **10**

SRF unit code: **20626G**

This unit is internally assessed

Unit aim

In this unit learners will develop a moving image piece based on a set assignment. Learners will gain skills and understanding in the pre-production, production and post-production phases of making a piece of film- or video-based artwork.

Unit introduction

The field of moving image covers areas including video and television. Artists have also used moving image as a vehicle for communicating a message or intention in video- or film-based artwork. Independent filmmakers have manipulated the genre to fulfil ideas that range from surrealism to documentary. Designers exploit television's ability to gain access to our homes through the use of moving images in advertising productions. Much of our contemporary communication involves moving image.

Learners will be taught how to plan and produce a piece of moving image-based work. This will involve them learning how to plan and manage the production process, and to use technical equipment properly and safely.

Learners will be able to develop personal themes and ideas in their work for this unit. They will work with appropriate technology to produce their final piece. Finally, they will review their moving image outcome against the original ideas or intentions they set out to pursue in the brief.

Outcomes of learning

On completion of this unit a learner should:

1   Be able to use materials, techniques and technology for moving image briefs
2   Be able to plan and develop ideas for a digital art and design brief
3   Understand the successful characteristics and quality of moving image work.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

199

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	**To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:**	**To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:**
P1 Use materials, techniques and technology safely	M1 Explore materials, techniques and technology effectively	D1 Integrate materials, techniques and technology creatively and independently
P2 Plan and develop ideas and outcomes for a moving image brief	M2 Present purposeful and coherent ideas for a moving image project	D2 Present an independent and imaginative idea for a moving image project
P3 Select materials, techniques and processes for a moving image brief	M3 Select materials, techniques and processes, using them effectively for a moving image brief	D3 Integrate diverse materials, techniques and processes, using creatively and independently for a moving image brief
P4 Discuss successful moving image work	M4 Compare and contrast experimental, development and final creative works	D4 Evaluate experimental, development and final creative works

Unit content

1 Be able to use materials, techniques and technology for moving image briefs

Materials:

- e.g. cells, drawing materials, plasticine, card, paper, paint, voice, script, storyboard, software, hardware

Techniques:

- e.g. hand drawn, modelling, photographing, stop animation, importing, key framing, rotoscoping, time lapse, filming, videoing, foley sound, sound effects, voiceover

Technology:

- e.g. still cameras, movie cameras, computers, lighting, microphones

Briefs:

- e.g. genres, short films, ident, features, documentaries, animations

2 Be able to plan and develop ideas for a digital art and design brief

Plan a moving image project:

- planning, e.g. storyboard, pre-production, production, post production
- intentions, e.g. subject matter, theme, idea, documentary, narrative, text, advertising, fine art piece
- resources, e.g. location, studio, sets, costumes, props, actors, script, equipment
- constraints
- opportunities, e.g. criteria for success, risk assessments, location filming permissions

Create a moving image project:

- production, e.g. film, video, television, camera equipment, peripherals, safety, timescale, deadline, equipment, resources, image capture, in-camera editing, post-production editing, file saving protocols
- presentation formats, e.g. screen-based, hand-held devices, projection, film, DVD, QuickTime movie, web streaming, download, Flash movie

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

201

3 Understand the successful characteristics and quality of moving image work

Development of own and others' work:

- compared with original intentions
- technical qualities
- aesthetic qualities
- limitations
- opportunities

Characteristics:

- analysis, e.g. alternative options
- exploring properties, e.g. effects, uses, limitations, creative potential
- suitability, e.g. purpose, factors, opportunities, constraints (time, specialist equipment, other resources, budget, content), presentation
- others' projects, e.g. similar briefs, commercial, professional, success (projects, campaigns, influence)

Production process:

- technical competencies
- creative abilities
- time management

Sources of information:

- self-evaluation
- comments from others, e.g. audience, peers, tutors, client
- documentation, e.g. notes from tutorials, annotation, notes from audience feedback, production diaries

202
Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

Information for delivery staff

Essential requirements

Delivery of this unit will involve an analysis and appraisal of examples of moving image. This experience will support learners in developing a personal practical project that builds a response to a set or self-generated brief.

Learners will need access to specialist equipment and studios for image development and capture, depending on the types of project being developed and the available resources. Learners should be given suitable technical support to be able to gather and use appropriate cameras and peripherals. All aspects of health and safety should be covered by practical demonstrations led by tutors or technicians, for example safe operation of portable lighting. Access to suitable post-production facilities, computer labs and software are essential. A venue for screening/installing or displaying final outcomes is desirable.

Employer engagement and vocational contexts

This unit can be delivered through a live project. Centres should aim to develop links with appropriate local organisations that would be willing to support learners in producing work for a specific aim. Local galleries/ museums may be able to work in partnership to give learners video art or film-related workshops from visiting practitioners.

Links with employers are essential to the delivery of the programme and for work experience and employment.

Learners should be regularly informed and updated on progression routes to further education and of job opportunities on completion of their course.

Creative and Cultural Skills (www.ccskills.org.uk), the sector skills council for design have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the sector Skills Council for the audio visual industries has a section of their website dedicated to careers – see www.skillset.org/careers

Delivery guidance

Delivery of this unit will involve learners in researching the field of moving image and proposing ideas for an assignment that they produce. Delivery can take the form of the assignments shown in the outline learning plan, where learners are introduced to the subject through a tutor-led presentation. Outcome of learning 1 can be taught through assignment 1: practical examples using moving image. In this assignment tutors should deliver a presentation that highlights the different applications of moving image-based work; areas studies could include documentary, short narrative pieces, visual responses to soundscapes and experimental videos. Tutors' presentations could include examples from current television series, such as 3 Minute Wonders on Channel 4 to work by artists such as Bill Viola, or work from the portfolio of LUX. Learners should develop their ideas and short pieces of moving image in areas in which they are considering working for their own extended practical piece. This process can be supported by learners independently undertaking research tasks, and discussing their conclusions. The activities address outcomes of learning 1 and 2. For outcome of learning 2, learners should use the understanding gained to plan and produce a completed moving image piece, based on their particular area of interest. The scope allowed for this will depend on the level of available resources in the

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

203

centre, and the amount of technical and tutorial support tutors are able to offer. Tutors should review learners' plans to ensure the requirements of the unit are being fulfilled, and sign these plans off when agreed.

Outcome of learning 2 involves learners in supporting their development work from the planning stage to a completed moving image piece through the evaluation and selection of appropriate resources. In doing this they will need technical support and access to appropriate physical resources, and technical areas and equipment. Introductions to specific equipment and processes should include briefings on relevant health and safety and safe working guidelines, for example, using red-heads safely, cabling up cameras and lights correctly to avoid trip hazards, and so on. Learners should manage their time effectively to ensure all aspects of the production and post-production stages in their assignment are achievable within the timescale of the unit. Assignment 2: the personal project, in the outline learning plan highlights a possible structure for delivering this aspect of the units.

For outcome of learning 3, on completion, learners should be given an opportunity to screen their outcomes and to gather audience feedback, from tutors, peers and any interested parties. This will assist them in being able to complete an in-depth and comprehensive evaluation of their project. They can weigh up their degree of success against their knowledge of others' work and identify opportunities for further development.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Unit read through and outline scope of the unit.
Assignment 1: **Practical Examples Using Moving Image**
Group read through.   Tutor-led presentations of examples of film and video applied to fine arts, television, independent film makers and historical examples.   Learners independently research into forms of moving image.   Learners independently produce and present examples of different forms and compile research in work journals or digital records.   Learners discuss conclusions.
Assignment 2: **Personal Project**
Themes can be set by tutor but should be broad enough to encourage learners to take ownership, i.e. documentary.

Topic and suggested assignments/activities/assessment
Stage 1 – identify subject – learners (can relate subject to previous work in other units and/or ideas generated from research tasks in assignment 1). Stage 2 – produce a plan for the production of the piece – work in liaison with tutor/s and technician/s to ensure health and safety and risk assessments are carried out. Stage 3 – sign off plan; ensure all storyboards/roughs/visuals are ready as required. Stage 4 – shoot the piece/s. Stage 5 – compile/capture/edit as required. Stage 5 – export in format as required. Stage 6 – present piece; evaluate reactions and audience/gallery feedback. During part of this time, learners work independently.

Assessment guidance

Assessment for this unit can be delivered through a structure shown in the assignments in the outline learning plan.

For P1, learners will be able to propose a basic understanding of moving image as applied to the different areas considered, and be able to relate it in a simple and appropriate manner to their own ideas.

For P2, learners will be able to plan their moving image piece, and this plan will detail the different stages of pre-production, production and post-production. Ideas will be stated but not fully developed. There may be a general intention, but the marrying of idea, visuals and plan will not be coherently or imaginatively developed. Sources and subjects chosen may tend to be obvious.

For P3, learners will have produced a moving image outcome that clearly meets the requirements of the brief. Techniques and processes will have been used at a basic level of competence with appropriate selection of materials, techniques and processes. The resulting piece can tend to be under realised.

Evidence for P4 might be integrated with the evidence for P1, P2 and P3. The evidence for P4 could take the form of learners' video records, discussions and interviews. Comments will be descriptive rather than detailed and evaluative. This evidence might also be achieved through informal presentation and discussion or via witness statements and/or observation records. Learners will need to reflect on others' work that follows similar themes, subject matter or uses similar processes or materials. Visits to galleries, exhibitions, and especially visits from practitioners, will give learners opportunities to examine others' working processes in detail. The evidence may be presented in the form of a video diary or vlog.

Work produced at M1 will demonstrate a much more in-depth investigation in to the field of moving image. Conclusions will have been reached that show understanding of the genre. Examples considered will be used to demonstrate coherence.

For M2, learners will produce a considered plan that has the potential to reach a much more effective and exciting conclusion than in work in the lower grades. Ideas will be related to visuals to be sourced. Storyboarding and any scripting will be handled in an effective manner. For M3, learners will have developed their plan to produce an effective and coherent final piece. Ideas will have been well developed and refinement/adaptations will have been carefully chosen. The final outcome will communicate its intended message in an individual way.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

205

Evidence for M4 could be integrated with the evidence for M1, M2 and M3. The evidence for M4 could take the form of learners' effectively edited video, together with competent notes on the quality of their ongoing achievement in their use of materials and techniques. Learners will need to draw comparisons with the work of others. This evidence might also be achieved through informal presentation and discussion or via witness statements and/or observation records.

For D1, learners will have been able to carry out a much more sophisticated investigation into the field of moving image. The examples chosen will be understood, and comparisons used to demonstrate the thinking behind the analysis provided. Learners will be able to discuss their conclusions with perception and clarity.

For D2, learners will have produced an informed and purposeful plan that has the potential to provide for an imaginative and exciting final outcome. The plan will be tight enough to control the production and post-production processes, whilst encouraging a particularly original approach. Learners' evaluations will conform the comprehension in their planning stages.

For D3, learners will have developed their plan into an original piece of moving image that is genuinely exciting in its approach or treatment of subjects and themes. Techniques, equipment and processes will have been managed and integrated with some independence. Learners will be able to explain the strengths and development areas in their work with insight.

Evidence for D4 might be integrated with the evidence for D1, D2 and D3. This evidence for D4 might take the form of learners' confidently edited video, together with in-depth scripted analysis on the quality of their ongoing achievement in their use of materials and techniques, linked to insights on others' similar work. This evidence might also be achieved through informal presentation and discussion or via witness statements and/or observation records.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1, P4	Assignment 1: Practical Examples Using Moving Image	An independent filmmaker producing a showreel.	Portfolio of evidence consisting of: • work journals, digital records, short moving image piece, with notes from tutor presentation and own research.

206

Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

Criteria covered	Assignment title	Scenario	Assessment method
P2, M2, D2, P3, M3, D3	Assignment 2: Personal Project	An independent filmmaker produces work for a film festival.	Portfolio of evidence consisting of: ● learners' preliminary work and initial ideas ● learners' presentation of ideas for project ● learners' use of digital technologies in sourcing, capturing, manipulating and outputting digital and moving image-related files ● tutor observation of studio practice ● learners' practical work and final outcomes ● learners' reviews of working practices and outcomes ● presentation at close of assignment to include preproduction, production and post-production stages as required.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

207

Suggested resources

Books

Evans R – *Practical DV Film Making* (Focal Press, 2002) ISBN 9780240807386

Hardy P – *Filming on a Microbudget* (Pocket Essentials, 2009) ISBN 9781842433010

Jones C and Jolliffe G – *The Guerrilla Film Makers Handbook* (Continuum, 2000) ISBN 9780826447135

Millerson G – *Video Production Handbook* (Focal Press, 2008) ISBN 9780240520803

Musberger R – *Single Video Camera Production* (Focal Press, 2005) ISBN 9780240807065

Roberts-Breslin J – *Making Media: Foundations of Sound and Image Production* (Focal Press, 2007) ISBN 9780240809076

Seger L – *From Script to Screen* (Lone Eagle, 2003) ISBN 9781580650540

Wohl M – *Apple Pro Training Series: Advanced Editing Techniques in Final Cut Pro 5* (Peachpit Press, 2005) ISBN 9780321335494

Websites

www.bfi.org.uk   The British Film Institute

www.lux.org.uk   Arts agency website for the moving image

Unit 18: Working with Site-specific Briefs

Level: **2**

Notional Learning Hours: **100 (including 60 GLH)**

Unit value (NLH/10): **10**

SRF unit code: **20627G**

This unit is internally assessed

Unit aim

The aim of this unit is for learners to understand what a site-specific brief is and what opportunities and constraints artists or designers have to take into consideration when working with site-specific artwork. Learners will design, justify and create their own site-specific outcome.

Unit introduction

Site-specific art is artwork created to exist in a certain place. Typically, the artist takes the location into account while planning and creating the artwork. Public art is accessible to the public whereas site-specific art can be situated in remote and inaccessible spaces. Creating artwork to be placed somewhere specific can be an exciting task. Artists need to consider the intended audience, the space they can work with, if the work will look effective within the surrounding urban or natural landscape, and how permanent the materials will be in the particular environment. If the work is not permanent it will need to be documented with video or photography.

Many towns and cities, and more rural areas, include public artwork in their environment. Learners should be encouraged to consider and critically examine existing work, both historical and contemporary, as they may find it inspiring.

Learners should experiment and become familiar with the processes involved in creating site-specific artwork and develop their work through drawings and sketches, to maquettes and final pieces.

Practical investigations should form the basis of this unit, with learners investigating different techniques and developing proposals for their own work. Learners' experiments and investigations should be recorded, so their process and development is clear. Importance should be placed on the requirements of the brief, use of materials and consideration of the proposed location.

Outcomes of learning

On completion of this unit a learner should:

1 Be able to use materials, techniques and technology for site-specific briefs
2 Be able to plan and develop ideas for a site-specific brief
3 Understand the successful characteristics and quality of work for site-specific briefs.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

209

Assessment and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the outcomes of learning for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 Use site-specific materials, techniques and processes safely	M1 Explore materials, techniques and processes effectively	D1 Integrate diverse materials, techniques and processes creatively and independently
P2 Develop effective ideas and outcomes for site-specific briefs	M2 Present purposeful and coherent ideas for site-specific briefs	D2 Present independently and imaginatively conceived ideas and outcomes for site-specific briefs
P3 Select materials, techniques and processes for site-specific briefs	M3 Compare and contrast experimental, development and final creative works	D3 Evaluate experimental, development and final creative works
P4 Discuss successful work for site-specific briefs		

Unit content

1 Be able to use materials, techniques and technology for site-specific briefs

Materials:

- planning, e.g. design sheets, drawings, sketches, sketchbooks, brainstorming, thumbnail sketches, testing, maquettes, plan drawings of chosen site, photographs of chosen site, mood boards
- producing, e.g. wood, stone, metal, ceramic, plaster, wire, found materials, projections, ephemeral materials, architecture, landscape

Techniques:

- consultation, e.g. feedback from residents, locals, workplace, spectators, displays, outlines, visualisations, photographic montage
- making, e.g. carving, moulding, forming, shaping, joining, construction, modelling, fixing, rearranging, painting, performance, landscaping, indoor, experimental

Processes:

- e.g. low impact, temporary, permanent, environmental, recycling, renewable energy, regeneration, locally available materials, tools, machinery

2 Be able to plan and develop ideas for a site-specific brief

Plan a site-specific project:

- planning, e.g. locations (urban, industrial, natural, public, remote), opportunities, funding, size, effect, material, stability, moveable parts, health and safety
- intentions, e.g. brief, personal, community involvement
- resources, e.g. local materials, in situ, recycled, machinery, people, skills
- opportunities, e.g. criteria for success, risk assessments, permissions, ownership

Briefs:

- e.g. interior, new build, environmental, regeneration, mock up, visualisation, scale model

Outcomes:

- scale models, e.g. maquettes, card, wood, acrylic, clay, plaster, plasticine, wire, paper, modroc, textiles, glass, wax, stone, scrap materials, found objects, ceramics, visualisation
- full size, e.g. construction, sculpture, land art, stone work, leaf and soil creations, installation, ice sculpture, water and snow, tree bark, logs, twigs, found objects, natural, manufactured

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

211

3 Understand the successful characteristics and quality of work for site-specific briefs

Development of own and others' work:

- compared with original intentions
- technical qualities
- aesthetic qualities
- limitations
- opportunities

Characteristics:

- analysis, e.g. alternative options
- exploring properties, e.g. effects, uses, limitations, creative potential
- suitability, e.g. purpose, factors, opportunities, constraints (time, specialist equipment, other resources, budget, content), presentation
- others' projects, e.g. similar briefs, commercial, professional, success (projects, campaigns, influence)

Production process:

- technical competencies
- creative abilities
- time management

Sources of information:

- self-evaluation
- comments from others, e.g. audience, peers, tutors, client
- documentation, e.g. notes from tutorials, annotation, notes from audience feedback, production diaries

212

Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

Information for delivery staff

Essential requirements

The majority of learners' work will be carried out in the studio using 2D and/or 3D materials and equipment. It would be helpful to include visits to the 'site' and also to galleries, exhibitions, websites etc.

For this unit learners should have access to appropriate studio and workshop equipment. Depending on the materials the learner is using, this may include plaster, cardboard, clay, wire, wood and different metals. It would be beneficial if the learner had access to photographic equipment to produce photographic montage or digital manipulation.

Employer engagement and vocational contexts

Centres should develop links with local designers, artists and galleries. Local councils may also have information about any site-specific work they have commissioned.

Links with employers are essential to the delivery of the programme for work experience and employment.

Assignments should be vocationally relevant; centres should consider the delivery of 'live projects', for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the sector skills council for design have launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Delivery guidance

This unit builds on and develops learners' knowledge and understanding and seeks to broaden their skills in 3D development and materials. The learning experiences from the unit involve:

● understanding what a 'site' is and recording it

● exploring a theme

● planning own work

● producing maquettes

● exploring materials and techniques

● presenting work.

Tutors delivering this unit should give learners opportunities to visit the site and record it in many ways. An understanding of how light and weather will affect the artwork (if outside) should be discussed. Size, material, and health and safety should be integral in forming part of the learner's knowledge for this unit, for example, a large, sharp metal sculpture in a primary school would not be practical, and a lightweight tissue paper sculpture on top of a hill may not have durability.

Tutors delivering this unit should give learners opportunities to investigate a wide range of materials, techniques and tools. Most of the learners' work will be carried out in a studio or workshop environment where they should be able to participate in highly-directed sessions and be shown demonstrations of how to use various materials and development techniques.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

213

To contextualise this investigation and experimentation and to reinforce learning, teaching should include visits to galleries and, if possible, visits from professional practitioners. Learners should be directed towards examples of the work of others and be encouraged to research these and their own examples using the internet, libraries and multimedia sources. This will inform learning by encouraging analytical skills.

This unit should be delivered to provide a very broad introduction to a wide range of materials, for example card, clay, plasticene, wire, wood, modroc, plaster relief, ceramic tiles, metals, natural forms, withies, leaves, soil, grass, glass and found objects. The equipment needed to teach the techniques associated with these materials must be available, for example carving tools, wire cutters, plaster equipment, clay tools, wood cutting and sanding tools, adhesives and different fixing materials, cameras, scanners, video cameras.

Tutors could consider integrating the delivery and assessment of this unit with any other relevant units the learner is taking as part of the programme of study, especially those requiring 3D materials. In planning delivery of the assignment briefs tutors should be aware of the need to track the relevant outcomes of learning of the units being covered.

Health and safety issues must be stressed, particularly when learners are in workshops using metal and woodcutting, construction and fixing techniques. Teaching of the correct use of relatively dangerous hand tools, for example drills, saws, knives, etc should be part of the workshop activity.

In outcome of learning 1, learners will be working more practically using maquettes and experimenting with different materials. They will benefit from demonstrations of scaling-up work and working from plan drawings. Learners should use digital manipulation or photomontage to see if their chosen design looks effective in the specific space. They should then develop this idea into a maquette, initially in a lightweight easy-to-use material such as card, and then evaluate its success. Learners should then start to experiment with different materials.

Outcome of learning 2 should be delivered after researching and viewing work from other artists/designers who work to site-specific briefs. So that learners can look at the work of others, access to the internet is expected. Outcome of learning 2 could be completed after a visit to the chosen site has taken place, as this would put the unit into context and may make it easier for the learner to understand what a site-specific brief is. Learners may not be able to create an actual site-specific piece of artwork so a high quality maquette and digital manipulation or photographic montage should accompany the work to show it in its final setting. Tutors should seek to place selected pieces of learners' work in site-specific places in nearby locations even if only temporarily, as this will extend learners' understanding and appreciation of site-specific artwork. Tutors should stress the importance of a final outcome and the finish and presentation of all final work.

It is suggested that some activities, particularly those that are more complex, be repeated in response to a variety of sources to vary outcomes and improve motivation. Tutors should encourage learners to analyse the way in which a variety of materials and techniques work separately and in combination using a range of processes. Learners are expected to discuss their activities with the tutor using the correct technical terminology.

In outcome of learning 3 the learner will need to understand the constraints on artists/designers when working to site-specific briefs. This is where the tutor has the opportunity to engage in discussion with the learners; using presentations and discussing a variety of work would be extremely beneficial, showing a range of work from mosaics, to non-permanent land art to large-scale steel sculptures. Showing work from around the world will help learners to understand how land art is popular and has been for a long time. Showing examples of local artwork will help learners to put site-specific artwork into context, for example mosaics on library walls, figure sculptures of important people, interesting water fountains, large-scale modern sculptures etc. Learners will need to show that they understand the restrictions artists/designers have to work with and present their findings in some way. This could be in the form of written work, or a mood board or sketchbook format with examples of sculptures and notes added showing different restrictions for different pieces or artwork.

The support that learners may need will vary according to their ability but all learners will need assistance in producing and presenting their individual responses for the unit.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities/assessment
Introduction to unit and structure of the programme – whole class.
Discuss briefs, suitable sites for outcomes and how many times the site will be visited Create a mind map of initial ideas.
Assignment 1: **Researching Site-specific Briefs** – learners research and explore materials, techniques and processes through practical exploration and study of the work of others. They undertake a series of activities: ● mosaics, sculptures, land art, large-scale paintings, community, public   ● definitions   ● meanings   ● look at images   ● write own definition   ● prepare and give presentations, for example in pairs, onscreen, presentation boards, handouts.   Present all research, experimentation and annotation.
Assignment 2: **On-site Exploration** – learners visit four existing site-specific artworks, considering the opportunities and constraints for each piece. This could be produced as a written report, video diary, blog or website.
Introduction to the site: ● visiting the site, walking around, understanding the space, viewing it from different angles, and heights   ● independently recording surrounding environment (through photographing, video, observational drawing, collecting secondary visual information etc.).

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

215

Topic and suggested assignments/activities/assessment
Assignment 3: **Exploring Site-specific Processes** Introduction to making plan drawings, working from initial drawings and photographs.
Creating design sheets, drawings, sketchbooks, brainstorming, thumbnail sketches, mood boards.
Introduction to photographic montage and digital manipulation.
Introduction to working with scale.
Introduction to working with maquettes.
Photographing maquettes and using photographs of chosen site, to create photographic montage or digital manipulation to show how the outcome will look within the chosen environment and present work.
Learning the health and safety requirements of a range of tools and machinery and showing demonstrations of required materials below.
Experimenting and working with a range of materials such as: ● card ● clay ● plasticine™ ● wire ● wood ● modroc ● plaster relief ● ceramic tiles ● metals ● natural forms, withies, leaves, soil, grass etc ● glass ● found objects ● digital media. Independent working – approximately 12 hours.
Learners will record all their experiments, with photography and notes on the materials used up to this stage, to help them decide on material they want to use for their final outcome.
Assignment 4: **Production of Final Outcome** ● Creating maquettes out of chosen material/s. ● Identifying weaknesses in design and improving. ● Creating final outcome. ● Finishing. ● Presenting and reviewing work. Independent working – approximately 12 hours.

Assessment guidance

To achieve P1 learners must use the correct development techniques involved when working to site-specific briefs, learners are expected to learn how to scale-up work in a straightforward way, with some consideration of aesthetics and potential. Learners should experiment with a variety of materials until they find one they can work with confidently. Tutors should give learners feedback so they know where their strengths are. When they have found materials that work successfully, learners should make maquettes in this material and develop their ideas further through this process. Evidence of their learning process and outcomes should be recorded. For example, photographs of the learner using the material and the successful outcomes they have produced presented in their sketchbook or on worksheets.

For P2, learners are expected to provide a correct but unelaborated outline of what a site-specific brief is. Learners can list examples, use images and annotate, or write in paragraphs. Evidence for this criterion might be taken from learners' sketchbooks or worksheets, chosen to show their understanding as well as show their awareness of other artists working to site-specific briefs. For example, artists' work could be presented in their sketchbook or on worksheets with small annotations and arrows showing how each artist has approached their chosen site differently. For example if studying Richard Serra, learners could explain how 'he has used a large steel sculpture in a nature park as he has a lot of space to use,' 'he has used steel as it is a very different colour to the natural greens around him.'

For P3, learners must show their understanding of the restrictions and constraints on artists when working to site-specific briefs. Learners are expected to show understanding of different limitations. This can be in the form of written work or presentations, or discussions with the tutor using witness statements. Learners should offer some basic limitations that artists/designers have to consider. For example 'if creating sculpture to go in the high street, artists cannot use very pointy or sharp glass objects as they may hurt people if they walk into them;' 'Artists have to make their artwork sturdy if it will be in a public place as people may climb on it or try to move it.'

Evidence for P4 might be integrated with the evidence for P1, P2 and P3. The evidence for P4 might take the form of learners' annotated sketches and studies for initial recording and ideas, together with limited notes on the quality of their ongoing achievement in their use of materials and techniques.

Annotation may be descriptive rather than detailed and evaluative. This evidence might also be gathered through informal presentation and discussion or via witness statements and/or observation records. Visualising the work in the proposed site and photographing it as it develops is useful to show the making and development of the project. To develop evaluative skills and confidence a writing frame can be used, giving the learner headings to consider on a regular basis.

Learners will need to reflect on others' work which follows similar themes, subject matter or uses similar sites, processes or materials. Visits to galleries, exhibitions and especially visits to site-specific works and visits from practitioners will give learners opportunities to examine others' working processes in detail.

For M1, learners at this level should carry out more creative experimentation, demonstrating a deeper understanding of the materials, techniques and processes used.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

217

For M2, they should be able to present ideas for a site-specific brief in more detail, providing more examples than P2, with a more coherent choice of materials, techniques and processes than at P3. They will investigate a range of artists and at this level are expected to bring together understanding and coherent explanations, with more detailed explanations of their ideas, and show more understanding of limitations and restrictions.

To achieve M3, learners are expected to produce a comparison of their own work with that of others. This evidence might take the form of learners' effectively annotated sketches and studies for initial recording and ideas, together with competent notes on the quality of their ongoing achievement in their use of materials and techniques. This evidence could also be gathered through informal presentation and discussion or via witness statements and/or observation records. Use of digital manipulation or photomontage will be more sophisticated, with a realistic image of how the piece would be placed in the chosen site.

For D1, learners are expected to show creativity and independence in their work and be able to reflect on the effectiveness of their decision-making in their work. Their use of materials should be more extensive and they should have produced more imaginative maquettes. Assessment evidence would be shown in their drawings, photographs and write-ups of their experiments.

For D2, learners are required to present proposed outcomes for a site-specific brief coherently, showing a clear understanding. This might be evidenced more formally at distinction level, with importance on presentation, for example a presentation to the class, or presented well in their sketchbooks with images to support their understanding. Ideally, this would be evidenced by a realised work in situ. Learners should show a more in-depth understanding of the restrictions and constraints that artists/designers working to site-specific briefs have to consider, for example they could compare it to artists producing artwork for a gallery where safety ropes and guards are restricting the public from touching the work at all times, and explain how artists producing work for a gallery or a commission have more freedom with the health and safety aspects of their work.

For learners to achieve D3, the comparison between their own and others' work should be characterised by creative, analytical thinking. Evidence for D3 could be integrated with the evidence for D1 and D2. This evidence might take the form of learners' confidently annotated sketches and studies for initial recording and ideas, together with in-depth written analysis on the quality of their ongoing achievement in their use of materials and techniques, linked to insight on similar work from others. This evidence could also be gathered through informal presentation and discussion or via witness statements and/or observation records.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any suggested assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, P4, M1, D1	Assignment 1: Researching Site-specific Briefs	Historical and contemporary examples considered, with practical exploration of materials and techniques.	Portfolio of evidence which could consist of: • written work • practical experiments • presentation.
P2, M2, D2	Assignment 2: On-site Exploration	Learners examine first-hand the characteristics of four contrasting site-specific works.	Portfolio of evidence which could consist of: • commentary, group discussions on works visited • comparisons with artists and designers working for galleries • annotated images.
P1, P2, P3, M1, M2, M3, D1, D2, D3	Assignment 3: Exploring Site-specific Processes	Using different materials and developing your idea for your own site-specific outcome.	Portfolio of evidence which could consist of: • photographs of experiments • printouts of digital work • digital files • maquettes • annotations of materials used and the strengths and weaknesses.
P2, P3, P4, M2, M3, D2, D3	Assignment 4: Production of Final Outcome	Producing a final outcome whether it is a large-scale piece of work or a finished maquette.	Portfolio of evidence which could consist of: • a final outcome • evaluations • all work presented.

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

219

Suggested resources

Books

Drathen D – *Rebecca Horn: Moon Mirror – Site-Specific Installations*
(Hatje Cantz, 2005) ISBN 97-3775791878

Kaye N – *Site Specific Art: Performance, Place and Documentation* (Routledge, 2000)
ISBN 9780415185592

Kwon M – *One Place After Another: Site-specific Art and Locational Identity*
(MIT Press, 2004) ISBN 9780262612029

Lydenberg R – *Gone: Site-specific Work by Dorothy Cross*
(Chicago University Press, 2005) ISBN 9781892850096

Pearson L – *Public Art Since 1950* (Shire Publications Ltd, 2006)
ISBN 9780747806424

Rugg J – *Exploring Site-specific Art: Issues of Space and Internationalism*
(I B Tauris and Co Ltd, 2009) ISBN 9781848850644

Van Mourik Broekman P – *Locus Solus: Site, Identity and Technology in
Contemporary Art* (Black Dog Publishing, 2001) ISBN 9781901033618

Websites

www.bewsgorvin.co.uk	Public sculpture website
www.denarend.com/works/sculptures/index.htm	Public sculpture website
www.griendlingdesigns.com/Pages/commissions.html	Public sculpture website
www.lyciatrouton.com	Online sculptor portfolio

220
Pearson BTEC Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

Annexe

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications
in Art and Design – Issue 1 – September 2014

221

Annexe A: Calculation of the qualification grade

Generic examples of calculation of the qualification grade above pass grade

Pearson will automatically calculate the qualification grade for learners when unit grades are submitted by the centre.

The two tables below (which are also included in *Section 5: Assessment and grading*) are used to calculate the qualification grade above pass. The generic examples that follow the tables demonstrate how the tables are used.

Points available per unit value at specified unit grades and levels

The table below shows the number of points scored per unit value at the unit level and grade.

Unit level	Points per unit value		
	Pass	Merit	Distinction
Level 1	3	4	5
Level 2	**5**	**6**	**7**
Level 3	7	8	9

Learners who achieve the correct number of points within the ranges shown in the 'qualification grade' table below will achieve the qualification merit or distinction or distinction* grade.

Qualification grade

Qualification	Points range above pass grade		
	Merit	Distinction	Distinction*
Pearson BTEC International Level 2 Certificate	85–94	95–99	100 and above
Pearson BTEC International Level 2 Extended Certificate	170–189	190–199	200 and above
Pearson BTEC International Level 2 Diploma	340–379	380–399	400 and above

Generic examples

Please note the following examples are generic and are not based on the units included in this specification.

Generic example 1

Achievement of pass qualification grade

A learner completing a Pearson BTEC International Level 2 Certificate, qualification value of 15, achieves the points required to gain a pass qualification grade and does not achieve the points to gain a merit grade.

	Level	Unit value	Grade	Grade points	Points per unit = unit value x grade points
Unit 1	2	5	Pass	5	5 × 5 = 25
Unit 2	2	5	Pass	5	5 × 5 = 25
Unit 3	2	5	Merit	6	5 × 6 = 30
Qualification grade totals		**15**	**Pass**		**80**

Generic example 2

Achievement of merit qualification grade

A learner completing a Pearson BTEC International Level 2 Certificate, qualification value of 15, achieves the points required to gain a merit qualification grade.

	Level	Unit value	Grade	Grade points	Points per unit = unit value x grade points
Unit 1	2	5	Pass	5	5 × 5 = 25
Unit 2	2	5	Merit	6	5 × 6 = 30
Unit 3	2	5	Merit	6	5 × 6 = 30
Qualification grade totals		**15**	**Merit**		**85**

Generic example 3

Achievement of distinction qualification grade

A learner completing a Pearson BTEC International Level 2 Certificate, qualification value of 15, achieves the points required to gain a distinction qualification grade.

	Level	Unit value	Grade	Grade points	Points per unit = unit value x grade points
Unit 1	2	5	Merit	6	5 × 6 = 30
Unit 2	2	5	Merit	6	5 × 6 = 30
Unit 3	2	5	Distinction	7	5 × 7 = 35
Qualification grade totals		**15**	**Distinction**		**95**

Pearson BTEC International Level 2 Certificate, Extended Certificate and Diploma qualifications in Art and Design – Issue 1 – September 2014

223

Generic example 4

Achievement of merit qualification grade

A learner completing a Pearson BTEC International Level 2 Extended Certificate, qualification value of 30, achieves the points required to gain a merit qualification grade.

	Level	Unit value	Grade	Grade points	Points per unit = unit value x grade points
Unit 1	2	5	Merit	6	5 × 6 = 30
Unit 2	2	5	Pass	5	5 × 5 = 25
Unit 3	2	5	Distinction	7	5 × 7 = 35
Unit 6	2	10	Pass	5	10 x 5 = 50
Unit 8	3	5	Pass	7	5 x 7 = 35
Qualification grade totals		**30**	**Merit**		**175**

Generic example 5

Achievement of merit qualification grade

A learner completing a Pearson BTEC International Level 2 Diploma, qualification value of 60, achieves the points required to gain a merit qualification grade.

	Level	Unit value	Grade	Grade points	Points per unit = unit value x grade points
Unit 1	2	5	Merit	6	5 × 6 = 30
Unit 2	2	5	Pass	5	5 × 5 = 25
Unit 3	2	5	Distinction	7	5 × 7 = 35
Unit 6	2	10	Merit	6	10 x 6 = 60
Unit 9	1	5	Merit	4	5 x 4 = 20
Unit 10	2	10	Distinction	7	10 x 7 = 70
Unit 11	2	10	Merit	6	10 x 6 = 60
Unit 14	2	10	Merit	6	10 x 6 = 60
Qualification grade totals		**60**	**Merit**		**360**

BTEC