

ART AND DESIGN | LEVEL 3

BTEC National

This teaching support guide will help you get started with your BTEC delivery. It includes:

- An overview on planning course delivery: Should I teach unit-by-unit? What resources will I need? How should I induct my learners?
- A comparison chart to show how the specification has changed, unit by unit
- Ideas for tracking learner progress
- A sample scheme of work
- Case studies from schools and colleges delivering BTEC
- Hints and tips on good practice
- A walk through the assessment process, including a sample assignment with learner work and grading
- Frequently asked questions

Teaching BTEC will give you the confidence to guide your learners through their BTEC course and achieve their highest grades.

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Teaching BTEC

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Introduction

This publication supports your delivery of BTEC Level 3 National Art and Design qualifications and should be read in conjunction with the published specification. It provides an overview of how the qualifications have changed, how the BTEC unit specifications should be used, and how best to deliver the course and assess your learners' progress.

These materials are not prescriptive. You may feel that the course can be delivered and assessed more effectively in a different way. This may be because of the way the qualification is organised within your centre or because a different approach better suits your learners, after taking into consideration their learning styles and prior learning. BTEC qualifications are designed to enable you to plan and deliver programmes that are dynamic and relevant to local needs.

Further information and support

For a complete guide to all support offered by Edexcel at every stage of your BTEC delivery, please refer to *BTEC Support*. This booklet is available in your Specification Pack.

What's new for BTEC

Edexcel has redeveloped its suite of BTEC Level 2 First and BTEC Level 3 National qualifications to ensure that they are aligned with the new Qualifications and Credit Framework (QCF). Wherever possible the changes have been minimal, and in all cases BTEC units have retained their key characteristics.

What is the Qualifications and Credit Framework?

The Qualifications and Credit Framework (QCF) is a system whereby credit is awarded for qualifications and units (small steps of learning). It enables learners to work towards qualifications at their own pace and along flexible routes.

All QCF units are published on the Register of Regulated Qualifications (RRQ). Every unit and qualification has a credit value showing how much time it takes to complete and a level showing how difficult it is (ranging from Entry Level to Level 8). Learners are given a unique learner number (ULN) where their individual record of credit accumulation is logged. For more information see www.accreditedqualifications.org.uk.

How does this affect the BTEC Level 3 National qualifications?

The new family of BTEC Nationals – which are all at Level 3 – is made up of four sizes of qualification: Certificates, Subsidiary Diplomas, Diplomas and Extended Diplomas. (Qualification names have changed during the revision of BTEC Nationals to meet the QCF structure – please see the table below to compare the new names to the old if you have taught BTEC before.)

The Certificate has been introduced as a new BTEC Level 3 National qualification, to be broadly equivalent to one AS Level. This increases flexibility and improves opportunities for co-teaching with Advanced GCEs and other qualification types. The BTEC Level 3 Certificate will be nested wherever possible in the corresponding BTEC Level 3 Subsidiary Diploma, and the BTEC Level 3 Diploma in the corresponding BTEC Level 3 Extended Diploma.

All BTEC Level 3 National qualifications (whether Certificates, Subsidiary Diplomas, Diplomas or Extended Diplomas) comprise a mix of units and these can be at different levels, but the majority of units must be at the main level of the qualification: Level 3.

Rules of unit combination have been determined to show how learners can select and combine unit choices to achieve new BTEC Level 3 National qualifications (please see the specification for the list of available units). In some cases there will be mandatory units which all learners must take to achieve their qualification.

The overall grade for any BTEC qualification will be based on a table in the specification that converts pass, merit or distinction unit grades to points and then totals those points.

For full information about these qualification types, rules of unit combination and grading please see the specification.

New features for BTEC units

There are some new features common to all new BTEC units:

- credit level and guided learning hours (GLH) are stated
- expanded guidance is given on delivery and assessment
- BTEC units now contain guidance and mapping to functional skills and personal, learning and thinking skills (PLTS) – so you can embed learning for these skills
- outline learning plans give suggestions for unit delivery and assessment
- a suggested programme of assignments gives ideas for assignments that will cover the unit's assessment and grading criteria
- each unit suggests how you can link with employers.

Every BTEC unit contains an assessment and grading criteria grid. For the purpose of brevity, this will be referred to as the 'grading grid'/'grading criteria' throughout this booklet. (In official terms, assessment criteria are pass criteria; grading criteria are merit and distinction criteria.)

This additional information is not meant to be prescriptive. A key feature of BTEC is that you can match your delivery of the qualifications to local needs and circumstances, and to the opportunities that are present in your area to give a real vocational focus. For more information about BTEC units see page 30.

Guided learning hours

Guided learning hours (GLH) comprise all the times when a member of staff (such as a tutor, trainer or facilitator) is present to give guidance ('contact time'). This includes lessons, lectures, tutorials and supervised study in, for example, learning resource centres and workshops. It also includes time spent with learners observing and assessing their achievements as they work towards their assignments.

Functional skills

Functional skills have replaced key skills. These are a set of standards that establish a benchmark in English, mathematics and ICT. Functional skills are available from Entry Level to Level 2.

BTEC specifications now offer guidance on how these functional skills can be embedded in your delivery of each unit. Please note: functional skills can be tested while delivering a BTEC course but they are not an integral part of the qualification. They are designed to be assessed by externally set and marked tests.

Personal, learning and thinking skills (PLTS)

BTEC Level 3 National units offer guidance and signposting to help you develop learners' personal, learning and thinking skills. Along with functional skills, these are seen as key elements for success in learning, life and work. Note that PLTS are not a compulsory or integral component of the BTEC Level 3 National, but should you wish to integrate your PLTS delivery with this qualification we provide this guidance for you to do so.

The PLTS framework consists of six groups of skills:

- independent enquiry (IE)
- creative thinking (CT)
- reflective learning (RL)
- team working (TW)
- self-management (SM)
- effective participation (EP).

These have connected outcome statements (to view these visit www.qcda.org.uk).

Although each skill set is distinctive they may be interconnected, and any assignment or learning experience may explore one or more PLTS. BTEC Level 3 National qualifications offer the opportunity to cover PLTS, but in order for learners to recognise this coverage the PLTS would need to be made explicit at delivery. An effective way to record competence in PLTS is by using a tracking system that is linked to the PLTS references in the unit specifications.

WorkSkills

Edexcel has developed a range of WorkSkills qualifications at Entry 3, Level 1 and Level 2 that may also be studied alongside BTEC Level 3 Nationals. WorkSkills comprise a range of units that focus on personal development, work, social and domestic skills.

For more information on WorkSkills see www.edexcel.com/workskills

So, why choose BTEC?

BTECs are an established and highly successful alternative to general qualifications, suitable for a wide range of learners. As work-related qualifications, they are designed to accommodate the needs of employers as well as allowing progression to university.

By nature BTECs provide a more practical, real-world approach to learning alongside a theoretical background, giving learners the knowledge, understanding and skills that they need to prepare for employment. BTECs also provide career development opportunities for those already in work. They can be taken as well as, or instead of, GCSEs and Advanced GCEs in schools and colleges.

Comprising individual units, which can be built to form a qualification at a size that is suited to the learner, BTECs can be delivered as a full-time or part-time course. Each unit is assessed through the completion of assignments that are designed by you as tutor and call on a range of evidence types. Such flexibility enables you to deliver a qualification that is just right for your learners.

BTEC Level 3 National qualifications

	Certificate	Subsidiary Diploma	Diploma	Extended Diploma
Previous name	this is new	Award	Certificate	Diploma
Credits (minimum)	30	60	120	180
Guided learning hours (GLH)	180	360	720	1080
Broad equivalence	1 AS Level	1 A Level	2 A Levels	3 A Levels

What's new for BTEC Level 3 Nationals in Art and Design

Units have been revised and updated so that they can be mapped to the Qualifications and Credit Framework (QCF). This table summarises the specification changes unit by unit. For a complete list of new units, including rules of combination and mandatory/optional unit status, please see the specification.

New units		Old units		Mapping/comments
Number	Name	Number	Name	
Unit 1	Visual Recording in Art and Design	Unit 1	Visual Recording in Art and Design	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 2	Materials, Techniques, and Processes in Art and Design	Unit 2	Materials, Techniques, and Processes in Art and Design	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 3	Ideas and Concepts in Art and Design	Unit 3	Ideas and Concepts in Art and Design	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 4	Communication Through Art and Design	Unit 4	Visual Communication in Art and Design	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 5	Contextual Influences in Art and Design	Unit 5	Contextual Influences in Art and Design	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 6	Application, Exploration and Realisation	Unit 6	Application, Exploration and Realisation	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 7	Design Methods in Art and Design	Unit 7	Design Methods in Art and Design	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 8	Design Principles in Art and Design	Unit 8	Design Principles in Art and Design	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 9	Professional Practice in Art and Design	Unit 9	Professional Practice in Art and Design	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 10	Personal and Professional Development in Art and Design	Unit 10	Personal and Professional Development in Art and Design	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 11	Freelance Work in Art and Design	Unit 11	Freelance Work in Art and Design	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 12	Computers in Art and Design	Unit 12	Computers in Art and Design	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 13	Art and Design Specialist Contextual Investigation	Unit 13	Art and Design Specialist Contextual Investigation	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 14	Community Art	Unit 14	Community Art	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 15	Fundraising for Art and Design			New unit – gathering information on sources of funding; making a funding application
Unit 16	Promoting Art and Design Work			New unit – plan and produce a promotional campaign for art and design
Unit 17	Management of Art and Design Projects			New unit – working with stakeholders to plan and realise an art and design project
Unit 18	Collaborative Working in Art and Design			New unit – Knowing about, planning and participating in a collaborative project
Unit 19	Educating Through Art and Design			New unit – using art and design in education to develop teaching resources
Unit 20	Developing Business Models for the Art and Design Sector			New unit – business planning, taking into account type of business, finance, marketing, documentation, intellectual property rights
Unit 21	Starting a Small Business			New unit – identifying business opportunities, legal and financial issues, presenting business ideas, producing a start-up proposal
Unit 22	Setting Up an Art and Design Studio			New unit – researching, planning for and working with others in an art and design studio
Unit 23	Photography Media, Techniques and Technology	Unit 15	Photography Media, Techniques and Technology	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 24	Photographic Studio Techniques	Unit 20	Photographic Studio Techniques	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 25	Studio Photography	Unit 122	Studio Photography	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 26	Specialist Studio Photography	Unit 123	Specialist Studio Photography	Full mapping (topics in old unit match new unit exactly or almost exactly)

New units		Old units			Mapping/comments
Number	Name	Number	Name		
Unit 27	Digital Image Capture and Editing	Unit 124	Digital Image Capture and Editing		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 28	Commercial Photographic Laboratory Operations	Unit 22	Commercial Photographic Laboratory Operations		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 29	Photography Location Techniques	Unit 26	Photography Location Techniques		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 30	Location Photography	Unit 23	Location Photography		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 31	Specialist Location Photography	Unit 24	Specialist Location Photography		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 32	Experimental Imagery in Photography	Unit 27	Experimental Imagery in Photography		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 33	Lens-Based Image Making	Unit 28	Lens-Based Image Making		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 34	Image Manipulation Using Computer Applications	Unit 32	Image Manipulation Computer Applications		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 35	Darkroom Practice	Unit 16	Darkroom Practice		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 36	Darkroom Applications	Unit 21	Darkroom Applications		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 37	Graphics Media, Techniques and Technology	Unit 40	Graphics Media, Techniques and Technology		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 38	Mixed Media Image Making	Unit 41	Mixed Media Image Making		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 39	Typefaces and Letter Forms	Unit 33	Type and Letter Forms		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 40	Typographic and Layout Design	Unit 34	Typographic Design		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 41	Words and Images in Graphic Design	Unit 35	Words and Images in Graphic Design		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 42	Design for Advertising	Unit 42	Design for Advertising		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 43	Graphics for 3D Application	Unit 43	Graphics for 3D Applications		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 44	Website Design	Unit 39	Website Design		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 45	Graphic Image Making	Unit 36	Graphic Image Making		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 46	Digital Storytelling	Unit 45	Digital Storytelling		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 47	Factual Writing in Art and Design	Unit 107	Factual Writing in Art and Design		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 48	Narrative Image Making	Unit 44	Narrative Image Making		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 49	Specialist Illustration Using Computer Applications	Unit 65	Specialist Illustration Computer Applications		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 50	Information Graphics	Unit 37	Information Graphics		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 51	3D Computer Modelling	Unit 30	3D Computer Modelling		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 52	3D Animation	Unit 121	3D Animation		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 53	2D Animation Production	Unit 31	2D Animation Production		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 54	Film and Video Editing Techniques	Unit 18	Film and Video Editing Techniques		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 55	Understanding Video Technology	Unit 17	Understanding Video Technology		Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 56	Producing Video Installation Work	Unit 19	Producing Video Installation Work		Full mapping (topics in old unit match new unit exactly or almost exactly)

New units		Old units		Mapping/comments
Number	Name	Number	Name	
Unit 57	Human-Computer Interfaces for Computer Games	Unit 38	Human-computer Interfaces	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 58	Sound in Interactive Media	Unit 110	Sound in Interactive Media	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 59	Stop Motion Animation Production	Unit 116	Stop Motion Animation Production	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 60	Single Camera Techniques	Unit 118	Single Camera Techniques	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 61	Pre-production Techniques for the Creative Media Industries	Unit 25	Pre-Production Techniques for the Media Industries	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 62	Interactive Media Authoring	Unit 104	Interactive Media Authoring	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 63	Interactive Media Design	Unit 105	Interactive Media Practices	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 64	Introduction to Music Technology	Unit 108	Introduction to Music Technology	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 65	Audio Production Processes and Techniques	Unit 109	Audio Production Processes and Techniques	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 66	Digital Video Production for Interactive Media	Unit 111	Video Production for Interactive Media	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 67	Computer Game Engines	Unit 112	Computer Game Engines	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 68	Computer Game Design	Unit 113	Computer Game Design	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 69	Sound for Computer Games	Unit 114	Sound for Computer Games	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 70	Computer Game Story Development	Unit 115	Computer Game Story Development	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 71	Soundtrack Production for the Moving Image	Unit 117	Soundtrack Production for Television and Film	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 72	Drawing Concept Art for Computer Games	Unit 119	Drawing Concept Art for Computer Games	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 73	Web Animation for Interactive Media	Unit 120	Web Animation for Interactive Media	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 74	Principles of Software Design and Development	Unit 106	Principles of Software Design and Development	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 75	Drawing from Observation Unit			New unit – use techniques and media to produce finished work based on observation
Unit 76	Generating Fine Art Ideas	Unit 56	Generating Fine Art Ideas	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 77	Fine Art Principles	Unit 57	Fine Art Principles	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 78	Developing and Realising Fine Art Ideas	Unit 58	Developing and Realising Fine Art Ideas	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 79	Multi Disciplinary Work in Fine Art	Unit 59	Multi Disciplinary Work in Fine Art	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 80	Painting in Fine Art	Unit 60	Painting in Fine Art	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 81	Printmaking	Unit 61	Printmaking	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 82	Sculpture	Unit 62	Sculpture	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 83	Public Art	Unit 64	Public Art	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 84	Presenting Fine Art Work	Unit 125	Presenting Fine Art Work	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 85	Exploring Specialist Techniques	Unit 54	Exploring Specialist Techniques	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 86	Extending Specialist Techniques	Unit 55	Extending Specialist Techniques	Full mapping (topics in old unit match new unit exactly or almost exactly)

New units		Old units		Mapping/comments
Number	Name	Number	Name	
Unit 87	Exploring Specialist Ceramics Techniques	Unit 63	Exploring Specialist Ceramics Techniques	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 88	Extending Specialist Ceramics Techniques	Unit 73	Extending Specialist Ceramics Techniques	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 89	Developing and Realising Design Craft Ideas	Unit 66	Developing and Realising Design Craft Ideas	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 90	3D Design Media, Techniques and Technology	Unit 46	3D Design Media, Techniques and Technology	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 91	Large Scale Working	Unit 51	Large Scale Working	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 92	Large Scale Design	Unit 52	Large Scale Design	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 93	Small Scale Working	Unit 47	Small Scale Working	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 94	Small Scale Design	Unit 48	Small Scale Design	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 95	Human Scale Working	Unit 49	Human Scale Working	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 96	Human Scale Design	Unit 50	Human Scale Design	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 97	Product Design			New unit – research, develop and produce a product
Unit 98	Design for Moving Parts	Unit 53	Design for Moving Parts	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 99	Exploring Resistant Materials	Unit 67	Exploring Resistant Materials	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 100	Extending Resistant Materials	Unit 68	Extending Resistant Materials	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 101	Exploring Non-resistant Materials	Unit 69	Exploring Non-resistant Materials	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 102	Extending Non-resistant Materials	Unit 70	Extending Non-resistant Materials	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 103	Exploring Specialist Glass Techniques	Unit 74	Exploring Specialist Glass Techniques	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 104	Extending Specialist Glass Techniques	Unit 75	Extending Specialist Glass Techniques	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 105	Exploring Specialist Metal and Jewellery Techniques	Unit 76	Exploring Specialist Metal and Jewellery Techniques	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 106	Extending Specialist Metal and Jewellery Techniques	Unit 77	Extending Specialist Metal and Jewellery Techniques	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 107	Exploring Specialist Textiles Techniques	Unit 71	Exploring Specialist Textiles Techniques	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 108	Extending Specialist Textiles Techniques	Unit 72	Extending Specialist Textiles Techniques	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 109	3D Sculptural Textiles	Unit 103	3D Sculptural Textiles	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 110	Papermaking and Printmaking	Unit 96	Papermaking and Printmaking in Textiles	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 111	Fabric Manipulation	Unit 97	Fabric Manipulation	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 112	Feltmaking and Felting	Unit 98	Feltmaking and Felting	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 113	Textile Installation	Unit 99	Textile Installation	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 114	Woven Textiles	Unit 100	Woven Textiles	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 115	Knitted Textiles	Unit 101	Knitted Textiles	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 116	Embroidered Textiles	Unit 102	Embroidered Textiles	Full mapping (topics in old unit match new unit exactly or almost exactly)

New units		Old units		Mapping/comments
Number	Name	Number	Name	
Unit 117	Surface Pattern	Unit 90	Surface Pattern for Fashion and Clothing	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 118	Repeat Pattern	Unit 91	Repeat Pattern for Fashion and Clothing	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 119	Printed Textiles	Unit 92	Printed Textiles for Fashion and Clothing	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 120	Fashion Media, Techniques and Technology	Unit 78	Fashion Media, Techniques and Technology	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 121	Pattern Construction for Fashion and Clothing	Unit 79	Pattern Construction for Fashion and Clothing	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 122	Pattern Development for Fashion and Clothing	Unit 80	Pattern Development for Fashion and Clothing	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 123	Pattern Grading for Fashion and Clothing	Unit 81	Pattern Grading for Fashion and Clothing	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 124	Production Techniques for Fashion and Clothing	Unit 82	Production Techniques for Fashion and Clothing	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 125	Computer Applications in Fashion	Unit 83	CAD/CAM for the Fashion Industry	Full mapping + new (all the topics from the old unit appear in the new unit, but new unit also contains new topics)
		Unit 87	Computer Applications in Fashion	
Unit 126	Fashion Marketing	Unit 84	Fashion Marketing	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 127	Fashion Visualisation	Unit 85	Fashion Visualisation	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 128	Garment Production	Unit 86	Garment/Accessory Production	Partial mapping (some topics from the old unit appear in the new unit) – new unit focuses on garments
Unit 129	Accessory Production	Unit 86	Garment/Accessory Production	Partial mapping (some topics from the old unit appear in the new unit) – new unit focuses on accessories
Unit 130	Fashion Presentation Techniques	Unit 88	Fashion Presentation Techniques	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 131	Fashion Promotion	Unit 89	Fashion Promotion	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 132	Fashion in Retail			New unit – knowledge and understanding of the fashion retail business
Unit 133	Fashion Styling			New unit – knowledge of fashion styling for individuals and groups; applying this to fashion styling practice
Unit 134	Fashion Buying			New unit – knowing about roles and responsibilities; interpreting trends; understanding range planning
Unit 135	Developing Costume Design Skills	Unit 93	Developing Costume Design	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 136	Makeup Application Skills and Creative Uses	Unit 94	Basic Makeup Design and Application	Full mapping (topics in old unit match new unit exactly or almost exactly)
Unit 137	Hairstyling and Dressing for Performers	Unit 95	Hair Styling and Dressing for Performers	Full mapping (topics in old unit match new unit exactly or almost exactly)

BTEC success stories

Thomas Deacon Academy

An academy school in Peterborough

When Thomas Deacon Academy opened in 2007 it was the largest school created under the government's academy programme. Over 2000 students aged 11–18 are drawn from across central and eastern Peterborough, with approximately 350 students in the sixth form. The school offers BTEC Level 2 Firsts and BTEC Level 3 Nationals in Art and Design.

Why did you choose to run this BTEC course?

Offering the BTEC National in Art and Design has enabled wider participation. The diverse range of units provides scope and flexibility to direct learners according to their skill sets, and allows teaching staff to specialise according to their individual skills and strengths.

We chose BTECs specifically because they give the ability to tailor the course through flexible assessment, and they promote progression.

What have you enjoyed most about the course as a tutor?

BTECs provide more freedom for interpretation as they are not bound by a final examination. It's exciting to be able to use a wealth of media and materials which enable us to explore practical applications in some depth. We've enjoyed linking to competitions and live briefs, and both the teaching staff and learners appreciate the elasticity of the delivery model. As a teacher, it is encouraging to see increased student attainment and participation.

How has your teaching changed since you started to deliver it?

We started to provide workshops for each skill set, and additional support for directed contextual studies. The teaching style has shifted to accommodate the increasingly independent learner. We are also able to extend our own creativity while delivering the course.

What changes have you observed in learners as they have progressed through the course?

It has been very refreshing to see significant increases in confidence and independent learning, a sense of pride in learners, a new-found 'can-do' attitude, and more highly developed self-awareness.

Can you give any examples of how your learners have progressed since embarking on a BTEC course?

One student brought his whole family in to see two pieces of work that he produced in Year 11 for his exhibition. He thought that his work would never be put up in a public exhibition. He was over the moon and extremely proud that he had achieved this. It was heart-warming to see. Another student has responded incredibly well. He was a bit of a plodder, doing the work because he had to, rather than fully enjoying it. Since he has been directed and positively praised, he now produces ample work in his own time.



Queen Mary's College

A sixth form college in Basingstoke

Queen Mary's College has a strong reputation for vocational programmes as well as being rated in the top 10 per cent nationally for its Advanced GCE results. The college is investing in new buildings on its campus, making this a very exciting centre with many purpose-designed areas for specialist learning.

Why did you choose to run this BTEC course?

We are currently running both the BTEC Level 2 Firsts and BTEC Level 3 Nationals in Art and Design. I was brought into the college in September 2006 with the remit of introducing a Level 3 course that would accommodate learners who wished to pursue higher education and/or employment in the art and design sector. The need for a full-time course had been identified as a gap in provision.

What have you enjoyed most about the course as a tutor?

The holistic approach to delivery, with course teams liaising to ensure that learners have a coherent learning experience without the fragmentation of multiple qualifications, has been a key advantage of these courses. This year's cohort on the second year of the BTEC National are getting placed quickly on good quality degree courses, which shows that the learners are well prepared for the next step. All teachers enjoy the transparency of the assessment process and the opportunities to 'capture' criteria across subject areas.

How has your teaching changed since you started to deliver it?

I have delivered these qualifications for a long time, so it's difficult for me to comment. But teachers in my team new to BTEC enjoy the holistic approach, which embraces the ethos of art and design education and offers opportunities to emphasise the explorative and experimental aspects of the creative process.

What changes have you observed in learners as they have progressed through the course?

They showed growing confidence as they developed their skills and knowledge base in the first year of our BTEC National programme. Then, as they progressed in the second year, the development of independence and the emergence of synthesis both across skills areas and within the creative process.

Can you give any examples of how your learners have progressed since embarking on a BTEC course?

One learner started another programme after taking a BTEC First, but has since transferred to a BTEC National course. He has blossomed on the BTEC National and has a distinction profile. He has a strong portfolio and has been offered places in higher education at his Route A choices. Other learners have found the BTEC Nationals more successful for developing skills than more traditional routes.



Getting started: planning course delivery

Good planning is the first step to successful BTEC delivery and assessment. It is the best way of making sure everything is in place and that your unit coverage is robust and achievable. This guide should help you get started.

First things first

- Understand the structure of a BTEC unit (see page 30).
- Read and understand the specification.
- Decide whether you will teach unit by unit or if it is best to integrate unit delivery (for further guidance on this see page 24).
- Plan your programme of assignments (see page 38).

Key areas to consider

- Resource planning, such as when you might need specialist staff, space, materials and equipment.
- Timetabling events, speakers, visits to exhibitions.
- Interim and major assessment points.
- Planning for internal verification.

The BTEC assessment and delivery process



* Lead internal verifiers who have passed the new OSCA2 test can seek certification of learner work for the programme(s) they manage without annual external sampling. (Some centres may be randomly sampled.)

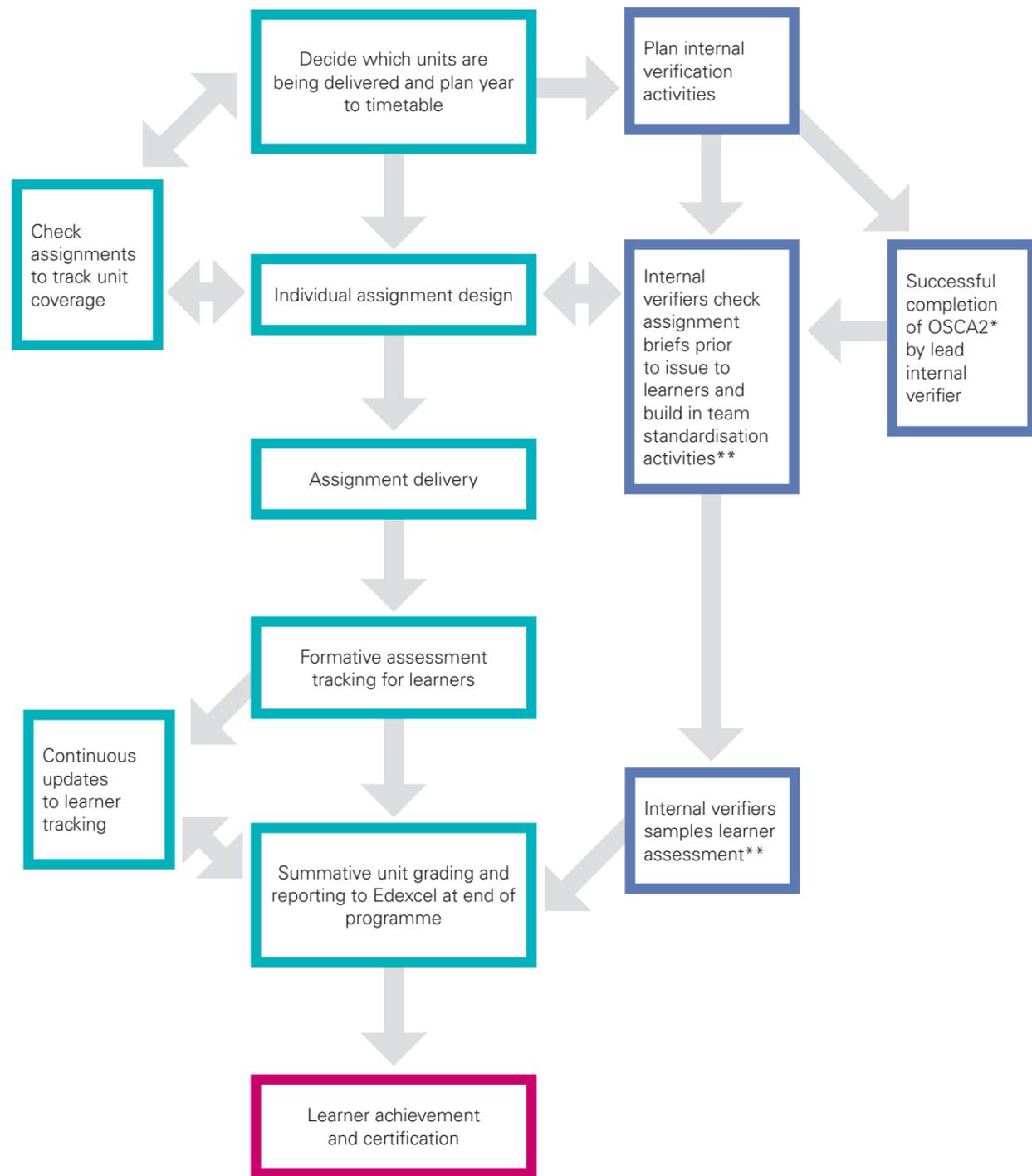
Overview of roles and responsibilities

	Tutors/assessors	Learners	Internal verifiers*	Programme managers/ heads of department
Planning	Read the specification Work with colleagues in your department, planning the course as a team Design assignments which are suited to local and learner needs and matched to unit grading criteria Action the internal verifier's advice on planning	Manage and organise their own time to prepare evidence for assignments	Support programme planning Arrange standardisation meetings across teams and multi-sites Ensure an effective system for recording learner achievement is in place Advise programme team on any training needs	Manage the team to devise assessment programme in collaboration with tutors (assessors) and internal verifier(s) Prepare resources plan to match assignment programme Manage timetable and room allocation Organise a tracking mechanism for learner achievement
Implementing	Deliver unit content and assignments Guide learners towards approaches in gathering assessment evidence Complete observation and witness statements to support demonstration of practical skills Observe, scrutinise and record evidence of individual work within group activities Review progress of learners to give opportunities for achieving grading criteria Award unit grades when the unit has been completed and internally verified	Participate fully in learning Produce work for assessment	Provide advice and support to assessors on regular basis Advise on opportunities for evidence generation and collection Advise on the appropriateness of assessment evidence with regard to level, sufficiency, authenticity, validity and consistency Advise on the interpretation of national standards and undertake standardisation exercise Keep records of the verification process Liaise with Edexcel assessment associate where appropriate	Take part in the programme Monitor delivery Organise regular team meetings Coordinate tutor/assessor activity Liaise with the internal verifier(s) and lead internal verifier(s) Deal with learner issues Oversee maintenance of learner records
Internal Verifying	Action internal verifier's advice on assignment design Check authenticity and sufficiency of assessment evidence produced against grading criteria/unit content Record assessment decisions and put these forward for internal verification Action internal verifier's advice on grading decisions	Check the validity and sufficiency of the evidence with the assessor Review opportunities for achieving grading criteria Participate in self and peer assessment activities where appropriate	Check if assignments are fit for purpose Use their subject specialism to sample assignments to check the quality of assessment and to ensure that it is consistent, fair and reliable Ensure own assessment decisions are sampled when teaching on the programme	Collaborate with internal verifier(s) and lead internal verifier(s) to maintain the programme Check the validity of overall verification programme Coordinate awarding body requirements Update internal verifier team on current practice Respond to any awarding body action
Feedback	Give constructive feedback to learners and record learners' formative achievements Provide guidance for learners to enhance achievement Plan next steps with learners Record learners' summative achievements	Receive assessment recommendations and feedback from the assessor Plan next steps with the assessor	Give decisions and feedback on the sampling Ensure appropriate corrective action is taken where necessary Provide feedback on aspects of the assessment system to the programme team, senior management and Edexcel Take part in the formal stages of any appeal	Coordinate and contribute to final internal awarding meetings Oversee recording and transmission of accurate results Review the course for the year with an end-of-year report including resource and teaching evaluation Plans for the next academic year



* Some of these functions may be undertaken by the lead internal verifier (see page 44).

Overview of year



* OSCA2 is the online standardisation test that would give a lead internal verifier, and consequently the programme(s) they manage, accredited status. With this status a lead internal verifier can seek certification of learners' work during the period of that accreditation without annual external sampling. (Some centres may be randomly sampled.)

** Where the centre has a lead internal verifier who has passed the OSCA2 test, this process is coordinated by them.

Learner induction

It is crucial that you familiarise your learners with how BTEC delivery and assessment work. Consider developing learners' understanding of:

- the specification (structure, content, grading grids, level of programme and equivalency)
- the purpose of the assignment briefs
- the relationship between the tasks given in an assignment and the grading criteria
- the way that the BTEC grading grids work in relation to their prior experience of other assessment models
- internal assessment procedures and centre policies
- the concept of deadlines and hand-in dates
- the concept of vocational and work-related learning
- learner responsibility.

Setting expectations

It is common practice to provide induction books for learners to sign at the beginning of the programme. These could set out your centre's expected rules and recommendations, for example adherence to health and safety legislation, and your centre's plagiarism policy. They could also contain rules and procedures about the facilities learners will use.

You might decide to show your new learners some work from previous years. This will give them a realistic idea of what is required and how assessment is carried out for a unit, and will take away some of the fear of assessment.

Progression

It is your duty to provide learners with clear guidance on progression and models of continued study that are relevant to their abilities. For more information on how learners might progress from a BTEC Level 3 National, see www.btec.co.uk.

Edexcel's Study Skills Guides

Edexcel publishes free study guides for BTEC Level 3 National learners. These provide guidance on:

- self-assessment of strengths so learners can identify the best way for them to learn
- time management
- getting the most from work experience and special events
- working with others
- finding and using resources
- organising, interpreting and presenting information
- making presentations
- tackling assignments (including a worked assignment from a learner perspective).



External links

All work-related programmes benefit from external links with the vocational sector. These links could be developed in many ways:

- provision of 'live' case study material that is company- or organisation-based
- learner visits to vocational settings
- professional input from practitioners, especially where vocational expertise is clearly identified in the delivery section of the units
- work placements that are related to the qualification
- tutor placements to enhance vocational expertise.

Always check the vocational relevance of the assignments. These could be designed to enable learners to acquire vocational language and skills through the use of materials, techniques and processes they might not have used before. For example, an assignment might require learners to produce their own images and manipulate these using computer technology. Another might be designed for a fashion pathway that requires an understanding of the machinery and technologies for garment construction. Alternatively, you could design an assignment with a strong vocational context. For example, an assignment for a 3D pathway might require learners to design a chair or other product for a furniture retailer.

Reinforce vocational language by using appropriate terminology regularly in class.

Forging links with local businesses

Each unit has information about links with industry, and many of these suggest that one of the relevant Sector Skills Councils could be contacted. There may also be useful links on the councils' websites:

- visual art, design, crafts – www.ccskills.org.uk
- interactive media and photography – www.skillset.org.uk
- textiles and fashion design – www.skillfast-uk.org

Local directories will provide names of practising designers or craftspeople that tutors could contact. A good starting point is touchlocal (www.touchlocal.com). Libraries will also have information that can be accessed. There is a directory for fine artists that can be accessed at www.theartistsweb.co.uk. For craftspeople, also see the directories published by the Crafts Councils for England, Wales, Ireland and Scotland:

- www.craftscouncil.org.uk/craft-directory
- www.walescraftcouncil.co.uk
- www.ccoi.ie
- www.craftscotland.org

Many artists, craftspeople and designers have had an art school education, often preceded by a BTEC course, and may be willing to engage with learners. They can run workshops or studio skills sessions, set live projects and participate in critiques or interviews. Exhibitions, such as New Designers, and degree shows can provide a rich source of input into your programme, if you can budget for part-time or single-visit experiences for your learners.

Workshops and factories are excellent places for your learners to find out more about the commercial aspects of research, design and development.

How do you go about forging these links? Calling in person or on the phone can be more fruitful than emailing or writing a letter. It is much harder for people to say no face to face. Always follow up any verbal agreement in writing, and make sure that there are not going to be any breaches of legislation or health and safety. For example, there may be issues in schools with the requirement to have CRB checks for visiting tutors. You have to be bold and ask but do your research first. Both you and the practitioner (or business) – the provider of the information or facilities – must be clear about what you and your learners really require from this contact or relationship.

Work experience

Placements within art, craft and design can be very difficult to arrange because of the nature of most businesses and professional practice. You may find that it is easier to offer work experience in companies outside of the art and design sector. Nevertheless, there are opportunities to encourage learner interest in their specialist area through research.

- Learners taking graphic design optional units could consider company graphics, logos and branding. They might research promotional materials (both print, media and web-based), and the principles (and associated costs) behind corporate branding and advertising. There is a huge range of material available for learners, particularly if their placements are in large companies.
- Learners studying fashion or textiles optional units could explore stock management, customer profiles etc, if they are working in a store or shop.
- Communication skills with customers and fellow members of staff during placements could be used as evidence towards the acquisition of personal, learning and thinking skills (PLTS).

In this way, work experience will enhance learners' understanding of professional practice in the wider sense. Experience gained from work placements, together with any associated research, can be drawn on as evidence for BTEC assignments and be used to develop and reinforce understanding of vocational knowledge and skills.

Career opportunities

Learners often have a misguided view of art, craft and design professional practice. For example, some believe that there are only ever jobs for graphic designers, when in fact there are many opportunities within other areas of art and design. Good art education can provide a springboard for many creative roles by encouraging learners to use their own initiative, manage their time, and undertake self-critical review and evaluation of their work.

Good teaching practice and resources

Staffing

All staff must be appropriately qualified to teach this course. Many tutors delivering the BTEC Level 3 National in Art and Design are qualified in the subject area and have relevant vocational experience. Tutors should have subject-specific knowledge for the unit(s) that they deliver.

Familiarity with current professional practice

It is important to have knowledge of current professional practice in order to set standards within each specialist area. It is a feature of the design of BTEC qualifications that they have the flexibility to respond to National Occupational Standards in each area as current practice changes. They also offer the opportunity for innovative approaches to teaching and learning.

Keeping up to date

Relevant understanding of contemporary practice is crucial. The most popular way of maintaining an understanding of contemporary practice is to attend exhibitions on a regular basis. As well as putting on the blockbuster shows we have come to expect, many galleries and museums regularly refresh and update their displays as they can only show a fraction of their permanent collections. Make sure that you try to see shows of work that you might not select as a must-see, as this will continue to hone your critical review and analytical skills.

There is a huge range of information available to help you develop your practice. As well as internet sources, there are many art and design magazines published for all levels of experience, from esoteric international journals to popular magazines for amateurs. Some examples are *Tate*, *Royal Academy*, *Crafts*, *Creative Review*, *Fibrearts*, *Graphotism*, *ID*, *SUBvert*, *Wallpaper**, *World of Interiors*, *Elle Decoration*, *Vogue*, *Elle*, *Blueprint*, *Artist and Illustrator*, *Selvedge* and *Modern Painters*.

Most educational institutions have continuing professional development (CPD) programmes and will allow tutors to attend classes or courses to refresh their skills or start something new to keep their vocational practice up to speed.

Additional specialist practitioners

You may employ specialist practitioners, taking care that legal requirements are met. Where external tutors are delivering units, the internal verifier should carry out close monitoring to help ensure the quality of the assignment process.

Awareness of learners requiring reasonable adjustment

Be aware of individual requirements and ensure that learners can achieve the unit grading criteria in all of the units that the planned programme contains. You are free to make adjustments to programme delivery to ensure

that learners can be guaranteed gaining the qualification if they comply with all unit grading demands (for more information see the panel below).

What is a reasonable adjustment?

Reasonable adjustments are arrangements which give a learner access to a qualification. Reasonable adjustments must be agreed at the pre-assessment planning stage, and comprise any action that helps to reduce the effect of a disability or difficulty which places the learner at a substantial disadvantage in the assessment situation. For example, these actions might involve changing or adapting the assessment method, adapting assessment materials, or using assistive technology. Reasonable adjustments must not affect the reliability or validity of assessment outcomes and they must not give the learner an assessment advantage over other learners undertaking the same or similar assessments.

How do I apply for a reasonable adjustment for internally assessed BTEC qualifications?

For BTEC qualifications that are internally assessed, centres do not need to apply to Edexcel to implement a reasonable adjustment. Centres must only make reasonable adjustments in line with Edexcel policy and must keep a record on Form RA1, which can be found on the Edexcel website.

Learning resources

It is essential to ensure that there is a range of current resource material to support the programme, such as textbooks, videos, magazines, journals and other publications, and access to websites.

Sufficient resources to meet the number of learners

Your centre signs a commitment to ensure adequate provision as part of the approval process. This must be adhered to in all cases so that learners are guaranteed the very best provision a centre can provide. Ongoing Edexcel quality assurance processes will check that the centre has sufficient resources to support the delivery of the programme and that the centre has made provision to meet any specialist requirements at the approval stage.

Where resources are shared, carefully assess, plan and determine the access demands of all programmes within your subject area.

An art and design base room is desirable

A base room is of great benefit to your learners and will be an asset to your programme delivery. It can provide secure storage facilities for still life set-ups, primary research

drawing materials, drying work, storage of 3D work in progress etc. For Level 3 learners, a personal area or base room has tremendous advantages because work can be left in situ. Research or inspirational materials can be pinned up and referred to rather than being hidden away. Centres find that learners respect their work if there is a value placed on where they study, a place where they can engage in a lively and exciting environment.

Access to specialist facilities

Check the unit content to ensure that your resources are adequate in terms of physical equipment and appropriate technology and that you have well-trained staff available to deliver the specialism at an appropriate and competent level. For example, photography cannot be taught without provision of equipment, such as 35mm and digital cameras, required to meet the unit content expectations.

Design of space appropriate to activities

For art and design programmes, learners need:

- adequate facilities to clean up properly, such as a sink and drainers, and proper cleaning materials
- racks or lines for drying prints, paintings, textiles
- sufficient room to create large work and to be able to stand back or get a different view of a set-up
- space to store ceramic or other 3D work in progress and to dry 3D work
- areas to display work, to have crits and to put up inspirational pieces and research ideas.

Health, safety and environmental issues

You should consider health, safety and environmental issues in relation to work spaces. Take personal responsibility for health and safety, conduct risk assessments for all activities and classrooms, and report concerns.

Make learners aware of any relevant legislation for vocational practice. Learners can endanger themselves or others if they do not know and understand what is required. Be sure that you are aware of any new or pending legislation that could impact on practice.

Individual workshop study and independent learning

If you are able to offer additional access or can allocate time for independent learning, this can enhance learner development and allow achievement at merit and distinction levels.

You will need to track each learner's progress and have at least one session per term on a one-to-one basis so that you can see if any difficulties are arising with assignments and progress, and adjust deadlines as necessary.

Planning unit delivery

BTEC qualifications are designed to be flexible in their delivery and assessment, giving you the opportunity to construct and deliver programmes to suit your resources and learners. There are two main methods of approaching qualification delivery: single unit delivery or integrated delivery.

Single unit delivery

BTEC qualifications comprise individual units that represent clusters of learning outcomes. For many sectors, a unit-by-unit approach to delivery is a valid and appropriate method for meeting the learning outcomes and delivering the unit content within the specification. Vocational applications of knowledge gained through unit-by-unit assignments allow learners to reflect on their practice, resulting in focused and in-depth evaluations.

Integration of units

For some sectors, however, it is essential that learners know how the content covered by several units interrelates, as it would in the world of work. In these sectors unit delivery is best integrated, with assignment evidence mapped across two or more units. Integrated delivery is one of the distinct strengths of BTEC qualifications and can lead to a deeper practical and vocational understanding of the content.

Delivery of units for BTEC Level 3 Nationals in Art and Design

Integrated unit delivery is an effective way of delivering BTEC Nationals in Art and Design, as assignments will usually demand research prior to the generation of practical ideas. For example, assignments for many units will cover some of the evidence requirements for Unit 5: Contextual Influences in Art and Design. Consider an assignment based on the theme of ‘modern icons’. Research might be focused on a visit to a gallery to view the work of artists from both the past and the present day. If learners are producing visual arts, 3D pieces or graphics, they will see the relationship between their prior research and the work that they will go on to produce. By integrating unit delivery in this way, you will reinforce the concept that theory underpins practice, and you will make learners accustomed to looking at the work of others not just to develop ideas but to build their personal aesthetic.

An integrated approach will also work if, for example, Unit 1 (Visual Recording in Art and Design) and Unit 2 (Materials, Techniques and Processes in Art and Design) are run as ‘long, thin units’ covered by a series of assignments to allow learners to develop their ability to manage a range of media and processes, while at the same time acquiring skills in recording and utilising visual source materials.

Where an assignment demands the investigation and application of specialist media and technologies, the relevant units and assessment and grading criteria might be tested by setting the assignment within a vocational

Can I co-teach BTEC with Advanced GCEs?

- There may be opportunities to co-teach BTEC Nationals with GCEs. However, it is important that there is clear differentiation between BTEC assignments and work, and GCE coursework.
- You must ensure that the work produced meets the BTEC unit content requirements and that coverage is not compromised.
- Remember: assessment for BTEC should be undertaken within a vocational context and must fulfil the unit grading criteria.
- Where there are a number of assessors working on a BTEC programme, they should be involved in standardisation exercises to ensure consistency of assessment decision making.
- There must be a robust and effective internal verification process in place.

For more information about BTEC assessment and internal verification, please see pages 44–45.

scenario. For example, an assignment for a photography pathway might cover the demands of Unit 35 (Darkroom Practice) and Unit 30 (Location Photography); on a graphics pathway Unit 41 (Words and Images in Graphic Design) might be paired with Unit 39 (Typefaces and Letterforms) or Unit 40 (Typographic and Layout Design).

It is important to consider learner motivation. In art and design, it is best practice to integrate unit delivery so that the assignments offer learners opportunities to build a portfolio that mirrors their personal creative growth, development and understanding.

For information on how to design assignments that cover one or more units, see page 40. Information on tracking delivery – suitable for both a single unit and an integrated unit approach can be found on page 28.

Pathways

Note that tutors and learners can select units to follow particular pathways of interest. The available pathways are:

- 3D design
- design crafts
- fashion and clothing
- fine art
- graphic design
- interactive media
- photography
- textiles.

Selecting the right units

- Look to the specification for information on which units are mandatory and which are optional, and the specific rules of unit combination for each qualification (Certificate, Subsidiary Diploma, Diploma, Extended Diploma).
- Consider which units your centre is best equipped to deliver (consider staffing, expertise, resources).
- Give learners a choice of units so they might follow a course that is appropriate to their needs, abilities and interests.

A suggested course structure

The tables here provide suggestions as to how you might structure a BTEC Level 3 National Art and Design course. Please refer to the specification to check other optional units available, unit credits and rules of unit combination.

It is key that you make unit and pathway choices that are relevant to your own learners and centre resources.

BTEC Level 3 Certificate in Art and Design (Fine Art):

one mandatory unit plus optional units that provide for a combined total of 30 credits.

This example is for a fine art pathway.

Year 1		
Term 1	Term 2	Term 3
Unit 1: Visual Recording in Art and Design (10 credits, mandatory)	Unit 76: Generating Fine Art Ideas (10 credits, optional)	Unit 79: Multidisciplinary Work in Fine Art (10 credits, optional)

BTEC Level 3 Subsidiary Diploma in Art and Design (Design Crafts):

four mandatory units plus optional units that provide for a combined total of 60 credits.

This example is for a design crafts pathway. Note that while it may be feasible to deliver units over a single term (as shown), some units might best be delivered over two, or possibly three, terms.

Year 1		
Term 1	Term 2	Term 3
Unit 1: Visual Recording in Art and Design (10 credits, mandatory)	Unit 3: Ideas and Concepts in Art and Design (10 credits, mandatory)	Unit 85: Exploring Specialist Techniques (10 credits, optional)
Unit 2: Materials, Techniques and Processes in Art and Design (10 credits, mandatory)	Unit 4: Communication Through Art and Design (10 credits, mandatory)	Unit 86: Extending Specialist Techniques (10 credits, optional)
Unit 3: Ideas and Concepts in Art and Design (10 credits, mandatory)	Unit 85: Exploring Specialist Techniques (10 credits, optional)	
Unit 4: Communication Through Art and Design (10 credits, mandatory)	Unit 86: Extending Specialist Techniques (10 credits, optional)	

BTEC Level 3 Diploma in Art and Design:

five mandatory units plus optional units that provide for a combined total of 120 credits.

This example of a two-year course does not follow a specialist pathway but offers a general grounding in art and design.

Year 1	
Term 1 and Term 2	Term 3
Unit 1: Visual Recording in Art and Design (10 credits, mandatory)	Unit 12: Computers in Art and Design (10 credits, optional)
Unit 2: Materials, Techniques and Processes in Art and Design (10 credits, mandatory)	Unit 32: Experimental Imagery in Photography (10 credits, optional)
Unit 3: Ideas and Concepts in Art and Design (10 credits, mandatory)	
Unit 4: Communication Through Art and Design (10 credits, mandatory)	
Unit 5: Contextual Influences in Art and Design (10 credits, mandatory)	
Year 2	
Term 4 and Term 5	Term 6
Unit 85: Exploring Specialist Techniques (10 credits, optional)	Unit 6: Application, Exploration and Realisation (20 credits, optional)
Unit 79: Multidisciplinary Work in Fine Art (10 credits, optional)	
Unit 10: Personal and Professional Development in Art and Design (10 credits, optional)	

Most learners' work for mandatory units will develop over the two years of the course. You may wish to conduct formative assessment on the mandatory units at the end of the first year, but close the units by carrying out summative assessment when learners have finalised progression portfolios in their second year. If the programme team wishes, it is possible to integrate the optional units from the start of the course.

If you choose to deliver Unit 6: Application, Exploration and Realisation in Term 6 (for the Extended Diploma and the Diploma), this allows learners to demonstrate how well they are able to manage a self-initiated assignment towards the end of their programme of study. The demands are for evidence to show that planning, organisation and time management are inclusive to the process and that ideas should be researched and evident in visible progress from primary research through to the finished outcome(s). An ability to produce competent outcomes without the full package of research explorations, generation of ideas and problem-solving will not meet the criteria satisfactorily.

Design technology

If you are delivering the BTEC Level 3 National through a design technology route, then you will have to carefully consider how you can meet the demands of the unit content. Approaches to drawing may have to be modified, but this should be to a learner's advantage. It will help to loosen up the process of generating ideas and can lead to learners producing genuine design sheets with collections of rough ideas that can be selected from and further refined to the point where a final design idea emerges. You can also move away from limiting all drawings and work sheets to bordered A3 sheets, as learners will need to be able to:

- draw with wire, string, 3D materials – carving, scoring, texturing, manipulating, forming, etc.
- look at the technical aspects of drawing for manufacture – this will be important should learners have aspirations to progress into automotive or product design
- gain understanding of the professional conventions within this sector.

Research materials should be more than cut-up catalogues. For example, learners could use their own photographs, drawings, annotated internet printouts and material samples.

BTEC Level 3 Extended Diploma in Art and Design (Graphic Design):

five mandatory units plus optional units that provide for a combined total of 180 credits.

This example is for a two-year course following a graphic design pathway. It shows how an integrated delivery approach assists in the necessary unit coverage. Specialist skills can be acquired and assessed in a holistic manner.

Year 1	
Term 1	Term 2 and Term 3
Unit 1: Visual Recording in Art and Design (10 credits, mandatory)	Unit 3: Ideas and Concepts in Art and Design (10 credits, mandatory)
Unit 2: Materials, Techniques and Processes in Art and Design (10 credits, mandatory)	Unit 4: Communication Through Art and Design (10 credits, mandatory)
Unit 5: Contextual Influences in Art and Design (10 credits, mandatory)	Unit 39: Typefaces and Letterforms (10 credits, optional)
Unit 12: Computers in Art and Design (10 credits, optional)	Unit 40: Typographic and Layout Design (10 credits, optional)
	Unit 45: Graphic Image Making (10 credits, optional)
Year 2	
Term 4 and Term 5	Term 6
Unit 38: Mixed Media Image Making (10 credits, optional)	Unit 6: Application, Exploration and Realisation (20 credits, optional)
Unit 41: Words and Images in Graphic Design (10 credits, optional)	Unit 49: Specialist Illustration Using Computer Applications (10 credits, optional)
Unit 42: Design for Advertising (10 credits, optional)	
Unit 44: Website Design (10 credits, optional)	
Unit 10: Personal and Professional Development in Art and Design (10 credits, optional)	
Unit 13: Art and Design Specialist Contextual Investigation (10 credits, optional)	

Final projects

A final major project has been an integral part of art and design education for many years at all levels of study, and the project acts, in many cases, as the equivalent of a summative examination. Centres are at liberty to establish a major project, using time from other units where this may be appropriate. The specialist and professional specialist units allow scope for this in all pathways.

The opportunity to produce a final major end-of-programme assignment allows learners to show their understanding and their technical and creative skills. In many cases, this assignment will also offer work that can be utilised to cross-reference missing criteria and/or

confirm full merit or distinction status for units where these have not be fully met in previous assignments.

Individual pathways will require a slightly different approach in each case. For example, the unit on generating fine art ideas can be sensibly paired with painting, printmaking, sculpture etc. Learners interested in a career in animation could produce a contextual studies essay, report or case studies on aspects of historical or contemporary animation practice – for Unit 13: Art and Design Specialist Contextual Investigation – and then apply the learning to the production of a short animated piece for a specific contemporary purpose, such as an advert or mobile phone game.

BTEC units: a quick overview

Every BTEC unit is structured in exactly the same way, and this structure has been developed to facilitate your delivery of the course. The notes here give a quick overview. For full details of this structure please see the specification.

Title page

The first page of the specification gives the unit title, the QCF level, the credit value and the guided learning hours (GLH)*. It also sets out the unit aim and purpose, the unit introduction and the learning outcomes.

* Guided learning hours (GLH) are all the times when a member of staff (such as a tutor, trainer or facilitator) is present to give guidance.

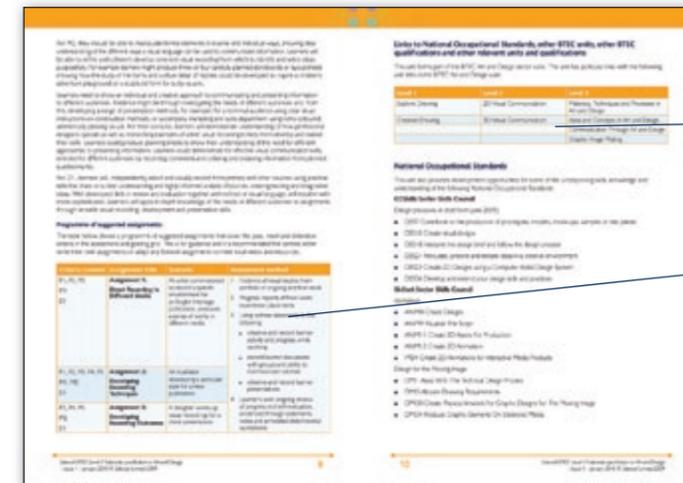


Links to National Occupational Standards, other BTEC units and BTEC qualifications

Shows opportunities for integrated delivery of units.

Programme of suggested assignments

For guidance only, this table lists ideas for assignments that would cover the grading criteria. It is recommended that you write your own assignments or adapt Edexcel's to meet local needs and resources. Remember: all assignments must be internally verified by your centre before issue to learners to ensure they are fit for purpose.

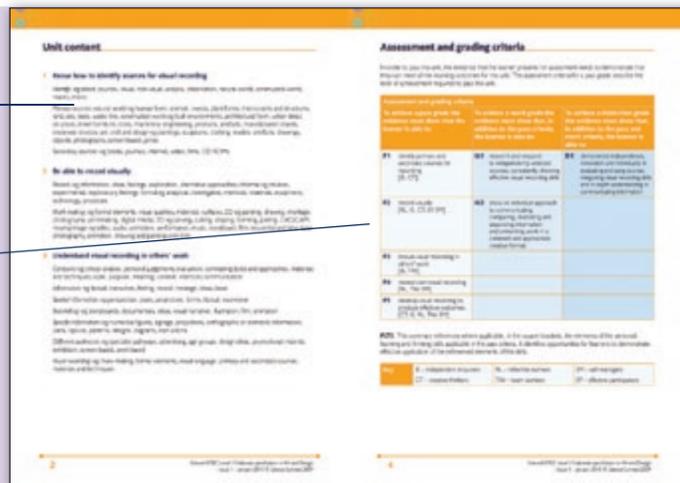


Unit content

Lists the breadth of knowledge, skills and understanding needed to achieve each of the learning outcomes. This outlines what you should cover in your delivery and what your learners need to know.

Assessment and grading criteria grid

The evidence that each learner must produce to achieve pass, merit or distinction. **This is the most important section of each unit** – units must be taught and assessed by these criteria (not the learning outcomes).

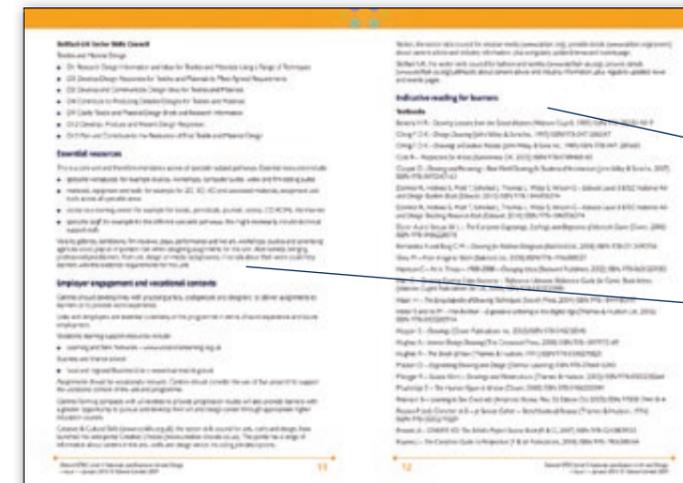


Indicative reading, resources packs and websites

Suggested learner resource material.

Essential resources

Specialist resources needed to allow learners to generate evidence for the unit.

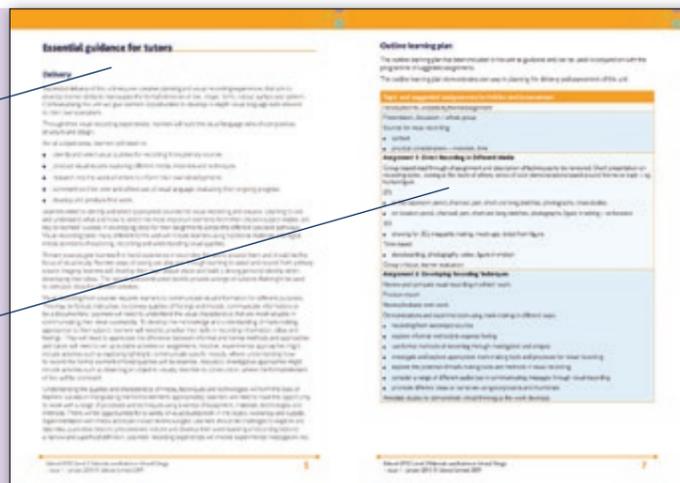


Essential guidance for tutors

Unit-specific guidance on delivery and assessment.

Outline learning plan

This suggests **one way** you could deliver the unit. Design your own learning plan to mirror your preferred delivery and assessment methods for unit coverage. (This will be crucial where a more integrated delivery profile is adopted.)

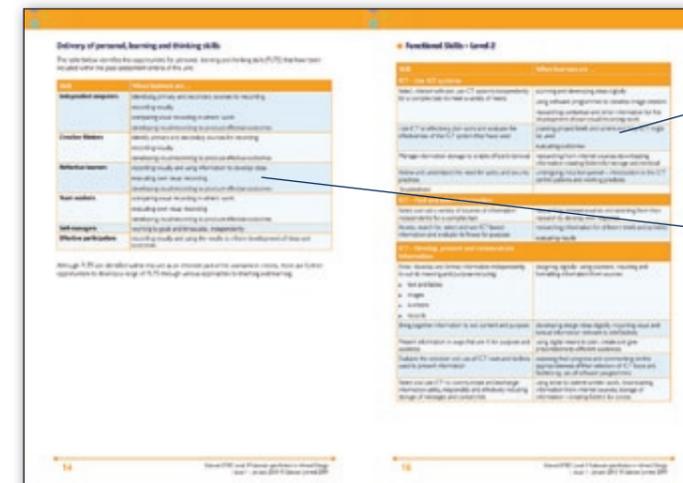


Functional skills signposting

Opportunities to generate evidence to meet the requirements of functional skills tests.

PLTS signposting

Opportunities to develop personal learning and thinking skills within the unit.



Developing a scheme of work

All BTEC Level 3 National units are structured in a way that should facilitate your delivery of the course. Each unit includes an **outline learning plan**. This is provided as an **example only** to illustrate just one way you might deliver that unit. This plan includes suggested assignments that will cover the unit's grading criteria.

From the outline learning plan you might then develop a more detailed scheme of work. To show how this might be done, the outline learning plan opposite is taken from Unit 1: Visual Recording in Art and Design. On pages 34–37 there is an example of a scheme of work for this unit.

Design your own scheme of work to factor in the needs of your learners and local resources, and to reflect the assignments that you have designed for the unit. (Always ensure that assignments – whether designed by yourself, Edexcel or by others – are internally verified **in your centre** before use; see page 44.)

Delivery notes

The **introductory session** could be delivered using practical activities. For example, when explaining what constitutes appropriate evidence for an assignment, learners could work in groups to identify the various methods for themselves. (For more information on assignment evidence, see page 40.)

Unit 1 provides the **underpinning visual recording skills** for all subsequent units. Learners will need to build their skills and understanding through the formal elements and across a wide range of activities, technologies and media. The four sections of the unit relate to:

- choosing what to record
- choosing how to record
- learning how to relate to and respond to the ways that others record their work
- learning how to evaluate your own recording before moving to the production of your own work.

Primary source material will usually fall into two broad categories: the natural world and the man-made world. So, for an assignment based on the human figure, learners might draw directly from observation using a range of media and methods, from traditional and unusual drawing to photography. The human figure can be recorded in a variety of ways, from the full view to sections and details. Taking the figure into 3D will require the use of wire, making maquettes and mock-ups, or modelling directly from the figure. Time-based work could involve taking the studies into storyboards for film or animation or the use of photographic techniques to create work for assessment.

Be careful that you **do not allow learners to spend too much of their time on unproductive activities**, such as the over-exuberant use of metallic or sparkly pens. Suggest that they use simple white mounts, or nothing flashy that

How do I cover the unit content?

- Work closely with the specification document to ensure that you fully understand the coverage for each learning outcome within each unit.
- Check your content coverage against the grading criteria.
- Make sure that you understand the distinction between content that must be covered and content that is optional, such as topics listed after the words 'eg' in the specification – here tutors may use these examples or replace them with relevant alternatives of their own choice.
- Rather than following the assignment ideas in the specification, it may be possible to set smaller assignments over shorter periods of time which will keep your learners engaged. Your assignments must always be designed for **your** learners.
- There is an almost constant coverage of the basic underlying skills within 2D and 3D practice. You can postpone assessing these skills until well into the programme. Assessment can be based on the whole portfolio as well as the completed assignments. This will ensure that learners are credited with the grades that they demonstrate through their performance over a period of time when their skills have developed and consolidated.
- Use a tracking sheet to plan your assignments and cross-check to see if all content is covered. See page 29 for examples of tracking sheets.

distracts from the overall quality of images and work. Learners presenting computer-generated work should consider how it is best presented on DVD, CD-ROM, portable hard drive, website or USB stick.

Disposable cameras, mobile phone cameras and digital cameras can offer learners **insights into a different aspect of visual language**. This gives you an opportunity to draw learners into thinking about composition, figure and ground, contrast and colour as well as texture, line form and volume. Creative application of digital or traditional photographic sources can influence the ways that learners understand and apply visual recording techniques.

Sketchbooks

Sketchbooks are a brilliant way of ensuring that learner work is kept together in one place. An A3 sketchbook is a good size for learners to get used to. Try not to let these books become too much like scrapbooks or notebooks with few illustrations.

Learners should understand how **continuous assessment** works in terms of interim and formative assessment. All learners should submit interim work or show you where they are with their assignments so that you can feed back on how well they are meeting the tasks against the criteria that they are working towards. If a learner has already met the pass criteria, you should indicate how the learner can achieve merit and distinction grades. If the pass criteria are not yet met, indicate what the learner has to do to get to the appropriate standard.

Looking out for plagiarism

The copying and pasting of text into assignments is happening with alarming regularity. A plagiarism policy may be required to encourage learners to reference the work of others as far as possible. See www.jcq.org.uk for advice on detecting plagiarism. On the first written assignment make sure that any cut-and-paste evidence is rejected, and that learners produce work in their own words. This will pay dividends in the long run.

Outline learning plan for Unit 1: Visual Recording in Art and Design

Topic and suggested assignments and activities
Introduction to unit, activity, theme and assignments
Presentation, discussion – whole group Sources for visual recording <ul style="list-style-type: none"> • Context • Practical considerations – materials, time
Assignment 1: Direct recording in different media Group-based read through of assignment and description of techniques to be reviewed. Short presentation on recording styles, looking at the work of others; series of tutor demonstrations based around theme or topic – eg human figure 2D <ul style="list-style-type: none"> • In the classroom pencil, charcoal, pen, short and long sketches, photographs, close studies • On location pencil, charcoal, pen, short and long sketches, photographs, figure in setting 3D <ul style="list-style-type: none"> • Drawing for 3D, maquette making, mock-ups, direct from figure Time-based <ul style="list-style-type: none"> • Storyboarding, photography, video, figure in motion Group critique, learner evaluation
Assignment 2: Developing recording techniques Review and compare visual recording in others' work Produce report Review/evaluate own work Demonstrations and experiments in using mark-making in different ways <ul style="list-style-type: none"> • Recording from secondary sources • Explore informal methods to express feeling • Use formal methods of recording through investigation and analysis • Investigate and explore appropriate mark-making tools and processes for visual recording • Explore the potential of mark-making tools and methods in visual recording • Consider a range of different audiences in communicating messages through visual recording • Promote different ideas or narratives through using storyboards and thumbnails • Annotate studies to demonstrate critical thinking as the work develops
Assignment 3: Developing recording outcomes Outline/negotiate brief: <ul style="list-style-type: none"> • Discuss brief, implications, resources, timescale, expected outcomes • Select from visual studies and develop towards creating outcome(s) • Create final design ideas sheets to demonstrate annotated visual development towards outcome(s) • Produce outcome(s) • Plan and give a presentation of final idea for a target audience Group critique/give client feedback, learner evaluation

Sample scheme of work for Unit 1: Visual Recording in Art and Design

Session	Teaching topic	Hours*	Resource checklist	Linked assessment	Core content and delivery methods
1	Unit induction session	A 2 hour session including library induction time	PowerPoint or slides presentation or images Library/learning resource centre	P1 (+ criteria from Unit 5: Contextual Influences in Art and Design) P3 (Homework could be the start of meeting M1)	Slide or PowerPoint presentation showing examples of artists' work covering many examples of traditional and unconventional drawing and 3D work, such as Alexander Calder's wire pieces, Naum Gabo, Tom Wesselman, and 4D work showing visual recording methods. There could also be a display of photocopied images or postcards on the studio walls to get learners inspired. Provide a full induction to the library/learning resource centre to introduce the research tools to learners new to the centre. In discussions get learners to record their own and their group's responses to others' work, comparing, contrasting and analysing how the visual records of others elicit a response. <i>Homework: to research their own examples and bring them to the next session.</i>
2–10	Assignment 1: The human figure Direct recording in different media Health and safety	9 x 2 hour sessions	Life model and appropriate props, such as bed, chair, dias etc Mirrors and other reflective surfaces for self portraits and/or studies of eyes, mouths, noses etc Wet and dry drawing materials Digital, video and/or 35mm cameras Computers and appropriate software, such as Photoshop and Illustrator Paper, card, wood, wire, plastics, found materials etc Sketchbooks, notebooks and drawing paper Flipcharts and pens for group crits	P1 P2, P5 P4	Whole class assignment induction. Initiate discussions (using examples) to: <ul style="list-style-type: none"> raise awareness of the techniques that are going to be used cover the potential of the theme and how this will be explored in and out of the studio develop understanding of how to critically review examples of others' work. <p>Show learners the materials and equipment they will be using, and then start learners working on specific projects.</p> <p>2D work should experiment with short and long life studies, self portraits and portraits of others in the group. Learners should spend time on the whole image and on sections where confidence may be an issue. Learners should use:</p> <ul style="list-style-type: none"> dry drawing materials, such as pen, pencil, felt tip, biro, chalk, charcoal etc photography wet drawing materials, such as scratch pen and ink (plus sticks, sponges etc) and different varieties of paint. <p>3D work could be direct from the figure or face/head. Learners should experiment with ways to work on whole images to scale as maquettes or sections, such as how to represent an eye or mouth, and practise 3D drawing with wire or card sections.</p> <p>4D work could involve photography, video or film, with learners practising storyboarding and working directly from the figure.</p> <p>Encourage open experimentation rather than attempts to produce highly finished individual pieces. Change the scale and type of grounds that the learners work on.</p> <p>Introduce the elements of interaction that you wish to develop, such as group crits, self-evaluation and peer evaluation. Teach learners how to record personal findings and how to record their responses to feedback or criticism.</p> <p>Explain any health and safety issues that learners will have to deal with and explain how to conduct risks assessments on personal work space and within the studio. It might be useful to run a health and safety workshop at the beginning of the course with induction contracts and handouts.</p> <p><i>Allow time for a crit at the end of each session (or at the start of the following session) for learners to share experiences and review their work and that of others.</i></p>

* Guided learning hours (GLH): all times when a member of staff (such as a tutor, trainer or facilitator) is present to give guidance ('contact time'). This includes lessons, lectures, tutorials and supervised study in, for example, learning resource centres and workshops. It also includes the time staff spend with learners observing and assessing their achievements.

Session	Teaching topic	Hours*	Resource checklist	Linked assessment	Core content and delivery methods
11–20	Assignment 2: Developing recording techniques Continuing the theme of the human dimension	10 x 2 hour sessions Group and individual tutorials to be held during sessions	Studio facilities plus wet and dry materials, still and video cameras, material for 3D work, computers and appropriate software, scanner, photocopier etc Drawing paper, sketchbooks and notebooks Exhibition or display space for showing learner work to selected audience to meet unit requirements	P1, P2, P3, P4, P5 P1, P2, P3, M1 P1, M1, M2, D1	Review and compare visual recording in others' work to produce practical outcomes and at least one illustrated case study comparing the work of at least two other artists. All research materials to be presented for assessment. Outcomes can cover the range of 2D, 3D and 4D work or focus on a single area. Learners should explore and experiment with recording from secondary sources. A possible approach would be to produce a series of studies in the style of chosen artists. Learners could choose artists from a list or be given an opportunity to make individual selections. Learners need to consider the audiences that work is produced for, and the contexts and purposes of others' work. They will need an environment to display their work for presentation purposes. This could be public space or an area within the studio. <i>Homework: to continue to work from primary sources, for example self portraits or other portrait-related studies such as family and friends, or from observations made in town centres, cafes, college or school environments.</i>
21–30	Assignment 3: Developing recording outcomes	10 x 2 hour sessions	Studio materials, resources and facilities appropriate to produce outcomes in 2D, 3D and 4D media PowerPoint, whiteboard and slide projector or other forms of presentation technology Technical support to help learners explore new materials, techniques and technologies Drawing paper, sketchbooks and notebooks Space to display work to an audience	P1, P2, P3, P4, P5, M1, M2 D1 There are links to Unit 5 and Unit 2	Introduce the assignment and outline or negotiate the potential within the brief. Discuss how time management and planning will impact on the production of finished pieces for a show of final work to a selected audience. Review and analyse the work completed to date to take the best ideas and develop them further. Group discussion and/or small crits can help learners make decisions about the potential of ideas they have. They may need to be directed towards specific outcomes related to specialist sectors if the programme is following particular pathways, such as fine art, animation, graphics, textiles and fashion, film and photography. Experimentation and research is still acceptable. Provide additional support or direction to extend technical skills or media use. Enforce health and safety within this environment following the general requirements of personal risk assessments. <i>Homework: research into body adornment – historical and contemporary. Learners to bring findings to next sessions.</i>
Total guided learning hours		60 hours			

* Guided learning hours (GLH): all times when a member of staff (such as a tutor, trainer or facilitator) is present to give guidance ('contact time'). This includes lessons, lectures, tutorials and supervised study in, for example, learning resource centres and workshops. It also includes the time staff spend with learners observing and assessing their achievements.

Assessment and grading

Learners work through BTEC units by participating in the learning programme and tackling the assignments you set for them. The ultimate aims in the setting of assignments are to cover the grading criteria for each unit and to set learning within a vocational context. (Full guidance on assignment design can be found on page 40.)

Tell me more about assignments

The number of assignments for each unit will vary. It is up to you how you decide to cover the grading criteria for each unit. Take into account the ability of your cohort of learners, the requirements of the unit itself, local resources and, not least, your imagination as tutor.

There are drawbacks in setting both too few and too many assignments. If you set too few assignments (by, say, adopting the one-off project approach), you can place too much reliance on large pieces of evidence that may only be available late in the programme. These large assignments can be hard to assess and difficult to put right if things go wrong.

Too many assignments can put a burden on both you and your learners. This can lead to fragmentation of the unit. The unit content, outcomes and grading criteria have generally been produced to provide a coherent package. As such, the assignments should, wherever possible, maintain the coherence and links between the outcomes and grading criteria of the unit.

Learners should benefit from short sharp assignments, which provide vocational language and understanding plus specialist techniques, media and processes, before embarking on assignments that allow them to apply their knowledge and understanding. This will enable them to

build creative skills, personal confidence and expertise before progressing on to the next stage of their careers.

You are free to change the pace of your delivery to surprise learners by breaking up an assignment that has gone stale into a series of shorter activities, such as:

- an assignment based around a theme or ‘customer’ for a ‘live’ project with a tight deadline
- a ‘washing line’ project – cross the room with a washing line and attach socks, trainers, shirts and patterned fabrics and ask learners to draw the objects without taking the drawing implement off the paper, or with their eyes shut, or from unusual perspectives etc
- design a spoon or fork for a celebrity, another member of the group or a member of the teaching staff
- an investigation of a particular artist, craftsperson or designer, culminating in a presentation to share information with the group
- a technical workshop such as a day (or longer depending on timetable hours) spent with a visiting practitioner – this can be a valuable introduction to specialist workshop and technical practice.

It is good practice to provide learners with a list of assignment deadlines over the period of study. This will help learners to manage their workload. The table below shows part of an example assignment plan (the table could be extended to cover two years).

	September	October	November	December	January
Unit 1	Assignment 1	Assignment 2			Assignment 7
Unit 2			Assignment 4		
Unit 3		Assignment 3		Assignment 6	
Unit 4			Assignment 5		

Kick-starting an assignment

Successful assignments can be sparked off by a trip out of the studio. This need not be to a gallery, but could be to a town centre, or a visit to a botanical garden or garden centre. Learners could ‘do a Robert Rauschenberg’ and collect ephemera to take back and draw. If learners are poor at bringing things into lessons, then ask them to draw objects that they have in their bags. This can be approached in various ways, such as by looking at scale, texture or pattern, colour and detail. Your teaching programme should always lead learners into each assignment.

Engaging your learners

If learners are disengaged and reluctant, initial assignments could relate to themselves, by asking them to produce self portraits (or portraits of the group) using a variety of contemporary as well as traditional media. Music and fashion can be great ways into contextual referencing, and this allows learners to see themselves as an integral part of a creative future. ‘In the style of...’ assignments are also good introductions to contextual referencing and can be used to provide introductions to a range of specialist areas.

Building a portfolio of evidence

Encourage your learners to compile a portfolio of evidence to meet the grading criteria for each unit. It is important that learners have the opportunity early on in the course to develop portfolio-building skills, so that they can manage and organise their evidence. An art and design portfolio will be arranged to tell a story of strong basic skills and understanding through drawing in all its complexity, strong research, and application of that research, demonstrating a real understanding of the design or making cycle.

Live projects

Live projects with visiting practitioners can be of great benefit in bringing the world of work into the studio. Meeting deadlines, making presentations as a ‘pitch’ and delivering work outcomes to an audience are all excellent skills for learners to acquire.

What about grading?

Learners need to provide evidence to meet the grading criteria shown in the unit specification.

- To **pass** a unit, every pass criterion needs to be achieved.
- To gain a **merit**, all the pass and merit criteria need to be achieved.
- To gain a **distinction**, all the pass, merit and distinction criteria need to be achieved.

See the specification for information on how unit grades are converted to points to calculate an overall grade for their course. Learners who complete the unit but who do not meet all the pass criteria are graded ‘unclassified’.

Each criterion generally begins with an operative verb, for example:

- Pass = describe (what)
- Merit = explain (how)
- Distinction = justify/evaluate (why)

It is crucial that these same operative verbs are used in the wording of assignment tasks to yield correct evidence from the learner to meet each criterion.

For full information on grading, see the specification.

Each assignment must cover part or all of the grading criteria in the unit’s assessment and grading grid. For example, the grading grid in Unit 1: Visual Recording in Art and Design has a total of eight grading criteria: five pass, two merit and one distinction. The criteria are ‘funnelled’: there is an expectation that the pass criteria must be fully met to go on to achieve merit and distinction criteria.

In art and design, it is normal to introduce a vocational language-building assignment, perhaps covering the materials, techniques, or workshop practice say, before setting assignments with a vocational scenario. In this way, learners will be able to make informed choices about the materials, techniques and processes that they may wish to explore to generate final outcomes for a specific project. It is at your discretion whether to include the merit and distinction criteria in early assignments or to introduce them in later assignments once the building blocks of understanding and application have been achieved.

When the criteria include the assessment of skills or knowledge and understanding that cannot always be evidenced in writing, the use of observation sheets or witness statements is advised. All documents should be signed and dated to form an authentic audit trail. For more information, see page 41.

Working towards merit and distinction

As the programme progresses you may find that some learners struggle to achieve the merit and distinction criteria. It is imperative that in giving feedback on assignment work you clearly show learners what they need to do to improve to achieve the merit and distinction criteria.

Tracking learner achievement

There is an example of a learner tracking grid on page 29. These types of grid enable you to keep record of learners’ progress during the course. If your unit delivery is integrated with other units, the grids facilitate your tracking of which assignments have covered which grading criteria.

It is important that assessors, internal verifiers and external verifiers have easy access to learner evidence for each of the unit grading criteria. The evidence must be clearly referenced and annotated in each learner’s portfolio.

Assignment design

Assignments must be designed to motivate learners and to allow learners to achieve specified unit grading criteria in vocational contexts, and must call on learners to produce varied forms of evidence.

When designing assignments it is possible to:

- have one assignment brief to assess all the grading criteria of a unit
- have two or more smaller assignment briefs for a unit
- allow assessment of criteria from one unit to be integrated with assessment of criteria from another unit.

The assignment brief must include:

- the title and level of the qualification
- the title and number of unit(s) under assessment
- the title of the assignment
- the date the assignment is set (start date)
- submission/assessment date(s)
- the name of the assessor(s)
- the name of the learner
- space for the learner to sign to confirm the work is their own.

In addition to this the use of interim/milestone assessment dates is recommended – especially where assignments cover a number of criteria. It is essential that assignments have a suitable timescale.

The scenario

The assignment should be based within an **interesting vocational scenario** so that learning can be applied to the real world of work.

The tasks

Each assignment is divided into tasks: detailed descriptions of the activities learners will undertake in order to produce evidence to meet the unit's grading criteria and complete the assignment. Each task should:

- specify the extent and nature of evidence that learners should present
- be clear, specific, time-bound, stepped, relevant and realistic
- address the grading criteria they target, paying careful attention to the operative verb of each criterion ('describe', 'explain', 'evaluate' etc)
- reference the grading criteria they address
- be presented in learner-friendly, engaging and inspirational language; they should not simply repeat the grading criteria
- where possible, address the grading criteria in full, and do not split a criterion across more than one assignment or more than one task.

Evidence

Clearly state what learners are expected to provide as evidence for each task. Forms of evidence can include:

- recorded discussions
- log books and diaries
- artefacts
- presentations
- performance and role plays
- brochures, leaflets, posters and promotional materials
- case studies
- web-based material (websites, blogs, VLE, podcasts etc)
- reports and written investigations
- annotated photographs
- work-based evidence.

Be specific about the kinds of evidence that learners must present, and set minimum requirements, such as at least six sketchbook pages or four A3 design sheets, a 20-frame storyboard etc. Make sure that learners know the resources that will be available and that they understand if they must attend workshops to learn techniques. They should be familiar with any arrangements that allow open access to studio time (with the support of a technician) as well as materials, equipment, software, hardware etc to complete the assignment.

Assessment and grading criteria

- The assignment must state exactly which assessment criteria are being addressed.
- Centres **must not** rewrite any aspect of the unit's assessment and grading criteria, nor add their own centre-devised criteria.
- Centres may provide additional guidance, explaining assessment criteria requirements in learner-friendly language, but the exact wording of the published criteria must appear on the assignment.
- An assignment can have one unit as the main focus, but learners may also be producing evidence towards other units as well.

Local needs

Assignment briefs should always be developed and adapted to meet the needs of learners at your centre and to take account of your centre's resources. They must also be checked by someone in your centre (internally verified) to ensure they are fit for purpose **before** they are given to learners (for more information on this see page 44).

The assignment brief will often need to be supplemented with further information, for example:

- a demonstration
- handouts
- videos or DVDs
- references to books
- references to websites
- visits to source primary research materials within the locality of your centre
- visits to galleries, museums, exhibitions and other places where research can be done such as botanical gardens, garden centres and country houses
- talks by guest speakers and local practitioners.

An example of an assignment brief can be found on pages 53–57.

Learner responsibility

Learners need to take responsibility for completing their assignments. Many centres have instigated learner agreements or contracts which learners sign to commit themselves to meeting all deadlines and the other demands of completing their programme. Learners need to produce assessment evidence that is all their own work – plagiarism can be an issue. It is important that learners are instructed on the correct use of referencing. For more information, see Edexcel's *Centre Guide to Managing Quality: Policies, Procedures and Practice*.

Engage your learners

The most successful assignments will engage and excite learners to take responsibility for the progress of their own learning.

Observation records

An observation record is used to provide a formal record of an assessor's judgement of learner performance (for example, during presentations, practical activity, performance, role play) against the targeted grading criteria. The record:

- will relate directly to the grading criteria in the unit specification
- may confirm achievement or provide specific feedback of performance
- will provide primary evidence of performance
- will be sufficiently detailed to enable others to make a judgement as to quality and whether there is sufficient evidence of performance.

Observation records should be accompanied by supporting additional evidence. This may take the form of visual aids, video or audio tapes, CDs, photographs, handouts, preparation notes, cue cards, diary records, log books and/or peer assessment records. Observation records should also:

- note how effectively these were used to meet the assessment criteria
- record the assessor's comments
- be evidenced in a learner's portfolio when assessment is carried out through observation, together with relevant supporting evidence
- be completed by the assessor, who must have direct knowledge of the specification to enable an assessment decision to be made
- be signed and dated by the assessor and the learner
- also include the learner's comments.

An observation record can have greater validity than a witness statement since it is capable of directly recording an assessment decision without reference to others.

Witness statements

A witness statement is used to provide a written record of learner performance (process evidence) against grading criteria. Someone other than the assessor of the qualification/unit may complete it. This may be an assessor of a different qualification or unit, a work placement supervisor, a technician, a learning resources manager or anyone else who has witnessed the performance of the learner against given assessment criteria. It can be someone who does not have direct knowledge of the qualification, unit or assessment criteria as a whole but who is able to make a professional judgement about the performance of the learner in the given situation.

The quality of a witness statement is greatly improved, and enables the assessor to judge the standard and validity of performance against the assessment criteria, if:

- the witness is provided with clear guidance on the desirable characteristics required for successful performance by including a checklist
- the grading criteria are present on the witness testimony (this may need further amplification for a non-assessor)
- the learner or witness also provides a statement of the context within which the evidence is set.

The witness statement does not confer an assessment decision. The assessor must:

- consider all the information in the witness statement
- note the relevant professional skills of the witness to make a judgement of performance
- review supporting evidence when making an assessment decision
- review the statement with the learner to enable a greater degree of confidence in the evidence
- be convinced that the evidence presented by the witness statement is valid, sufficient and authentic.

When a number of witnesses are providing testimonies:

- every witness testimony should be signed and dated by the witness
- information on their job role/relationship with the learner should also be available.

These details add to the validity and authenticity of the testimony and the statements made in it. Centres should note that witness testimonies can form a vital part of the evidence for a unit(s) but they should not form the main or majority assessment of the unit(s).

Example forms for observation records and witness statements are given on pages 42 and 43 and can be modified to show a centre's own logo. They are available in Word on the CD-ROM in your Specification Pack.

Observation record (by tutor)

Learner name			
Qualification			
Unit number and title			
Description of activity undertaken (please be as specific as possible)			
Assessment and grading criteria			
How the activity meets the requirements of the assessment and grading criteria			
Learner signature		Date	
Assessor signature		Date	
Assessor name			

Witness statement (by external observer)

Learner name			
Qualification			
Unit number and title			
Description of activity undertaken (please be as specific as possible)			
Assessment and grading criteria			
How the activity meets the requirements of the assessment and grading criteria, including how and where the activity took place			
Witness name		Job role	
Witness signature		Date	
Learner signature		Date	
Assessor name			
Assessor signature		Date	

Internal verification of assignment briefs

Internal verification is a quality assurance system you must use to monitor assessment practice and decisions. It is there to ensure that:

- assessment and grading is consistent across the programme
- assignment briefs are fit for purpose
- assessment decisions accurately match learner work (evidence) to the unit grading criteria
- standardisation is a feature of centre assessment practice.

All assignment briefs must be internally verified **before they are issued** to learners. The internal verification should be done by a tutor who is vocationally competent and understands the BTEC Level 3 Nationals in Art and Design units. This is to ensure that:

- the tasks and evidence will allow the learner to address the targeted criteria
- the assignment is designed using clear and accessible language
- learners' roles and tasks are vocationally relevant and appropriate to the level of the qualification
- equal opportunities are incorporated.

The system used to do this is a matter for individual centres. Edexcel fully supports the use of the centre's own quality assurance systems where they ensure robust internal standardisation.

Internal verification of assignment briefs should always be reported and recorded. If action is required, the assessor

should complete this and return it to the internal verifier for sign-off. Once the assignment is verified as fit for purpose, it may be issued to the learners.

Internal verifiers are advised to use the paperwork that is available on the CD-ROM that accompanies the Specification Pack (see the example on page 58) as this meets all Edexcel requirements.

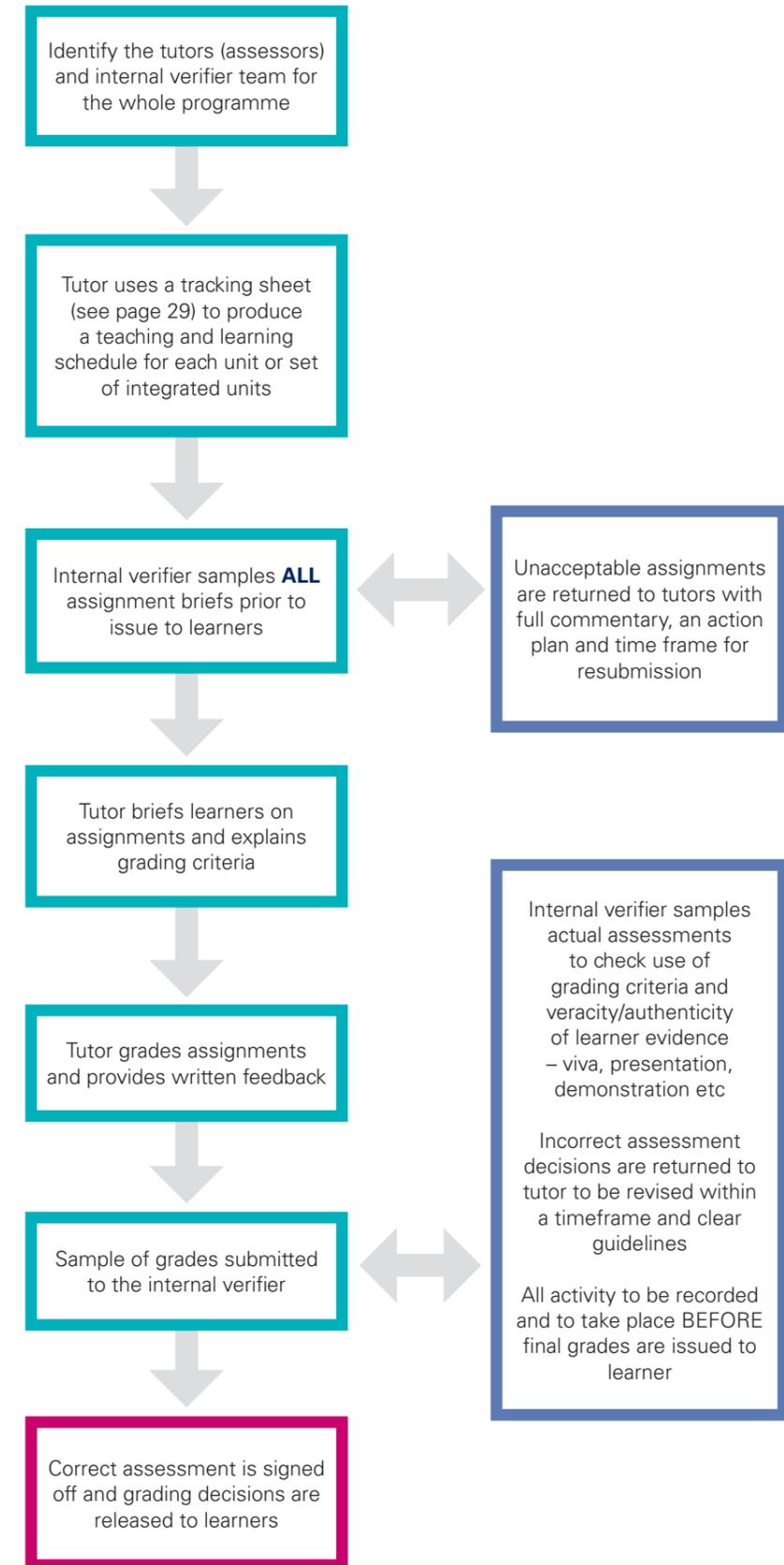
Internal verification is to be seen as a supportive process. If an assignment brief is not fit for purpose, the internal verifier should return the assignment with appropriate comments. There should be a deadline set for the amendments to be made and, when all is approved, the documents should be signed and dated to give the team an auditable document. Tutors can engage in professional discussions where there is disagreement so that all standards and decisions are shared and understood.

Lead internal verifiers

Each group of programmes has a lead internal verifier who coordinates the work of other internal verifiers and offers leadership on issues of internal standardisation and related training. The lead internal verifier will be expected to gain accreditation via the Edexcel online OSCA2 test. The achievement of this test will permit release and certification of learner attainment. For more information on becoming a lead internal verifier, see www.btec.co.uk. (Some programmes may be subject to annual sampling prior to release and certification of learner attainment.)

For an example of an internal verification form for an assignment brief, see page 58.

Procedure for internal verification



Grading an assignment

When designing an assignment it is key that you set the level of expectation for learners and provide guidance related to the kinds of evidence that they should be producing. Assignments will not, ideally, require a uniform response, otherwise you will have difficulty in assessing across the range of grading criteria – differentiated learning would be constrained. Learners should have the freedom to develop their own responses within the demands of the learning outcomes and grading criteria.

When grading an assignment it is good practice to use a form such as that shown on page 66 (this is available on the CD-ROM in your Specification Pack). Alternatively, you can devise your own assessment record sheets, but these should always allow space for feedback to learners on their performance against the criteria. It is also good practice to have space for learners to comment on their own work. It is important to give learners positive feedback that tracks and records their learning journey and achievement but also identifies areas for improvement. This is very valuable for learners who have missed criteria and need further encouragement and direction to achieve these criteria.

Learners normally receive feedback after each assignment has been assessed and internally verified.

Commenting on learner work

It is common practice not to amend learner scripts or write comments on drawings and design work or in sketchbooks. The use of Post-it notes, separate paper with commentary and other means is acceptable.

Maximising learner achievement

Unit grades need not be submitted to Edexcel until the centre wishes to claim certification. Learners should have every opportunity to obtain the best unit grades they are able to achieve.

Learners could be encouraged to tackle criteria that they have missed or areas in which they are weaker in understanding and achieving via newly designed assignments. Mini assignments or a second opportunity to meet the criteria in a fresh way are good educational practice. Newly designed assignment briefs must be internally verified before issue to learners.

Key points

- **Always use the specification document** and cross-reference learner evidence to the learning outcomes, unit content and the unit's assessment and grading grid to ensure that the criteria specified in the assignment are fully met. For merit and distinction grades, the decisions should not be based on the quantity of evidence presented but on its quality (in meeting the grading criteria).
- **The guidance section of each unit specification will assist you** in reaching a decision. Delivery teams will find that standardisation prior to major unit assessment will be very useful in setting the standard of individual assessors' decisions. Use of a sample of learner work across the grade boundaries, especially if there are 'cusp' decisions, is the best way of setting the team standard. This activity builds confidence among the assessor team. A post-standardisation session can be very useful for further discussions on the quality and standard of the work that has been assessed, and it provides an opportunity for internal verification to take place before grading decisions are confirmed to learners.
- **Good feedback can identify the way that learners can achieve a higher grade** and positive feedback will assist learners who may be diffident about gaining more than a pass grade, which is a common problem with learners who are only prepared to do the bare minimum to pass. Assessors can encourage learner self-esteem and confidence by setting clear expectations. The feedback section can also provide learners with an individual learning plan, giving clear targets for completion, dates and deadlines.

Improving grades

In general, BTEC units expect a gradual improvement in grades over the progress of the course as learners become more familiar with the degree of independence and self-responsibility that is required to meet the higher grading criteria.

For an example of a graded assignment, see page 66.

Internal verification of assessor's comments

Once assignments have been graded, the internal verifier should sample these to ensure that the assessor is:

- conducting assessment in a fair and equitable way
- using the specification document
- using grading criteria
- checking the veracity and authenticity of learner evidence through vivas, presentations, demonstrations etc.

Centre teams can hold standardisation sessions to establish the veracity and accuracy of the team's assessment decisions.

Any incorrect assessment decisions will be returned to assessors to be revised within a timeframe. Where the internal verifier deems the assessment decisions to be invalid, there must be dialogue between assessor and internal verifier to discuss the issues raised. This dialogue should be documented on the internal verification form, together with the action to be taken and the resulting grading outcome. There must be a clear audit trail of the closing of the 'quality loop'.

All activity should be recorded and should take place before final grades are issued to learners.

For an example of an internal verification form for an assessor's decisions, see page 68.

Frequently asked questions

How many assignments should there be?

As many as are necessary to assess the unit. Determine the most appropriate assessment strategy for the unit, taking into account the ability of your cohort of learners, the requirements of the unit, local resources and your imagination as tutor.

If you set too few assignments (by, say, adopting the one-off project approach), you can place too much reliance on large pieces of evidence that may only be available late in the programme. These large assignments can be hard to assess and difficult to put right if things go wrong.

Too many assignments put a burden on both you and the learners. This can lead to fragmentation of the unit. The unit content, outcomes and grading criteria have generally been produced to provide a coherent package. As such, the assignments should, wherever possible, maintain the coherence and links between the outcomes and grading criteria of the unit.

When should assignments be set?

There are two issues here when considering timing. First, be aware of the possibility of assessment overload – when there is a bunching of assignment deadlines across a number of units at any point in the programme. To avoid overload, detailed planning needs to take place at programme level to spread the assessment load. Second, there is the issue of identifying the most appropriate place within the unit for the assignment. This will be determined by a combination of the nature of the unit and the way the outcomes link together plus the overall approach taken to teaching and learning.

As a third consideration, if you are aware of the timing of external quality checks, it is good to prepare for this early in the year by setting some assignments and assembling all learner work. This will take away any pressure on your delivery and assessment.

Pacing your learners

The learning outcomes and the assessment and grading criteria of every unit can be covered through a series of assignments. Take Unit 1: Visual Recording in Art and Design as an example: you can set themes to cover the content requirements and allow learners time to develop the necessary levels of independence, synthesis and sophistication of original approach before you close this most fundamental unit.

The challenge of delivering units such as Unit 1 is that there will be underlying factors, such as lack of skills and confidence, that constrain learners from acquiring the necessary independence, experimental approach and deeper understanding to achieve the merit criteria. In addition, the distinction criterion demands evidence of flair, imagination, creativity and full understanding and use of formal elements, and learners need to show that they can critically analyse what they have produced and outline changes that can be made throughout the assignment and for future work. For merit and distinction, you will be looking for learners to show consistency and synthesis of understanding across all aspects of their performance. The funnelling of the criteria from five pass to two merit criteria and a single distinction criterion demonstrates this requirement.

A developmental delivery pattern – where this unit might underlie other units – will allow learners to develop their confidence and understanding and to show that they can deliver to the higher grade criteria in a consistent and complex manner. Some learners with limited ability may only achieve consistent pass level results, but you should also see a definite improvement in the quality of their work.

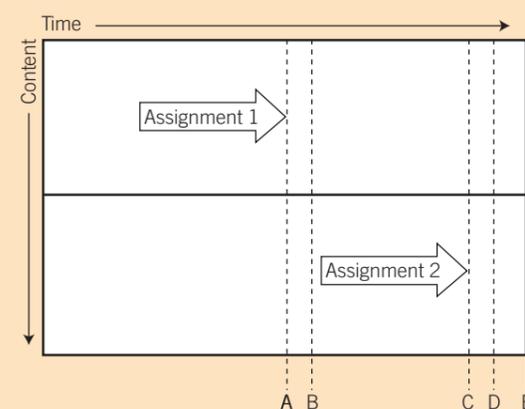
Can tests be used?

Any valid method of assessment can be used, and this includes tests in the appropriate place. However, the assessment must be made against the grading criteria set within the unit, and this equally applies to tests as well as any other method. The overriding issue is the need to prepare assessment instruments that are fit for purpose, challenging and vocationally relevant, and that provide a vocational focus that will interest and engage the learner.

What if the work is handed in late?

Deadlines are an important aspect of any work. In general, time deadlines should be given for the end of the unit. Centres need to inform learners about their policy towards late work. If a learner hands in work late without prior negotiation, then the centre may decline to mark it. If the centre marks the work, then all grades applicable to the unit must be considered. In this case, the learner must not be punished for late work. As these programmes are vocational, some assignments will not permit late submissions, such as those that involve the performance to an audience or production of a newspaper.

Example of an assessment plan for two assignments



The first assignment covers the first outcome and has an initial deadline for feedback indicated at A. If this deadline is met, the work is reviewed and detailed feedback provided to learners at B. Learners can then rework the evidence, based on the feedback provided, and resubmit for final assessment at E.

The deadline for feedback on Assignment 2 is C, with feedback at D and final submission for assessment also at E. To encourage learners to meet the deadlines, work submitted after point B will only be assessed and then returned with feedback at D. Learners' work is only ever double handled using this process but it does provide learners with an opportunity to reflect on their work and achieve at the highest possible level.

Concerns about the advantages in this system for those learners who take more time to achieve are balanced out by the advantages gained by the informed feedback and, possibly, the removal of the work burden for those who meet deadlines. What this system does achieve is that it encourages learning based on sound assessment decisions.

How can learners be encouraged to achieve more than just a pass?

The assignment design, guidance and support are all important factors in getting learners to achieve at the highest possible level. It must be recognised that learners do have choice and, if they make a conscious and

informed choice to only achieve at pass level, then there is probably very little anyone can do. However, experience shows that learners who become fully engaged in their BTEC programme – understanding its interim and varied assessment model, the importance of tutorials and clear recording of grading criteria that they have achieved – will be encouraged and will aim higher.

What if a learner doesn't achieve a pass?

Feedback and support should be provided to ensure that the learner is aware of any failings in the work presented for assessment, and is then given the opportunity to rectify these failings through some means (such as reworking material, taking advantage of a further assessment opportunity etc).

If the learner has not attempted assessment, then the programme team could indicate that the unit/course had not been completed by the learner, and in such cases the qualification certificate would be withheld.

How many times can a learner rework or resit an assignment?

The issue here is the validity of the assessment instrument. If a learner is simply going round and round on a single task or activity brief, then the validity of the assessment must come into question and the tutor should consider the need for an alternative assessment instrument.

If the assignment is prompting learning, then that is what the course is about in the first place and therefore rework is to be encouraged whenever applicable.

The final assessment evidence simply needs to be a valid and reliable measure of the learner's current level of achievement against the outcomes and criteria of the unit.

Improving grades

Lack of achievement can usually be attributed to poor attendance and the production of inadequate work – or the failure to produce any work – for assessment. Ongoing assessment through teaching tutorials, crits and portfolio reviews using the unit grading criteria can highlight weaknesses in performance. These can be addressed through individual learning plans, which should be set with clear targets for activities and deadline dates for presentation.

Appendix: A sample assignment

A sample assignment follows for **Unit 1: Visual Recording in Art and Design**.

All assignments you set for your learners must be internally verified

It is intended that sample assignments are used as examples of good practice. However, they may not be entirely appropriate for every learner in every centre. You are advised to make suitable amendments to sample assignments in response to your own centre's requirements to meet the needs of your learners. All sample assignments used, whether amended or not, must be internally verified by a suitable person at your centre.

The sample assignment that follows covers all the grading and assessment criteria for Unit 1: Visual Recording in Art and Design by focusing on 2D work in the context of the human form, and tasking the learner to develop a final body of work. During this assignment learners will research and discuss the work of others, including consideration of how artists have used visual recording techniques. This will enable them to gain an understanding of how materials are selected and used. Short poses, for example, require a more fluid way of working, therefore a softer range of pencils are used to record quickly. Where poses are longer, learners can consider how artists have used colour and contrast to record form, shape and volume.

The assignment tasks link the different stages of recording. Initial contextual understanding will be applied as learners develop their own practical understanding of recording techniques and strategies. Understanding of materials, approaches and formats can be extended by learners to develop coherent conclusions and individual creative outcomes.

The vocational scenario in this assignment brief concerns an exhibition at a local gallery, and the curators are part of the panel that will view an interim presentation of the learner's work.

To achieve full unit coverage, additional assignments must be designed for this unit by looking at 3D and 4D studies, where recording techniques in other media can be utilised. (These assignments could be delivered simultaneously.)

As visual recording is such an essential aspect of art and design, the unit may also be delivered through scenarios such as:

- live projects – perhaps preparing pieces for publications of a local organisation that feature illustrations of scenes
- 3D modelling – working direct from a model and modelling in clay
- recording for graphic design – sourcing relevant visual information for a graphic design brief such as architecture and typography
- 4D work in film and digital media.

All learners are different and will approach their assignments in different ways

The sample assignment that follows shows how one learner answered a brief to produce work towards achieving pass, merit and distinction level criteria. (You will see here that the learner hasn't achieved the distinction criterion. Full achievement of the criteria would be attempted and evidenced in a subsequent assignment(s).)

The learner work shows just one way in which the criteria can be evidenced. There are no standard or set answers. If your assignment is fit for purpose, and if your learners produce the required evidence for each task, then they will achieve the grading criteria covered by the assignment.

Sample assignment front sheet

This front sheet must be completed by the learner where appropriate and included with the work submitted for assessment.

Learner name		Assessor name	
Daniel Tyson		Jackie Reid	
Date issued	Completion date		Submitted on
10 September 2010	Interim: 16 November 2010 Final: 10 December 2010		10 December 2010
Qualification		Unit	
BTEC Level 3 Diploma in Art and Design		Unit 1: Visual Recording in Art and Design	

Assignment title	An exhibition on the human form
In this assessment you will have opportunities to provide evidence against the following criteria. Indicate the page numbers where the evidence can be found.	

Criteria reference	To achieve the criteria the evidence must show that the learner is able to:	Task no.
P1	identify primary and secondary sources for recording	1, 2
P2	record visually	2, 3
P3	discuss visual recording in others' work	1, 2, 3
P4	review own visual recording	2, 3, 4, 5
P5	develop visual recording to produce effective outcomes	4, 5, 6
M1	research and respond to independently selected sources, consistently showing effective visual recording skills	2, 4, 6

M2	show an individual approach to communicating, comparing, illustrating and expanding information and presenting work in a coherent and appropriate creative format	1, 2, 3, 4, 5, 6
D1	demonstrate independence, innovation and individuality in evaluating and using sources, integrating visual recording skills and in-depth understanding in communicating information	1, 2, 3, 4, 5, 6

Learner declaration

I certify that the work submitted for this assignment is my own and research sources are fully acknowledged.

Learner signature: *Daniel Tyson*

Date: *10 December 2010*

Sample assignment brief

Unit title	Unit 1: Visual Recording in Art and Design
Qualification	BTEC Level 3 Diploma in Art and Design
Start date	10 September 2010
Interim deadline	16 November 2010
Deadline date	10 December 2010
Assessor	Jackie Reid

Assignment title	An exhibition of the human form
-------------------------	---------------------------------

The purpose of this assignment is to:

develop and extend your visual language skills and understanding by working from life models.

Scenario

The local art gallery and museum is mounting an exhibition of artwork based on the human form. The exhibition curators have asked for a submission of work to form part of the display. At an interim stage in the project (16 November 2010), you will present your ongoing work to your peers, tutors and gallery curators. This will determine which pieces are selected for the exhibition.

Overview and evidence

For this assignment you need to prepare a series of life studies. From these you should develop 2D finished pieces for the exhibition. You will need to prepare an interim presentation of your plans on 16 November 2010, showing your ideas and preliminary work for your final pieces. This presentation can be designed and presented in any way you feel is appropriate for the audience, including digitally. You will present to the gallery curators and a panel of tutors who will then make their selection of pieces for the exhibition. Your final artwork will be submitted on 10 December 2010. Please also include an ongoing report/journal to record your work for each task of this assignment.

Task 1 – Discussing the work of others

There will be a series of study sessions held throughout this assignment on approaches to the human form. These will include short lectures and discussions looking at the work of other artists. In these sessions you will be working individually and in small groups. You will be able to discuss the approaches and techniques the artists have used to record visual information (P3) and take notes, make rough sketches and record your observations during each study session. Think about how the artists have used and selected sources for their work, and include your findings in the notes you keep. You can apply the understanding gained from this task to help you identify sources for your own work (P1) as you think about the pieces you would like to produce for the exhibition. Record your ideas in your assignment journal.

This provides evidence towards P1 and P3

To build on your evidence for the pass criteria, you will need to show that you can work independently to explore and compare the work of others in this field. To do this you will need to research some of the artists you have looked at in the lectures and discussions, to find out more about them and how they work. Alternatively, you can research some other artists who use the human form in their work. You can show that you are expanding your understanding by recording your thoughts and ideas and by showing examples of your research. Aim to reach conclusions about the work by other artists that you have looked at, and think about how this may help you to develop your own working practice.

This provides evidence towards M2

To build on your M2 evidence to meet D1, you will need to use your analysis of other artist's work and demonstrate in your own notes and sketches that you have your own ideas and individual approach when it comes to using resources, integrating visual recording skills and communicating information.

This provides evidence towards D1

Task 2 – Visual recording: the figure

You will be working from life models. You will start by working from short poses, and go on to longer poses.

- Try to draw quickly, using a faint line to begin with.
- Draw the whole figure, not part of it – don't worry if it takes a while to be able to do this, you will find that you will speed up as you go along.
- Draw from the middle out (this will have been discussed in lectures) – and avoid doing an outline only.
- Start thinking about the suitability of different media for certain tasks, such as expressing volume with tonal media.

Stage 1

Explore the human form, observing different aspects of structure, form and movement (P1). Record a range of different poses, using the formal elements of line, tone, shape and surface (P2). Explore informal methods of recording that express ideas and feelings in a variety of quick studies using experimental mark-making. Use analytical methods to explore accurate recording of the human structure in different poses: use appropriate measuring methods, focusing on proportion, perspective, space-shape relationships, and angles and curves (P4).

This provides evidence towards P1, P2 and P4

You can increase your grade by demonstrating an independent approach. You can record from the figure using your own ideas about how to work with different media. Think about how you can apply media and visual language to record defined aspects of the figure, through form, volume, movement, contrast and so on. You can practise your skills by working on your own drawings outside of the sessions. You can make your recording effective by looking carefully at the subject and recording what you see and feel. Reflect on the work you have produced and decide what to do next. Artists often return to their subject to get more information or to adapt their ideas. Make notes to record your thinking, and show how you are going to refine your work.

This provides evidence towards M1

You can extend your grade by independently reaching conclusions about your working practices. You should show how you have understood the work of others and used this to inform your approach to recording. You will need to show innovative approaches to recording from the subject, by exploring, combining and consolidating your understanding and skills in using media and visual language.

This provides evidence towards D1

Stage 2

Using your investigations into the work of other artists (from Task 1), demonstrate how your own work is influenced or inspired by selected images of others' work (P3, P4). As you work through Stage 1 of this task, build on and develop your research into appropriate contexts (P1). Investigate and explore appropriate 2D mark-making and techniques for recording from the model, such as charcoal, graphite, chalks, brush and ink, paint, canvas, board and papers (P2). Explore the potential of selected tools and techniques in recording to communicate different moods, such as strong lighting to evoke contrast and depth or mixed media to communicate qualities of the structure of the body and the surface of skin. Review your progress, critically analysing the development of your studies (P4).

This provides evidence towards P1, P2, P3 and P4

Task 3 – Development work

You will need to generate a range of ideas for development of your final 2D work. You should do this through the following process and activities.

- Explore ways of communicating different ideas about the human form.
- Use your life studies from Task 2 as a means of generating potential ideas for your final exhibition pieces (P4).
- Consider possible themes inspired by earlier collections of studies, such as movement, conflict or grief.
- Connect your work to your research from Task 1 and 2, and maintain the practice of making reference to the work and techniques of other artists as you go along (P3).
- Use 2D mark-making in communicating spatial and factual information and communicating feeling in expressive visual studies (P2).
- Develop different ideas or narratives through using roughs, storyboards, thumbnails, print-outs and first-stage models, and maquettes (P2, P5).
- Consider a range of different audiences in communicating messages through visual recording (P3).
- Annotate your studies throughout to demonstrate your critical thinking as your work develops (P4, P5).

This provides evidence towards P2, P3, P4 and P5

To build on your evidence for the pass criteria, you will need to develop ideas that are well considered and coherent. You will need to link the work that you have looked at with your own ideas and demonstrate an individual approach to evaluating. This will involve you thinking in depth about how others have recorded and how they developed their work, and how you can develop your own studies. The ideas you have should be creative and show how you can independently select sources.

This provides evidence towards M1 and M2

To build on your evidence for the merit criteria, you will need to demonstrate an innovative approach to evaluating your studies and independently generating innovative ideas for your final work. You should explain how you have integrated your visual recording skills and understanding to reach creative and individual ideas that can be taken forward.

This provides evidence towards D1

Task 4 – Refining ideas

Having developed your ideas in Task 3, you now need to select from your visual studies and work towards creating your final pieces.

- Explore ways in which your preliminary work can convey your chosen theme or mood.
- Use image creation techniques outlined in Task 3 to analyse and refine your ideas.
- Create your final ideas sheets to demonstrate your annotated visual development towards your outcomes.

This provides evidence towards P4 and P5

To build on your evidence for the pass criteria, you will need to aim to develop ideas and approaches that show development from your earlier work. You should include as much information in your summary as possible, so that you can show your ability to individually compare, contrast and communicate your conclusions. The results that you reach should be coherent, and show how you have developed your work through your understanding of visual recording and through the knowledge you gained in looking at the work of others.

This provides evidence towards M2

To build on your evidence for the merit criteria, you will need to integrate your research and knowledge gained with your understanding of visual recording skills to show an in-depth understanding in your evaluation of sources and recording techniques. You will need to probe deeper and ask questions of your self to prompt independent answers.

This provides evidence towards D1

Task 5 – Presenting your final ideas

You must now prepare a presentation for the exhibition curators to show your final ideas and preliminary work for your artwork pieces on the human form. The date for the presentation is 16 November.

- a) Research different presentation methods, given your target audience of gallery curators.
- b) Explore and experiment with appropriate presentation methods. You can use digital presentation techniques – including video, slide, PowerPoint and audiovisual displays – or deliver a verbal presentation or a demonstration, or produce a display, or use a combination of any of these methods.
- c) Select appropriate information and images from your studies for your presentation.
- d) Select an appropriate presentation method and develop your presentation.
- e) Give a mock presentation to peer group and tutors before the final one to the gallery curators.

This provides evidence towards P4 and P5

To build on your evidence for the pass criteria, you will need to show how you have compared your work, used the information gained from looking at the work of others, and developed your understanding of visual recording as you progressed through the assignment. You need to evidence this – use notes, refer to visual examples, look to illustrate the points you make clearly and coherently. If you say you have learnt something, or changed your ideas because of your evaluation, refer to exact visual examples to make your point.

This provides evidence towards M2

To build on your evidence for the merit criteria, you will need to extend your work further by showing how you have independently integrated your understanding of visual recording and how it is used to communicate ideas. You should refer to others’ work, explain the ideas and concepts you learnt through evaluating their work, and show how you applied this understanding to developing your own work in an individual and innovative way.

This provides evidence towards D1

Task 6

Using the information and feedback from your presentation to the curators, and feedback from your tutor and peers, select and develop a final painting to be hung in the exhibition. You should bring together your understanding of visual recording, and the ideas shown in your developmental work that the curators singled out as being suitable for the exhibition.

All paintings should be produced to a professional standard, on properly prepared grounds, as this work will be seen in a public exhibition.

This provides further evidence towards P5

To build on your evidence for pass criteria you will need to:

Use your studies to develop an individual approach to producing the work. You might achieve this through using materials, visual language and visual recording in an imaginative and creative format. You should show a consistent approach to independently using in-depth recording skills.

This provides further evidence towards M1 and M2

To build on your evidence for merit criteria you will need to:

Extend your work by integrating your visual recording skills and producing work that shows an innovative approach to realising creative intentions.

This provides further evidence towards D1

Sources of information

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 Picasso P ed Glimcher A B – *Je Suis Le Cahier – Sketchbooks of Picasso* (Thames & Hudson, 1996) ISBN 9780500279229
 Peterson B – *Learning to See Creatively* (Amphoto Books, revised edition, 2003) ISBN 9780817441814
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 Simpson I – *Drawing, Seeing and Observation* (A&C Black, 2003) ISBN 9780713668780
 Treib M – *Drawing/Thinking* (Routledge, 2008) ISBN 9780415775618

This brief has been verified as being fit for purpose

Assessor	Ms J Read		
Signature	<i>Jackie Read</i>	Date	<i>8 September 2010</i>
Internal verifier	Ms K Armani		
Signature	<i>Kay Armani</i>	Date	<i>8 September 2010</i>

Sample internal verification of assignment brief

Qualification	BTEC Level 3 Diploma in Art and Design	
Unit	Unit 1: Visual Recording in Art and Design	
Assessor	Ms J Reid	
Internal verifier checklist		Comments
Are accurate programme details shown?	Y	
Are accurate unit details shown?	Y	
Are clear deadlines for assessment given?	Y	
Is this assignment for whole (W) or part (P) of a unit?	P	This assignment focuses on 2D artwork. The unit must also be delivered by addressing 3D and 4D work, or by aligning to specialist units in learners' pathways through additional assignments.
Are the assessment criteria to be addressed listed?	Y	P1, P2, P3, P4, P5, M1, M2, D1
Does each task show which criteria are being addressed?	Y	
Are these criteria actually addressed by the tasks?	Y	
Is it clear what evidence the learner needs to generate?	Y	
Are the activities appropriate?	Y	
Is there a scenario or vocational context?	Y	The assignment is focused on a gallery exhibition and there is constant reference to others' work in the tasks
Are the language and presentation appropriate?	Y	
Is the timescale for the assignment appropriate?	Y	As an ongoing 12–13 week assignment, this project should enrich other assignments that the learner will be doing concurrently.
Overall is the assignment fit for purpose?	Y	
* If "No" is recorded and the internal verifier recommends remedial action before the brief is issued, the assessor and the internal verifier should confirm that the action has been undertaken.		
Internal verifier	Ms K Armani	
Signature	<i>Kay Armani</i>	Date 8 September 2010
Action required:		
No action required for this assignment		
Action taken:		
NA		
Assessor	Ms J Read	
Signature	<i>Jackie Read</i>	Date 8 September 2010
Internal verifier	Ms K Armani	
Signature	<i>Kay Armani</i>	Date 8 September 2010

Sample learner work

This is Daniel Tyson's ongoing log of his progress through the assignment. It has been extracted from the journal he kept over the course of the 12 week project.

Sample learner work: page 1

An exhibition of the human form

Task 1

I have never really tackled drawing people so when we were given our assignment sheets to go through, I was a bit worried that I might not be able to get very far with it – or I might get bored with all that life drawing. I liked the idea of taking the human figure into our own ideas for final work and I've already had some ideas for this part of the assignment.

We visited the gallery to meet the curators and view the space we were going to have for our work. We had a brief preview of some of the artists' 2D and 3D figure work. There was also a video by a contemporary artist who had explored the idea of the rituals humans perform in their everyday lives. I was able to make some sketches and notes but we weren't allowed to take photos. The idea of exhibiting my own figure work here is scary after seeing the artists' skilful work and brilliant ideas. (P1, P2)

Looking at the work of different artists in the slide show sessions showed me lots of ways to make figure studies. Some of the images were incredibly skilful, especially the 3D figures – Rodin's sculptures of *The Burghers of Calais* really impressed me – it's bigger than life-size and has incredible detail in the hands and features of the group who are tied together with rope. But what was great about it were the expressions and feelings of despair, anger and tension in their faces and in the gestures of their hands. The way that Rodin had carved their heads with some looking upwards and some down and to the side also gave the feeling of dignity and a sense of endurance of suffering. By joining the figures together with rope and making each have a different but connected pose, Rodin created a sense of the whole sculpture working as one piece. But I also felt that there was a feeling of isolation and helplessness in the closed and inward mood of each figure. I've found out that there's a copy of this sculpture in the gardens by the Houses of Parliament, which the public can go into – so I'm definitely off to see that! (P3, D1)

We also looked at some figure paintings and sculptures from early 20th century art of Cubism and Futurism. I liked the way the artists had broken up the figures into fragments which gave the figures a sense of energy and in the way they had used the paint to create movement. These reminded me of camera shots of sports figures and then I discovered that an artist called Muybridge had already done some early photographic experiments to explore movement in figures, which might have influenced these artists. We looked at straight portrait artists too, from 17th to the 20th century, but I found these less interesting as I feel drawn to artists who use figures to portray a situation or a mood – though I found the use of very strong shadows in Rembrandt's portraits gave the figure a strong presence and 3D quality. We looked at some images from more recent times – these include Lucien Freud, Henry Moore and David Hockney. These people had all worked from the figure and taken their ideas into different formats. I thought Hockney's splash paintings were really good – simple compositions, strong colours and a kind of still photographic quality. We also looked at Jenny Saville's work, which again I really liked – the idea of using scale and viewpoint as key compositional devices really impressed me. The figure work we looked at was clearly related to the task we were going to do – work from the figure. I was also interested in the idea that some of the artists had developed ideas and figure work beyond purely the seen image – some of it was kind of felt. There was a Matisse picture called *The Dance* which I also really liked. (P3, M2)

During our seminar group sessions we had a visiting practitioner who showed us his portfolio of life studies, paintings and photographs of his sculptural pieces. We also had the opportunity to present our notes and studies to him, and we shared some great discussions about his work and the artists' work we've looked at. Now I'm much more interested in the next part of the project – which is lots of life drawing. (P3, D1)

Sample learner work: page 2

Task 2

For this task I've produced loads of 2D studies in different media – some really awful ones too, where I've got the figure out of proportion or made a complete hash of the feet and hands. These parts are really difficult, and the head too. It seems to make such a difference to the figure if the head, feet and hands are in proportion and connect to the body. I liked the way the tutor called the feet the roots of the body, the hands the direction for the branches of the body and the head describes what type of tree it is – the model's character. To practise drawing heads, hands and feet, I've looked at Durer's drawings of hands and also copied some of the drawings from a book on the Old Masters. I've used myself and friends too as models for developing my skills. (P1, P2)

The more successful studies so far are the very quick charcoal studies where I have had to respond immediately to the model and not think about the detail. At the beginning I thought these were the worst, but when I laid them out for an assessment session, I could see they had the most sense of movement and I had caught the character of the pose with a few strong lines and quickly sketched in tones.

Last week we were introduced to some more drawing techniques, and ways of combining materials. I found this quite interesting, as I hadn't thought about working with wet and dry materials on the same piece of work. I had always assumed that life drawing meant focusing on the figure – which it does – but I hadn't connected with the idea that you could explore visual language and media in life drawing at the same time. This made the whole process much more creative, rather than being purely academic – my tutor said the phrase 'it won't be as dry' – I think I know what she meant. (M1)

I visited London at the weekend and managed to get to see Rodin's *Burghers of Calais* at Westminster. It was even more exciting than I had imagined from the slides and images on the internet. I did loads of sketches from different angles and began to understand how a sculpture changes as you move round it and offers you different forms and shapes each time you move. I wished I'd borrowed a video camera from college, but I did manage to take lots of shots and make a brief video with my mobile phone. (M2, D1)

My tutor has suggested I spend some time working on developing my 2D work towards possible ideas for an outcome. Yesterday I tried painting the figure and ended up with mostly muddy colours and an almost completely obliterated figure underneath. My tutor gave us a brilliant demonstration and advised us to use a limited colour palette, so tomorrow I'll give it another go. (D1)

I had a tutorial aimed at evaluating my work so far (P4). My tutor said positive things about my work and the progress I had made, and has definitely given me motivation to persist. She offered me some really useful ways I could develop my work towards a 2D theme. She suggested I find some of my own primary sources for figures in movement and I came up with the idea of sketching my family to help me with gaining skills. I like the idea of doing a kind of seated figure for the final piece, but exploring colour – I have enjoyed the painting part, once I got over the muddy colours – I looked again at Hockney and Matisse, and I have decided that my interest really lies with working a design into the final piece, but still making it a piece of work painted from life. I really like the idea of two things going together – juxtaposition or duality – so a colour design is also a life painting – this is the kind of thing you see when you look at Rembrandt or Freud close up, or in details in books – the materials both record and also have a language of their own. I looked at some work by an artist called Poussin, and made a couple of studies from a piece called *The Triumph of Pan*. (P3)

Task 3

I'm now seriously into the idea of a final life-based 2D piece. I still need to practise painting, but have found that using colour very thinly – combining watercolours with acrylics and working over these colours with washes – creates interesting and effective areas on the canvas. (P2, P5)

Sample learner work: page 3

I've discovered an inspiring Canadian artist called Betty Goodwin. She has done some large-scale drawings of what looks like figures under the water. What I like about them is they are almost abstract and often reduced to blurred amorphous shapes almost like eels or fish. But I also want to keep looking at them as they feel quite mysterious, even sad, as if the figure is drowning or has drowned and is half suspended in the water. So I'm inspired to try out her approach with the sketches I've done so far. (P3)

I'm definitely decided on continuing the life model for my final piece. I think there is a strong tradition of working from life, yet producing abstract or painterly pieces – I really like this approach – it's not what I expected at all from life drawing! (P4, M1, M2, D1)

Task 4

This is it. The deadline for completion of the studies before presenting to the group is coming up and I feel I need to do much more to my work. I've put together a short PowerPoint presentation to show the development of my ideas for the final piece – I did explore some ideas about a kind of classical painting with two figures, but I don't think I have the skills in understanding the figure to be able to construct a convincing and effective final piece. I have produced lots of drawings, looked at some examples of artists' work and explored composition and materials. I intend to combine my understanding of recording and looking with the interest I have with using media. (P4, P5)

I've created my final ideas sheets. I have included some compositional drawings. Now I've got to select from all the rough studies to make a presentation to the group and to the gallery curators. The main thing I've got to consider is how to get across how I got from the first task of looking at artists' studies of the human form to my final ideas for the painting, and why I have decided to approach the theme the way I have. (M2, D1)

Task 5

After going through all the options for presenting, I've decided on which images I am going to use in the PowerPoint presentation. We have to do a trial run in front of our group, before we do the big presentation to the curators. A friend who's doing the media course is going to make a video of me presenting my display and talking to my group. Then I'm going to use the video to support my big presentation to the gallery and tutors. I'll be OK talking to my friends, but I'm feeling very shaky about talking to the experts. (P5)

I've worked out what I need to do to display the work to the best advantage. I've talked to the caretaker and tutors to get hold of display boards and I've selected an area in the drawing studio where there's good lighting and enough space to give the presentation and for Rob to make the video. Rob and me have done a trial run-through and I can see where I need to fill the gaps and prevent awkward pauses. I've designed my crib sheet and also given one to Rob so he knows which bits are coming next and what images to focus on as I'm talking. (M2)

I did some research into what makes an effective presentation and managed to find several examples on the internet – also one which included a video as well as a display and discussion. These were really helpful and helped me to design my crib sheet and consider the order I need to put the points I want to get across. I think the video will help to provide interest, as I'll be using it as a different method of communicating my ideas. I like the idea of involving the audience and inviting them to ask questions as I think this will make me less nervous than silence! (D1) I'm really pleased that I can use the PowerPoint slides and short snippets from the video in the final presentation to the curators.

I've now completed all the tasks for this assignment and got great feedback from the presentation, which has really boosted my confidence. I was very pleased to get a distinction for this assignment and now feel really prepared for more complicated design projects next term.

Sample learner work: page 4

Learner presentation to gallery curators

This is a selection of Daniel's preliminary work: visual explorations, and recordings of the figure from both primary and secondary sources.

Working from the Figure

Daniel Tyson

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Contents

- Slide 3 task 2 – initial thinking
- Slide 4 task 1
- Slides 5 & 6 task 2
- Slides 7-10 task 3
- Slides 11-14 task 4
- Slide 15 task 6 – final painting

2

Initial thoughts

- How to record the figure
- Whether to work in black and white or colour
- Should I paint?
- What size should I work?
- Aim to record accurately
- Aim to record with feeling

3

Main influences

- Henry Moore
- Lucien Freud
- Betty Goodwin
- Jenny Saville

4

Primary sources



5

Drawings



6

Sample learner work: page 5

Study of dancer



7

Study of dancer



8

Portrait - secondary source



9

Interior - colour study



10

Compositional idea - 2 figures



11

Compositional idea

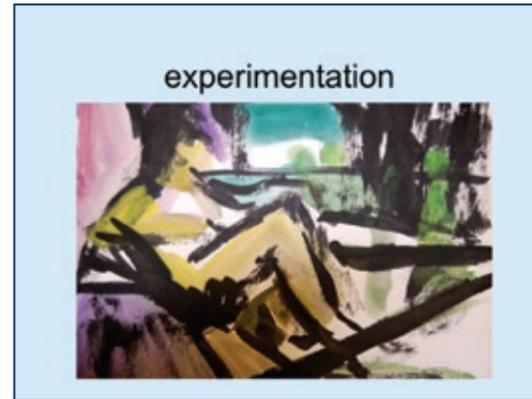


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Sample learner work: page 6



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Observation record (by tutor)

Learner name	Daniel Tyson		
Qualification	BTEC Level 3 Diploma in Art and Design		
Unit number and title	Unit 1: Visual Recording in Art and Design		
Description of activity undertaken (please be as specific as possible)			
Presentation to gallery curators, tutors and peers.			
Assessment and grading criteria			
Partial coverage of P3, P4 and M2.			
How the activity meets the requirements of the assessment and grading criteria			
Daniel gave a really good presentation. He discussed his own visual recording and the approaches he adopted (P4). He was able to relate this to the work he had looked at, and demonstrated a consistent ability to expand the information to show coherent views (P3). He had clearly gained a lot of understanding from looking at the work of others and was able to relate that directly to the ways he developed his own recording techniques. As he developed his ideas about the figure, he produced work that showed a number of potential routes, and his presentation demonstrated an ability to compare information. The PowerPoint presentation was well supported by handouts, and the use of a video camera to record the presentation was a well-thought-out idea. His presentation and discussion showed he could adopt an individual approach to presenting his work in a creative manner (M2), and he showed independence and innovation in the way he developed his presentation skills. He demonstrated an in-depth understanding of the potential in figure-based work, and communicated this in the language he used.			
Learner signature	Daniel Tyson	Date	19 January 2011
Assessor signature	Jackie Read	Date	16 November 2010
Assessor name	Ms J Read		

Sample assessor's comments

Qualification	BTEC Level 3 Diploma in Art and Design	Year	2010–2011
Unit number and title	Unit 1: Visual Recording in Art and Design	Learner name	Daniel Tyson

Grading criteria	Achieved?
P1 identify primary and secondary sources for recording	Y
P2 record visually	Y
P3 discuss visual recording in others' work	Y
P4 review own visual recording	Y
P5 develop visual recording to produce effective outcomes	Y
M1 research and respond to independently selected sources, consistently showing effective visual recording skills	Y
M2 show an individual approach to communicating, comparing, illustrating and expanding information and presenting work in a coherent and appropriate creative format	Y
D1 demonstrate independence, innovation and individuality in evaluating and using sources, integrating visual recording skills and in-depth understanding in communicating information	Y

Learner feedback

I found this assignment very time-consuming but I learned so much about the human structure, especially proportion and perspective – it has really improved my tonal drawing and I was pleased with the effect using mixed media and colour to make the work really interesting – I found the colour had its own language and it would almost say 'I'm made of paint' to the viewer. If I allowed the paint to run and almost stain the canvas it got really interesting. I really enjoyed the duality of allowing materials to have their own language whilst still recording from the figure. I found the presentation to the gallery really challenging and I was very nervous. Using a video I had made previously of a presentation I did of my work to my seminar group really helped me to gain more confidence and I enjoyed answering questions and discussing my work with the gallery curators. However, I don't think this part of the assignment was my strong point.

Assessor feedback

Daniel, I'm really pleased with the mature way you tackled this lengthy project and worked hard to meet all the deadlines too. You have shown development in your drawing skills, particularly in your experimental use of drawing and painting materials. You have sourced your life studies and visited different galleries, to expand the work taken place in the studio. Your series of watercolour and acrylic studies are good, and the gallery curators have asked that our graphic design group of learners might be able to use these in their designs for the promotional material for the exhibition! Well done indeed.

You have written an extensive and articulate ongoing journal of your progress throughout the assignment and it is clear that you have a mature understanding of your ability but you need to develop your practical skills. I am impressed with the way you researched different artists and independently discovered the art of Betty Goodwin. It was interesting to see the ways in which you connected with her work in your use of materials and media. Your first-hand studies from the figure show developing recording skills with depiction of scale, form and proportion.

You put together an articulate and very well-informed digital presentation for your group and tutors, together with the gallery curators. The feedback from the gallery was very positive. They were impressed with your ability to communicate, illustrate and expand your ideas in such depth and also to hold their interest throughout.

You have covered the set tasks and achieved partial coverage of the criteria for this unit. What you have learned from this project will give you an advantage in your assignments for the units to come.

Action plan

For future development, you should concentrate more on your studio work rather than your research. You will also need to link your own work to your research.

You reflected in your journal that you need to concentrate more on developing your studio and technical skills, and you would definitely benefit from engaging more in technical activities when using your research materials.

You could look in more detail at the various characteristics of artists' work in relation to specific media and particular intentions. For example:

- why do some artists explore our relationship with illusion and make us question the nature of the painting versus the photograph (see, for example the work of Chuck Close)
- why do some other artists force us to always recognise the energy and personality of the maker through using expressive marks?

These and other questions can form the basis of interesting, productive visual and contextual investigations that can produce personally involved work. Keep up the good work and maintain your high level of motivation and independence.

Assessor signature	<i>Jackie Reid</i>	Date	<i>17 January 2011</i>
Learner signature	<i>Daniel Tyson</i>	Date	<i>19 January 2011</i>

Sample internal verification of assessment decisions

Qualification	BTEC Level 3 Diploma in Art and Design		
Assessor	Ms J Reid		
Unit(s)	Unit 1: Visual Recording in Art and Design		
Assignment title	An exhibition of the human form		
Learner's name	Daniel Tyson		
Which criteria has the assessor awarded?	Pass P1, P2, P3, P4, P5	Merit Partial M1, partial M2	Distinction Partial D1
Do the criteria awarded match those targeted by the assignment brief?	<p>Yes. The assessor has awarded the correct criteria for the work that has been submitted.</p> <p>However, this is partial achievement as the assignment only covers the 2D element of the unit.</p>		
Has the work been assessed accurately?	<p>Yes. Throughout the project, the learner has been given feedback on his progress; final assessment of learner evidence has been thoroughly documented against all criteria listed above.</p>		
Is the feedback to the learner: Constructive? Linked to relevant grading criteria? Identifying opportunities for improved performance?	<p>Constructive – yes: appropriate and constructive comments given by the tutor enabling the learner to move forward.</p> <p>Linked to assessment and grading criteria – yes: tutor's comments link to relevant criteria, particularly the language of D1.</p> <p>Opportunities for development – yes: the action plan indicates examples of ways in which the learner could develop his ideas further in future assignments to achieve full criteria coverage.</p>		
Does the grading decision need amending?	No.		
Remedial action taken	N/A		
Internal verifier name	K Armani		
Internal verifier signature	<i>Kay Armani</i>	Date	<i>17 January 2011</i>
Confirm action completed	N/A		
Assessor name	Jackie Reid		
Assessor signature	<i>Jackie Reid</i>	Date	<i>17 January 2011</i>