



edexcel 

# Specification

**BTEC Foundation Diploma**

**Edexcel BTEC Level 3 Foundation Diploma in  
Art and Design**

**For first teaching September 2010**

**June 2016**

**Issue 2**

A PEARSON COMPANY



## **Edexcel, BTEC and LCCI qualifications**

Edexcel, BTEC and LCCI qualifications are awarded by Pearson, the UK's largest awarding body offering academic and vocational qualifications that are globally recognised and benchmarked. For further information, please visit our qualification websites at [www.edexcel.com](http://www.edexcel.com), [www.btec.co.uk](http://www.btec.co.uk) or [www.lcci.org.uk](http://www.lcci.org.uk). Alternatively, you can get in touch with us using the details on our contact us page at [qualifications.pearson.com/contactus](http://qualifications.pearson.com/contactus)

## **About Pearson**

Pearson is the world's leading learning company, with 40,000 employees in more than 70 countries working to help people of all ages to make measurable progress in their lives through learning. We put the learner at the centre of everything we do, because wherever learning flourishes, so do people. Find out more about how we can help you and your learners at [qualifications.pearson.com](http://qualifications.pearson.com)

This specification is Issue 2. Key changes are sidlined. We will inform centres of any changes to this issue. The latest issue can be found on our website at [qualifications.pearson.com](http://qualifications.pearson.com)

This qualification was previously entitled:  
Edexcel BTEC Level 3 Foundation Diploma in Art and Design (QCF)

*References to third-party material made in this specification are made in good faith. We do not endorse, approve or accept responsibility for the content of materials, which may be subject to change, or any opinions expressed therein. (Material may include textbooks, journals, magazines and other publications and websites.)*

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

ISBN 978 1 446 9351 8

All the material in this publication is copyright  
© Pearson Education Limited 2016

# Contents

<b>Qualification titles covered by this specification</b>	<b>I</b>
<b>Qualification Accreditation Numbers</b>	<b>I</b>
<b>Guidance</b>	<b>2</b>
Rationale	2
Aims	2
Related qualifications	3
Access	3
Restrictions on student entry	4
Access arrangements and special considerations	4
Recognition of Prior Learning	5
Rules of combination	5
<b>Rules of combination for the Edexcel BTEC Level 3 Foundation Diploma Art and Design qualification</b>	<b>6</b>
Structure of the Edexcel BTEC Level 3 Foundation Diploma in Art and Design	7
Unit format	8
Essential guidance for tutors	9
<b>Units</b>	<b>11</b>
Unit 1: Researching, Recording and Responding in Art and Design	13
Unit 2: Media Experimentation in Art and Design	25
Unit 3: Preparation and Progression in Art and Design	35
Unit 4: Information and Interpretation in Art and Design	45
Unit 5: Personal Experimental Studies in Art and Design	57
Unit 6: Extended Media Development in Art and Design	67
Unit 7: Information and Interpretation in Art and Design	77
Unit 8: Personal Experimental Studies in Art and Design	89
Unit 9: Extended Media Development in Art and Design	101
Unit 10: Final Major Project in Art and Design	111

Formative and summative assessment	123
<b>Quality assurance of Edexcel BTEC Foundation Diploma centres</b>	<b>124</b>
<b>Programme design and delivery</b>	<b>125</b>
Programme structure	125
Part-time programmes	126
Programme design	126
Programme management	127
<b>Approaches to teaching</b>	<b>129</b>
Recommended programme	129
Stages	129
<b>Useful publications</b>	<b>135</b>
How to obtain National Occupational Standards	135
<b>Professional development and training</b>	<b>136</b>
<b>Further information</b>	<b>136</b>
<b>Annexe A</b>	<b>137</b>
The Edexcel BTEC qualification framework for the art and design sector	137
<b>Annexe B</b>	<b>139</b>
Personal, learning and thinking skills	139
<b>Annexe C</b>	<b>143</b>
Unit mapping in depth	143



# Guidance

---

The guidance given here and in each unit, offers advice and recommendations, which will enable centres to manage and implement the Edexcel BTEC Level 3 Foundation Diploma in Art and Design. The programme approved under this guidance will lead to the award of an Edexcel BTEC Level 3 Foundation Diploma in Art and Design.

This guidance specifies the knowledge, understanding, skills and assessment requirements of the programme and identifies the boundaries within which centres must design and operate the Edexcel BTEC Level 3 Foundation Diploma in Art and Design.

This guidance replaces the 2007 guidance for the Edexcel Level 3 BTEC Foundation Diploma in Art and Design. Centres approved under the 2007 guidance **must** adopt the new guidelines for courses starting in September 2010.

## Rationale

---

The primary aim of the Edexcel BTEC Level 3 Foundation Diploma in Art and Design is to educate students to make informed decisions which will facilitate their progression (primarily, but not exclusively) to appropriate higher education in art and design. The Edexcel BTEC Level 3 Foundation Diploma in Art and Design builds on the students' prior experience. Skills already acquired are linked with ideas and challenges, which extend students' critical independence and enable them to demonstrate a full understanding of the application of art and design, relevant to progression opportunities and career choice.

The integrated nature of the programme is essential because of the present complexities within the higher education sector where specialist provision sits alongside modular schemes. Programme teams will be expected to be innovative in delivery, identifying specific discipline expertise whilst ensuring that the core, interpretative function of translating student abilities into realisable goals is achieved.

This programme is characterised by experiential, experimental and integrated learning, relying upon the development of manual skills, whilst valuing the accidental and disruptive results that can occur. The programme of study must ensure that the full range of teaching expertise and learning opportunities are provided which are necessary for student awareness of the demands of art and design, and recognition of the common principles and distinctive characteristics of subject disciplines.

The Level 3 elements of the programme aim to develop the student's ability to challenge their own preconceptions, to analyse, reflect on and review their progress within the context of art and design and to increase their personal independence in developing ideas and extending their skills in using materials, techniques and processes.

The Level 4 elements of the programme aim to develop the student's capacity for in-depth enquiry, autonomy, critical analysis and initiative in exploring ideas and adapting media, while bringing the scope of their study to an ambitious and coherent conclusion.

## Aims

---

The Edexcel BTEC Level 3 Foundation Diploma in Art and Design aims to:

- enhance students' capacity to learn and develop those faculties and skills which lead to self-reliant learning
- develop students' critical awareness of the contemporary visual world and related contexts and the relationship of contemporary practice to historical, cultural, environmental and social influences

- develop students' intellectual curiosity through critical understanding and advanced learning using appropriate methods such as a reflective journal and interaction between self and others
- develop students' ability in methods of creative production by maintaining an open mind towards the exploration of new ideas through risk-taking
- connect to the workplace and employers by encouraging participation in 'live projects' wherever relevant to the specification and through engaging practitioners as lecturers on, or visitors to the programme
- provide a context in which students are able to identify and interpret their strengths and direction through a continuous diagnostic and progressive exploration of skills and concepts central to art, design, craft and communication practice
- develop students' understanding and awareness of the opportunities and demands of study in art, design, craft and communication in order to translate potential and ability into realisable goals within higher education, chosen employment or industry liaison.

## Related qualifications

To accommodate the new framework we have taken the opportunity to revise the academic level and size of the Edexcel BTEC Foundation Diploma in Art and Design. This title is now available as a qualification at Level 3 and Level 4. Both qualifications are 120 credits in size. The two qualifications have several common units in their structures, with the Edexcel BTEC Level 4 Foundation Diploma in Art and Design consisting of credit predominantly at Level 4. For further details of the Edexcel BTEC Level 4 Foundation Diploma in Art and Design (QAN 500/7936/0), please refer to the Level 4 specification, publication code B022566 or to the Edexcel website ([www.edexcel.com](http://www.edexcel.com)).

Centres choosing to follow the Level 3 or Level 4 versions of the qualification should consider the abilities and maturity of the students they recruit. Students having difficulty achieving a Level 4 qualification can still achieve certification for the Level 3 qualification if they can achieve the optional units in this qualification at Level 3, together with the mandatory units. Similarly, students making better than expected progress on the Level 3 qualification can achieve the Level 4 qualification by achieving all the optional units at Level 4.

The Edexcel BTEC Level 3 Foundation Diploma in Art and Design is distinguished from other art and design qualifications at this level in the by the fostering of the students' ability to understand how art and design disciplines can interrelate and the contemporary contexts in which they operate. The programme is also distinguished by its recognition of the importance of independent thinking, organisation and motivation, leading to an informed choice of progression opportunities.

## Access

It is the responsibility of the centre to recruit with integrity. Centres must therefore:

- provide applicants with appropriate information
- identify applicants' needs and abilities and relate these to realisable goals
- select in the light of applicants' previous qualifications and experience.

The Edexcel BTEC Level 3 Foundation Diploma in Art and Design is intended primarily for those students wishing to progress to higher education in art and design or associated studies. However, students who wish to use the qualification as preparation for employment should not be discouraged.

Students who enter, usually at 18 years of age, with at least one of the following qualifications, are likely to benefit more from the programme:

- one Advanced GCE supported by three GCSE grades A\* to C or equivalent
- a combination of an Advanced GCE in Applied Art and Design or AS GCE in Art and Design supported by appropriate previous accredited achievement
- a portfolio of work which demonstrates evidence of having achieved a standard which will enable the student to benefit from the course.

In some circumstances students may have achieved:

- a BTEC National Diploma in Art and Design or the equivalent, the Edexcel BTEC Level 3 Extended Diploma in Art and design, including specialist endorsements
- an Advanced GCE in Applied Art and Design.

Individuals seeking progression onto this qualification could be:

- students who have completed an Advanced GCE in Art and Design course of study and now wish to build a portfolio of work and further develop the critical, intellectual, technological and creative skills necessary for successful entry into higher education art and design
- students who have completed a package of a Advanced GCE in Applied Art and Design and/or AS GCE and now wish to build a portfolio of work and further develop the critical, intellectual, technological and creative skills necessary for successful entry into higher education art and design
- students who have completed either of the above and are seeking progression into appropriate employment opportunities
- mature applicants who wish to prepare a portfolio and develop the skills necessary for entry into higher education art and design and show evidence of aptitude for this qualification.

And in some circumstances:

- students who have achieved an Advanced GCE in Art and Design, Advanced GCE in Applied Art and Design or a BTEC National Diploma in Art and Design/Edexcel BTEC Level 3 Extended Diploma in Art and design and wish to undertake an Edexcel BTEC Level 3 Foundation Diploma in Art and Design in order to apply or reapply for admission to higher education art and design.

Programme teams are encouraged to allow the applicant to submit evidence in the form of a portfolio of practical work for review for student admission. Applicants should be given the opportunity to attend a personal interview, which will enable assessment of the applicant's needs, abilities and potential to benefit from the programme. Programme teams should agree the range of evaluation criteria to be applied at the interviewing process.

## **Restrictions on student entry**

The Edexcel BTEC Level 3 Foundation Diploma in Art and Design qualification is accredited on the for students aged 16 years and over.

## **Access arrangements and special considerations**

Edexcel's policy on access arrangements and special considerations for BTEC and Edexcel NVQ qualifications aims to enhance access to the qualifications for students with disabilities and other difficulties (as defined by the Disability Discrimination Act 1995 and the amendments to the Act) without compromising the assessment of skills, knowledge, understanding or competence.

Further details are given on our website ([www.edexcel.com](http://www.edexcel.com)).



## Recognition of Prior Learning

Recognition of Prior Learning (RPL) is a method of assessment (leading to the award of credit) that considers whether a student 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.

Edexcel encourages centres to recognise students' 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 valid and reliable.

## Total Qualification Time

For all regulated qualifications, Pearson specifies a total number of hours that it is expected the average learner will be required to undertake in order to complete and show achievement for the qualification: this is the Total Qualification Time (TQT).

Within this, Pearson will also identify the number of Guided Learning Hours (GLH) that we expect a centre delivering the qualification will need to provide. Guided learning means activities that directly or immediately involve tutors and assessors in teaching, supervising, and invigilating learners, such as lessons, tutorials, online instruction, supervised study giving feedback on performance.

In addition to guided learning, other required learning directed by tutors or assessors will include private study, preparation for assessment and undertaking assessment when not under supervision, such as preparatory reading, revision and independent research.

These qualifications also have a credit value, which is equal to one tenth of TQT. Pearson consults with users of these qualifications in assigning TQT and credit values.

This qualification has a TQT of 1200 (120 credits, 720 GLH):

## Rules of combination

The rules of combination specify the credits that need to be achieved, through the completion of particular units, for the qualification to be awarded. All accredited qualifications within the have a set of combination.

The rules of combination specify the:

- credit value of the qualification which sets out the number of credits required at all levels to achieve the qualification
- the credits to be achieved at the level of the qualification or above
- credits from mandatory units, where relevant
- credits from optional units, where relevant
- credits from other units
- credits from equivalent units
- exemptions
- time limits on the process of credit accumulation or exemptions.

# Rules of combination for the Edexcel BTEC Level 3 Foundation Diploma in Art and Design qualification

When combining units for the Edexcel BTEC Level 3 Foundation Diploma in Art and Design qualification it is the centre's responsibility to ensure that the following rules of combination are adhered to:

## Edexcel BTEC Level 3 Foundation Diploma in Art and Design

- 1 Qualification credit value: a minimum of 120 credits.
- 2 Minimum credit to be achieved at, or above, the level of the qualification: 120 credits.
- 3 All credits must be achieved from the units listed in this specification.

# Structure of the Edexcel BTEC Level 3 Foundation Diploma in Art and Design

## Edexcel BTEC Level 3 Foundation Diploma in Art and Design

The Edexcel BTEC Level 3 Foundation Diploma in Art and Design is a 720 guided learning hour (GLH), 120 credit qualification consisting of 50 mandatory credits at Level 3, 40 mandatory credits at Level 4 and a further 30 optional credits at Level 3 or 4, a maximum of 20 credits of which can be taken at Level 4.

Each unit has a credit value and these units are grouped into three stages, Exploratory, Pathway and Confirmatory, with 40 credits to be achieved at each stage.

A student can take up to two units at Level 4 from the Pathway stage (Units 7-9) in place of one of Level 3 units (Units 4-6) with the same title.

While the Level 3 qualification is Level 3 overall, Unit 10 is Level 4, reflecting the diagnostic and preparatory nature of the qualification.

**To achieve the whole qualification, a student must achieve a pass for all 120 credits taken. Units 1-9 are achieved at pass only. Unit 10 is graded Pass/Merit/Distinction. The grade for Unit 10 constitutes the final qualification grade.**

Edexcel BTEC Level 3 Foundation Diploma in Art and Design				
Unit		Mandatory/ optional	Credit	Level
<b>Stage 1 – Exploratory – 40 mandatory credits</b>				
Unit 1	Researching, Recording and Responding in Art and Design	Mandatory	20	3
Unit 2	Media Experimentation in Art and Design	Mandatory	20	3
<b>Stage 2 – Pathway – 10 mandatory credits</b>				
Unit 3	Preparation and Progression in Art and Design	Mandatory	10	3
<b>Stage 2 – Pathway – minimum 10, maximum 30 optional credits</b>				
Unit 4	Information and Interpretation in Art and Design	Optional	10	3
Unit 5	Personal Experimental Studies in Art and Design	Optional	10	3
Unit 6	Extended Media Development in Art and Design	Optional	10	3
<b>Stage 2 – Pathway – minimum 0, maximum 20 optional credits</b>				
Unit 7	Information and Interpretation in Art and Design	Optional	10	4
Unit 8	Personal Experimental Studies in Art and Design	Optional	10	4
Unit 9	Extended Media Development in Art and Design	Optional	10	4
<b>Stage 3 – Confirmatory – 40 mandatory credits</b>				
Unit 10	Final Major Project in Art and Design	Mandatory	40	4

## Unit format

Each unit is set out in the following way.

*Unit title, unit code, level, credit value and guided learning hours (GLH).*

The unit title is accredited and this form of words will appear on the student's Notification of Performance.

Each unit is assigned a level, indicating the relative intellectual demand, complexity and depth of study, and student autonomy. All units and qualifications within the will have a level assigned to them, which represents the level of achievement. There are nine levels of achievement, from Entry level to level 8. The level of the unit has been informed by the level descriptors and, where appropriate, the National Occupational Standards (NOS) and/or other sector/professional benchmarks.

Each unit in the Edexcel BTEC Foundation Diploma in Art and Design qualification has a credit value which specifies the number of credits that will be awarded to a student who has achieved all the learning outcomes of the unit. Students will be awarded credits for the successful completion of whole units.

*Aim and purpose*

The aim and purpose provides a clear summary of the purpose of the unit and is a succinct statement that summarises the learning outcomes of the unit.

*Unit abstract*

The unit abstract gives the reader an appreciation of the unit in the vocational setting of the qualification, as well as highlighting the focus of the unit. It gives the reader a snapshot of the unit and the key knowledge, skills and understanding gained while studying the unit. The unit abstract also highlights any links to the appropriate vocational sector by describing how the unit relates to that sector.

*Learning outcomes*

The learning outcomes identify what each student must do in order to pass the unit. Learning outcomes state exactly what a student should 'know, understand or be able to do' as a result of completing the unit. Students must achieve all the learning outcomes in order to pass the unit.

*Unit content*

The unit content identifies the breadth of knowledge, skills and understanding needed to design and deliver a programme of learning to achieve each of the learning outcomes. This is informed by the underpinning knowledge and understanding requirements of relevant National Occupational Standards (NOS), level descriptors and QAA benchmark statements, where appropriate.

Each learning outcome is stated in full and then the key phrases or concepts related to that learning outcome are listed in italics followed by the subsequent range of related topics.

The information below shows how unit content is structured and gives the terminology used to explain the different components within the content.

- Learning outcome: this is given in bold at the beginning of each section of content.
- Italicised sub-heading: it contains a key phrase or concept. This is content which must be covered in the delivery of the unit. Colons mark the end of an italicised sub-heading.
- Elements of content: the elements are in roman text and amplify the sub-heading. The elements must also be covered in the delivery of the unit. Semi-colons mark the end of an element.
- Brackets contain amplification of elements of content which must be covered in the delivery of the unit.

- 'eg' is a list of examples used for indicative amplification of an element (that is, the content specified in this amplification that could be covered or that could be replaced by other, similar material).

It is not a requirement of the unit specification that all of the content is assessed.

#### *Personal qualities*

Each unit contains statements summarising the knowledge, skills, understanding and competencies that the unit aims to develop in the student.

#### *Learning outcomes, assessment and grading criteria*

Each unit contains statements of the evidence that each student should produce in order to receive a pass. *Unit 10: Final Major Project in Art and Design* also contains grading criteria for merit and distinction. Pass criteria are mapped to Personal, learning and thinking skills (PLTS).

## **Essential guidance for tutors**

This section gives tutors additional guidance and amplification to aid understanding and a consistent level of delivery and assessment. It is divided into the following sections.

- *Delivery* – explains the content's relationship with the learning outcomes and offers guidance about possible approaches to delivery. This section is based on the more usual delivery modes but is not intended to rule out alternative approaches.
- *Outline learning plan* – the outline learning plan has been included in every unit as guidance and demonstrates one way in planning the delivery and assessment of a unit. The outline learning plan can be used in conjunction with the programme of suggested projects.
- *Assessment* – gives amplification about the nature and type of evidence that students need to produce in order to pass the unit or achieve the higher grades. This section should be read in conjunction with the grading criteria.
- *Suggested programme of projects* – the table shows how the suggested projects match and cover the assessment grading criteria.
- *Essential resources* – identifies any specialist resources needed to allow students to generate the evidence required for each unit. The centre will be asked to ensure that any requirements are in place when it seeks approval from Edexcel to offer the qualification.
- *Employer engagement and vocational contexts* – provides a short list of agencies, networks and other useful contacts for employer engagement and for sources of vocational contexts.
- *Indicative reading for students* – gives a short list of student resource material that benchmarks the level of study.
- *Delivery of personal, learning and thinking skills* – gives some amplification to the mapping of PLTS against the pass criteria for the unit.

These subsections should be read in conjunction with the learning outcomes, unit content, assessment criteria and the generic grade descriptors.

The centre will be asked to ensure that essential resources are in place when it seeks approval from Edexcel to offer the qualification.



# Units

---

Unit 1:	Researching, Recording and Responding in Art and Design	13
Unit 2:	Media Experimentation in Art and Design	25
Unit 3:	Preparation and Progression in Art and Design	35
Unit 4:	Information and Interpretation in Art and Design (Level 3)	45
Unit 5:	Personal Experimental Studies in Art and Design (Level 3)	57
Unit 6:	Extended Media Development in Art and Design (Level 3)	67
Unit 7:	Information and Interpretation in Art and Design (Level 4)	77
Unit 8:	Personal Experimental Studies in Art and Design (Level 4)	89
Unit 9:	Extended Media Development in Art and Design (Level 4)	101
Unit 10:	Final Major Project in Art and Design	111





# Unit 1: Researching, Recording and Responding in Art and Design

<b>Unit code:</b>	<b>K/600/6842</b>
<b>Level 3:</b>	<b>BTEC Foundation Diploma</b>
<b>Credit value:</b>	<b>20</b>
<b>Guided learning hours:</b>	<b>120</b>

## ● Aim and purpose

The aim of this unit is to enable students to recognise the value of research when recording, preparing and devising individual responses and solutions to problems encountered. They will be encouraged to challenge their own and others' preconceptions as a way of informing their studio practice and subsequent work.

## ● Unit abstract

The ability to use robust research and recording techniques is a recognised attribute for successful students in higher education and employment for art, craft, media and design practitioners. Through reflective, developmental self-critique students will acquire the self-confidence needed to fully respond in their work and to make pathway choices.

Students will develop research journals, sketchbooks and a portfolio of art, design and media work that reflects their personal strengths. They will manage their time and develop strategies to support their progression aims. Students will practise presentation skills through mock interviews and scenarios. Presentation techniques can subsequently be applied in formal interviews. Students will be able to apply the understanding and skills they develop in this unit to support their progression to further study and to their art and design practice.

## ● Learning outcomes

### **On completion of this unit a learner should:**

- 1 Be able to structure and conduct research
- 2 Be able to challenge preconceptions to inform development
- 3 Be able to critically reflect on exploratory work
- 4 Be able to resolve problems through considered application of theoretical knowledge
- 5 Be able to create innovative work communicating a personal response.

# Unit content

---

## 1 Be able to structure and conduct research

*Structure research:* planning; discussions; reviewing progress; compiling; organising eg folders, file-saving protocols, USB memory stick, research journals, sketchbooks

*Conduct research:* eg websites, books, libraries, periodicals, articles, lectures, seminars, tutorials, studio visits, galleries, museums, industry events, trade fairs, craft fairs

## 2 Be able to challenge preconceptions to inform development

*Challenge preconceptions:* consider potential; adopt alternative viewpoints; ideas; work (deconstruction, reconstruction)

*Inform development:* alternative directions in work eg different techniques, subject matter, reinvention, developmental work, inspiration, sources, working processes, underpinning theories

*Suspend judgement:* risk taking; sustaining enquiry; avoiding obvious solutions; exploring alternatives

*Explore alternatives:* eg take risks with ideas, take risks in practical work, explore beyond obvious solutions, open out the field of enquiry, explore new techniques

## 3 Be able to critically reflect on exploratory work

*Relevant and appropriate sources:* sources eg primary sources, own work; secondary references eg books, periodicals, internet

*Evaluate effectiveness:* review results eg what worked, what didn't work; discussions; critiques; reflection eg personal journal, sketchbook

## 4 Be able to resolve problems through considered application of theoretical knowledge

*Resolve problems:* eg mock interviews, formal interviews, portfolio surgeries, articulating reasons for selection of work, identifying areas for development, reflecting on personal themes, using IT, using written information

*Theoretical knowledge:* own knowledge eg personal learning, questioning intentions, considering validity of information; other theory eg tutors' contribution, published materials, audio-visual information, set texts

*Practical understanding:* eg in art, craft, design and media formats

## 5 Be able to create innovative work communicating a personal response

*Produce innovative work:* inventive work eg new approaches to existing solutions, original and sophisticated possibilities; dynamic work eg purposeful, going beyond the obvious, risky or uncertain outcomes

*Communicate a personal response:* intentions eg message, idea, theme; interrogate subject matter eg recording, constructing, deconstructing, redefining; adopt ways of thinking eg working processes, ideas and developmental work, outcomes, justification, empathy with critical ideas

## Personal qualities

A summary of the knowledge, skills, understanding and competencies this unit aims to develop in the student:

- applying research techniques in academic and practical settings
- developing skills in selecting appropriate media to record responses
- applying working processes to create work and generate ideas
- developing skills in using written, oral and visual language to communicate
- applying personal development skills
- identifying how to develop creativity by taking risks
- exploring ways of recording and documenting
- challenging conventions to build self-confidence
- exploring ways of generating, managing and developing new ideas and concepts
- reviewing and analysing progress
- responding to the critical reviews from others
- continuous reflection and evaluation.

## Assessment criteria

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

Assessment criteria
To achieve a pass grade the evidence must show that the learner is able to:
P1 record ideas in appropriate forms [IE, RL]
P2 recognise the importance of diagnostic research [IE, CT, RL]
P3 expand the field of research [SM, RL, CT]
P4 explore alternative possibilities [SM, IE]
P5 identify relevant and appropriate sources [SM, IE, RL, EP]
P6 evaluate the effectiveness of own research and exploratory work [CT, RL, EP]
P7 reflect on applying relevant theory to practical understanding [RL]
P8 produce innovative work that communicates a personal response. [CT]

**PLTS:** This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

<b>Key</b>	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

## Essential guidance for tutors

---

Tutors delivering this unit should develop a programme of lectures or seminar sessions. Discussion and debate should be specifically aimed at opening up the scope of students' exposure to concepts and theories within art and design practice. This may offer challenges to students' preconceptions, which tutors can develop through both group and one-to-one tutorials. The mechanics of sound research – methodologies and practice – should also be taught. This can be developed further by students when they carry out practical work. Tutors may therefore wish to interrelate aspects of this unit with delivery of *Media Experimentation in Art and Design*.

### Delivery

This unit can be delivered around a series of seminars, lectures and projects. They should give students themes and methods for research and information gathering. The scope and nature of the themes used as starting points should be targeted at extending students' current knowledge of historical and contemporary practice, by looking at areas in depth.

Learning outcome 1 can be delivered through set tasks where students are challenged to consider contexts, theories and their applications in art and design. The development of reflective journals could be used to help students create methodologies for structuring and recording their research and information gathering. Issues such as cultural backdrops to contemporary practice, messages and meanings can be introduced to students in group seminars and critiques, such as Project 1 in the outline learning plan. Students should be taught to use in-depth approaches to research and information gathering. This will help them to develop a personal vocabulary and visual language in their practical work.

Learning outcome 2 can be delivered in tandem with learning outcome 1 and could be used to offer challenges to students' preconceived notions and understanding of areas such as the role of art and design in contemporary society, political dimensions and cultural connections. These challenges, along with self-reflection and tutorials, will allow students to consider their personal direction and development.

Learning outcome 3 can be introduced as students are developing practical work. Students need to analyse assumptions about their work, consider the historical and cultural context in which they are working, speculate imaginatively on possible new ways of working and reflect sceptically on any new propositions or actions. In order to develop opportunities for critical reflection, tutors will need to consider learning experiences, the students' existing breadth of knowledge, interaction with others and the environment in which the reflection occurs. Students' responses should be recorded in their reflective journals and sketchbooks.

Learning outcome 4 will form part of the reflective process and will give students the skills they will apply in the pathway and confirmatory stages. They will need to reflect on their understanding of concepts and theories applied in their practical work and evaluate their strengths and weaknesses, as shown in Project 3 in the outline learning plan. This understanding can then be used to refine their approaches to problem solving and idea generation in further practical work.

Learning outcome 5 brings the different threads of the unit together. Students will apply knowledge and understanding they have gained to produce practical work that is supported by in-depth research and information gathering. It is important that students work towards developing personal responses through exploration of different techniques, media and approaches. Students should be given the opportunity to present their practical ideas, work and research to peers and tutors at critiques. Tutorials can be used to help students engage with any questions that may arise from their work, and develop independent research skills.

## 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 projects.

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

Evidence for this unit may be gained through a series of projects that are delivered throughout the programme. Therefore the projects shown in the outline learning plan may be delivered through shorter activities/projects that run throughout the exploratory unit, rather than sequentially.

Topic and suggested projects/activities and/assessment
Introduction to unit.
Outline of programme, activities and purpose of unit.
Lecture/class discussion.
<b>Project 1: Challenges</b>
Context – poses a series of questions around which students can identify their own preconceptions about art and design.
Introduction.
Presentations – considering themes and work in contemporary art and design; underpinning theories; cultural influences (8 × 3 hours).
Students to consider:
<ul style="list-style-type: none"><li>• what is challenging, in the context of art and design</li><li>• what is being challenged</li><li>• cultural backdrops</li><li>• meanings and messages.</li></ul>
Identify approaches to extend own understanding and to adopt alternative approaches/new positions in order to explore potential in new approaches.
Tutorials.
Recording the results of research and tutorials.
Maintain an ongoing reflective journal – recording observations and nuances of theories and approaches experienced.
Examples of practical work, demonstrating use of alternative approaches, different techniques, interrogation of subject.
<b>Project 2: Structuring Research</b>
Introduction.
Purpose.
Past examples and skills workshop.
Student independent research.
Tutor and student review.

## Topic and suggested projects/activities and/assessment

### **Project 3: Critically Reflect on Exploratory Work**

Introduction.

Presentations by tutors.

Student ongoing critical reflection of:

- approaches adopted in projects
- sources used to inform personal development
- sources and techniques – what worked and what didn't
- whether the exploratory work really explored/interrogated the subject.

Tutorial.

### **Project 4: Problem Solving and Creating Work**

Introduction.

Students develop new approaches to practical work, demonstrating personal responses.

Students present exploratory work showing working processes, empathy with critical ideas, and justification of materials, techniques and processes used (to peers and tutor).

Student critical self-reflection.

Tutorial.

Review of unit and assessment.

## Assessment

Assessment of this unit will involve tutors assessing how students' approach research and information gathering. Evidence can be generated through practical workshops, and as part of students developing practical work to set or self-generated themes. Assessment methods will need to take account of students' abilities in conducting and recording research, as well as applying ideas and understanding gained in practical projects.

For P1, students should show the ability to record ideas informed by research in appropriate formats. These might include annotated drawings, sketchbook work involving critical analysis of the work of others that may be linked to themes being explored, preliminary work and experimentation with different techniques and approaches. The inception and development of students' personal reflective journals will also provide evidence of their ability to record their ideas. Students should present their ideas in formats that are suited to purpose and articulate their responses.

For P2, students should demonstrate that they understand and have engaged with the process of diagnostic research. This can be assessed at group critiques and recorded by tutors in observation and tutorial records, and evidenced in personal reflective journal.

For P3 and P4, students should demonstrate their willingness to embrace exploration and consider alternative views and approaches in art and design. This is reinforced through the diagnostic process as a whole, so it is a fundamental characteristic of the unit that students should evidence in practical project work, self-critical reflection and presentations. Where failures and dead ends occur students will have identified reasons for these and consider alternative approaches, evidenced through group critiques, tutorials and reflective journals.

For P5, students should show ability to identify source materials and subject matter for practical work that is appropriate to intention. They should show that they understand the potential for development in their sources and justify why they have used them.

For P6, students should be able to reflect on and evaluate the effectiveness of their research tasks and the results. They will be able to articulate reasons for successes and weaknesses within both research and practical exploratory work. They will show an awareness of limitations of and potential in research, and articulate reasoning for adopting alternative approaches. They will demonstrate an understanding of the value of exploration and research.

For P7, students will be able to reflect critically on their application of theory to practice within their exploratory work. Their reflective journals will be important in evidencing this involvement with theory and why they chose to adopt certain approaches. Where theory and concepts have been applied directly in practical work students will demonstrate abilities in evaluating successes and failures through critiques, tutorials and self-reflection.

For P8, students will demonstrate the ability to apply research and information gathering to inform personal responses. This will be articulated through practical project work and at group critiques. Students will be able to identify their personal intentions and evaluate the success of research approaches used. They will adopt innovative approaches to producing practical work through considering alternatives, exploring combinations of techniques and avoiding obvious solutions to set or self-generated projects.

### Programme of suggested projects

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

Criteria covered	Project title	Scenario	Assessment method
P2, P3, P4, P5	<b>Project 1: Challenges</b>	A practitioner has been asked to put together a proposal for a residency at a local arts centre, whose remit is to support up and coming, challenging artists. They need to research examples of art designed to challenge preconceptions.	Record responses in reflective journal. Tutor observation. Tutorial records. Work in practical projects. Critical evaluation.
P1	<b>Project 2: Structuring Research</b>	An artist has researched examples of work in their field. They are structuring their research to support their personal development.	Research for practical projects. Reflective journal. Tutorial records.
P6, P7	<b>Project 3: Critically Reflect on Exploratory Work</b>	A designer is reviewing their portfolio and considering new ways to generate ideas for a wider range of applications.	Responses and critical self-evaluation in reflective journals. Witness statements. Tutor observation. Tutorial records.
P7, P8	<b>Project 4: Problem Solving and Creating Work</b>	A designer is exploring different materials than they normally consider. These are recycled materials, and they intend to develop the theme of sustainability in their work.	Students' practical work. Self-evaluation. Critical review of research and information gathering. Reflective journal. Tutorial records. Tutor observation at group critiques.



## Essential resources

Students will need sufficient research facilities including library and internet access. Visits to museums and galleries can also be used to support delivery.

Students will also need access to suitable studio spaces for practical work, for reflection, and appropriate technical support to achieve a safe learning environment.

## Employer engagement and vocational contexts

Practitioners in art and design are continually reflecting on their sources of inspiration, starting points or theoretical positions. The process of research and information gathering is applied to generating practical work and informs choices made by practitioners about scope, scale, format, materials and technologies to be used. Artists, designers and craftspeople develop strategies to challenge their preconceived ideas and so generate new approaches in their working practices.

Delivery of this unit can be supported through visiting lecturers who remain practitioners, highlighting examples of their own research approaches and how this may have informed their work and development. There may be opportunities at local galleries for exhibiting artists to provide a lecture or presentation where they can discuss the themes in their show and explain starting points, research undertaken and how this affected their working practices.

## Indicative reading for students

### Textbooks

Barthes R – *The Fashion System* (Translated by Matthew Ward and Richard Howard) (University of California Press, 1990) ISBN 978-0520071773

Berger J – *Ways of Seeing* (Penguin Modern Classics, 2008) ISBN 978-0141035796

Blackwell L – *20th Century Type* (Laurence King, 2004) ISBN 978-1856693516

Carter M – *Fashion Classics, from Carlyle to Barthes* (Berg 2003) ISBN 978-1859736068

Dexter E – *Vitamin D* (Phaidon, 2005) ISBN 978-0714845456

Fineberg J – *Art Since 1940, Strategies of Being* (Laurence King, 2000) ISBN 978-1856691918

Gan S, Browne A – *V-Best: The Best of 'V' Magazine* (Steidal Verlag, 2004) ISBN 978-3865210289

Gombrich E H – *The Story of Art* (Phaidon Press, 1995) ISBN 978-0714832470

Hughes R – *The Shock of the New: and the Century of Change* (Thames and Hudson, 2009) ISBN 978-0500600214

Lupton E – *Design Writing Research* (Phaidon, 1999) ISBN 978-0714838519

Schwabsky B – *Vitamin P* (Phaidon, 2004) ISBN 978-0714844466

Smith K – *How to be an Explorer of the World* (Perigree Trade, 2008) ISBN 978-0399534607

### Journals

*a-n Magazine* – The Artists Information Company

*Design Week* – Centaur Media Plc

*Selvedge* – Selvedge Ltd

## Websites

<a href="http://www.designcouncil.org.uk">www.designcouncil.org.uk</a>	The national strategic body for design in the UK
<a href="http://www.designmuseum.org.uk">www.designmuseum.org.uk</a>	Design museum
<a href="http://www.hayward.org.uk">www.hayward.org.uk</a>	Hayward Gallery
<a href="http://www.nationalgallery.org.uk">www.nationalgallery.org.uk</a>	National Gallery
<a href="http://www.onedotzero.com">www.onedotzero.com</a>	Organisation specialising in digital moving image and motion arts
<a href="http://www.tate.org.uk">www.tate.org.uk</a>	Tate Galleries
<a href="http://www.ted.com">www.ted.com</a>	TED runs conferences in the UK and USA, with leading thinkers speaking about the convergence of technology, entertainment and design, available as podcasts
<a href="http://www.vam.ac.uk">www.vam.ac.uk</a>	Victoria and Albert Museum

## Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
<b>Independent enquirers</b>	researching recognised sources to support development recording research in appropriate forms
<b>Creative thinkers</b>	thinking radically about the potential of ideas, media, materials and processes exploring alternative solutions
<b>Reflective learners</b>	critically reviewing development work and solutions reflecting on own strengths when selecting potential ideas and work for development
<b>Self-managers</b>	managing tasks to deadlines recognising the value of research work maintaining a portfolio of work
<b>Effective participators</b>	sharing ideas with peers and tutors taking on board comments and views of others.



# Unit 2: Media Experimentation in Art and Design

<b>Unit code:</b>	<b>M/600/6843</b>
<b>Level 3:</b>	<b>BTEC Foundation Diploma</b>
<b>Credit value:</b>	<b>20</b>
<b>Guided learning hours:</b>	<b>120</b>

## ● Aim and purpose

This unit will enable students to explore media and associated techniques. Students will develop experimental work and discover alternative combinations of media, considering aspects such as fitness for purpose, communication and intention. Through critical review of their work they will identify the potential in possible media applications and the essential role of these applications as a means of visual communication.

## ● Unit abstract

The process of experimentation will offer students opportunities to explore and initiate different approaches to using media and techniques as well as developing existing techniques. Students can discover new ways of combining materials through this unit. The process of exploration is an integral part of the content and underpins the learning activities throughout. By suspending preconceptions students can investigate media and examine ways of working that can inform further development. A world of new possibilities, avenues for explorations and alternative approaches can become available to students. When working with different media, students will gain knowledge of how to use specialist workshops and should learn about relevant health and safety procedures. They will also learn about technical information on media, techniques and processes. In this unit students will have the opportunity to begin a personal dialogue with materials that will enable them to explore and understand the application of visual systems. This in turn will encourage critical reflection and enable them to look beyond ordinary and obvious solutions when solving problems.

## ● Learning outcomes

### **On completion of this unit a learner should:**

- 1 Be able to explore the potential of alternative media
- 2 Know the key features and relevance of media
- 3 Be able to critically evaluate potential and propose solutions.

# Unit content

---

## 1 Be able to explore the potential of alternative media

*Potential:* explore ideas eg communication, cultural concerns; reinvent themes eg working from life, combining mixed media, time-based art; interrogate subject matter; potential to deconstruct and reconstruct themes and ideas using materials and media; exploring chance eg experimenting with materials, evaluating effects

*Health and safety:* elimination of risk to self and others; thinking and working safely within a studio environment; following the appropriate COSHH guidance on materials; understanding risk assessments

*Alternative media:* eg sound, moving image, time-based art, interactivity, digital, industrial materials, movement, combined mixed media, recycled materials, reclaimed materials, sustainable materials, happenings, performance, commercial processes, spoken and written word, web-based art and design, vlogs, found materials

*Creative potential:* fitness for purpose eg media, alternative ideas, concepts, materials, techniques, processes, originality, viability, constraints, budget

## 2 Know the key features and relevance of media

*Key features:* experimentation with media eg using found media, exploring characteristics of media, tactile qualities, fitness for purpose, applications, techniques, limitations, possibilities; combining media eg wet-based media, audio-visual techniques, installation, mixed media; justifying use of media eg selection, techniques used, environmental and ecological issues

*Relevance of media:* fitness for purpose eg to meet intentions, communication; associations with media eg craft materials, industrial materials, traditional materials in a non-traditional application, non-traditional materials in a traditional setting, relationship to historical and contemporary practice

## 3 Be able to critically evaluate potential and propose solutions

*Critically evaluate:* eg reviewing results eg successes, failures, effects of techniques and processes; recording discoveries eg photographic records of media experimentation, audio visual records, sketchbooks, work journals, personal reflection, tutorials, peer feedback, group critiques, debate

*Potential:* further development; new work; ideas (approaches, methods, relevance); presentation eg mounting and presenting art, design and media work, organising sequential order of work, managing time and resources, incorporating IT based work, exposition (oral, one-to-one, group, critique)

*Propose solutions:* identify opportunities in developmental work eg record alternative possibilities; relate review to proposals eg justify thinking behind proposal, identify strengths in work, understand purpose in work; relate media to proposals eg articulate links between intention and media, explain discoveries made through experimentation, identify potential applications

## Personal qualities

A summary of the knowledge, skills, understanding and competencies this unit aims to develop in the student:

- exploring media and associated techniques and technology
- understanding working processes and technical information
- recognising potential of media and associated techniques and technology
- developing skills in using media, techniques and technology
- selecting and applying working processes
- applying personal development techniques
- managing the process of learning through experimentation
- establishing a commitment to developing creativity
- reviewing and analysing progress
- responding to the potential of ideas
- applying continuous reflection and analysis.

## Assessment criteria

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

Assessment criteria
To achieve a pass grade the evidence must show that the learner is able to:
P1 explore techniques and processes using appropriate media, safely [IE, CT]
P2 manipulate media in relation to creative potential [IE, CT, EP]
P3 record experimentation and information in an appropriate format [SM]
P4 experiment and combine different media [IE, SM, RL]
P5 evaluate the effectiveness of different media [EP, TW]
P6 reflect on success and failure [RL]
P7 identify new or existing possibilities. [CT, EP]

**PLTS:** This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators



## Essential guidance for tutors

---

This unit can be delivered alongside *Information and Interpretation in Art and Design*. As students explore concepts and undertake research they can apply their findings in practical work. This unit is focused on the exploration and manipulation of media and allows students to develop personal approaches in generating practical work.

### Delivery

Tutors delivering this unit will need to provide a balanced programme of skills-building workshops and practical projects. This will encourage students to explore the characteristics and qualities of media and to gauge the potential for application in future projects. Tutors should ensure that students are taught health and safety guidelines as well as encouraging students to explore alternative approaches in using and manipulating media.

Learning outcome 1 can be delivered through a series of workshops and individual experimentation, as shown in project 1 in the outline learning plan. Tutors may provide set themes and support these through practical demonstrations. These themes will focus on the teaching of health and safety guidelines and introduce students to a range of different media, techniques and processes. Tutors should also encourage students to consider environmental and ecological issues in relation to the production and use of various materials, for example pollution, sustainability, deforestation and humanitarian issues. Students should record all relevant and necessary technical information in their journals or sketchbooks to follow up on these activities, confidently equipped with knowledge and new understanding about media.

Learning outcome 2 can be delivered in conjunction with learning outcome 1, where students are encouraged to explore and manipulate media and judge the effectiveness of their explorations. Tutors should provide examples of the application of media exploration, such as combinations of mixed media in 2D, 3D or moving image. This will help students to locate their explorations in the context of professional practice. Projects such as Project 3 in the outline learning plan can be tailored to the use of specific media and techniques as appropriate to the needs of students and as available in centres.

Learning outcome 3 can be delivered through group critiques and tutorials. Students should be taught how to reflect on the results of their exploration and to suspend judgement in order to gauge the potential of what they have produced, when appropriate. The value and possibilities offered by exploration may not always be obvious to students. Tutors will need to use all of the opportunities available to give students information that will enable them to reflect on their practical work in relation to their ideas and practice, and consider strengths and weaknesses, successes and failures. Students should engage with this process and use the results to plan actions to develop their use of media.

## 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 projects.

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

Topic and suggested projects/activities and/assessment
Introduction to unit. Discussion seminars.
Outline of proposed projects, activities and purpose of unit. Lecture/class discussion.
<b>Project 1: Explore Media</b> Introduction. Skills-building workshop. Individual experimentation and discovery. Practice and consolidation. Reflecting on results of research, critiques and tutorials.
<b>Project 2: Manipulate Media</b> Introduction. Individual exploration of media effects. Group critique. Student individual reflection. Tutor and student review.
<b>Project 3: Creatively Use Media</b> Introduction. Devise individual active learning. Practice theoretical and practical knowledge application. Supporting lectures. One-to-one tutorials. Reflecting and proposing new possibilities.
<b>Project 4: Consolidate Portfolio</b> Students compile portfolio, using appropriate techniques. Feedback to students. Student self-critique and action planning. Review of unit and assessment.

## Assessment

Assessment evidence will be a combination of practical work, students' reflective journals and tutor observations of group critiques and tutorial records.

For P1, students will demonstrate the ability to conduct consistent exploration into techniques and processes, considering their application of media. Students will be able to reflect on the success of their work and consider how it is appropriate to different applications. Work in reflective journals will show an understanding of the potential offered by exploration and should move beyond descriptions of processes used. Students should demonstrate that they have understood and adhered to current health and safety practices in the studios or workshops. Records of safe working practices can be recorded in the work journals and supported by handouts or health and safety sheets signed off by tutors or technicians.

For P2, students' work will show the ability to manipulate media and consider how processes and techniques used could inform their future work. They should show an understanding of the potential for exploration when developing further creative work, articulating their personal views regarding the application of specific media.

For P3, students will record technical and experimental processes in an appropriate format, for example, practical work book, video or audio, vlog, photographs, annotations or sketches. The exploration and application of technical knowledge should be recorded, logging the opportunities and constraints encountered and detailing the investigative processes and applications used.

For P4, students should demonstrate an ambition to experiment with media coupled with the intention to explore a range of different approaches to using alternative techniques and processes. Work produced will show an awareness of the qualities of materials and media. This will be supported by critical judgements from students' self-reflective journals.

For P5, students will demonstrate the ability to gauge and judge the effectiveness of their exploration of media. Where applied to set or self-generated themes, they will consider how it is appropriate to intentions and critically reflect on strengths and weaknesses in the work they have produced. They may show the ability to refine and further develop their use of media in relation to the results from preliminary work.

For P6, students will be able to critically reflect on their work and the application of processes with different media. They will consider the strengths and weaknesses in their work and be able to articulate their responses of this reflection. Evidence for this may be generated through critiques, tutorials and in students' journals. They will show that they have explored and understood the essential qualities of media and the processes explored.

For P7, students will be able to further reflect on their work and use this to generate ideas about new possibilities or enhance their existing ideas. This will involve them in considering their whole portfolio of work on the unit. They will demonstrate their growing awareness of how their work might develop, and what they have learnt through using and exploring media.

## Programme of suggested projects

The following table shows how the suggested projects match and cover the assessment grading criteria.

Criteria covered	Project title	Scenario	Assessment method
P1, P3, P4	<b>Project 1: Explore Media</b>	A craftsperson is developing work using an alternative range of materials experimentally. They aim to broaden out the scope of their practice.	Students' practical work, self-reflective journal, observation records from critiques. Tutorial records.
P2	<b>Project 2: Manipulate Media</b>	A graphic designer is interested in developing their range to include a blend of traditional and digital media. They are using hand-made surfaces and scanning to generate ideas for future work.	Practical work. Self-reflective journal. Tutor observation records.
P1, P2, P3, P4, P5, P7	<b>Project 3: Creatively Use Media</b>	A textile artist is interpreting a series of their line drawings through applied stitch techniques. They are experimenting with the potential of this approach.	Practical work. Reflective journals. Oral exposition. Tutor records.
P5, P6, P7	<b>Project 4: Consolidate Portfolio</b>	An artist has undertaken a period of intensive mixed media experimentation; they are viewing the results of this process in order to judge the potential for future applications of media.	Portfolio of exploratory work. Reflective journal. Oral exposition. Tutor records.

## Essential resources

Students should be given a broad range of media and workshop activities. A well-resourced library containing information on the breadth and potential of new and existing media is essential. Students should be taught the safe working practices and guidelines associated with specific media and techniques. They should explore a range of hand-based, mechanical and digital media, to fully support the diagnostic process. Appropriate technical support will need to be provided to ensure that students are actively involved in meaningful exploration.

## Employer engagement and vocational contexts

Artists, designers and craftspeople have explored the characteristics and potential of media over the years, and continue to do so today. There are many examples where practitioners base their work on the ideas and signs generated through exploration of media techniques and processes. Designers continue to refine their ideas through design briefs in response to the characteristics of the materials they intend to use.

Delivery of this unit can be actively supported by visits to practitioners' studios or through artists or designers visiting the centre and presenting their work, explaining how they have developed their own particular working practices.

## Indicative reading for students

### Textbooks

- Borelli L – *Fashion Illustration Next* (Chronicle Books, 2004) ISBN 978-0811845731
- Colchester C – *Textiles Today – A Global Survey of Trends and Traditions* (Thames and Hudson, 2007) ISBN 978-0500513811
- Cooper J C – *An Illustrated Encyclopaedia of Traditional Symbols* (Thames and Hudson, 1979) ISBN 978-05002711254
- Darwent C – *The Drawing Book: A Survey of Drawing – The Primary Means of Expression* (Black Dog, 2007) ISBN 978-1904772811
- Denicke L and Thaler P – *Pictoplasma: Characters in Motion 2* (Pictoplasma, 2007) ISBN 978-3981045840
- Elsasser HV – *Textiles: Concepts and Principles* (Fairchild, 2005) ISBN 978-1563673009
- Fortnum R – *Contemporary British Women Artists: In Their Own Words* (I B Tauris and Co, 2006) ISBN 978-1845112240
- la Grange A – *Basic Critical Theory for Photographers* (Focal Press, 2005) ISBN 978-0240516523
- Meech S – *Connecting Art to Stitch* (Batsford, 2009) ISBN 978-1906388102
- New J – *Drawing From Life: The Journal as Art* (Princeton Architectural Press, 2005) ISBN 978-1568984452
- Schwabsky B – *The Triumph of Painting: The Saatchi Gallery* (Thames and Hudson, 2005) ISBN 978-0224075992
- Taylor B – *Collage: The Making of Modern Art* (Thames and Hudson, 2006) ISBN 978-0500286098
- Thuttichai K – *Hot Textiles: Inspiration and Techniques with Heat Tools* (Batsford 2007) ISBN 978-0713490404

### Journals

- Dot Dot Dot* – Princeton Architectural Press
- No Brow* (short run editions) – NoBrow
- View on Colour* – United Publishers

### Websites

- |  |   |
|--|---|
| <a href="http://www.designmuseum.org.uk">www.designmuseum.org.uk</a>       | Design museum   |
| <a href="http://www.dot-dot-dot.us">www.dot-dot-dot.us</a>                 | Visual culture of graphic design                                  |
| <a href="http://www.hayward.org.uk">www.hayward.org.uk</a>                 | Hayward Gallery   |
| <a href="http://www.nationalgallery.org.uk">www.nationalgallery.org.uk</a> | National Gallery  |
| <a href="http://www.onedotzero.com">www.onedotzero.com</a>                 | Organisation specialising in digital moving image and motion arts |
| <a href="http://www.tate.org.uk">www.tate.org.uk</a>                       | Tate Galleries  |
| <a href="http://www.vam.ac.uk">www.vam.ac.uk</a>                           | Victoria and Albert Museum  |

## Delivery of personal, learning and thinking skills (PLTS)

The following table identifies the PLTS that have been included within the assessment criteria of this unit:

Skill	When learners are ...
<b>Independent enquirers</b>	carrying out research into media and techniques manipulating media and recording results experimenting with combination of different media
<b>Creative thinkers</b>	gauging how to combine media considering the effects of combinations of media identifying alternative approaches to using media based on results of experimentations
<b>Reflective learners</b>	reviewing development work and experimentations critically reviewing success and failures in media explorations
<b>Self-managers</b>	managing tasks, techniques and processes involved in combing materials recording results of media exploration in an appropriate format
<b>Effective participators</b>	working with tutors and technicians in the workshops working with others in a shared studio space.

# Unit 3: Preparation and Progression in Art and Design

<b>Unit code:</b>	<b>A/600/6845</b>
<b>Level 3:</b>	<b>BTEC Foundation Diploma</b>
<b>Credit value:</b>	<b>10</b>
<b>Guided learning hours:</b>	<b>60</b>

## ● Aim and purpose

The aim of this unit is to enable students to consider the progression opportunities available to them in their specialist pathway through research, applied critical judgement and the identification of personal goals. The understanding gained will inform students' preparation for progression.

## ● Unit abstract

The opportunity to investigate and determine potential progression routes is a significant component of the overall qualification and a particular focus of this unit. Students will identify their personal preferences and protocols for future study, as well as extending and confirming their specialist subject knowledge. Through informed research students will gain an understanding of what is required for progression. Students will reflect on their developmental work and the outcomes of projects and develop skills in selecting work appropriate to their ambition. They will use feedback from peers and tutors as well as self-reflection, to inform their decision-making.

Students will prepare materials to support their progression, such as written statements and a portfolio of art and design work that reflects their personal strengths. They will manage their time and develop strategies to support their progression aims. Students can apply presentation skills through mock interviews and scenarios. Presentation techniques learnt can be applied subsequently in formal interviews. Students will use understanding and skills gained when studying this unit to support their progression, in line with their personal direction and ambition.

## ● Learning outcomes

### **On completion of this unit a learner should:**

- 1 Be able to identify progression aims and opportunities
- 2 Be able to produce materials for progression
- 3 Be able to produce a mature portfolio of work
- 4 Be able to present a portfolio to support progression.

## Unit content

---

### 1 Be able to identify progression aims and opportunities

*Identify progression aims:* use available information eg prospectuses, publicity materials, case studies, testimonials, surveys, websites, careers portals, Sector Skills Councils, road shows, education fairs, open days, tutorials, seminars, industry visits, professional bodies

*Apply research techniques:* eg comparisons of career roles in specialist pathways, analysis of application statistics for higher education providers, employment statistics for sector

*Clarify personal goals:* eg consider specialist pathway, evaluate career intention, reflect on personal working methods, identify strengths, review personal and professional ambitions

### 2 Be able to produce materials for progression

*Record information:* eg records of tutorials, peer assessments, self-evaluation, feedback from mock interviews, witness statements from tutors, audio/video recording

*Interpreting information:* eg making informed choices, identifying personal criteria for success, evaluating feedback, evaluating sector research

*Produce information:* eg personal statement for UCAS; curriculum vitae; letter of application; written materials to support portfolio work, skills profile

### 3 Be able to produce a mature portfolio of work

*Selecting work:* eg selecting work appropriate to intention, planning pathway portfolio, development opportunities, evaluating own work, reflecting on developmental work, evaluating working practices,

*Produce a mature portfolio:* eg mounting and presenting art, design and media work, organising sequential order of work, managing time and resources, incorporating IT-based work; sophistication eg quality of construction, sequencing, strength of work, robust editing of included work

### 4 Be able to present a portfolio to support progression

*Present a portfolio:* eg mock interviews, formal interviews, portfolio surgeries, articulating reasons for selection of work, identifying areas for development, reflecting on personal themes, using IT, using written information verbal and visual presentations



## Personal qualities

A summary of the knowledge, skills, understanding and competencies this unit aims to develop in the student:

- applying research techniques
- identifying progression aims
- applying continuous reflection and analysis
- selecting progression routes
- using personal development to support progression
- reflecting on personal ambitions
- recognising preparation requirements
- considering new opportunities
- managing self to achieve progression aims
- making informed decisions based on research
- interpreting information.

## Assessment criteria

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

Assessment criteria
To achieve a pass grade the evidence must show that the learner is able to:
P1 research progression aims [IE]
P2 identify own progression aims in relation to known ambition [IE, CT]
P3 assemble materials to support appropriate progression [IE, SM]
P4 select work for own portfolio to support progression aims [SM, RL]
P5 prepare and organise work for portfolio [SM]
P6 present work using appropriate techniques and presentation skills. [CT]

**PLTS:** This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

## Essential guidance for tutors

---

This unit needs to be delivered taking two main strands into account: the development of a personal portfolio by students and the research and information gathering required to identify and realise progression aims. Tutors will need to provide a backbone of information about careers, pathways, undergraduate courses and Higher Education Institutions (HEIs), as well as finance and the UCAS application process. There is a series of short projects shown in the outline learning plan that can be used to break down the unit delivery into manageable pieces.

### Delivery

Learning outcome 1 requires students to identify their progression aims and opportunities to fulfil these. This may involve structured research, where tutors can assist by providing information, such as the ratio of applications to successful offers at HEIs, useful websites and presentations of past examples of applications and art and design portfolios. Students will need to undertake a significant amount of reflection and independent research in order to identify their own progression aims with clarity. This may include off-site visits to open days and UCAS fairs. It is important that students recognise that the qualities required for, and the vocational context of their chosen pathway, have empathy with the characteristics of their practical work. Most pathway subjects offer a wide range of undergraduate courses, each with their own identity. Students will need guidance and support to appreciate the sometimes subtle differences between specialist courses. One-to-one tutorials can be used to clarify students' intentions.

Learning outcome 2 involves students producing materials to support their progression. This will include successfully completing an online UCAS application, a CV and written statements to support working practices. Tutors can support students through skills workshops such as that shown in Project 4 in the outline learning plan. Past examples can be used to highlight best practice. Tutorials should also form part of the delivery; this outcome will involve students reflecting on their choices and evaluating feedback from peers, tutors, HE Advisors, visits to workplaces, open day events and careers fairs.

Learning outcome 3 involves students in the process of selecting, editing, compiling and presenting their portfolio of artwork. This is an important step in consolidating their skills profile against progression aims. Tutors may refer to exemplar portfolios to support students in the selection and editing process, which some students may find challenging. Tutors will also demonstrate mounting and presentation techniques where appropriate. Students may need to include work in digital formats in their portfolios. The production of written materials should also be sequenced into the delivery of this outcome.

Learning outcome 4 will involve students in presenting their portfolio and discussing their working practices. Mock interviews are an ideal scenario for this process, as they provide students with the opportunity to talk about their work and respond to feedback on the spot, as can be seen in Project 4 in the outline learning plan. Students will need to practice verbal, written and on-screen communication skills to gain confidence in the application process. This will also help them clarify the theories and concepts that they wish to discuss for interview at an HEI and enable them to practise relating these to their art and design work. A panel of both the tutor/s and a small number of peers can be effective in re-creating a testing interview scenario. It is important that this is carried out in a supportive environment; for some students this may be the first time they have discussed their work at a personal level in any depth. The cycle can be completed by tutorial-led feedback to students, and subsequent action planning.

## 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 projects.

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

Topic and suggested projects/activities and/assessment
Introduction of unit. Group seminar and presentations.
Outline of programme, activities and purpose of unit. Lecture/class discussion.
<b>Project 1: Research</b> Introduction. Presentations. Individual research/off-site visits. Recording results of research and tutorials.
<b>Project 2: Online Application (UCAS)</b> Introduction briefing. Online registration. Completion of application.
<b>Project 3: Financial Advice and Guidance for Progression</b> Student services briefing. Individual research.
<b>Project 4: Written Statement</b> Introduction. Purpose. Past examples and skills workshop. Student individual writing. Tutor and student review.
<b>Project 5: Selecting Work</b> Introduction. Group divides into sub-groups, present portfolio in progress to peers. Student recording and evaluation of feedback. Tutorial. Final selection of work.
<b>Project 6: Mock Interviews</b> Students compile portfolio, using appropriate techniques. Students present portfolio to interview panel (peers and tutor). Feedback to students. Student self-evaluation and action planning. Review of unit and assessment.

## Assessment

For P1, students will be able to carry out in-studio and independent research tasks. They will be able to use a variety of methods to undertake research and will successfully collate and review the results. This will be recorded in appropriate formats including reflective journal work and tutorial records.

For P2, students will consider their ambitions and how they can best attain these through progression routes. This will include evidence of review and evaluation of own working methods and emerging practice, career possibilities in pathways and decision making about the type of future study they intend to pursue. Students will successfully complete an online UCAS application.

For P3, students will be able to bring together information from tutorials, assessment and their own reflective journals to support their progression aims. They will be able to interpret information from sources such as careers portals, fairs, websites and higher education institutions and use this to confirm their progression intentions. They will combine aspects of self-reflection, theory and statements of ambition to support the construction of their personal statement and skills profile.

For P4, students will be able to use judgement and feedback from others to inform the selection and editing of practical art and design work for their portfolio. They will be able to relate their choices of included work to their progression aims and justify the selection to others. They will show an understanding of the process of reflection and its significance to successful and confident progression.

For P5, students will be able to carry out the tasks required to compile and present a portfolio of art and design work. They will have researched presentation methods and identified appropriate formats for presenting their work. Further reflection on content will be evident in any written materials produced to highlight any relevant information. Students will show an understanding of the nature of their work, supported by underpinning conceptual or contextual referencing. They will demonstrate time management skills by completing a range of tasks associated with the presentation of the portfolio.

For P6, students will be able to present themselves and their portfolio at a mock interview, as preparation for an higher education interview. They will show an understanding of the need to communicate their ambitions and intentions for progression through written and verbal means, and examples of art and design work. They will be able to discuss their ideas and practice and relate these to relevant theory or contextual references. They will demonstrate reflective abilities, using constructive feedback to inform their modifications and refinements both to their interview skills and portfolio presentation.

## Programme of suggested projects

The table below shows a programme of suggested projects 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 projects or adapt any Edexcel projects to meet local needs and resources.

Criteria covered	Project title	Scenario	Assessment method
P1, P2	<b>Project 1: Research</b>	A graduate is researching post-graduate courses to continue their art and design education and is making an application.	Reflective journals. Tutorial and assessment records. Preliminary work before producing application.
P3	<b>Project 2: Online Application (UCAS)</b>		Successful completion of application process.
P2, P3	<b>Project 3: Financial Advice</b>	A local arts organisation is developing an arts council bid to support their members.	Attendance at sessions. Individual research, clarified in tutorials reflective journal.
P3, P5	<b>Project 4: Written Statement</b>	An artist is preparing a personal statement to support their work in an exhibition. The text will also be used on the gallery's website and in the catalogue.	Preliminary materials ie drafts. Completed statements reflective journal entries. One-to-one tutorials.
P4, P5	<b>Project 5: Selecting Work</b>	An artist is selecting work for an exhibition, and is seeking advice from fellow practitioners and the curators.	Student presentations. Feedback from peers and tutors. Final portfolio.
P6	<b>Project 6: Mock interviews</b>	A designer is presenting their portfolio at an interview for a design position.	Attendance at mock interview. Attendance as member of mock interview panel.

## Essential resources

Students need to be given opportunities for online and paper based research. Access to library and internet facilities will give students opportunities to explore progression opportunities.

Delivery should be flexible enough to allow independent visits to related off-site events or HE Advisor and HEI open day visits.

Students will need to use practical studios to view, edit, prepare and present their portfolios. Centres should also provide guidance on the processes for student finance.

## Employer engagement and vocational contexts

Practitioners in art and design use presentation techniques in a variety of scenarios – presenting to clients, to audiences at lectures, to team members and to pitch for contracts. The skills required for successful presentation include communication and technical skills and this unit relates these skills directly to students' progression ambitions.

The centre should contact artists or designers, to deliver short portfolio surgeries, where students present their portfolios and discuss their work to an industry or arts practitioner. This enables them to gain invaluable feedback about their presentation and their work.

## Indicative reading for students

### Textbooks

de Cruz G – *British Artists at Work* (Assouline, 2003) ISBN 978-2843235054

Grosenick U – *Women Artists* (Taschen, 2005) ISBN 978-3822841228

Ranciere J – *The Future of the Image* (Verso Books, 2009) ISBN 978-1844672974

Storr R – *Art 21 v1: Art in the 21st Century* (Harry N Abrams, 2001) ISBN 978-0810913974

Ward Harrison S – *The True and the Questions Journal* (Chronicle Books, 2005) ISBN 978-0811848626

### Websites

[www.ccskills.org.uk](http://www.ccskills.org.uk) Creative & Cultural Skills, the Sector Skills Council for Visual Arts, Design and Craft

[www.skillfast-uk.org](http://www.skillfast-uk.org) Skillfast-UK, the Sector Skills Council For Fashion and Textiles

[www.skillset.org](http://www.skillset.org) Skillset, the Sector Skills Council for Creative Media

## Delivery of personal, learning and thinking skills (PLTS)

The following table identifies the PLTS that have been included within the assessment criteria of this unit.

Skill	When learners are ...
<b>Independent enquirers</b>	carrying out research into HEIs and pathways considering their own strengths and aspirations researching personal statements to support progression
<b>Creative thinkers</b>	generating ideas about progression pathways and personal choices selecting, compiling and presenting portfolio
<b>Reflective learners</b>	reviewing development work and outcomes evaluating own strengths when selecting work for portfolio
<b>Self-managers</b>	managing tasks to deadlines evaluating research and producing written work organising portfolio work.



# Unit 4: Information and Interpretation in Art and Design

<b>Unit code:</b>	<b>J/600/6847</b>
<b>Level 3:</b>	<b>BTEC Foundation Diploma</b>
<b>Credit value:</b>	<b>10</b>
<b>Guided learning hours:</b>	<b>60</b>

## ● Unit aim and purpose

The aim of this unit is to enable students to develop an understanding of contemporary, historical and related contexts. This will inform and inspire their own creative work and help them to develop personal intentions in preferred pathways.

## ● Unit abstract

Creative practitioners use their understanding of the contemporary visual world and their awareness of cultural and historical developments to inspire and inform their own work. This unit will enable students to develop an understanding of the key concepts which influence the creative intentions and practices of contemporary artists and designers. It will also encourage an awareness of environmental, global, social and political references which have impact upon and can affect developments in areas of art, design and communication.

The unit will support and enhance students' preferred area of practice, through targeting research around the selected pathway, developing increased awareness of the chosen field and confirming personal creative intentions.

Students will explore the work of others in terms of visual and textual language, analysing relevant characteristics, content and meaning in relation to their own creative practice. Inspiration and ideas generation will be developed through considering alternative approaches, challenging conventions, asking questions and engaging in debate with peers and tutors. Enquiry will be applied to creative problem solving through group and individual tasks. Students will be expected to question and challenge traditions and opinions in an informed and intelligent way in order to develop their personal practice.

Future aims and progression routes will be confirmed and consolidated through targeted research and innovative and creatively developed art and design solutions, evolved through the development of personal study.

Self-reflection, review and analysis are crucial elements of this unit and students will provide evidence through research journals, annotations, essays, reports, presentations seminars and any other methods that demonstrate personal creative directions.

## ● Learning outcomes

### **On completion of this unit a learner should:**

- 1 Be able to explore historical, cultural and contemporary practice
- 2 Be able to reference historical, cultural and contemporary practice when developing personal ideas and solutions
- 3 Be able to produce a personal targeted response.

# Unit content

---

## 1 Be able to explore historical, cultural and contemporary practice

*Select:* research into a selected pathway

*Explore:* conduct research into historical practice; research cultural aspects; research contemporary practice eg *libraries*, journals, websites, books, practitioners, studios, studio visits, galleries, museums, trade fairs, practitioners, presentations, videos, films, music

*Review:* artists' and designers' intentions; the effect of significant contextual factors on others' practice; use of techniques, media and processes used by others; connections with research and own practice

## 2 Be able to reference historical, cultural and contemporary practice when developing personal ideas and solutions

*Reference:* research techniques used by others eg colour, form, line, detail, structure, pattern, tools, fabrication, methods, applications

*Apply:* research ideas and theories eg concepts, systems, styles, expression, thought processes, feelings, beliefs, philosophies, morals, ethics, environmental, ecological, social, cultural, political influences, debate

*Develop personal ideas:* eg reference files, research *journals*, on-screen, sketchbooks, reflection, case studies, critical investigation, analysis, synthesis, techniques used in own work

## 3 Be able to produce a personal targeted response

*Produce:* design development eg application of ideas, *exploration* into materials and techniques, working processes, inspirations and influences, personal creative directions, innovation, personal response, creative investigation, challenge traditions, be responsive to change and influence

*Targeted response:* personal choices, self-analysis, pathway development, personal progression, tutorials, critiques, research journal, annotation, in-depth research, creative investigation, goal setting, critical enquiry, self-awareness

## Personal qualities

A summary of the knowledge, skills, understanding and competencies this unit aims to develop in the student:

- developing skills in selecting, recognising, art, craft and design work
- applying visual, oral and written language skills when researching others' work
- developing skills in applying analytical skills to own and others' work
- gaining confidence in thinking and taking decisions
- practising techniques to get better results
- conducting critical review and analysis
- responding to others' review and analysis.

## Assessment criteria

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

Assessment criteria
To achieve a pass grade the evidence must show that the learner is able to:
P1 research historical, cultural and contemporary practice [IE]
P2 review diverse approaches in creative practice [IE, CT]
P3 make reference to historical, cultural and contemporary practice when developing own work [CT, IE]
P4 use appropriate information to support the creative development of personal work [IE, SM]
P5 produce targeted research in the development of personal work. [SM, RL]

**PLTS:** This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

<b>Key</b>	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

## Essential guidance for tutors

---

Delivery of this unit should combine review of historical, cultural and contemporary practice, teaching students to use information and understanding, gained through reflection and review of the work of others, to support the development of their own practical work.

### Delivery

This unit should be delivered through a combination of tutor-led lectures and discussions detailing key concepts and theories in art and design. Students should be involved in active research and debate which they can apply to their practical work. Visits to museums and galleries should be used to provide examples of theories discussed.

Learning outcome 1 can be delivered through set lectures and discussions, visits to museums and galleries and tutor-led debate. Students should be exposed to the key concepts relating to the development of art and design and to current ideas and concerns regarding cultural connections in the work of others. Tutors should arrange visits to galleries and museums, as well as local practitioners' studios where possible. Visiting lecturers may also support this unit presenting their own work and highlighting contextual influences that have affected their output. Students should engage with theory that is relevant to their own developing practice and apply it to their practical work in learning outcomes 2 and 3. Tutors may need to support students in tackling some of the more complex ideas and developments in art and design practice.

Learning outcome 2 builds on the experience gained in outcome 1. Students should develop individual research that is related to their practical project work. Students should reference their sources and ideas clearly, and should be taught correct methodologies in citing artists' and designers' work. Tutors will need to offer students both written and verbal presentation opportunities to explain their grasp on key concepts and theories. They should develop in-depth research and reflection on practice in their chosen pathway, as well as considering the broader contextual influences.

Learning outcome 3 encourages students to target specific theories and concepts that they have identified as being pertinent to their own work. This will be the result of in-depth research, reflection and application in preliminary work for practical projects. As this outcome is focused on the individual development of each student, tutors should generate individual learning plans for students in their group and manage the process through target setting and tutorials. Students can also present their ideas and explain their influences in group critiques and interim assessments of practical work. They should use their reflective journal as a place to record the results of peer and tutor feedback, as well as their own critical reflection.

## 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 projects.

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

Topic and suggested projects/activities and/assessment
Introduction to unit. Group seminar and presentations.
Outline of programme, activities and purpose of unit. Lecture/class discussion.
<b>Project 1: Common themes</b> Introduction. Group work. Individual research. Off-site visits. Workshops. Presentations. Recording results of research. Group tutorials. Student review. Evaluation and tutor review.
<b>Project 2: Theoretical approaches</b> Introduction. Self-initiated assignment writing. Individual assignment. Research. Off-site visits. Workshops. Presentations. Tutorials. Student review. Unit evaluation and tutor review.

## Assessment

Assessment should be carried out across a variety of tasks undertaken by students as part of their projects on the unit. Students should be provided with alternative vehicles to essay writing for providing evidence if required, such as presentations or vlogs. Students' work should demonstrate a consistent dialogue with the processes of research, reflection and reaching conclusions.

For P1, students will be able to carry out tutor-led and independent research into historical, cultural and contemporary practice. They will consider a range of theories and conceptual frameworks and record their ideas in research folders or sketchbooks and in their reflective journals. Visits to museums and galleries will be evidenced through students' annotations, notes and photographic records where permitted. Students will show ability to research using different methods.

For P2, students will be able to analyse the results of their research. They will consider the influence of contextual factors on the work of others and debate how these influences became manifested in the development of art and design practice. Notes and presentations will show their understanding of cultural influences. They may present work for assessment in a variety of formats.

For P3, students will be able to make references to relevant historical, cultural and contemporary practice in the development of their own work. This may be in ideas generation, preliminary work and design stages, depending on disciplines. Students will demonstrate an engagement with the practices they have chosen to research in more detail.

For P4, students will extend the understanding gained to inform both the further development and creative realisation of practical project work. They will show understanding and knowledge in considering and explaining how the theories and concepts they have looked at relate to their own practice, and how they have applied these ideas.

For P5, students will be able to conclude and present their body of research. This can be cross-referenced to include research and presentations undertaken in practical projects, and should include statements regarding their understanding and application of key theories and concepts relevant to their work. They should present research that is well organised and visible. They will be able to articulate conclusions reached and areas for further research.

### Programme of suggested projects

The table below shows a programme of suggested projects 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 projects or adapt any Edexcel projects to meet local needs and resources.

Criteria covered	Project title	Scenario	Assessment method
P1, P2,	<b>Project 1: Common themes</b>	An art historian is researching examples of historical and contemporary practice to suggest themes and concerns that have remained common in artists' work throughout the ages.	Research work. Personal projects. Research folders sketchbooks. Reflective journals presentations.



Criteria covered	Project title	Scenario	Assessment method
P3, P4, P5	<b>Project I: Theoretical approaches</b>	An artist is researching contemporary art and design to compare the themes in their own work with theoretical approaches in work of others, and to influence their own development.	Research folders sketchbooks. Presentations. Preliminary work. Tutorial and assessment records. Practical project work.

## Essential resources

Centres will need to provide students with a variety of research facilities, including libraries, intranet and internet access eg Moodle. Where possible groups should make visits to galleries and museums, followed by students independently visiting galleries and contemporary exhibitions that are relevant to their chosen pathway. Students should make use of blogs to share ideas and results of their research, amongst group members and others.

## Employer engagement and vocational contexts

Local practitioners may be able to provide lectures or presentation workshops where they can discuss their work in relation to research undertaken and key theories and concepts adopted.

## Indicative reading for students

### Textbooks

- Arnheim R – *Visual Thinking* (University of California Press, 2004) ISBN 978-0520018716
- Barnard M – *Fashion as Communication* (Routledge 2002) ISBN 978-0415260183
- Chipp H B – *Theories of Modern Art: A Source Book by Artists and Critics* (California Studies in the History of Art) (University of California Press, 1992) ISBN 978-0520052567
- Dormer P – *Design Since 1945* (Thames & Hudson, 1993) ISBN 978-0500202613
- Duby G and Daval J – *Sculpture: From Antiquity to the Present Day* (Taschen, 2006) ISBN 978-3822850787
- Fiell C and F – *Graphic Design Now* (Taschen, 2005) ISBN 978-3822847787
- Gauntlett D – *Media, Gender and Identity* (Routledge, 2008) ISBN 978-0415396608
- Harrison H and Wood P (editors) – *Art in Theory 1900-2000: An Anthology of Changing Ideas* (Wiley-Blackwell, 2002) ISBN 978-0631227083
- Hebdige D – *Hiding In The Light: On Images and Things* (Routledge, 1989) ISBN 978-0415007375
- Howells R – *Visual Culture* (Polity Press, 2003) ISBN 978-0745624129
- Jodidio P – *Architecture Now* (Taschen, 2009) ISBN 978-3836501934
- Leighton T (editor) – *Art and the Moving Image: A Critical Reader* (Tate, 2008) ISBN 978-1854376251
- Monem N (editor) – *Contemporary Textiles: The Fabric of Fine Art* (Black Dog Publishing, 2008) ISBN 978-1906155292
- Papanek V – *Design for the Real World* (Thames & Hudson, 1985) ISBN 978-0897331531

Raizman D – *A History of Modern Design: Graphics and Products Since the Industrial Revolution* (Laurence King, 2004) ISBN 978-1856693486

Riemschneider B and Grosenick U – *Art at the Turn of the Millennium* (Taschen, 2000) ISBN 978-3822868096

Strinati, D – *An Introduction to Theories of Popular Culture* (Routledge, 2004) ISBN 978-0415235006

Sturken, M and Cartwright L – *Practices of Looking* (Oxford University Press, 2009) ISBN 978-0195314403

Taylor L – *The Study of Dress History* (Manchester University Press, 2002) ISBN 978-0719040658

Walker S – *Sustainable by Design* (Earthscan, 2006) ISBN 978-1844073535

Walter S and Hanson M – *Motion Blur: Onedotzero* (Laurence King, 2006) ISBN 978-1856694650

Weintraub L – *Making Contemporary Art: How Today's Artists Think and Work* (Thames and Hudson, 2003) ISBN 978-0500284230

Wells L – *Photography: A Critical Introduction* (Routledge, 2009) ISBN 978-0415460279

### **Journals**

*a-n Magazine* – The Artists Information Company

*Design Week* – Centaur Media Plc

*Selvedge* – Selvedge Ltd

### **Websites**

[www.designmuseum.org.uk](http://www.designmuseum.org.uk) Design museum

[www.hayward.org.uk](http://www.hayward.org.uk) Hayward Gallery

[www.hillmancurtis.com](http://www.hillmancurtis.com) New York based film and web design company

[www.onedotzero.com](http://www.onedotzero.com) Organisation specialising in digital moving image and motion arts

[www.tate.org.uk](http://www.tate.org.uk) Tate Galleries

[www.ted.com](http://www.ted.com) TED runs conferences in the UK and US, with leading thinkers speaking about the convergence of technology, entertainment and design, available as podcasts

[www.vam.ac.uk](http://www.vam.ac.uk) Victoria and Albert Museum

## Delivery of personal, learning and thinking skills (PLTS)

The following table identifies the PLTS that have been included within the assessment criteria of this unit:

Skill	When learners are ...
<b>Independent enquirers</b>	linking cultural contexts to historical and contemporary art, craft and design work researching academic conventions and developing outcomes
<b>Creative thinkers</b>	understanding contemporary and historical art, craft and design in the wider context and researching and analysing connections between artists seeking out innovative ways to present findings
<b>Reflective learners</b>	researching and presenting findings
<b>Self-managers</b>	managing own research and development of outcomes.



# Unit 5: Personal Experimental Studies in Art and Design

<b>Unit code:</b>	<b>R/600/6849</b>
<b>Level 3:</b>	<b>BTEC Foundation Diploma</b>
<b>Credit value:</b>	<b>10</b>
<b>Guided learning hours:</b>	<b>60</b>

## ● Aim and purpose

The aim of this unit is to encourage students to bring together and develop skills in working with a range of materials and techniques as well as knowledge and understanding of the creative learning process. This will include a growing appreciation of the role of subject matter and starting points for personal work.

## ● Unit abstract

This unit will enable students to challenge their own preconceptions and beliefs in visual and material awareness in two or three dimensions, depending on their chosen pathway. Continuous reflection and review of students' own work will facilitate this practice. Students' choice of subject matter for their work and their approach to developing new work will be enriched through this process.

Students will creatively explore and review a range of suitable materials, techniques and processes, and evaluate results in terms of inventive outcomes and aesthetic qualities that can be applied to current and future work.

At this stage, students are expected to have a clear view of their chosen specialist pathway. Aspects of study will include experimentation and research that will confirm personal intentions. Students will be expected to keep detailed and sequential records of study including preparatory research materials and samples, experimental techniques and processes, test pieces, annotations and records from reflective journal(s).

Students will be made aware of health and safety requirements and be expected to observe safe practice throughout the duration of the unit.

Students should be aware that research and experimental work, whilst standalone, should contribute to the development of their own work and future outcomes within the pathway and confirmatory stages.

## ● Learning outcomes

### **On completion of this unit a learner should:**

- 1 Be able to initiate and undertake experimentation
- 2 Be able to reflect on creative intentions
- 3 Be able to research materials, techniques and processes
- 4 Be able to meet self-identified objectives.

# Unit content

---

## 1 Be able to initiate and undertake experimentation

*Explore techniques and processes:* eg spraying, montage, weaving, printing, mark making (wet and dry) photography (digital and dark room processes) tapestry, carving, welding, collage, moulding, hand tools, power tools, kilns and firing, bending and folding, mixed media, painting, fabrics, shaping, transfer, engraving, stitching, cutting, structures

*Health and safety:* elimination of risk to self and others; thinking and working safely within a studio environment; following the appropriate COSHH guidance on materials; understanding risk assessments

## 2 Be able to reflect on creative intentions

*Record:* eg plan, draw, design, prepare, sketchbooks, notebooks, reflective journal, technical, graphs, percentages, temperatures, annotations, photographs, digital video

*Evaluate:* eg subject matter, creative intentions, relationship of media to subject matter, qualities of materials, technical requirements, fitness for purpose, strength, durability, colour, malleability, time based, moving image, combinations of materials

## 3 Be able to research materials, techniques and processes

*Research materials:* eg card, papers, tissue, paints, ink, stains, virtual (digital programmes to explore colour texture and form), perspex, clay, plaster, wire, steel, plastics, glass, aluminium, natural and synthetic material, wood, resins, glues, dyes, glaze, hot wax, wire, distressed surfaces

*Research and reference:* historical; contemporary (practice, techniques), museums; galleries; online collections (specific, general), other sources eg books, libraries, workshops, technical reviews, periodicals, websites, film, DVDs, professional and trade organisations, manufactures, suppliers, health and safety codes, COSHH

## 4 Be able to meet self-identified objectives

*Application:* reflective journal; diaries; notebooks; time management; professional practice

*Objectives:* eg target setting, using feedback (from peers, tutors and self-reflection), action planning, researching technical data, maintaining technical information (journals, sketchbooks)

## Personal qualities

A summary of the knowledge, skills, understanding and competencies this unit aims to develop in the student:

- understanding research techniques
- understanding the potential of visual language
- selecting media, techniques and technology
- applying research techniques and developing ideas
- applying visual language to communicate intentions
- making decisions based on results of exploration
- developing creativity
- achieving results
- applying continuous reflection and analysis.

## Grading criteria

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

Assessment criteria
To achieve a pass grade the evidence must show that the learner is able to:
P1 explore materials, processes and techniques safely [IE]
P2 record experimental outcomes [IE, CT]
P3 evaluate creative intentions [CT, RL]
P4 research materials, techniques and processes [RL]
P5 prioritise own work and meet deadlines. [SM]

**PLTS:** This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

<b>Key</b>	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators



## Essential guidance for tutors

---

This unit should be delivered to include studio-based activities and research tasks. Students should be supported to work in a variety of media and with a range of techniques and processes.

### Delivery

Learning outcome 1 can be delivered through a combination of tutor-led demonstrations and students' research and practical project work. Tutors will need to identify individual students' aims through tutorials and group discussions and work with them to schedule access to facilities for experimentation. In pathway disciplines, set projects can be used as starting points for students' individual project work, such as 'alternative typography' for a graphic design pathway. Where themes are set, the scope and delivery methods should allow students to develop a wide range of responses, rather than pre-meditated and standard outcomes.

Learning outcome 2 involves students recording and reviewing their creative intentions. Delivery can include short skills workshops demonstrating methods for recording and presenting intentions which can also be used to teach correct terminology and language relevant to specific pathways. Students should be encouraged to develop individual responses through reflection and review which they can then consider against their original creative intentions. Students should also reflect on their choices of starting points, subject matter and sources. Aspects of recording and observing source material should also be considered. Presentations and critiques supported by tutorials can be used to achieve this.

Learning outcome 3 involves students researching potential uses of materials, techniques and processes. This can be conducted through interim assessment at mid points in practical projects and in discussions or seminars that relate the work of practitioners in the pathway to students' individual work. Tutors should source a wide range of examples of practitioners' creative solutions to the same or similar themes. These can be used to open out students' preconceptions about possible outcomes. Students should be taught all relevant aspects of health and safety and safe studio working, notably as they may wish to work independently across discipline areas. Appropriate tutor and technical support should be provided.

Learning outcome 4 can be delivered through students' undertaking research and target setting to achieve their creative intentions. Students should be taught how to develop self-initiated target setting and to understand the need for the setting of criteria for success, notably in work that challenges boundaries. Students may then go on to open ended research that suggests further development potential. Tutors should provide opportunities for students to receive feedback from peers, as well as ensuring students' use all interim and end-of-project assessment feedback to inform their action planning.

## 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 projects.

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

Evidence for this unit may be gained through a series of projects that are delivered throughout the programme. Therefore the projects shown in the outline learning plan may be delivered through shorter activities/projects that run throughout the exploratory unit, rather than sequentially.

Topic and suggested projects/activities and/assessment
Introduction to unit. Group seminar and presentations.
Outline of programme, activities and purpose of unit. Lecture/group discussion.
<b>Project 1: Research Materials, Processes and Techniques (1)</b> Introduction and presentation. Plan outline of activities. Individual research. Recording results of research. Peer group discussion.
<b>Project 2: Research Materials, Processes and Techniques (2)</b> Introduction and purpose. Plan outline activities. Individual research. Recording results of research and analysis. Peer group discussion.
<b>Project 3: Apply Experimental Research</b> Introduction and purpose. Design and application. Evaluation of progress and outcome. Review of unit and assessment.

## Assessment

Assessment will need to take into account the range of students' experimentation and the formats this is likely to take place within. Interim critiques can be used to provide evidence of students' progress and attainment, as well as practical outcomes and records.

For PI, students should show that they can use and explore their materials and associated processes safely and with care. They should recognise and apply relevant health and safety guidelines and experiment with materials, techniques and processes to generate a range of tests, samples, roughs and practical work.

For P2, students should demonstrate the ability to record their experimentation in a clear and methodical manner. They will record findings on a regular basis and include all relevant technical information. Recording can take many forms as appropriate to the process and the individual learning needs. There will be evidence of their involvement with the processes. Technical language and terminology will be used correctly.

For P3, students will be able to suggest ideas for further development. They will demonstrate skill in interpreting the results of experimental work and be able to identify strengths and weaknesses in their choices of materials, techniques and processes.

For P4, students will be able to carry out relevant research and achieve this to deadlines in a safe manner. They will be able to consider their work and analyse its fitness for purpose in light of their creative intentions. Analysis will be clearly recorded and expressed.

For P5, students will confidently pursue creative intentions using experimental approaches. Ideas relating to subject matter, starting points and ideas generated through experimentation will be recorded. They will schedule their study to achieve conclusions within agreed timescales.

### Programme of suggested projects

The table below shows a programme of suggested projects 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 projects or adapt any Edexcel projects to meet local needs and resources.

Criteria covered	Project title	Scenario	Assessment method
P1, P2, P3	<b>Project 1: Research Materials, Processes and Techniques (1)</b>	A designer is considering a range of materials suitable for making prototypes of product design. They are undertaking research into professional practice and manufacturing techniques to inform their research.	Records of all tests practical research. Media work. Theoretical research. Reflective journals. Sketchbooks.
P1, P2, P3	<b>Project 2: Research Materials, Processes and Techniques (2)</b>	An artist is exploring the tension between their choice of subject matter and the materials they use to explore this subject.	Records of all reviews practical research. Media experimentation. Theoretical research. Reflective journals sketchbooks.
P4, P5	<b>Project 3: Apply Experimental Research</b>	A ceramicist is exploring the field of once-firing. They are researching their use of oxides and the effect of these on once-fired sculptural work.	Practical work. Sketchbooks. Reflective journals. Tutor observation at group critiques. Tutorial records.

## Essential resources

Centres will need to provide a range of studio and workshop facilities according to the range of disciplines offered. Centres also need to provide opportunities for students to move between departments, such as performance or sound, if required.

Appropriate technical support should also be provided to ensure safe working environments.

## Employer engagement and vocational contexts

Centres should engage practitioners to support this unit through designated studio visits, presentations or lectures. Centres should forge links with local galleries, arts centres, design companies and makers in order to offer students the full range of potential contexts within which to research first hand.

## Indicative reading for students

### Textbooks

Blanchard T – *Fashion and Graphics* (Laurence King, 2004) ISBN 978-1856693387

Dawber M – *Image Makers: Cutting Edge Fashion Illustration* (Mitchell Beazley, 2004) ISBN 978-1840009835

De La Haye A – *Defining Dress: dress as object, meaning and identity (studies in design and material culture)* (Manchester University Press, 1999) ISBN 978-0719053290

Keet P and Manabe Y – *Look Book: Stylish to Spectacular, Goth to Gyarū, Sidewalk to Catwalk* (Kodansha Europe, 2007) ISBN 978-4770030610

Shoichi A – *Fresh Fruits* (Phaidon, 2005) ISBN 978-0714845104

Tungate M – *Fashion Brands* (Kogan Page, 2008) ISBN 978-0749453053

Vinken B – *Fashion Zeitgeist: Trends and Cycles in the Fashion System* (Berg, 2004) ISBN 978-1845200442

### Websites

[www.designcouncil.org.uk](http://www.designcouncil.org.uk)

The national strategic body for design in the UK

[www.fashion.net](http://www.fashion.net)

Online magazine with key links to many fashion websites

[www.fashionunited.co.uk](http://www.fashionunited.co.uk)

News, views and fashion forums, plus designer information and links to job sites

[www.mad.co.uk](http://www.mad.co.uk)

Companion site to Design Week, Creative Review and Televisual

[www.modeinfo.com](http://www.modeinfo.com)

Links to a range of fashion and textiles books and magazines

## Delivery of personal, learning and thinking skills (PLTS)

The following table identifies the PLTS that have been included within the assessment criteria of this unit.

Skill	When learners are ...
<b>Independent enquirers</b>	exploring and testing a range of techniques, materials, processes and media selecting contexts and sources for recording and exploring experimental approaches
<b>Creative thinkers</b>	creating images from sources and contexts in different creative ways to meet their intentions using media, materials and processes experimentally and imaginatively presenting work to different audiences creatively and imaginatively
<b>Reflective learners</b>	reviewing research material and ideas and receiving feedback at tutorials and crit sessions evaluating and refining developmental work to produce outcomes
<b>Self-managers</b>	working independently to further their research studies planning the development of their work to meet the project brief.



# Unit 6: Extended Media Development in Art and Design

<b>Unit code:</b>	<b>J/600/6850</b>
<b>Level 3:</b>	<b>BTEC Foundation Diploma</b>
<b>Credit value:</b>	<b>10</b>
<b>Guided learning hours:</b>	<b>60</b>

## ● Aim and purpose

The aim of this unit is to develop the student's ability to propose ideas and solutions that exploit the characteristics and properties of selected media.

## ● Unit abstract

The various qualities of different media, applications and techniques will influence the development of the form, content and purpose of images and objects created. Students will engage in active review not only in their own creative practice, but also in the broader context in which they work.

Students will focus their attention on their selected pathway. They will be encouraged to identify their own areas of interest in a more personal and individually focused way, engaging in sustained enquiry and recognising these processes as a positive learning experience.

Students will apply personal understanding and informed thought processes to their work in order to enhance awareness of their own creative intentions. This will be enabled through extensive experimentation with specialist media, techniques and processes.

Students will be expected to take an increasingly independent role in the application of intellectual and analytical skills to creative development and the making processes. Students will exercise increased autonomy and judgement within broad parameters whilst developing increasingly sophisticated and complex technical and practical proposals to complex art and design problems.

## ● Learning outcomes

### On completion of this unit a learner should:

- 1 Be able to research and select media to suit creative intentions
- 2 Be able to accommodate limitations and extend the potential of media in own work
- 3 Be able to manipulate media, techniques and processes safely
- 4 Be able to analyse and review technical and aesthetic qualities of development work.

# Unit content

---

## 1 Be able to research and select media to suit creative intentions

*Research:* eg planning, discussions, tutorials, group critiques, organisations, folders, sketchbooks, seminars, libraries, journals, professional bodies, galleries, museums, websites, trade fairs, industrial events

*Select:* eg research, visits, studios, practitioners, identification, samples, test pieces, experimentation, digital media, photographs, films, printouts, sketchbooks, worksheets; form; content; process eg ergonomic, fitness for purpose, testing, recording, 2D, 3D, time-based; alternatives eg debate, prioritise, reasoned arguments, scenarios, justify decision making

*Creative intentions:* ideas; concepts; proposals eg priorities, structure, work schedules, self-reflection, goal setting, objectives, experiments, innovation

## 2 Be able to accommodate limitations and extend the potential of media in own work

*Accommodate limitations of media:* eg material sources, readability, availability, dilution, binding, structural strength, brightness, viewing conditions, context, cost, drying time, workability, scale, stability, permanence, sustainability, environmental impact, safe use, storage

*Extend the potential:* intentions eg use divergent thinking (parameters of research, use media in new contexts); response eg self-direct, broad application, investigate alternatives, sustain research, change direction, break new ground, anticipate change, new ideas, innovate

## 3 Be able to manipulate media, techniques and processes safely

*Manipulate:* eg tools, by hand, machine, digitally

*Media:* eg wood, metal, plastic, glass, paper-based, board, digital, technological, textile, dry and wet (graphite, charcoal, pigment), binder (acrylic, oil, gum, resin), glues

*Techniques:* eg cutting, fixing, machining, drilling, glazing, weaving, priming, drawing, layering, fixing, carving, casting, binding, cueing, structuring, constructing

*Processes:* eg methods, ideas, styles, maquettes, prototyping, hardware, software, protocols, investigation, testing, integrating, reviewing, generating alternatives, finishing

*Health and safety:* elimination of risk to self and others; thinking and working safely within a studio environment; following the appropriate COSHH guidance on materials; understanding risk assessments

## 4 Be able to analyse and review technical and aesthetic qualities of development work

*Analyse and review:* eg own work, use of materials, self-reflection, formative debate, learning logs, annotations, review, peer review, tutorials, group critiques, written, oral, exposition, explanation, summative evaluation, confirming ideals

*Qualities:* eg results, strengths, weaknesses, successes, failures, effectiveness, appearance, presence, interactivity, wearability



## Personal qualities

A summary of the knowledge, skills, understanding and competencies this unit aims to develop in the student:

- understanding and applying research techniques
- reviewing potential of chosen media
- using research sources
- applying visual language to communicate intentions
- conducting reviews to inform subsequent development
- developing creativity through imaginative approaches
- achieving creative results
- applying continuous reflection
- understanding own skills profile.

## Assessment criteria

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

Assessment criteria
To achieve a pass grade the evidence must show that the learner is able to:
P1 research and select appropriate media [IE, EP]
P2 utilise selected media development of own work [IE, CT, EP]
P3 produce outcomes which confirm and extend own ideas [CT, RL, SM]
P4 use selected media to explore and express a creative intention [IE, CT]
P5 use an extended range of media, techniques and processes safely [IE, CT]
P6 use media, techniques and processes to a professional level [SM]
P7 analyse and reflect on progress of ideas, experimental work and technical processes. [RL]

**PLTS:** This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

## Essential guidance for tutors

---

This unit will be delivered through intensive student research and practical project work. Opportunities for reflection and critical debate should be provided.

### Delivery

This unit should be delivered in line with students' choices of specialist pathways. Students may choose to work in interdisciplinary modes and as such may require access to a range of different facilities. The delivery of all learning outcomes will be interrelated.

Learning outcome 1 can be delivered through practical project work. Students should be encouraged to develop individual strategies for research and sourcing subject matter. Materials investigations should form part of the research. Tutors should use a balanced delivery of small, short presentations and individual tutorials to gauge students' progress and identify skills and resources requirements.

Learning outcome 2 can be delivered through off-site visits to research the work of others. Visits to practitioners' studios can be used to support practical exploration of source material. Students will need to be taught to extend their own study by sustaining their sense of enquiry. Tutors should encourage students to review their choices of media in light of their creative intentions and to expand their research beyond the obvious solutions.

Learning outcome 3 can be delivered through students undertaking active project work in practical studios and workshops. Tutors may need to work with students to help them schedule access to resources and media. Students should be encouraged to review their use of media and successes of their preliminary and developmental work, in order to refine ideas and media applications as necessary. Preliminary work may provide examples of techniques and media manipulation that are not necessarily carried forward to conclusions, but are important elements of the students' use of media. They should be encouraged to record these stages and preliminary work using photography, video and drawing.

Learning outcome 4 can be delivered through self-review and reflection. Group critiques and short exhibitions of work can be used to provide a platform for feedback. Peer assessment and tutor feedback should be recorded and used by students to help them to conduct self-review.

## 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 projects.

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

Topic and suggested projects/activities and/assessment
Introduction to unit.
Outline of programme, activities and purpose of unit.
Lecture/class discussion.
<b>Project 1: New Directions</b>
Introduction.
Individual research.
Media experimentation.
Individual production.
Media development.
Midway review.
Off-site visits.
Workshops.
Presentations.
Individual tutorials.
Student review.
Evaluation and tutor review.
Unit review and assessment.

## Assessment

Assessment for the unit should be conducted holistically. Students will provide evidence of attributes and skills that meet criteria in a variety of different tasks. Students should be provided with the opportunity to present their work for assessment in a variety of formats.

For P1, students will show the ability to select and review techniques and applications that are appropriate to their creative intentions. They will conduct thoughtful review to justify their selections.

For P2, students will be able to apply their selected applications of media and sources in the development of their own work. They will marry their choices to their creative intentions with clarity of purpose.

For P3, students will produce outcomes that show the fulfilment and justification of their use of media in the context their own interests. They will demonstrate that their selections and applications are fit for purpose and that they are able to communicate their intention or message.

For P4, students will be able to use technical skills and processes to achieve a competent level of finish and presentation. Where techniques have been developed they will be clearly related to students' own creative intentions, as well as the context of professional practice.

For P5, students will show the ability to integrate techniques, media and processes to achieve their intended outcomes. Preliminary work will show the ability to actively extend the range of media, techniques and technologies beyond students' original position. There will be an empathy with the characteristics of media and techniques chosen.

For P6, students will use media, techniques and technologies to a professional level of finish and content. They will be able to relate their applications to the professional contexts of their chosen pathway. They will make references to practitioners' work and produce evidence of thoughtful review and reflection.

For P7, students will show the ability to conduct effective formative and summative review. Methods for reviewing work will gather opinion from a variety of sources to validate the process of analysis. Strengths and weaknesses will be clearly reflected on. Responses to constructive criticism will be mature. These aspects will be recorded clearly in students' reflective journals.

### Programme of suggested projects

The table below shows a programme of suggested projects 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 projects or adapt any Edexcel projects to meet local needs and resources.

Criteria covered	Project title	Scenario	Assessment method
P1, P2, P3, P4, P5, P6, P7	<b>Project 1: New Directions</b>	An art and design practitioner is developing their working practices to fulfil their personal ambition and extend the range of and scope of their work.	Research. Sketchbook. Reflective journal. Ideas generation. Review. Preliminary art and design work. Presentation of practical work.

### Essential resources

Centres should provide a range of different disciplines through practical studios. Practitioners should be contracted by the centre where possible to support the delivery of contemporary contexts relating to the manipulation of media and extending thinking. Appropriate technical support should be provided to ensure students have the opportunity to engage with independent study in safe working environments.

### Employer engagement and vocational contexts

Centres should aim to forge links both national and local, with practitioners, local galleries, art centres, museums, designer companies and independent makers. Contact established with practitioners such as these can be used to place the scope of the unit in a professional context, where students can see how practitioners extend the scope of their own practice.

## Indicative reading for students

### Textbooks

Bernstein J, Kemp M and Wallace M – *Art and Sex from Antiquity to Now* (Merrell, 2007)  
ISBN 978-1858944166

Hylan A and Bell R – *Hand to Eye: Contemporary Illustration* (Collins Design, 2003)  
ISBN 978-1856693394

Lagerfeld K, Knight N, Meisel S and Weber B – *Visionaire No. 49: Decades* (Visionaire, 2006)  
ISBN 978-1888645590

Meyers D, Yan J and van Gelder S – *Beyond Branding* (Kogan Page, 2004) ISBN 978-0749441159

Ranciere J – *The Emancipated Spectator* (Verso, 2009) ISBN 978-1844673438

Various authors – *Mondo Fragile: Modern Fashion Illustrators from Japan* (Happy Books, 2003)  
ISBN 978-8886416429

Zurbrugg N (editor) – *Jean Baudrillard: Art and Artefact* (Sage, 1997) ISBN 978-0761955801

### Websites

<a href="http://www.britishfashioncouncil.com">www.britishfashioncouncil.com</a>	Promoting London fashion week and British fashion designers in a global market
<a href="http://www.coolhunt.net">www.coolhunt.net</a>	A future trend information site
<a href="http://www.fashion.net">www.fashion.net</a>	Comprehensive on-line fashion magazine
<a href="http://www.theaoi.com">www.theaoi.com</a>	The website of the Association of Illustrators
<a href="http://www.tate.org.uk">www.tate.org.uk</a>	Tate Galleries
<a href="http://www.trendresearch.com">www.trendresearch.com</a>	General forecasting site taking in world affairs and global shifts

## Delivery of personal, learning and thinking skills (PLTS)

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
<b>Independent enquirers</b>	exploring and testing a range of techniques, materials, processes and media selecting contexts and sources for recording and exploring experimental approaches
<b>Creative thinkers</b>	creating images from sources and contexts in different creative ways to meet their intentions using media, materials and processes experimentally and imaginatively presenting work to different audiences creatively and imaginatively
<b>Reflective learners</b>	reviewing research material and ideas and receiving feedback at tutorials and crit sessions evaluating and refining developmental work to produce outcomes
<b>Self-managers</b>	working independently to further their research studies planning the development of their work to meet the project brief
<b>Effective participators</b>	participating in group discussions and evaluations on suitable media exploiting possibilities discovered through review and discussion.





# Unit 7: Information and Interpretation in Art and Design

**Unit code:** Y/600/6853

**Level 4:** BTEC FAD

**Credit value:** 10

**Guided learning hours:** 60

## ● Aim and purpose

The aim of this unit is to enable students to develop a critical understanding of contemporary, historical and related contexts in order to inform and inspire their own creative work, and to develop innovative personal intentions in preferred pathways. Students will conduct significant independent research and gain understanding of the location of their own practice in the context of contemporary art and design.

## ● Unit abstract

Creative practitioners use their understanding of the contemporary visual world and their awareness of cultural and historical developments to inspire and inform their work. This unit will enable students to develop a critical understanding of the key concepts that influence the creative intentions and practices of contemporary artists and designers. It will also encourage an awareness of environmental, global, social and political references that have and can impact upon and affect key developments in areas of art, design and communication. Students will develop strategies through which in-depth speculative enquiry can highlight the interaction between artistic and design-led intention, process, outcome and review in the work of others. They will synthesise this understanding in using divergent and convergent thinking to develop their own practice in their selected pathway. They will gain an increased awareness of their chosen field and confirm their personal creative intentions, which will be supported through critical review that accommodates and embraces the challenges offered by change and the unfamiliar.

Students will explore the work of others in terms of visual and textual language, analysing and synthesising relevant characteristics, content and meaning in relation to their own creative practice. Inspiration and innovative ideas will be developed through risk taking, challenging conventions, asking questions and engaging in intellectual debate with peers and tutors. Intellectual enquiry will be applied to complex creative problem solving through both group tasks and individual projects. Students will be expected to independently question and challenge traditions and opinions in an informed and intelligent way in order to develop their personal practice. They will articulate the contexts and challenges offered by the contemporary climate in their chosen field and identify relevant constraints and opportunities offered in the subject area. They may also consider wider areas such as ethical practice, sustainability and using renewable materials, as well as interdisciplinary practice.

Future aims and progression routes will be confirmed and consolidated through targeted research and innovative and creatively developed art and design solutions, evolved through the development of a personal study.

Critical review, self-reflection and analysis are crucial elements of this unit and students will provide evidence through research journals, annotations, essays, reports, presentations, seminars and any other methods that reflect personal creative directions. They will develop skills in self-motivation, independent target setting and formulating in-depth personal conclusions to problems.

## ● Learning outcomes

### **On completion of this unit a learner should:**

- 1 Be able to critically explore and analyse the work of historical, cultural and contemporary practice
- 2 Be able to critically reference and apply historical, cultural and contemporary practice when developing personal ideas and solutions
- 3 Be able to analyse and critically review historical, cultural and contemporary practice to produce innovative and creative responses.

# Unit content

---

## 1 Be able to critically explore and analyse the work of historical, cultural and contemporary practice

*Select:* research into a selected pathway; interrelationships between disciplines; wider aspects eg entrepreneurship, business systems, social enterprise, scientific, poetic, philosophical, religious, spiritual, humanist, client/audience

*Explore:* conduct in-depth research; historical practice eg research cultural aspects; contemporary practice eg libraries, journals, websites, books, practitioners, studios, studio visits, galleries, museums, trade fairs, practitioners, presentations, videos, films, music

*Evaluate:* artists' and designers' intentions; effect of significant contextual factors on others' practice; work and practice of artists and designers within the historical continuum; use of techniques, media and processes used by others'; relationships between research and own practice; speculative enquiry; current critical debate

## 2 Be able to critically reference and apply historical, cultural and contemporary practice when developing personal ideas and solutions

*Reference:* techniques used by others through detailed exploration eg colour, form, line, detail, structure, pattern, tools, fabrication, methods, applications; own thinking in relation to current critical debate in art and design; ideas and theories eg concepts, systems, styles, expression, thought processes, feelings, beliefs, philosophies, morals, ethics, environmental, ecological, social, cultural, political influences

*Apply:* divergent thinking eg explore alternative solutions simultaneously, advocating chance; developing strategies for intellectual curiosity, taking risks and exploring the unfamiliar; convergent thinking eg absorbing the results of divergent thinking, applying strategies to develop outcomes, managing time in the application of unfamiliar resources and media

*Develop personal ideas:* eg reference files, research journals, on-screen, sketchbooks, reflection, case studies, critical investigation, analysis, synthesis, techniques used in own work; combining approaches to observing and recording, exploring unfamiliar presentation methods, developing imaginative solutions

## 3 Be able to analyse and critically review historical, cultural and contemporary practice to produce innovative and creative responses

*Produce:* design development eg application of ideas, exploration into materials and techniques, working processes, inspirations and influences, personal creative directions, innovation, anticipating problems, imaginative personal responses, creative investigation and interrogation of subject matter and sources, challenge traditions, be responsive to change and influence

*Targeted response:* personal choices; self-analysis; pathway development; personal progression; tutorials; critiques; research journal; annotation; theoretical research; creative investigation; independent goal setting; critical enquiry; articulate eg opinions, judgements, proposals, work (in progress, resolved)

*Critically review:* eg assimilated knowledge, synthesised information, personal development, reasoned arguments, own work, working practices, the work of others

## Personal qualities

A summary of the knowledge, skills, understanding and competencies this unit aims to develop in the student:

- developing skills in recognising art, craft and design work
- applying visual, oral and written language skills when researching others' work
- developing skills in applying analytical skills to own and others' work
- gaining confidence in thinking and taking decisions
- practising techniques to get better results
- conducting critical review and analysis
- responding to others' review and analysis
- synthesising complex information from different sources
- applying sustained speculative enquiry
- expanding the range of analysis beyond the obvious.

## Assessment and grading criteria

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

Assessment criteria
To achieve a pass grade the evidence must show that the learner is able to:
P1 research and critically explore historical, cultural and contemporary practice [IE]
P2 initiate and evaluate diverse approaches in creative practice [IE, CT]
P3 make informed and confident reference to historical, cultural and contemporary practice when developing own work [CT, IE]
P4 identify, adapt and use appropriate information to support the creative development of imaginative personal art and design solutions [IE, SM]
P5 produce targeted and analysed research in the development of personal creative solutions [SM, RL, EP]
P6 apply effective divergent and convergent thinking to generate art and design solutions [CT]
P7 assimilate and synthesise knowledge through critical review of the work of others and own work. [CT, RL]

**PLTS:** This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

<b>Key</b>	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

## Essential guidance for tutors

---

Delivery of this unit should combine review of historical, cultural and contemporary practice, teaching students to use information and understanding, gained through reflection and review of the work of others, to support the development of their own practical work.

### Delivery

This unit should be delivered through a combination of tutor-led lectures and discussions detailing key concepts and theories in art and design, with students involved in active research and debate. Students should be supported, through individual teaching when undertaking specific research independently. Students should be provided with platforms for critical debate that will challenge accepted notions of skills, techniques and applications within their specialist pathways. Knowledge gained can be applied in the creative development of their practical work. Visits to museums and galleries should be used to provide examples of theories discussed.

Learning outcome 1 can be delivered through set lectures and discussions, visits and tutor-led debate. Students should be exposed to the key concepts relating to the development of art and design, and to current ideas and concerns regarding cultural connections in the work of others. Tutors should arrange visits to galleries and museums, to local practitioners' studios where possible. Visiting lecturers may also support this unit by presenting their own work and highlighting contextual influences that have affected their work. Students should undertake independent research to identify personal concerns when investigating practice. This research should be used to evaluate key concepts and thinking within historical, cultural and contemporary contexts. Students should use this research to reach informed, reasoned and coherent conclusions. They may then choose to synthesise and apply this understanding in learning outcomes 2 and 3. Students should show a willingness to work with the unfamiliar, and to independently embrace complex and challenging theories.

Learning outcome 2 builds on the experience and understanding gained in learning outcome 1. Students should plan and undertake research that is related to their practical project work. Students should reference their sources and ideas clearly, and should be taught correct methodologies in citing artists' and designers' work. Students should use divergent and convergent thinking when considering how to apply knowledge and understanding gained in their own practical work. They should identify presentation methods for their findings that are imaginative and well considered. Students should practice critical reflection and enquiry. They will show strong time-management skills, combined with refined technical abilities, developed in line with their findings.

Learning outcome 3 targets specific theories and concepts that students have identified as being pertinent and crucial to their own work. They will use the results of their research to extend the range of their own working practices. They will assimilate and synthesise information to embrace working with alternative approaches that have been suggested to them. Their approach will embrace risk taking and working with the unfamiliar, as well as interrogating subject matter, sources and anticipating problems. Tutors will need to encourage students to set goals individually and independently manage their time. Students may need access to a range of media and resources to accomplish their practical work. They should be encouraged to adopt challenging positions through their work and to present their practical work and research findings in innovative ways.

## 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 projects.

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

Topic and suggested projects/activities and/assessment
Introduction to unit. Group seminar and presentations.
Outline of programme, activities and purpose of unit. Lecture/class discussion.
<b>Project 1: Common Themes</b> Introduction. Group work. Individual research. Off-site visits. Workshops. Presentations. Recording results of research. Group tutorials. Student review. Evaluation and tutor review.
<b>Project 2: Theoretical Approaches</b> Introduction. Self-initiated project writing. Individual project. Research. Off-site visits. Workshops. Presentations. Tutorials. Student review. Evaluation and tutor review. Unit review and assessment.

## Assessment

Assessment should be carried out through a variety of tasks undertaken by students as part of their projects for the unit. Students should be provided with alternative vehicles to essay writing for providing evidence if required, such as presentations or vlogs. Students' work should demonstrate a consistent dialogue with the processes of research, reflection and reaching conclusions. Evidence can be generated through a wide range of media and applications.

For P1, students will be able to carry out independent research into historical, cultural and contemporary practice. They will consider a range theories and conceptual frameworks and record their ideas in research folders or sketchbooks, and in their reflective journals. Visits to museums and galleries will be demonstrated through students' annotations, collections of secondary sources, notes and photographic records where permitted. Their research will show critical reflection in the consideration of key concepts, theories and strategies in art and design. This will be independently managed and coordinated to achieve reasoned findings.

For P2, students will be able to evaluate and draw conclusions from their research. They will critically review the influence of contextual factors on the work of others and debate how these influences are manifested in the development of art and design practice. Notes and presentations will show their understanding of cultural influences and highlight their ability to investigate in detail. They will devise presentations that are in-depth and informative.

For P3, students will be able to make references to relevant historical, cultural and contemporary practice in the development of their own work. This may be in ideas generation, preliminary work and design stages, depending on pathways. Students will demonstrate the ability to consolidate their understanding and articulate their ideas clearly and concisely.

For P4, students will extend this understanding gained to inform both the further development and creative realisation of practical project work. They will have identified specific areas such as subject matter, techniques, media, audience roles and so on, and will have developed strategies to creatively develop and test their fitness for purpose.

For P5, students will be able to produce a body of targeted research that relates directly to their interests and chosen subject matter. Ideas relating to media and processes will be clearly and consistently explained. There will be a level of synthesis in the application of relevant theory to practice.

For P6, students will be able to use divergent and convergent thinking in the different stages of their developmental work. This will be evidenced through preliminary work, sketchbooks, journals and final pieces where produced. There will be a willingness to engage with theory and determination shown in exploring alternative options and the unfamiliar.

For P7, students will be able to critically review the work of others and their own work. This will be carried out with conviction and integrity, and will demonstrate their ability to reflect on their own work with honesty. Students will assimilate knowledge gained through research to inform development of practical work, demonstrating the ability to synthesise information from different sources and apply this in a new scenario.



## Programme of suggested projects

The table below shows a programme of suggested projects 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 projects or adapt any Edexcel projects to meet local needs and resources.

Criteria covered	Project title	Scenario	Assessment method
P1, P2, P5, P7	<b>Project 1: Common Themes</b>	An art historian is researching examples of historical and contemporary practice to suggest themes and concerns that have remained common in artists' work throughout the ages.	Students' research work. Personal projects. Research folders. Sketchbooks. Reflective journals presentations.
P3, P4, P5, P6, P7	<b>Project 2: Theoretical Approaches</b>	An artist is researching contemporary art and design to compare the themes in their own work with theoretical approaches in work of others, and to influence their own development.	Research folders. Sketchbooks. Presentations. Preliminary work. Tutorial and assessment records. Practical project work.

## Essential resources

Students need a variety of research facilities, including library and internet access as well as use of the centre's Virtual Learning Environment (VLE) such as Moodle. Where possible groups should make visits to galleries and museums. Students should use blogs or vlogs to share ideas and results of their research with group members.

## Employer engagement and vocational contexts

Local practitioners may be able to provide lectures or presentation workshops where they can discuss their work in relation to research undertaken and key theories and concepts adopted.

## Indicative reading for students

### Textbooks

Arheim R – *Visual Thinking* (University of California Press, 2004) ISBN 978-0520242265

Barnard M – *Fashion as Communication* (Routledge, 2005) ISBN 978-0415260183

Chipp H B – *Theories of Modern Art: A Source Book by Artists and Critics* (California Studies in the History of Art) (University of California Press, 1992) ISBN 978-0520052567

Dormer P – *Design Since 1945* (Thames & Hudson, 1993) ISBN 978-0500202613

Duby G and Daval J – *Sculpture: From Antiquity to the Present Day* (Taschen, 2006) ISBN 978-3822850800

Esche, Charles – *Art and the Moving Image: A Critical Reader* (Afterall, 2008) ISBN 978-1854376251

Fiell C and F – *Graphic Design Now* (Taschen, 2005) ISBN 978-3822847787

Gauntlett D – *Media, Gender and Identity* (Routledge, 2008) ISBN 978-0415396615

Holzwarth H – *Art Now V3* (Taschen, 2008) ISBN 978-3836505116

Harrison H and Wood P (editors) – *Art in Theory 1900-2000: An Anthology of Changing Ideas* (Wiley-Blackwell, 2002) ISBN 978-0631227083

Hebdige D – *Hiding In The Light: On Images and Things* (Routledge, 1988) ISBN 978-0415007375

Howells R – *Visual Culture* (Polity Press, 2003) ISBN 978-0745624129

Jefferies J and Quinn B – *Contemporary Textiles: The Fabric of Fine Art* (Black Dog Publishing, 2008) ISBN 978-1906155292

Jodidio P – *Architecture Now v6* (Taschen, 2009) ISBN 978-3836501934

Raizman D – *A History of Modern Design: Graphics and Products Since the Industrial Revolution* (Laurence King, 2004) ISBN 978-1856693486

Riemschneider B and Grosenick U – *Art at the Turn of the Millennium* (Taschen, 1999) ISBN 978-3822873939

Strinati D – *An Introduction to Theories of Popular Culture* (Routledge, 2003) ISBN 978-0415235006

Sturken M and Cartwright L – *Practices of Looking* (Oxford University Press, 2009) ISBN 978-0195314403

Taylor L – *The Study of Dress History* (Manchester University Press, 2002) ISBN 978-0719040658

Walker S – *Sustainable by Design* (Earthscan, 2006) ISBN 978-1844073535

Walter S and Hanson M – *Motion Blur 2: Multidimensional Moving Imagemakers* (Laurence King, 2008) ISBN 978-1856695091

Weintraub L – *Making Contemporary Art: How Today's Artists Think and Work* (Thames and Hudson, 2003) ISBN 978-0500284230

Wells L – *Photography: A Critical Introduction* (Routledge, 2009) ISBN 978-0415460873

Wilk C – *Modernism: Designing a New World 1914–1939* (V & A Publications, 2008) ISBN 978-1851774777

## Journals

*a-n Magazine* – The Artists Information Company

*Design Week* – Centaur Media Plc

*Selvedge* – Selvedge Ltd

## Websites

<a href="http://www.craftscouncil.org.uk">www.craftscouncil.org.uk</a>	The national development agency for contemporary crafts in the UK
<a href="http://www.creativehandbook.co.uk">www.creativehandbook.co.uk</a>	Directory of creative practitioners
<a href="http://www.design-council.org.uk">www.design-council.org.uk</a>	The national strategic body for design in the UK
<a href="http://www.designmuseum.org">www.designmuseum.org</a>	Website of the Design Museum, dedicated to contemporary design
<a href="http://www.hayward.org.uk">www.hayward.org.uk</a>	Website for the Hayward gallery
<a href="http://www.hillmancurtis.com">www.hillmancurtis.com</a>	Website for film and web based company
<a href="http://www.nationalgallery.org.uk">www.nationalgallery.org.uk</a>	Website for the National gallery
<a href="http://www.onedotzero.com">www.onedotzero.com</a>	Digital arts organisation promoting use of moving image
<a href="http://www.tate.org.uk">www.tate.org.uk</a>	Website for the Tate galleries
<a href="http://www.vam.ac.uk">www.vam.ac.uk</a>	Website for the Victoria and Albert museum

## Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
<b>Independent enquirers</b>	linking cultural contexts to historical and contemporary art, craft and design work researching academic conventions and developing outcomes
<b>Creative thinkers</b>	understanding contemporary and historical art, craft and design in the wider context and researching and analysing connections between artists seeking out innovative ways to present findings
<b>Reflective learners</b>	researching and presenting findings
<b>Self-managers</b>	managing own research and development of outcomes
<b>Effective participators</b>	developing, testing and analysing ideas and approaches.



# Unit 8: Personal Experimental Studies in Art and Design

**Unit code:** K/600/6856

**Level 4:** BTEC FAD

**Credit value:** 10

**Guided learning hours:** 60

## ● Aim and purpose

This unit aims to encourage students to develop and extend technical skills in working with a diverse range of materials and techniques. This will be augmented by students conducting an in-depth enquiry to the range of potential applications offered by media experimentation. Students will consider the role and potential of a range of subject matter and recording techniques.

## ● Unit abstract

Students will instigate experimentation that challenges preconceptions and personal sensibilities in visual and material awareness, in two and three dimensions and in time-based media. They will undertake continuous analysis and critical reflection to enhance and enrich this practice. The understanding gained will be used to intuitively reflect on the potential in using alternative and unfamiliar combinations of media and processes, and their relationship to observing and recording sources and subject matter.

Students may develop work that crosses boundaries through combining and exploring materials in depth. They will demonstrate an innate understanding of the inherent qualities of materials and apply an aesthetic sensibility to developing creative responses. Choices made regarding materials and techniques used will be justified and related to current critical debate concerning art and design. Students may deliberately select or use materials in unfamiliar contexts to offer challenges to the audience. They may also show knowledge and understanding of political dimensions related to current practice within their chosen pathway. Materials will be used imaginatively and fluently to reach artistic or design led conclusions.

Students will have a clear view of their chosen specialist pathway, although they may be prepared to experiment with media to challenge this accepted view. Students will show the ability to manage the interaction and exploit the potential between the phases of research, experimentation, process and outcome. Students will be expected to keep detailed and sequential records of study including preparatory research into materials and samples, test pieces, annotations, records from journals, a reflective diary, making techniques and experimentation processes. These should be supported by an in-depth and critical dialogue in their reflective journal, highlighting with clarity and conviction the successes and weaknesses in their working practice. Students will be fully conversant with all relevant health and safety guidelines and legislation. Technical skills will be developed with confidence in a safe working environment.

Students should be aware that research and experimental work, whilst produced separately, should contribute to the development of their own work and future outcomes within the second stage and final major project. They will explore and record clearly the potential for further applications of media and processes.

## ● Learning outcomes

### **On completion of this unit a learner should:**

- 1 Be able to initiate and undertake radical and extensive experimentation
- 2 Be able to critically reflect on experimentation and creative intentions
- 3 Be able to evaluate and interpret experimental use of materials, techniques and processes
- 4 Be able to work independently and meet self-identified objectives.

# Unit content

---

## 1 Be able to initiate and undertake radical and extensive experimentation

*Explore techniques and processes:* eg spraying, montage, weaving, printing, mark making (wet and dry) photography (digital and dark room processes) tapestry, carving, welding, collage, moulding, hand tools, power tools, kilns and firing, bending and folding, mixed media, painting, fabrics, shaping, transfer, engraving, stitching, cutting, structures

*Radical experimentation:* eg combining different media, exploring alternative combinations, speculative enquiry, working with the unfamiliar, taking risks with media, challenging preconceptions about use of media, crossing boundaries between disciplines, use imagination in the creative process

*Health and safety:* elimination of risk to self and others; thinking and working safely within a studio environment; following the appropriate COSHH guidance on materials; understanding risk assessments

## 2 Be able to critically reflect on experimentation and own creative intentions

*Document:* eg recording processes, results, strategies, systems, plan, draw, design, prepare, sketchbooks, notebooks, reflective journal, technical, graphs, percentages, temperatures, annotations, photographs, digital video

*Critically reflect:* eg acknowledge limitations of media, recognise potential in media, consider aesthetics in use of materials, synthesise knowledge about materials, techniques and processes, use divergent thinking to develop alternative strategies for use of materials

## 3 Be able to evaluate and interpret experimental use of materials, techniques and processes

*Research materials:* eg card, papers, tissue, paints, ink, stains, virtual (digital programmes to explore colour texture and form), perspex, clay, plaster, wire, steel, plastics, glass, aluminium, natural and synthetic material, wood, resins, glues, dyes, glaze, hot wax, wire, distressed surfaces

*Research and reference:* historical; contemporary (practice, techniques), museums; galleries; online collections (specific, general), other sources eg books, libraries, workshops, technical reviews, periodicals, websites, film, DVDs, professional and trade organisations, manufactures, suppliers, health and safety codes, COSHH

*Evaluate use of materials:* eg critically reflect on intentions, interpret results and outcomes, review suitability of materials for creative purpose, consider alternatives, action plans, further experimentation, refinement, test theories and ideas, specific materials, techniques, processes

## 4 Be able to work independently and meet self-identified objectives

*Application:* reflective journals; diaries; notebooks; time plans; time-keeping; professional practice

*Objectives:* eg independent target setting, using feedback (from peers, tutors and self-reflection), independent action planning, researching technical data, maintaining technical information (journal, sketchbooks), contacting practitioners, gathering further information on media

## Personal qualities

A summary of the knowledge, skills, understanding and competencies this unit aims to develop in the student:

- understanding and applying research techniques
- critically reflecting on potentiality
- synthesising information from research sources
- synthesising information from experimental work
- evaluating personal choices and working practices
- applying judgements to inform subsequent development
- developing creativity through imaginative approaches
- achieving sophisticated results
- applying continuous reflection and analysis
- recognising and evaluating the qualities of materials.



## Assessment criteria

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

Assessment criteria
To achieve a pass grade the evidence must show that the learner is able to:
P1 initiate safe exploration of materials, processes and techniques [IE]
P2 independently consider and adapt the potential of alternative combinations between materials and processes [CT, IE, RL]
P3 document experimental outcomes purposefully [IE, CT]
P4 synthesise information from experimental results for future reference [CT, RL]
P5 evaluate and interpret the suitability of materials, techniques and processes [RL]
P6 evaluate the suitability of subject matter and sources [RL]
P7 research, manage and critically evaluate experiential outcomes [RL, SM]
P8 demonstrate understanding of the characteristics of materials including potential and limitations [RL, CT]
P9 demonstrate confidence in prioritising own work and meeting deadlines [SM]
P10 apply outcomes of complex experimentation with imagination and sophistication. [EP, SM, CT]

**PLTS:** This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

<b>Key</b>	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

## Essential guidance for tutors

---

This unit should be delivered to include studio-based activities and research tasks. Students should be supported to work in a variety of media and with a range of techniques and processes.

### Delivery

Learning outcome 1 can be delivered through a combination of tutor-led demonstrations, and students' research and practical project work. Tutors will need to identify individual students' aims through tutorials and group discussions and work with them to schedule access to facilities for experimentation. In pathway disciplines, set projects can be used as starting points for students' individual project work. Where themes are set, the scope and delivery methods should allow students to develop a wide range of responses, rather than pre-meditated and standard outcomes. Tutors should support students to undertake extensive and radical experimentation with their approaches to using starting points and materials. Tutors will need to devise strategies to encourage students' to develop intuitive responses. They will need to support students in demonstrating an in-depth grasp of relevant theories, through group critique and individual tutorials. Students will need to embrace thorough and detailed recording of processes and techniques used, which can be presented at critiques.

Learning outcome 2 involves students in recording and reviewing their creative intentions. Delivery can include short skills workshops demonstrating methods for recording and presenting intentions, which can also be used to teach correct terminology and language relevant to specific pathways. Students should be encouraged to develop individual responses through critical reflection and detailed review, which they can then consider against their original creative intentions. Students should also reflect on their choices of starting points, subject matter and sources, and justify their choices through critical analysis of the cycle of intention, ideas generation, processes applied and the context in which they work. Students should demonstrate an awareness of aesthetic considerations, which tutors can initially highlight by referring students to relevant practitioners.

Learning outcome 3 involves students critically reviewing their choices and uses of materials, techniques and processes. This can be conducted through interim assessment at mid points in practical projects and in discussions or seminars that relate the work of practitioners in the pathway to students' individual work. Tutors should source as wide a range of examples of practitioners' creative solutions to the same or similar themes. These can be used to open out students' preconceptions about possible outcomes. Students should be taught all relevant aspects of health and safety and safe studio working, notably as they may wish to work independently across discipline areas. Appropriate tutor and technical support should be provided. Students will need to demonstrate their awareness of the innate characteristics of materials, therefore adequate time should be allowed for students to make presentations of theoretical and technical understanding.

Learning outcome 4 can be delivered through students' undertaking research and target setting to achieve their creative intentions. Students should be initially taught how to use self-initiated target setting, which they can develop individually to take into account their own creative intentions. Students will synthesise knowledge and understanding in order to develop personal skills in the setting of success criteria. They may have produced work that challenges boundaries across disciplines and should be encouraged to justify this through reasoned argument and debate. Tutors should provide opportunities for students to receive feedback from peers. Tutors should provide appropriate technical and pastoral support where students are developing ideas that may involve political or highly personal dimensions. They should ensure that students are supported to produce imaginative outcomes by providing inter-department or interdisciplinary access opportunities. Students may negotiate their own access and schedule once the initial contact has been made.

## 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 projects.

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

Topic and suggested projects/activities and/assessment
Introduction to unit. Group seminar and presentations.
Outline of programme, activities and purpose of unit. Lecture/class discussion.
<b>Project 1: Research Materials, Processes and Techniques (1)</b> Introduction and presentation. Plan outline of activities. Individual research. Recording results of research. Peer group discussion.
<b>Project 2: Research Materials, Processes and Techniques (2)</b> Introduction and purpose. Plan outline activities. Individual research. Recording results of research and analysis. Peer group discussion.
<b>Project 3: Apply Experimental Research</b> Introduction and purpose. Design and application. Evaluate.

## Assessment

Assessment will need to take into account the range of students' experimentation and the formats likely to be used. Interim critiques can be used to provide evidence of students' progress and attainment, as well as practical outcomes and records.

For P1, students should show they can use and explore their materials and associated processes safely and with care. They should recognise and apply relevant health and safety guidelines, and experiment with materials, techniques and processes to generate a range of tests, samples, roughs and practical work.

For P2, students' work will demonstrate the ability to use intuition and speculative enquiry in combining different media and materials. They will show in-depth understanding in considering the results of experimentation. This will be supported with in-depth reference to sources, starting points and the work of others.

For P3, students should demonstrate the ability to record their experimentation in a clear and purposeful manner. They will record findings on a systematic basis and include all relevant technical information. They will investigate materials using unfamiliar techniques and approaches. There will be evidence of their deep involvement with the processes. Technical language and terminology will be used correctly and consistently.

For P4, students will be able to synthesise information from a range of sources, including the work of others and their own practical experimentation. This will be critically reviewed and applied to developing ideas for further development. They will demonstrate sophistication in interpreting the results of experimental work and be able to identify and justify strengths and weaknesses in their choices of materials, techniques and processes.

For P5, students will be able to apply critical reflection and analysis to evaluate the suitability of materials in light of their creative intentions. Arguments will be reasoned and there will be clear understanding of the links between process, intention, idea and outcome.

For P6, students will be able to use speculative enquiry and imagination in reflecting on their choice of starting points. Changes and refinements will be clearly explained and consistently effective in moving their creative intentions towards conclusions.

For P7, students will be able to independently pursue prolonged in-depth research and achieve this to deadlines in a safe manner. They will be able to critically review their work and evaluate its fitness for purpose in light of their creative intentions. Critical reviews will be clearly recorded and expressed.

For P8, students will demonstrate an ability to empathise and work with the innate characteristics of their materials. There will be an aesthetic awareness in their approach and application of techniques and processes. Their critical review will show imagination in considering potential for materials in future applications. Limitations will be clearly referenced and actions planned to refine ideas and techniques accordingly.

For P9, students will confidently pursue creative ideas using experimental approaches. Ideas relating to subject matter, starting points and ideas generated through experimentation will be recorded. They will schedule their study to achieve conclusions within agreed timescales.

For P10, students will apply divergent and convergent thinking strategies to inform their approaches to applying the outcomes of their experimentations. They will demonstrate imagination and self-motivation in adapting and refining approaches in light of previous experimentation. They will conduct ongoing critical review of their practice to inform development.

## Programme of suggested projects

The table below shows a programme of suggested projects 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 projects or adapt any Edexcel projects to meet local needs and resources.

Criteria covered	Project title	Scenario	Assessment method
P1, P2, P3, P4, P5, P6, P7, P8, P9, P10	<b>Project 1: Research Materials, Processes and Techniques (1)</b>	A designer is considering a range of materials suitable for making prototypes of product design. They are undertaking research into professional practice and manufacturing techniques to inform their research.	Records of all tests practical research. Media work. Theoretical research. Reflective journals. Sketchbooks.
P1, P2, P3, P4, P5, P6, P7, P8, P9, P10	<b>Project 2: Research Materials, Processes and Techniques (2)</b>	An artist is exploring the tension between their choice of subject matter and the materials they use to explore this subject. They aim to deliberately subvert traditional associations between subject and media.	Records of all reviews practical research. Media experimentation. Theoretical research. Reflective journals sketchbooks.
P1, P2, P3, P4, P5, P6, P7, P8, P9, P10	<b>Project 3: Apply Experimental Research</b>	A ceramicist is exploring the field of once-firing. They are researching their use of oxides and the effect of these on once-fired sculptural work.	Practical work. Sketchbooks. Reflective journals. Tutor observation at group critiques. Tutorial records.

## Essential resources

Centres will need to provide a range of studio and workshop facilities according to the range of disciplines offered. Centres also need to provide opportunities for students to move between departments, such as performance or sound, if required.

Appropriate technical support should also be provided to ensure safe working environments.

## Employer engagement and vocational contexts

Centres may be able to engage practitioners to support this unit through designated studio visits, presentations or lectures. Centres should forge links with local galleries, arts centres, design companies and makers in order to offer students the full range of potential contexts within which to research first-hand.

## Indicative reading for students

### Textbooks

Blanchard T – *Fashion and Graphics* (Laurence King, 2004) ISBN 978-1856693387

Dawber M – *Image Makers: Cutting Edge Fashion Illustration* (Mitchell Beazley, 2004) ISBN 978-1840009835

De La Haye A – *Defining Dress: dress as object, meaning and identity (studies in design and material culture)* (Manchester University Press, 1999) ISBN 978-0719053290

Keet P and Manabe Y – *Look Book: Stylish to Spectacular, Goth to Gyarū, Sidewalk to Catwalk* (Kodansha Europe, 2007) ISBN 978-4770030610

Shoichi A – *Fresh Fruits* (Phaidon, 2005) ISBN 978-0714845104

Tungate M – *Fashion Brands* (Kogan Page, 2008) ISBN 978-0749453053

Vinken B – *Fashion Zeitgeist: Trends and Cycles in the Fashion System* (Berg, 2004) ISBN 978-1845200442

### Websites

[www.designcouncil.org.uk](http://www.designcouncil.org.uk)

The national strategic body for design in the UK

[www.fashion.net](http://www.fashion.net)

Online magazine with key links to many fashion websites

[www.fashionunited.co.uk](http://www.fashionunited.co.uk)

News, views and fashion forums, plus designer information and links to job sites

[www.mad.co.uk](http://www.mad.co.uk)

Companion site to Design Week, Creative Review and Televisual

[www.modeinfo.com](http://www.modeinfo.com)

Links to a range of fashion and textiles books and magazines

## Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
<b>Independent enquirers</b>	exploring and testing a range of techniques, materials, processes and media selecting contexts and sources for recording and exploring experimental approaches
<b>Creative thinkers</b>	creating images from sources and contexts in different creative ways to meet their intentions using media, materials and processes experimentally and imaginatively presenting work to different audiences creatively and imaginatively
<b>Reflective learners</b>	reviewing research material and ideas and receiving feedback at tutorials and crit sessions evaluating and refining developmental work to produce outcomes
<b>Self-managers</b>	working independently to further their research studies planning the development of their work to meet the project brief
<b>Effective participators</b>	participating in group discussions and evaluations on suitable media exploiting possibilities discovered through review and discussion.





# Unit 9: Extended Media Development in Art and Design

**Unit code:** M/600/6857

**Level 4:** BTEC FAD

**Credit value:** 10

**Guided learning hours:** 60

## ● Aim and purpose

The aim of this unit is to develop the student's ability to propose ideas and solutions that exploit the characteristics and properties of selected media.

## ● Unit abstract

The various qualities of different media, applications and techniques have influences on the development of the form, content and purpose of images and objects created. Students will proactively reflect on and critically evaluate the effectiveness of media within the context of their studio practice and the development of their own ideas.

Students will focus their attention on their selected pathway. They will be encouraged to identify their own areas of interest in a more personal and individually focused way, engaging in sustained enquiry and recognising these processes as a positive learning experience.

Students will apply personal understanding and revelatory thought processes in order to enhance awareness of their own creative intentions. This will be enabled through radical and extensive experimentation with specialist media, techniques and processes.

Students will be expected to take an increasingly independent role in the application of intellectual and analytical skills to creative development and the making processes. Students will exercise increased autonomy and judgement within broad parameters whilst developing increasingly sophisticated and complex technical and practical proposals or solutions to complex art and design problems.

## ● Learning outcomes

### **On completion of this unit a learner should:**

- 1 Be able to initiate research and independently select media to suit creative intentions
- 2 Be able to accommodate limitations, extending and exploiting the potential of media in own work
- 3 Be able to identify, adapt and manipulate media, techniques and processes safely
- 4 Be able to analyse and critically review technical and aesthetic qualities of development work.

# Unit content

---

## 1 Be able to initiate research and independently select media to suit creative intentions

*Research:* eg planning, discussions, tutorials, group critiques, organisations, folders, sketchbooks, seminars, libraries, journals, professional bodies, galleries, museums, websites, trade fairs, industrial events

*Select:* form; content; process eg ergonomic, fitness for purpose, testing, recording, 2D, 3D, time-based; alternatives eg debate, prioritise, reasoned arguments, scenarios, justify decision making

*Creative intentions:* ideas; concepts; strategies; proposals eg production, construction, realisation, priorities, structure, work schedules, self-reflection, task-orientation experiments, innovation, self-reliance

## 2 Be able to accommodate limitations, extending and exploiting the potential of media in own work

*Accommodate limitations of media:* eg material sources, readability, ambiguity, availability, dilution, binding, structural strength, brightness, viewing conditions, context, cost, drying time, workability, scale, stability, permanence, sustainability, environmental impact, safe use, storage

*Extend the potential:* intentions eg use divergent thinking (parameters of research, use media in new contexts); response eg self-direct, broad application, investigate alternatives, sustain research, change direction, break new ground, anticipate change, new ideas, innovate

*Exploit:* challenges; errors; uncertainty; unfamiliarity; convergent thinking eg manage process, critical review, use of media, technical skills, independent action, achieve outcomes

## 3 Be able to identify, adapt and manipulate media, techniques and processes safely

*Manipulate:* eg tools, by hand, machine, digitally

*Media:* eg wood, metal, plastic, glass, paper-based, board, digital, technological, textile, dry and wet (graphite, charcoal, pigment), binder (acrylic, oil, gum, resin), glues

*Techniques:* eg cutting, fixing, machining, drilling, glazing, weaving, priming, drawing, layering, fixing, carving, casting, binding, cueing, structuring, constructing

*Processes:* eg methods, ideas, styles, maquettes, prototyping, hardware, software, protocols, investigation, testing, integrating, reviewing, generating alternatives, finishing

*Health and safety:* elimination of risk to self and others; thinking and working safely within a studio environment; following the appropriate COSHH guidance on materials; understanding risk assessments

#### **4 Be able to analyse and critically review technical and aesthetic qualities of development work**

*Analyse and review:* eg own work, use of materials, self-reflection, formative debate, learning logs, annotations, review, peer review, tutorials, group critiques, written, oral, exposition, explanation, summative evaluation, confirming ideals

*Qualities:* eg results, strengths, weaknesses, successes, failures, effectiveness, appearance, presence, interactivity, wearability, fitness for purpose

*Synthesize knowledge:* eg use and apply technical data independently, develop personal strategies for media manipulation, embrace new directions, consider alternatives, work with the unfamiliar, develop reasoned arguments to support working practices

## Personal qualities

A summary of the knowledge, skills, understanding and competencies this unit aims to develop in the student:

- understanding and independently applying research techniques
- critically reflecting on potential of chosen media
- synthesising information from research sources
- synthesising information from experimental work
- applying visual language to communicate intentions
- applying judgements to inform subsequent development
- developing creativity through imaginative approaches
- achieving creative and sophisticated results
- applying continuous reflection and analysis
- understanding the links between subject, intention, method and outcome
- embracing working with the unfamiliar
- understanding and reflecting on own skills profile.

## Assessment criteria

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

Assessment criteria
To achieve a pass grade the evidence must show that the learner is able to:
P1 independently select and analyse appropriate media [IE, EP]
P2 independently utilise selected applications in the context of own creative work [IE, CT, EP]
P3 produce convincing outcomes which confirm and extend own proposals [CT, RL, SM]
P4 adapt selected media to explore, develop and extend the creative intention [IE, CT]
P5 demonstrate a synthesis of knowledge and understanding in developing own professional working practices [CT, RL]
P6 demonstrate innovative and safe use of an extended range of media, techniques and processes [IE, CT]
P7 exploit media, techniques and processes to a consistent professional level [SM]
P8 synthesise research to inform understanding and knowledge in use of methods and materials [CT, EP, SM]
P9 analyse and reflect on progress of ideas, experimental work and technical processes [RL]
P10 demonstrate critical awareness of own development [CT, RL]
P11 propose possible practical solutions to sophisticated and complex creative problems. [RL, EP]

**PLTS:** This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

## Essential guidance for tutors

---

This unit will be delivered through intensive student research and practical project work. Opportunities for reflection and critical debate should be provided.

### Delivery

This unit should be delivered in line with students' choices of specialist pathways. Students may choose to work in interdisciplinary modes and this will require access to a range of different facilities. The delivery of all learning outcomes should be interrelated.

Learning outcome 1 can be delivered through practical project work. Students should develop individual strategies for research and sourcing subject matter. Ideas generation techniques will need to consider aspects of material investigation. Tutors should use a balanced delivery of small, short presentations and individual tutorials to gauge students' progress and identify skills and resource requirements. Students should be encouraged to be flexible as they independently review and select media, as access to different resources and facilities will involve resourcefulness and motivation from the student.

Learning outcome 2 can be delivered through off-site visits. These visits can be used to research the work of others, visit practitioners' studios and to generate practical exploration of source materials, starting points and practical studio-based activities. Students may initially need to be taught how to extend their own study, through sustained enquiry. Through this process, they will develop a personal position from which to articulate reasons for using materials. They will show purpose when developing alternative approaches using divergent thinking and ideas generation. Students will critically review their choices of media in light of their creative intentions. They should have the freedom to choose approaches to subject matter and use media that is challenging and imaginative.

Learning outcome 3 can be delivered through students undertaking active project work in practical studios and workshops. Tutors will need to empower students to schedule their own access to resources and media. Students should be supported to critically review their manipulation and successes of their preliminary and developmental work. They will apply divergent and convergent thinking to anticipate problems, embrace working with the unfamiliar and synthesise knowledge to refine ideas and media applications as necessary. Preliminary work will provide a broad range of examples of techniques and media manipulation that may be carried forward to conclusions and are recorded and critically reviewed by the students. They will have shown motivation and purpose in recording these examples, using appropriate and justified methods and media.

Learning outcome 4 can be delivered through students' active engagement with self-analysis and reflection. Group critiques and short exhibitions of work can be used to provide a platform for feedback. Peer assessment and tutor feedback should be recorded and used by students to assist them in conducting a self-review. Tutors should provide opportunities for the delivery of this in a variety of formats. Students may want to use internet resources to record and review their progress and tutors should support innovative ideas and approaches to review.

## 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 projects.

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

Topic and suggested projects/activities and/assessment
Introduction to unit.
Outline of programme, activities and purpose of unit.
Lecture/class discussion.
<b>Project 1: New Directions</b>
Introduction.
Individual research.
Media experimentation.
Individual production.
Media development.
Midway review.
Off-site visits.
Workshops.
Presentations.
Individual tutorials.
Student review.
Evaluation and tutor review.

## Assessment

Assessment for the unit should be conducted holistically. Students will provide evidence of attributes and skills that meet criteria in a variety of different tasks. Students have the opportunity to present their work for assessment in a variety of formats, and to undertake significant independent study.

For P1, students will show the ability to independently select and analyse techniques and applications that are appropriate to their creative intentions. They will conduct in-depth analysis to justify their selections. There will be a consistent level of engagement with the thought processes required for analysis.

For P2, students will be able to independently apply their selected applications of media and sources in the development of their own work. They will marry their choices to their creative intentions with clarity of purpose. They will show a clear understanding of the relationship between purpose, techniques, review and application.

For P3, students will produce outcomes that show the fulfilment and justification of their use of media in the context their own interests. They will demonstrate that their selections and applications are fit for purpose and that they are able to communicate their intention or message. They will show self-motivation and a consistent sense of purpose in achieving their end results. They will be able to anticipate problems and provide action plans to successfully solve these.

For P4, students will be able to use technical skills and processes to achieve a sophisticated and professional level of finish and presentation. Where techniques have been developed they will be clearly related to students' own creative intentions, as well as the context of professional practice.

For P5, students will evidence their abilities in synthesising information from different sources and the results of experiences to inform their working practices. Theory will show a comprehensive ability to absorb information and to process it to generate new ideas and directions that are consistent with their intentions. Ideas and reflections will be clearly and consistently articulated.

For P6, students will show the ability to integrate techniques, media and processes to achieve their intended outcomes in innovative ways. Preliminary work will actively extend the range of media, techniques and technologies beyond the students' original position. There will be an empathy with the characteristics of media and techniques chosen and they will be applied imaginatively and with conviction. There will be a high degree of self-motivation and purpose in students' activities.

For P7, students will use media, techniques and technologies to a professional level of finish and content. They will be able to relate their applications to the professional contexts of their chosen pathway. They will make references to practitioners work and produce evidence of consistent and purposeful review and reflection. They will justify both the choice and application of techniques and technologies concisely in relation to their intentions.

For P8, students will be able to synthesise information from a variety of sources. They will be able to identify the relationship of the information gathered to their own creative intentions. Understanding gained through this process will be clearly articulated through self-reflection and in presentations of preliminary practical work, as well as outcomes.

For P9, students will show the ability to conduct effective formative and summative review. Methods for reviewing work will gather opinion from a variety of sources to validate the process of analysis. Strengths and weaknesses will be clearly reflected on. Responses to constructive criticism will be mature. Information gathered will be analysed at different stages of their practical work to inform and refine development.

For P10, students will be able to conduct critical self-reflection to reach conclusions about the visual literacy and currency of their work. They will relate their opinions to current critical debate and support their conclusions with reasoned and consistent argument. They will emerge from this study with a clearly fixed sense of identify and purpose for further creative work.

For P11, students will draw on their understanding of techniques, media and processes, together with their self-critical reflection on their own work. They will then put forward proposals that may offer practical answers to complex problems, encountered and identified through their work on this unit.

### Programme of suggested projects

The table below shows a programme of suggested projects 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 projects or adapt any Edexcel projects to meet local needs and resources.

Criteria covered	Project title	Scenario	Assessment method
P1, P2, P3, P4, P5, P6, P7, P8, P9, P10, P11	<b>Project 1: New Directions</b>	An art and design practitioner is developing their working practices to fulfil their personal ambition and extend the range of and scope of their work.	Research. Sketchbook. Reflective journal. Ideas generation. Review. Preliminary art and design work. Presentation of practical work.



## Essential resources

Centres should provide a range of different disciplines through practical studios. Practitioners should be contracted by the centre where possible to support the delivery of contemporary contexts relating to the manipulation of media and extending thinking. Appropriate technical support should be provided to ensure students have the opportunity to engage with independent study in safe working environments.

## Employer engagement and vocational contexts

Centres should aim to forge links both national and local, with practitioners, local galleries, art centres, museums, designer companies and independent makers. Contact established with practitioners such as these can be used to place the scope of the unit in a professional context, where students can see how practitioners extend the scope of their own practice.

## Indicative reading for students

### Textbooks

Bernstein J, Kemp M and Wallace M – *Art and Sex from Antiquity to Now* (Merrell, 2007)  
ISBN 978-1858944166

Hylan A and Bell R – *Hand to Eye: Contemporary Illustration* (Collins Design, 2003) ISBN 978-1856693394

Lagerfeld K, Knight N, Meisel S and Weber B – *Visionaire No. 49: Decades* (Visionaire, 2006)  
ISBN 978-1888645590

Meyers D, Yan J and van Gelder S – *Beyond Branding* (Kogan Page, 2004) ISBN 978-0749441159

Ranciere J – *The Emancipated Spectator* (Verso, 2009) ISBN 978-1844673438

Various authors – *Mondo Fragile: Modern Fashion Illustrators from Japan* (Happy Books, 2003)  
ISBN 978-8886416429

Zurbrugg N (editor) – *Jean Baudrillard: Art and Artefact* (Sage, 1997) ISBN 978-0761955801

### Websites

<a href="http://www.britishfashioncouncil.com">www.britishfashioncouncil.com</a>	Promoting London fashion week and British fashion designers in a global market
<a href="http://www.coolhunt.net">www.coolhunt.net</a>	A future trend information site
<a href="http://www.fashion.net">www.fashion.net</a>	Comprehensive online fashion magazine
<a href="http://www.theaoi.com">www.theaoi.com</a>	The website of the Association of Illustrators
<a href="http://www.tate.org.uk">www.tate.org.uk</a>	Tate Galleries
<a href="http://www.trendresearch.com">www.trendresearch.com</a>	General forecasting site taking in world affairs and global shifts

## Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
<b>Independent enquirers</b>	exploring and testing a range of techniques, materials, processes and media selecting contexts and sources for recording and exploring experimental approaches
<b>Creative thinkers</b>	creating images from sources and contexts in different creative ways to meet their intentions using media, materials and processes experimentally and imaginatively presenting work to different audiences creatively and imaginatively
<b>Reflective learners</b>	reviewing research material and ideas and receiving feedback at tutorials and crit sessions evaluating and refining developmental work to produce outcomes
<b>Self-managers</b>	working independently to further their research studies planning the development of their work to meet the project brief
<b>Effective participators</b>	participating in group discussions and evaluations on suitable media exploiting possibilities discovered through review and discussion.

# Unit 10: Final Major Project in Art and Design

<b>Unit code:</b>	<b>R/600/6852</b>
<b>Level 4:</b>	<b>BTEC Foundation Diploma</b>
<b>Credit value:</b>	<b>40</b>
<b>Guided learning hours:</b>	<b>240</b>

## ● Aim and purpose

The aim of this unit is to enable students to develop skills, knowledge and understanding in initiating, researching, developing, concluding and presenting, a major art and design project.

## ● Unit abstract

In this unit students will draw upon the summation of knowledge and skill acquired during their foundation experience. Students will have the opportunity to foster and promote innovative ideas and practical work whilst extending their potential contextual and technical abilities in preparation for their progression to higher education. They will be encouraged to adapt and extend personal ambition whilst understanding the professional context for presenting their finished work.

The drafting and submission of a Final Major Project (FMP) Statement of Intent (Sol) will encourage students to focus their creative and applied thinking to set clear and measurable goals. Adopting an informed and reflective approach to their project realisation will ensure that individual ambition becomes a reality.

This conclusive learning experience will act as the final stepping-stone for higher education progression. It is anticipated that robust research coupled with a disciplined attention to time management will enable students to structure a professional work ethic. Presenting a final exhibition is the culmination of the students experience whilst at the same time acting as a professional context for sharing their views and opinions. The ability to critically reflect on their ideas, work and studio practice is a key factor in raising personal benchmarks of success for students in this, their Final Major Project.

## ● Learning outcomes

### **On completion of this unit a learner should:**

- 1 Be able to submit a personal Statement of Intent
- 2 Understand the importance of contextual references
- 3 Know how to solve problems by applying knowledge and experience
- 4 Be able to present a Final Major Project.

## Unit content

---

### 1 Be able to submit a personal Statement of Intent

*Submit:* eg paper-based proposal, electronic proposal; within specified timeframe; within available resources; confirm intentions; rationale

*Personal Statement:* Statement of Intent; time-bound; plausibility; feasibility of proposal; scope of ambition

### 2 Understand the importance of contextual references

*Key features:* eg importance of contextual knowledge, robustness, innovation, dynamism, relevant historical cultural and contemporary references, relevant known and unknown constraints

*Contextual knowledge:* eg historical, cultural and contemporary theory and practice; media, material and technical associations

### 3 Know how to solve problems by applying knowledge and experience

*Solve problems:* simple; complex (art and design development and realisation); critical reflection; technical and material; time management

*Knowledge and experience:* evaluation eg personal rationale, critique, ambition, commitment; apply analysis; adapt; refine; use of personal critique; use of peer and tutor critique

### 4 Be able to present a Final Major Project

*Present:* professional exhibition context eg art and design work, publication, filmic, digital, video; exhibition proposal; portfolio; supporting artist's statement

*Final Major Project:* a body of finished work; consolidated; resolved; within a deadline; supporting artist's statement eg critical appraisal of success

## Personal qualities

A summary of the knowledge, skills, understanding and competencies this unit aims to develop in the student:

- extending understanding of potential of research
- extending working practices to develop ideas and realise creative intentions
- extending understanding of historical continuum within art and design specialism
- extending understanding of contemporary debate and practice in specialist area
- developing and extending own practical and technical skills
- critically reflecting on potential of ideas and chosen media
- synthesising information from research sources
- synthesising information from experimental work
- extending skills in applying visual language to communicate intentions
- applying judgements to inform subsequent development
- developing creativity through imaginative approaches that challenge conventions
- applying continuous reflection and analysis
- understanding the links between subject, intention, method and outcome
- embracing working with the unfamiliar
- understanding and reflecting on own skills profile
- consolidating theory and practice
- extending analytical skills
- managing the production of the time-bound FMP
- extending understanding of communication
- realising creative intentions through outcomes.

## Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes 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:
<b>P1</b> propose a time-bound Final Major Project [IE, CT]	<b>M1</b> manage a personal synthesis of in-depth research to inform and invigorate considered contextual referencing in the Final Major Project	<b>D1</b> appraise and articulate critical decision making through the Final Major Project, showing the ability to engage with original thinking, concepts and approaches
<b>P2</b> research relevant historical, cultural and contemporary sources [IE, CT, EP]	<b>M2</b> sustain levels of commitment and attention to detail within the Final Major Project	<b>D2</b> respond proactively, independently and imaginatively to challenges and constraints in the realisation of the Final Major Project
<b>P3</b> apply appropriate references to the realisation of the Final Major Project [IE, CT]	<b>M3</b> demonstrate the capacity to devise and construct a substantive body of work demonstrating consistent quality	<b>D3</b> demonstrate the ability to apply a professional rigour and standard to the Final Major Project
<b>P4</b> appraise the effectiveness of the Final Major Project development [RL]	<b>M4</b> demonstrate the ability to objectively reflect on the development of the Final Major Project, devising appropriate quality solutions	<b>D4</b> understand and apply informed self-critical judgement when identifying success potential in the Final Major Project
<b>P5</b> identify and follow up issues, responses and dilemmas [CT, IE]	<b>M5</b> work collaboratively in seeking out and using the advice of others to extend and develop the potential of the Final Major Project.	<b>D5</b> demonstrate the ability to proactively engage in critical debate that informs and extends the Final Major Project.
<b>P6</b> reflect on Exploratory and Pathway Stages in relation to the FMP [RL]		
<b>P7</b> propose alternative resolutions [CT]		
<b>P8</b> exhibit a Final Major Project [EP, SM]		

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:
<b>P9</b> reflect on proposals and realisations. [RL]		

**PLTS:** This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

<b>Key</b>	IE – independent enquirers CT – creative thinkers	RL – reflective learners TW – team workers	SM – self-managers EP – effective participators
------------	--	---	--

## Essential guidance for tutors

---

This unit concludes the students' experience of the Foundation Diploma course. It is the summation of students' knowledge, skill and understanding. It also provides the level of attainment for the qualification as a whole.

### Delivery

Tutors must ensure that this unit is approached in a professional manner, starting with a detailed Sol produced to centre deadlines. Students who fail to meet these deadlines will be affecting their ability to achieve their potential. This unit should be delivered holistically. There are a series of short projects shown in the outline learning plan that can be used to structure delivery.

Learning outcome 1 involves students synthesising their understanding and knowledge gained in the course so far to produce a Sol. This is a declaration of their intent for the scope, nature and methodologies they are going to employ in their FMP. They will need to include information on contextual references and locate their intentions in the critical climate of contemporary practice in their pathway. They will also need to include information on creative intentions, materials, techniques and processes to be used, and methods to critically review progress and final outcomes. Tutors may wish to refer to exemplar materials to highlight good practice in producing Sols. Skills workshops can also be used to demonstrate effective communication through the statement. Individual tutorials will form an important part of this delivery. Peer review can help students when drafting their statements. Tutors should issue interim deadlines for first drafts.

Learning outcome 2 is linked to outcome 1 in that it develops the importance of contextual referencing. This will involve more than just placing references at points within the statement and developmental work. It will involve students demonstrating that they have full understanding of the importance of the references they make and that they can justify their reasoning behind making these choices. Students will need to engage with contemporary debate when selecting practitioners and make connections to the work of others that are inspiring and robust. Students should be provided with opportunities for studio based research as well as making off-site visits.

Learning outcome 3 will continue through much of the FMP. Students should show that they can synthesise knowledge gained in the course of their study and apply this to addressing and solving problems and clarifying issues in the development of their Sol and practical work. Tutors should support this process by encouraging and providing feedback on regular and consistent intervals. Peer feedback can also be applied at interim points during the development of practical work. Areas where these might occur could include the interrogation of subject matter, adoption of new directions, challenging ideas and taking risks to avoid the obvious.

Learning outcome 4 concludes the unit and the course and is built around the students' final show. This is the culmination of their studies and should be well planned and provided for. Where possible, students should be involved in all aspects of the planning stage for the show. This could include student representation at team meetings, discussing and coordinating marketing opportunities, designing and testing exhibition spaces, coordinating resources and rigging the show. Students should be reminded that participation and audience feedback provide important learning opportunities. They will learn how to present their work selecting, editing and using presentation methods to a professional standard. They should also use the opportunity to produce personal statements about their projects that are developed for the Sol and refined in light of their outcomes. Students will gain enormous benefit from full involvement in the show, thereby preparing themselves for a more informed and engaged higher education experience.



## 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 projects.

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

Topic and suggested projects/activities and/assessment
Introduction to unit. <b>Project 1: Writing a Sol</b> Discussion proposal critiques (peer and tutor). Planning and preparing discussion. Writing a Statement of Intent.
<b>Project 2: Independent Research and Development</b> Initiate proposals for research tasks (theoretical, contextual, practical). Individual in project active research. Reflective critique of research practices.
<b>Project 3: Technical Skills Development</b> Identifying project requirements. Individual 'in project' technical requirements against constraints. Practice and consolidation of technical abilities. Reflecting on results of research, critiques and tutorials.
<b>Project 4: Media and Materials Development</b> Individual exploration of media potential. Individual exploration of materials consolidation. Group critique. Student individual reflection. Tutor and student review.
<b>Project 5: Realising a Final Major Project</b> Testing and retesting. Preparing alternative presentation possibilities. Rehearse and review. Preparing a supporting statement. One-to-one tutorials. Reflecting and proposing new possibilities. Group, peer critiques. Setting up a final exhibition. Review of unit and assessment.

## Assessment

Formative assessment should be conducted at regular intervals to inform students of progress. Individual and group tutorials can be used to discuss progress and to provide students with feedback from which to action plan.

For P1, students will be able to manage the process of developing, drafting and producing their Sol within agreed timescales.

For P2, students will be able to conduct research into contextual sources that are relevant and pertinent to their FMP. They will have identified these in their Sol. This may be subject to refinement as the project progresses, and students should record their additional thoughts on references throughout the development of their FMP.

For P3, students should be able to apply the references during the developmental phases and realisation of their FMP. There will be clear links between choices of references and their influence or impact on the development of the practical work.

For P4, students will apply knowledge and understanding to critically review their developmental work. They will manage this process effectively and use the information to refine their subsequent development.

For P5, students will use their critical review to actively pursue problem-solving strategies. They will use these to identify and resolve particular dilemmas and issues in their developmental work. They will use feedback from peers and tutors to test their intentions, and make revisions as required.

For P6, students will reflect on their Exploratory and Pathway stages. This may occur at different stages of the developmental cycle and production of the FMP. They will apply critical review to consider and debate emergent issues and themes. This may inform the Sol as well as subsequent developmental work. They may revisit ideas about techniques and processes that were left unresolved in earlier work.

For P7, students will show integrity and commitment when confronted with choices in the production of their FMP. Where ideas or intentions are modified in light of testing and feedback, they will synthesise this information to propose alternative resolutions that may be beyond the scope of their initial thoughts. These will be recorded and justified clearly.

For P8, students will participate fully in the production of their FMP in an exhibition. They will research and reflect on professional practices in presenting their work, and conduct themselves with respect for their peers in the preparation, rigging, staffing and de-rigging of the show.

For P9, students will conclude the cycle of reflection through critical review of the different stages of their FMP, from conception to realisation. They will pursue a range of vehicles for gaining feedback to inform this process. Peer and tutor feedback will be synthesised into the critical process.

For M1, students will manage a purposeful synthesis of in-depth research. This will be used to inform and invigorate the contextual references that students apply in their FMP. Research will be consistent and recorded clearly. References will be used to extend the scope of students' initial ideas, and will demonstrate intellectual curiosity and self-motivation.

For M2, students will demonstrate the ability to maintain consistent levels of personal commitment in the development of their FMP. Where problems occur students will tackle these head on. Work produced will show to detail in use of techniques, ideas and processes. This will be reflected in the level of technical skills applied, and how effectively these relate to students' intentions. There will be clear matching of techniques and processes to intention, and this will be recorded.

For M3, students will show the ability to work effectively in developing a substantive body of research and practical work. There will be a consistent level of quality in technical skills and analysis of outcomes. Materials and processes will be used with empathy and understanding.

For M4, students will be able to reflect objectively on their work in all stages of the FMP. This will show an integrity and engagement with the notion of using critical review to inform development at a personal level. They will seek out opportunities to reflect on progress that demonstrates intellectual enquiry.

For M5, students will show resourcefulness and purpose in being able to seek out advice and feedback from others to inform their development. They will accept the challenges offered by opening out their work in progress to the views of others. They will show maturity in absorbing constructive feedback and use this to plan actions and further development.

For D1, students will operate critical thinking at a sophisticated level. They will be able to recognise the key points within their developmental work and realisation of outcomes. They will confidently present and articulate the thinking behind their decision making and justify the reasoning to support this with comprehensive argument. They will show evidence of original thinking in their application of concepts and theories.

For D2, students will be able to manage the realisation of their FMP with independence. Where challenges are opened up by unexpected or unforeseen issues they will respond with imagination, adapting and refining their working practice without losing sight of their intentions. Constraints will be acknowledged and overcome or potential new directions will be identified.

For D3, students will demonstrate the ability to understand and absorb ideas about professional standards as they develop and realise the FMP. This will be applied to their use of media, techniques, processes, presentation methods and review. They will strive for the highest level of personal innovation and skills (both technical and aesthetic) within their field of enquiry. They will locate their work clearly within contemporary crucial debate in their pathway and reference professional practice throughout the FMP.

For D4, students will show commitment and intellectual curiosity in reaching critical self-judgments. This will show a comprehensive and consistent engagement with the decisions made in developmental stages of the FMP, and use the process of critical review to inform their judgements. They will develop sophisticated success criteria and understand the importance of valid methodologies in gauging success.

For D5, students will engage with critical debate in all stages of their FMP. They will proactively seek out the views of others to help them inform and potentially confirm decisions, and accept the challenges that the views of others may offer. They will show self-motivation in using the results of feedback to extend the scope of their FMP.

## Programme of suggested projects

The table below shows a programme of suggested projects 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 projects or adapt any Edexcel projects to meet local needs and resources.

Criteria covered	Project title	Scenario	Assessment method
P1	<b>Project 1: Writing a Sol</b>	An artist is writing a proposal for a project and residency linked to a local arts centre, featuring practical workshops.	Rough work. Drafts. Completed Sol.
P2, P3, P4 M1, M2 D1	<b>Project 2: Independent research development</b>	A designer has been commissioned to produce design ideas for a new range of product. They are researching the field and exploring potential sources and starting points.	Students' notebooks. Sketchbooks. Reflective journals research files.
P4, P5, P6 M2, M3, M4 D1, D2, D4	<b>Project 3: Technical Skills Development</b>	A textile designer is exploring different printmaking techniques to inform their development of a range of printed fabrics.	Practical examples. Tests. Maquettes. Samples. Critical reflection.
P4, P5, P6, P7 M2, M3, M4, M5 D2, D3, D4, D5	<b>Project 4: Media and Materials Development</b>	An artist has been awarded a commission for a public art piece. They are producing a series of maquettes and models for a presentation to the clients.	Practical examples. Tests. Maquettes. Preliminary work. Final outcomes. Critical reflection.
P6, P7, P8, P9 M2, M3, M4, M5 D2, D3, D4, D5	<b>Project 5: Realising a Final Major Project</b>	An art and design practitioner is bringing together substantial research to inform and produce a significant piece of work.	Completed FMP. Full participation in show critical review.

## Essential resources

Centres should provide a range of studios and research facilities. A suitable venue for interim formative assessment should also be provided. The exhibition of the FMP may be a public show, so an appropriate venue or area should also be located. This will require health and safety risk assessments.

Students should also be taught professional standards for mounting and hanging work for showing in a public space. The venue should also be suitable for purposes of assessment.

## Employer engagement and vocational contexts

The exhibition of work remains a central part of art and design practice. Exhibiting work can include the internet and online galleries as well as gallery spaces. Students should generate links with local art galleries and make arrangements for students to visit exhibitions, especially in the selection or hanging stages if possible. Curators may be able to support delivery through seminars or presentations. Tutors who are also practitioners may support the unit through arranging visits to their own shows if available. Wherever possible, centres should be encouraged to share good practice with neighbouring centres, galleries, businesses, institutions or agencies who may share a common interest.

## Indicative reading for students

### Textbooks

Birnbaum D and all – *Hans Ulrich Obrist: A Brief History of Curating* (JRP Ringier, 2008)  
ISBN 978-3905829556

Boyle G – *Design Project Management* (Ashgate, 2003) ISBN 978-0754618317

Ellegood A – *Vitamin 3D: New Perspectives in Sculpture and Installation* (Phaidon Press, 2009)  
ISBN 978-0714849744

Harmon K – *You Are Here: Personal Geographies and Other Maps of the Imagination* (Princeton Architectural Press, 2003) ISBN 978-1568984308

McShine K L – *The Museum as Muse: Artists Reflect* (Museum of Modern Art, 1999) ISBN 978-0870700910

O'Doherty B – *Inside the White Cube: The Ideology of the Gallery Space* (University of California Press, 2008)  
ISBN 978-0520220409

Obrist H U – *Formulas for Now* (Thames and Hudson, 2008) ISBN 978-0500238509

Putnam J – *Art and Artifact: The Museum as Medium* (Thames and Hudson, 2009) ISBN 978-0500288351

Ramroth W – *Project Management for Design Professionals* (Kaplan Business, 2006) ISBN 978-1419528125

### Journals and websites

[www.brandrepublic.com](http://www.brandrepublic.com) What is happening in the world of design, advertising, creative, digital, media and public relations

[www.chb.com](http://www.chb.com) Website of the Creative Handbook, sourcing photography, illustration, graphics, sound, design and advertising

[www.designdirectory.co.uk](http://www.designdirectory.co.uk) Design companies including broadcast, fashion, graphics, product, textiles, media

[www.drapersonline.com](http://www.drapersonline.com) Fashion news, jobs, key fashion trends, catwalk shows, retail news

[www.fashionmonitor.co.uk](http://www.fashionmonitor.co.uk) Industry intelligence for fashion and beauty

[www.mediaweek.co.uk](http://www.mediaweek.co.uk) Information on jobs and work experience for press, digital, magazines, radio and TV

[www.ncwe.com](http://www.ncwe.com) The National Centre for Work Experience

[www.skillset.org](http://www.skillset.org) National training organisation for broadcast, film, video and interactive media

[www.studentplacements.org.uk](http://www.studentplacements.org.uk) Matches learners to work placements

[www.theknowledgeonline.com](http://www.theknowledgeonline.com) Source of contacts within the film, TV, video and commercials production industry

## Delivery of personal, learning and thinking skills (PLTS)

The following table identifies the PLTS that have been included within the assessment criteria of this unit.

Skill	When learners are ...
<b>Independent enquirers</b>	<ul style="list-style-type: none"> <li>researching supporting information for the Statement of Intent</li> <li>producing the Statement of Intent</li> <li>researching and incorporating appropriate references</li> <li>identifying new possibilities and opportunities in working practice</li> <li>identifying issues to be resolved</li> <li>clarifying direction and making changes</li> </ul>
<b>Creative thinkers</b>	<ul style="list-style-type: none"> <li>using creative approaches in devising working plan for the Final Major Project</li> <li>identifying ways of incorporating contextual research</li> <li>identifying alternative approaches to using media based on results of experimentations</li> </ul>
<b>Reflective learners</b>	<ul style="list-style-type: none"> <li>reviewing development work and experimentations</li> <li>critically reviewing success and failures in the Final Major Project</li> <li>review work and learning in Exploratory and Pathway Stages</li> </ul>
<b>Self-managers</b>	<ul style="list-style-type: none"> <li>managing tasks, techniques and processes involved in the Final Major Project</li> <li>timely recording results of media exploration in an appropriate format</li> </ul>
<b>Effective participators</b>	<ul style="list-style-type: none"> <li>working with tutors and technicians in the workshops</li> <li>working with others in a shared studio space.</li> </ul>

# Formative and summative assessment

## Formative assessment

Tutors should provide supportive feedback to students so that they are able to improve the quality of their work and ensure that unit assessment criteria are being achieved. Formative assessment can be carried out at the end of projects and through regular tutorial reviews. Some typical circumstances might include:

- group critiques
- one-to-one tutorials
- tutorial discussions, presentations, and seminars
- contextual studies, and key skill presentations.

## Summative assessment

Assessors should record successful achievement (pass grade only for the Exploratory and Pathway Stages) during a period of assessment held at the close of each of the three stages of the qualification. A pass grade must be achieved before students can move to the next stage of the qualification.

**NB:** Only the Confirmatory Stage is summatively graded at pass, merit or distinction and will represent the overall grade for the Foundation Diploma.

## Internal standardisation

This is encouraged whenever major assessment takes place to ensure that there are regular quality checks on assessors and assessment methods.

Following the individual assessments of the Confirmatory Stage the teaching team must look again at portfolio work as a group and discuss the results. Where it is deemed appropriate and in line with national standards, certain grades will be changed. The external examiner will confirm the accuracy of the team's collective decisions.

## Confirmatory Study and the Statement of Intent

It is expected that this is self-initiated. Some centres may wish to issue a theme or topic for the Confirmatory Study. While this may be an expedient measure in some institutions, care should be taken to ensure that this does not constrain students' ability to meet the higher grade boundaries, especially regarding independence in the development of ideas.

# Quality assurance of Edexcel BTEC Foundation Diploma centres

Quality assurance for the Edexcel BTEC Foundation Diploma is based on a partnership between Edexcel and its approved centres.

New centres intending to offer the programme need to demonstrate their readiness and commitment through completion of the approval process. Centres new to Edexcel should apply for centre approval and those delivering other qualifications should apply for qualification approval. For further information please refer to the approval pages of our website.

All centres are responsible for ensuring that their programmes are managed to meet quality requirements. As part of this process, they will review the management of resources, staff development, internal verification, standardisation of assessors and conduct of assessment.

Centres must also ensure that the assessment of students is planned to deliver the learning outcomes and that all assessment and grading decisions within the programme are valid and reliable.

The process through which these quality processes are monitored is called external examination. External examination is a form of verification of standards, appropriate to the context of a programme preparing students for higher education study.

The external examination process will address and report on both management of programmes by the centre to quality standards and the assessment of individual students through a sampling process.

External examination will normally involve a visit to the centre, associated with the FMP activity. As the FMP is the only element of the programme which contributes to grading it has particular significance for the valid sampling of assessment. At the same time the external examination will address the assessment processes and may involve a sampling of units. It is a requirement that external examination be conducted so as to ensure that assessment is validly sampled, but it is not a requirement that all students are seen.

Some centres may operate the BTEC Foundation Diploma under license from Edexcel, ie HEIs with degree awarding powers, which are covered through the HE licence agreement, and publicly-funded FE colleges, which are covered by the FE licence agreement. Further information on how these licenses are operated can be found in the relevant protocols by following links from the Edexcel BTEC web pages at [www.btec.co.uk](http://www.btec.co.uk)



# Programme design and delivery

Any centre wanting to run an Edexcel BTEC Level 3 Foundation Diploma in Art and Design should consider:

- the needs of individual students (and the diversity of their experiences prior to Foundation)
- effective and efficient liaison with providing institutions (usually schools), receiving institutions (higher education) and potential employers
- higher education selection criteria and entry requirements (including the complexities of specialist and modular art and design degree provision)
- progression to higher education, predominantly to degree, but also other programmes at Levels 4 and 5 (eg BTEC Higher Nationals) both through route 'A' and route 'B' UCAS options
- employment opportunities and employer needs
- the teaching strategies to be employed and learning strategies that are to be encouraged.

Resources for the preparation, launch and implementation of the programme include:

- a programme team (including support staff) with appropriate academic, vocational and professional experience
- appropriately equipped and updated art and design studios and workshops (including sufficient dedicated access in key resource areas and adequate flexible, or open-access provision in other, more specialist areas, with particular reference to external assessment requirements)
- access to modern information technology facilities
- access to appropriate information sources, including the internet.

## Programme structure

Programmes leading to the achievement of the Edexcel BTEC Level 3 Foundation Diploma in Art and Design are usually designed to last a minimum of one year's full-time study. Occasionally, an individual student's programme may differ, depending on that individual's prior experience and learning.

Centres are reminded that the Edexcel BTEC Level 3 Foundation Diploma in Art and Design is a demanding programme and any combination with other qualifications must not be to the detriment of the standard and integrity of the programme. However, some students may wish to take an additional programme of study alongside the Edexcel BTEC Level 3 Foundation Diploma in Art and Design. Such additional study may be an Edexcel AS GCE in Art and Design (Critical and Contextual Studies), key skills units, or a supplementary craft award. Where this is the case, centres are advised that they must ensure that the course of additional study does not undermine or adversely impinge upon the Edexcel BTEC Level 3 Foundation Diploma in Art and Design.

## Part-time programmes

---

Part-time programmes present special problems but also special opportunities. The programme team should build on the special opportunities provided by the programme through:

- liaising with employers, where appropriate, to ensure a course which is relevant to the specific needs of the students
- accessing non-confidential data and documents from programme members' workplaces, where appropriate
- involving sponsoring employers, where appropriate
- awareness of the particular needs and aspirations of students accessing part time study.

## Programme design

---

Each centre's programme will have its own distinctive qualities. However, every centre will be required to cover the same range of learning outcomes and assessment criteria, and to ensure coherent sequencing – that is, patterns of teaching, learning and assessment which are continuous, interactive and integrative rather than a fragmented approach across diverse disciplines.

An insular unit by unit approach to programme delivery should be avoided and an integrated approach promoted. The programme should be underpinned through a series of assignments and projects which focus attention on assessment criteria, evidence and programme content. Assessment criteria for each unit should be clearly signposted, through each stage.

Centres should if possible avoid a passive 'rotational' approach to programme delivery and recognise the importance of investigation in diagnosing future choice. The focus of programme delivery must be the relationship between the development of the student's work and the choices they make.

Some centres may wish to continue to use rotation as a delivery methodology. This is permissible provided it is within the spirit of the guidance and rationale of the qualification. It is important that any delivery system designed by programme teams (whether rotational or not) recognises that students must be able to develop and synthesise their diagnostic experience in order to make considered and informed choices about the next stage of their professional development.

In designing programmes, centres should ensure that students are able to articulate their awareness of the contemporary contexts in which art and design operates, as well as related (historical) contexts. Similarly, programmes should develop the student's ability in methods of creative production, offering opportunities for the student's creative processes of generating ideas and addressing issues through responding and evaluating.

Any centre offering the Edexcel BTEC Level 3 Foundation Diploma in Art and Design needs to provide students with:

- clear guidance on the routes and modes of study available and how these are supported
- opportunities to make individual learning contracts with tutors to ensure that personal learning objectives are achieved
- learning activities which demonstrably help students to achieve all of the aims and objectives of this programme
- adequate and appropriate physical resources, which span the breadth and depth of activities across the programme and should include specialist studio and workshop space with equipment available as appropriate and student access to a designated work area (specifically during the final two stages of the programme and during the period of external assessment)
- advice and feedback on progress and learning needs throughout the programme (with a strong system of tutorial support and personal tutors)

- a course handbook (specified below and distributed to all students)
- a safe working environment which complies with relevant health and safety regulations and procedures.

There should be a tutorial system in operation which monitors student progress on the programme, allowing tutors to see and review work in progress and to ensure that programmes are constantly revised to reflect changes in the application of art and design techniques, the contemporary contexts of art and design practices and the visual and critical interpretation of the contemporary world and technologies. Students should be assigned personal tutors for the second and third stages of the programme.

Those students with special needs may require additional support, which could include technical aids, or specially devised or adapted methods of assessment, with additional time allowed if necessary.

## ● Programme management

---

Centres will need to demonstrate the effectiveness and efficiency of the way they manage and implement the programme. They will also need to demonstrate the effectiveness of the quality assurance systems which monitor the programme (including arrangements for internal assessment and internal verification). Centres are expected to track and record all student achievement, using appropriate documentation and referring to guidance on good practice. Centres are also expected to have set up an appropriate department or faculty structure with a Lead Internal Verifier, Internal Verifiers, and those who have responsibility for Recognition of Prior Learning (RPL) within the assessment team.

Centres should identify an appropriate delivery team, normally headed by a programme manager.

The programme manager has particular responsibility for:

- the effective operation and development of the programme team
- ensuring an innovative approach to programme delivery within an integrated and coherent framework
- identifying future resource and team development needs
- planning and implementing detailed review and evaluation procedures which incorporate the views of all stakeholders
- providing the link between the programme team and the Standards Verifier (External Examiner) (SV(EE)).

The programme team has responsibility for:

- implementing recruitment and induction procedures
- implementing equal access and equal opportunities policies
- effective programme design, implementation, assessment, grading strategies and documentation
- implementing student support systems and personal tutor allocations (including recognised procedures for application to higher education, where appropriate)
- effective and efficient liaison with providing institutions (usually schools)
- effective and efficient liaison with receiving institutions (the higher education sectors or other institutions providing appropriate progression opportunities)

- effective liaison with employers, where appropriate
- implementing quality assurance systems:
  - ◇ formal and documented monitoring of the operation of the programme (in delivery, and consistency and fairness of assessment/grading decisions)
  - ◇ monitoring student progress
  - ◇ implementing review and evaluation procedures. There must be programme specific evidence of review and reporting procedures in action (action plans) and mechanisms to ensure that the programme remains current and relevant to individual student needs, receiving institutions and employer needs and contemporary art and design professional practice.

If the team is to function effectively, given the crucial role it has in the delivery of a coherent programme and the demands this may make, strong support from senior staff is essential.

It is also important that support staff (and/or teaching/lecturing assistants) are recognised as an integral part of the programme team.

Programme teams should also consider the value of an 'external panel' drawn from providing institutions, receiving institutions, employers, practising artists and designers, to advise on programme development and the contemporary relevance of the programme.

# Approaches to teaching

## Recommended programme

The Edexcel BTEC Level 3 Foundation Diploma in Art and Design comprises seven units, four of which are mandatory, three optional. These units are in three stages. There are two units in the first stage, four units in the second stage and one unit in the final stage. This staged structure supports the progressive development of the student towards independent and self-reliant learning.

The following table illustrates the overall programme structure:

<b>Stage One Exploratory stage (40 credits)</b>	<b>Stage Two Pathway stage (40 credits)</b>	<b>Stage Three Confirmatory stage (40 credits)</b>
Unit 1: Researching, Recording and Responding in Art and Design Unit 2: Media Experimentation in Art and Design	Unit 3: Preparation and Progression in Art and Design Unit 4/7: Information and Interpretation in Art and Design Unit 5/8: Personal Experimental Studies in Art and Design Unit 6/9: Extended Media Development in Art and Design	Unit 10: Final Major Project in Art and Design

## Stages

### I – Exploratory stage

- Unit 1: Researching, Recording and Responding in Art and Design
- Unit 2: Media Experimentation in Art and Design

During this stage it is expected that the student will further develop the technological and practical skills already acquired. This exploratory stage is where the student learns to understand the aims of the qualification and become familiar with its purpose and content. Students will be encouraged to research contemporary, historical and cultural contexts and precedents and to begin to relate their own emerging practices to others' work. The stage also introduces them to the attitudes and processes that will enable them to foster their own creativity and engage in self-reliant learning. Their responses will be to the initial stimulus of primary source material and then to the secondary sources and ideas generated by observation, recording and documenting. This may range from traditional media through to those found in contemporary work. They are encouraged to recognise the intrinsic formal qualities of different media as essential elements in visual communication and to build relationships between theory and practice.

The units in this stage are characterised by breadth of research, recording and observing of information, growing awareness of the importance of personal responses and the role of the unfamiliar.

Drawing and other forms of visual investigation are critical during this stage, particularly in researching and applying 2D and 3D basic visual systems and design methodologies, (especially in *Unit 1: Researching Recording and Responding in Art and Design*. In *Unit 2: Media Experimentation in Art and Design* it will be important for students to have technical experience and a degree of expertise, in order to initiate experimentation using a variety of media, including 3D, craft, time-based and communication media.

Across both units, centres should consider how to balance 'exploratory' themes with 'exploratory' areas (designed to help students begin to make informed choices about particular areas of interest to them). As preparation for the next stage of the programme, students will need to be aware of the various pathway areas and the issues they contain. Centres should avoid over-contextualising the units.

Units can be integrated by designing relatively short but intensive assignments and projects, which include unit assessment criteria. These assignments and projects can be based around thematic research gathering and explore the application of visual systems, design methodologies and colour theory by recording and reacting to atmosphere, space, proportion, fantasy, texture and so on. In designing assignments, centres need to map the programme content for each of the units contained in this stage and ensure that all assessment criteria and the identification of assessment evidence is covered.

Access to studio and workshop space, which can support breadth of research and the provision of appropriate library and learning facilities which will enable students to access examples of practitioner activity in art, design, craft and time-based media are all critical.

Centres should integrate Contextual Studies across the units in this stage, particularly with regard to the student's need to explore contemporary practice across a range of areas. However, students should also acquire a basic and informed understanding of key historical styles, movements and individuals and display competence in the research and analysis of both textual and visual meaning. Students should be able to discuss studio work and creative production in a range of historical and cultural contexts.

Assessment evidence for each unit should reflect the complete range of assignments and projects undertaken (with preliminary studies where applicable), research materials should be accompanied by secondary reference material, and there should be documentary evidence of the student's ability critically to evaluate their own experiences, responses, development and experimentation.

Where students are seeking progression to higher education art and design, centres should consider the need to integrate aspects of *Unit 3: Preparation and Progression in Art and Design* into the first stage.

## 2 – Pathway stage

- Unit 3: Preparation and Progression in Art and Design
- Unit 4/7: Information and Interpretation in Art and Design
- Unit 5/8: Personal Experimental Studies in Art and Design
- Unit 6/9: Extended Media Development in Art and Design

Units in this stage are characterised by the development of each individual's understanding of the contemporary visual world and their awareness of historical developments to inspire and inform their work. They will continue to develop this awareness and be able to use it in their own creative intentions in preferred specialist areas. Recorded personal reflection on this critical understanding will allow them to tackle the issues within art, design, craft and communication media.

The work that they produce will continue to challenge their preconceptions and visual awareness. It is expected that continuous reflection will enhance this developing practice and they will be able to create successful art, craft, design and communication work that involves a selective synthesis of skills, processes and understanding.

This stage allows time for the analysis of interests and ambitions by evaluating skills and investigating directions to pursue and for the preparations for interview. There is the opportunity to identify future aims and possible progression routes by identifying a personal direction within the breadth of current creative practice. This is a self-revelatory process, which requires time for personal and shared reflection with peers and tutors and further develops skills that can be transferred to meeting progression needs in the future.

Throughout this stage students should continuously extend the ways in which they exploit the characteristics and properties of chosen media, and understand that the nature of media has an influence on people's appreciation of the form, nature and function of images and objects.

*Unit 3: Preparation and Progression in Art and Design* should consolidate the student's future aims and progression route(s) and form the basis for appropriate application to and pursuit of either higher education in art and design or employment opportunities and may be started during the Exploratory Stage.

Centres should consider *Unit 5/8: Personal Experimental Studies in Art and Design* for a chosen project within an identified pathway area. This unit should underpin the student's ability to make an informed choice from the options available in *Unit 6/9: Extended Media Development in Art and Design*.

Consideration could also be given to the value of in-depth illustrated and written work as part of the assessment evidence for *Unit 4/7: Information and Interpretation in Art and Design*. Students will need to understand and explain the influence of others' work on their own development within a chosen pathway and the relationship between their work and the contemporary visual world. Subject matter should be related to the student's chosen pathway and practical work. The topic and format can be negotiated by the tutor or members of the programme team.

Marking the move towards more self-directed learning, students should consult with tutors over more specialist assignments and projects which can be used to match their ability and potential to the demands of a chosen pathway. In designing assignments, centres need to map programme content for each of the units contained in this stage and ensure that all assessment criteria and assessment evidence is covered. The assignments and projects should be used to support pathway research, skills, experimentation, process, analysis and evaluation.

Assessment evidence for each unit should show the complete range of assignments and projects undertaken, including preliminary studies and a range of evidence showing experimentation and process. Research materials should be accompanied by secondary reference material and documentary evidence of the students' ability critically to evaluate their own experiences, responses, development and experimentation. Evidence will also need to reflect personal areas of interest within the chosen pathway area (at least one completed assignment or project, supplemented by a range of work from that area), with evidence of understanding the potential and limitations of that pathway.

### 3 – Confirmatory stage

- Unit 10: Final Major Project in Art and Design

This stage is internally assessed and graded.

During this stage, the student should automatically **integrate** research and ideas into their own practice. However, although this stage should **confirm** their individuality as practitioners within a particular chosen pathway, the essence of the Foundation Diploma in Art and Design as a qualification for **progression** must not be lost and a strong sense of continuing exploration on the part of the student must be encouraged and retained to reflect the change of Level from predominantly 3 to 4.

What distinguishes this stage from the previous stages, is that students now confirm their chosen pathway, developing and integrating their skills and understanding within that pathway through a process of independent learning. Students will be expected to take full responsibility for the direction of their work, and will be required to produce a final piece (or pieces) of work independently. The portfolio of work submitted for external assessment should clearly demonstrate the personal direction and preoccupations of the student.

This stage is characterised by the expectation that students can successfully manage their own learning and personal development and that this underpins their creative and critical judgement within the chosen pathway. They will develop their creative and technical skills by extending their experience and understanding of a chosen specialist area in art, craft, design and communication to help them achieve their progression ambitions. This will involve researching and discussing in written and visual form their understanding and insight into those aspects of contemporary and historical practice which relate most closely to their own creative intentions and preferred contexts.

This confirmatory study is to be a self-initiated Final Major Project (FMP) based on a Statement of Intent (Sol) which will bring together their art, craft, design and communication skills, knowledge and understanding to carry out this Final Major Project. They are required to identify project objectives, clarify and agree the scope of the work. They will demonstrate the management of time and resources to achieve a final outcome.

A crucial aspect of this unit is the level of critical review and analysis that students engage with on a continuous basis throughout the confirmatory study. They must also demonstrate an understanding of communicating to different audiences, eg peers, tutors and the audience viewing the final show.

The emphasis on individual project management causes a shift in the style of teaching at this stage but staff should continue in the role of personal tutors, by discussing and agreeing student proposals for their final major project and ensuring that students understand the assessment demands of both the units making up this stage and the overall grading criteria. Seminar groups and critiques led by students have proved very successful in building this increasing independence and an ability to respond to others which is fundamental at this stage and level of the programme. Students should have appropriate designated working areas in studios and access to specialist workshops and equipment.

Assessment evidence for each unit should show the complete range of contributing work undertaken, with particular emphasis on the development and realisation of the final piece or pieces, based on a growing understanding of the creative potential of the preferred media. Research materials should be accompanied by secondary reference material. Documentary evidence of the student's ability to critically evaluate his or her own experiences, responses, development and experimentation should also be available and there are well-established practices such as the use of studio research journals, photographic and video evidence of work in progress.

It is expected that the Statement of Intent is self-initiated and tutors should ensure that there is mapping of all assessment criteria for the unit at a minimum pass level. Some centres may wish to issue a theme or topic for the Confirmatory Stage. While this may be an expedient measure in some institutions, care should be taken to ensure that this does not constrain students' ability to meet the higher grade boundaries, especially regarding independence in the development of ideas.



## Course handbook

All centres approved to offer the Edexcel BTEC Level 3 Foundation Diploma in Art and Design must produce a valid and current course handbook, which should be accessible to all students.

The format and style of the handbook should be decided by the centres and should reflect the distinctive nature of their Foundation Diploma in Art and Design programme. Handbooks could include the following areas:

- a general introduction and overview of the programme (including equal opportunities policy, assessment regulations, induction programme if these are not covered in a more general centre handbook)
- an overview of Foundation Diploma in Art and Design and its relationship to other qualifications
- aims of the programme and unit specifications
- aims of the Exploratory Stage (Units 1–2)
- aims of the Pathway Stage (Units 3–9)
- aims of the Confirmatory Stage (Unit 10)
- research methodologies
- the portfolio:
  - ◇ preparation skills
  - ◇ display and presentation of different types of work
  - ◇ self evaluation skills
- choosing higher education programmes
- making the UCAS application
- preparing for higher education interviews
- choosing employment/making a job application/preparing for employment interview
- the Final Major Project
- assessment and grading
- study visits
- the library and other learning resources (including key reference books, reading lists)
- access to studios and workshops
- health and safety
- support services
- examples of appropriate programme documentation
- the cost of the programme
- equipment lists
- other useful information sources (publications, websites, and addresses).

Teaching should include assignment and project-based work, studio and workshop practice, exhibition and museum visits, commercial/industry related visits, resource-based study, and progression towards student-directed study and independent learning. It should be based on specific discipline expertise and should ensure that the student's personal creative development and abilities are realised.

Assignments and projects should follow a standard format. The duration of assignments and projects will be defined within each stage and be relevant to the activities such as shorter workshop or studio inductions with longer periods for learning to take place. Assignments and projects can vary and mirror vocational practice.

Assignments and project brief templates should include:

- programme title
- assignment or project title
- rationale
- aims (identifying unit assessment criteria)
- objectives (identifying unit assessment evidence)
- work to be completed
- resource requirements
- signposting of key skills opportunities (where applicable)
- timescale for production of preparatory work
- dates for the completion and submission of final work.

## **Personal, learning and thinking skills**

Opportunities are available to develop personal, learning and thinking skills (PLTS) within sector-related context. PLTS are identified in brackets after the unit pass criteria to which they are associated. Further opportunities for learners to demonstrate these skills may also be apparent as learners progress throughout their learning.

# Useful publications

Further copies of this document and related publications can be obtained by contacting us:

Telephone: 0845 1720205

Email: [publications@linney.com](mailto:publications@linney.com)

Related publications include:

- the current publications catalogue and update catalogue
- publications concerning the quality assurance system and the internal and external verification of vocationally-related programmes may be found on the Pearson website and in the Edexcel publications catalogue.

**NB:** Most of our publications are priced. There is also a charge for postage and packing. Please check the cost when you order.

## How to obtain National Occupational Standards

### Creative & Cultural Skills

Lafone House  
The Leathermarket  
Weston St  
London SE1 3HN

Telephone: 020 7015 1800

Fax: 020 7015 1847

Email: [info@ccskills.org.uk](mailto:info@ccskills.org.uk)

### Skillfast-UK

Richmond House  
Lawnswood Business Park  
Leeds LS16 6RD

Switchboard: 0113 23 99 600

Fax: 0113 23 99 601

Email: [enquiries@skillfast-uk.org](mailto:enquiries@skillfast-uk.org)

### Creative Skillset

Focus Point  
21 Caledonian Road  
London N1 9GB

Telephone: 020 7713 9800

Fax: 020 7713 9801

Email: [info@creativeskillset.org](mailto:info@creativeskillset.org)

---

# Professional development and training

---

Pearson supports UK and international customers with training related to BTEC qualifications. This support is available through a choice of training options offered in our published training directory or through customised training at your centre.

The support we offer focuses on a range of issues including:

- planning for the delivery of a new programme
- planning for assessment and grading
- developing effective assignments
- building your team and teamwork skills
- developing student-centred learning and teaching approaches
- building Functional Skills into your programme
- building in effective and efficient quality assurance systems.

The national programme of training we offer can be viewed on our website ([www.edexcel.com/training](http://www.edexcel.com/training)). You can request customised training through the website or by contacting one of our advisers in the Training from Pearson UK to discuss your training needs.

The training we provide:

- is active – ideas are developed and applied
- is designed to be supportive and thought provoking
- builds on best practice.

Our training is underpinned by the LLUK standards for those preparing to teach and for those seeking evidence for their continuing professional development.

---

## Further information

---

For further information please call Customer Services on 0844 576 0026 (calls may be recorded for training purposes) or visit our website at [www.edexcel.com](http://www.edexcel.com)

# Annexe A

## The Edexcel BTEC qualification framework for the art and design sector

Progression opportunities within the framework.

Level	General qualifications	BTEC full vocationally related qualifications	BTEC Short Courses	NVQ/occupational
8				
7				
6				
5		Edexcel BTEC Level 5 HND Diploma in Art and Design/ Fashion and Textiles/Fine Art/ Graphic Design/Interactive Media/ Photography/3D Design		
4		Edexcel BTEC Level 4 HNC Diploma in Art and Design/ Fashion and Textiles/Fine Art/ Graphic Design/Interactive Media/ Photography/3D Design Edexcel BTEC Level 4 Foundation Diploma in Art and Design		NVQ Design Management

Level	General qualifications	BTEC full vocationally related qualifications	BTEC Short Courses	NVQ/occupational
3	GCE AS in Art and Design GCE Advanced in Art and Design AS in Applied Art and Design GCE Advanced in Applied Art and Design	Edexcel BTEC Level 3 Foundation Diploma in Art and Design Edexcel BTEC Level 3 Certificate, Subsidiary Diploma, Diploma and Extended Diploma in Art and Design/Art and Design (Photography)/Art and Design (Graphic Design)/Art and Design (3D Design)/Art and Design (Fine Art)/Art and Design (Design Crafts)/Art and Design (Fashion and Clothing)/Art and Design (Textiles)/Art and Design (Interactive Media)	Award, Certificate and Diploma in 3D Design/Design Crafts/Fine Art/Fashion and Clothing/Graphic Design/Photography/Interactive Use of Media/Textiles	NVQ Design
2	GCSE in Art and Design GCSE Short Course in Art and Design	Edexcel BTEC Level 2 Certificate, Extended Certificate and Diploma, in Art and Design	Award, Certificate and Diploma in 3D Design/Fine Art/Fashion and Clothing/Graphic Design/Photography/Interactive Use of Media/Textiles	NVQ Design Support
1		Foundation Learning: Art and Design Units	Award, Certificate and Diploma in 3D Design/Fine Art/Fashion and Clothing/Graphic Design/Photography/Interactive Use of Media/Textiles	
Entry		Foundation Learning: Art and Design Units (Entry 3)		

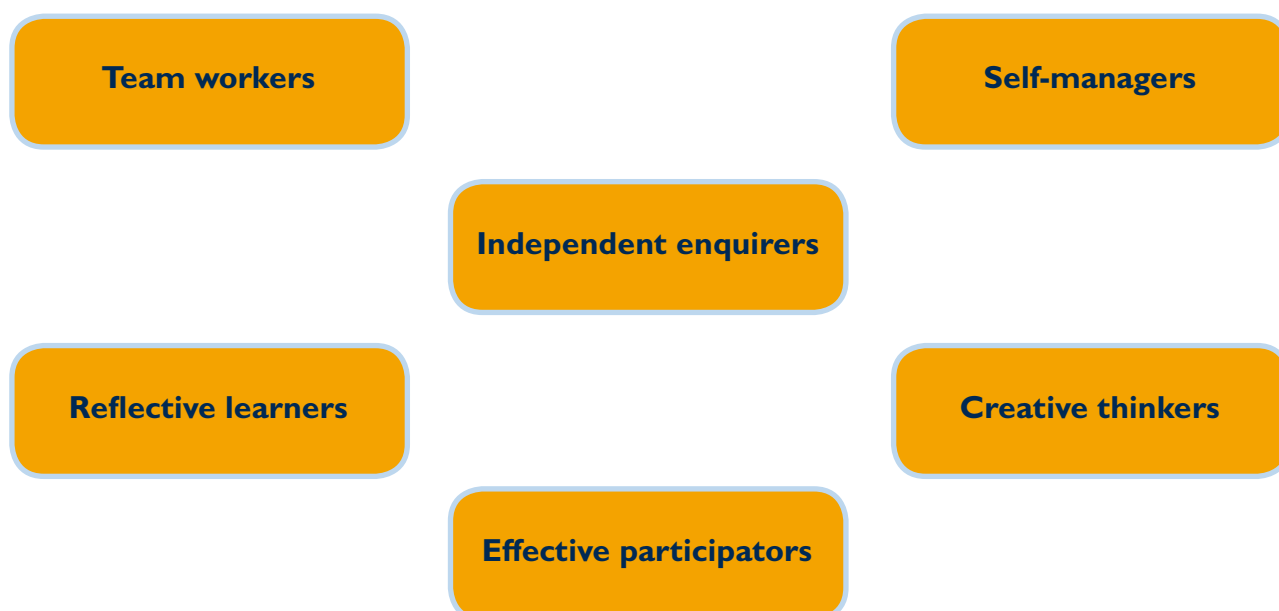
# Annexe B

## Personal, learning and thinking skills

### A FRAMEWORK OF PERSONAL, LEARNING AND THINKING SKILLS 11–19 IN ENGLAND

The framework comprises six groups of skills that, together with the Functional Skills of English, mathematics and ICT, are essential to success in learning, life and work. In essence the framework captures the essential skills of: managing self; managing relationships with others; and managing own learning, performance and work. It is these skills that will enable young people to enter work and adult life confident and capable.

The titles of the six groups of skills are set out below.



For each group there is a focus statement that sums up the range of skills. This is followed by a set of outcome statements that are indicative of the skills, behaviours and personal qualities associated with each group.

Each group is distinctive and coherent. The groups are also inter-connected. Young people are likely to encounter skills from several groups in any one learning experience. For example an independent enquirer would set goals for their research with clear success criteria (reflective learner) and organise and manage their time and resources effectively to achieve these (self-manager). In order to acquire and develop fundamental concepts such as organising oneself, managing change, taking responsibility and perseverance, learners will need to apply skills from all six groups in a wide range of learning contexts 11–19.

## The Skills

### Independent enquirers

**Focus:**

**Young people process and evaluate information in their investigations, planning what to do and how to go about it. They take informed and well-reasoned decisions, recognising that others have different beliefs and attitudes.**

**Young people:**

- identify questions to answer and problems to resolve
- plan and carry out research, appreciating the consequences of decisions
- explore issues, events or problems from different perspectives
- analyse and evaluate information, judging its relevance and value
- consider the influence of circumstances, beliefs and feelings on decisions and events
- support conclusions, using reasoned arguments and evidence.

### Creative thinkers

**Focus:**

**Young people think creatively by generating and exploring ideas, making original connections. They try different ways to tackle a problem, working with others to find imaginative solutions and outcomes that are of value.**

**Young people:**

- generate ideas and explore possibilities
- ask questions to extend their thinking
- connect their own and others' ideas and experiences in inventive ways
- question their own and others' assumptions
- try out alternatives or new solutions and follow ideas through
- adapt ideas as circumstances change.

### Reflective learners

**Focus:**

**Young people evaluate their strengths and limitations, setting themselves realistic goals with criteria for success. They monitor their own performance and progress, inviting feedback from others and making changes to further their learning.**

**Young people:**

- assess themselves and others, identifying opportunities and achievements
- set goals with success criteria for their development and work
- review progress, acting on the outcomes
- invite feedback and deal positively with praise, setbacks and criticism
- evaluate experiences and learning to inform future progress
- communicate their learning in relevant ways for different audiences.



## Team workers

### Focus:

**Young people work confidently with others, adapting to different contexts and taking responsibility for their own part. They listen to and take account of different views. They form collaborative relationships, resolving issues to reach agreed outcomes.**

### Young people:

- collaborate with others to work towards common goals
- reach agreements, managing discussions to achieve results
- adapt behaviour to suit different roles and situations, including leadership role
- show fairness and consideration to others
- take responsibility, showing confidence in themselves and their contribution
- provide constructive support and feedback to others.

## Self-managers

### Focus:

**Young people organise themselves, showing personal responsibility, initiative, creativity and enterprise with a commitment to learning and self-improvement. They actively embrace change, responding positively to new priorities, coping with challenges and looking for opportunities.**

### Young people:

- seek out challenges or new responsibilities and show flexibility when priorities change
- work towards goals, showing initiative, commitment and perseverance
- organise time and resources, prioritising actions
- anticipate, take and manage risks
- deal with competing pressures, including personal and work-related demands
- respond positively to change, seeking advice and support when needed
- manage their emotions, and build and maintain relationships.

## Effective participators

### Focus:

**Young people actively engage with issues that affect them and those around them. They play a full part in the life of their school, college, workplace or wider community by taking responsible action to bring improvements for others as well as themselves.**

### Young people:

- discuss issues of concern, seeking resolution where needed
- present a persuasive case for action
- propose practical ways forward, breaking these down into manageable steps
- identify improvements that would benefit others as well as themselves
- try to influence others, negotiating and balancing diverse views to reach workable solutions
- act as an advocate for views and beliefs that may differ from their own.



# Annexe C

## Unit mapping in depth

New versions of the Edexcel BTEC Level 3 Foundation Diploma in Art and Design units (specification start date 01/09/2010) mapped against the NQF BTEC Foundation Diploma in Art and Design units (specification end date 31/08/2010):

New units		NQF units		Mapping/comments
Number	Name	Number	Name	
<b>Unit 1</b>	Researching, Recording and Responding in Art and Design	<b>Unit 1</b>	Information and Research in Art and Design	The content from the two NQF units has been integrated into the new unit
		<b>Unit 2</b>	Recording and Responding in Art and Design	
<b>Unit 2</b>	Media Experimentation in Art and Design	<b>Unit 3</b>	Media Experimentation in Art and Design	The content from the NQF unit is fully mapped to the new unit
<b>Unit 3</b>	Preparation and Progression in Art and Design	<b>Unit 7</b>	Preparation and Progression in Art and Design	The content from the NQF unit is fully mapped to the new unit
<b>Unit 4</b>	Information and Interpretation in Art and Design	<b>Unit 4</b>	Information and Interpretation in Art and Design	The content from the NQF unit is fully mapped to the new unit
<b>Unit 5</b>	Personal Experimental Studies in Art and Design	<b>Unit 5</b>	Personal Experimental Studies in Art and Design	The content from the NQF unit is fully mapped to the new unit
<b>Unit 6</b>	Extended Media Development in Art and Design	<b>Unit 6</b>	Extended Media Development in Art and Design	The content from the NQF unit is fully mapped to the new unit
<b>Unit 7</b>	Information and Interpretation in Art and Design	<b>Unit 4</b>	Information and Interpretation in Art and Design	The content from the NQF unit is fully mapped to the new unit. This is a new Level 4 version of the unit, which has greater demand in the Learning Outcomes and Assessment Criteria
<b>Unit 8</b>	Personal Experimental Studies in Art and Design	<b>Unit 5</b>	Personal Experimental Studies in Art and Design	The content from the NQF unit is fully mapped to the new unit. This is a new Level 4 version of the unit, which has greater demand in the Learning Outcomes and Assessment Criteria

New units		NQF units		Mapping/comments
Number	Name	Number	Name	
<b>Unit 9</b>	Extended Media Development in Art and Design	<b>Unit 6</b>	Extended Media Development in Art and Design	The content from the NQF unit is fully mapped to the new unit. This is a new Level 4 version of the unit, which has greater demand in the Learning Outcomes and Assessment Criteria
<b>Unit 10</b>	Final Major Project in Art and Design	<b>Unit 8</b>	Integrating Theory and Practice in Art and Design	The content from the two NQF units has been integrated into the new unit.
		<b>Unit 9</b>	Personal Confirmatory Study in Art and Design	



May 2016

For information about Edexcel, BTEC or LCCI qualifications visit [qualifications.pearson.com](http://qualifications.pearson.com)

BTEC is a registered trademark of Pearson Education Limited

Pearson Education Limited. Registered in England and Wales No. 872828  
Registered Office: 80 Strand, London WC2R 0RL.

VAT Reg No GB 278 537121

Ofqual  




Llywodraeth Cynulliad Cymru  
Welsh Assembly Government



Rewarding Learning