

# Blended Learning Teacher Support Pack for Creative Sectors

2020/21



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## Art and Design and Creative Media

Teaching, learning and assessment

August 2020



## Introduction

We have produced this guidance and resource package as a support for teachers and learners as they begin the new academic year. We understand that there will be some limitations on learner access to classrooms/workshops and social distancing restrictions affecting teaching and timetables and have produced these materials with this in mind.

In this pack, we have provided some general guidance, top tips and considerations for delivery under current circumstances, and some blended learning workshop and project ideas that have been designed for teachers and learners working from home and in class through a combination of online and face to face delivery.

## Contents

- General Guidance for Blended Teaching and Learning
- Social Distancing and Practical Considerations
- Practical Workshops
- Themed Workshops – Journeys
- Themes Workshops - Lockdown
- Pearson Free Resources
- Pearson Paid-for Teaching Resources
- Free Online Teaching and Learning Resources



## General Guidance for Blended Teaching and Learning

There are no references to specific equipment required to achieve any of the assessment criteria in our specifications, so we would encourage you to consider the following:

- Assignment Briefs are not dependent on specific facilities but designed to develop the core skills, knowledge and understanding required by the Assessment Objectives/Learning Outcomes.
- Where outputs in the form of made artefacts or larger scale work, are required/proposed by learners, carefully consider their form. Would prototypes or design visualisations suffice to address the Assessment Objectives/Learning Outcomes?
- Provide basic materials that learners would normally have free access to in centre. Are you able to arrange with your suppliers to enable learners to get resources at a discount directly?
- All submissions for assessment could be digital to ensure that courses can operate under any of the circumstances that the changing environment may bring. This does not mean that outcomes will not be practical, but that the final submission may be digitised, for instance, through photographs or video of physical artefacts or collated in presentations or digital/online portfolios etc.
- Students have always been and should continue to be able to work on internal units and even asset/resource/research gathering sections of external units outside of school/college without teacher supervision.
- Where learners would normally use school/college equipment and software, consider the vast array of free apps and software available that can be used with smartphones or desktop computers for uses such as capturing video and photography, film and image editing/manipulation, blog/vlog and portfolio creation etc. (see free online resource list included in this pack)
- Create your own teaching videos. If you are undertaking lectures or workshops in the centre with students, record the activity and then share with learners who are unable to attend and as a resource that learners can re-watch and reference.
- Create introductory workshop videos to prepare learners remotely prior to using equipment in class, covering Health & Safety and what is expected of the workshop. This will enable the workshop time to be used efficiently for practical activities.



## Social Distancing and Practical Considerations

To help support you in the conversations you may need to have with your manager or senior leaders in the centre, here is a list of social distancing and practical considerations that may need to be adopted.

- Timetabling will be affected by splitting groups into smaller sizes so 'blended' learning delivery strategies will need to be considered, whereby remaining groups not using studio workshops are either in a socially distanced self-study area or not in school at that time working on investigative and development tasks.
- Large groups may need to be split into smaller groups to enable social distancing and 'carousel' style workshops adopted, where each split group is rotated through the workshop/s in sequence in separate timed slots or on different days.
- It is likely that teachers will need a technical support assistant in order that they ensure no sharing of specialised equipment unless it has been cleaned before transferring to another, and that all equipment, chairs, tables etc. are wiped down between workshops (30 mins to an hour might be needed between sessions)
- For workshops that do not require specialist equipment, learners should have their own kit in a box that is wiped on entry to the workshop/studio. They must not share their kit with others and must clean it at the end of the session and take it home with them.
- Work that needs to be stored in the centre between face to face sessions should be put by the learners into a personal named folder or box for the technical assistant to place into the storage space.
- Remote delivery is well-suited to many activities such as the introduction of assignments, theory-based sessions, tutorials, individual student assessment and feedback, virtual gallery tours, discussions, submission of work etc.

# PHOTOGRAPHY

## Bringing life to photographs

### Introduction



Still photography has the ability to challenge peoples perceptions, but what if that image, or part of the image could move?

### STAGES

#### Stage 1

Take a series of photographs, explore landscape and still life, rural and urban, sky and water.

#### Stage 2

Download free Apps such as Werble, Giphy and Pixaloop and decide what you want to give movement too.

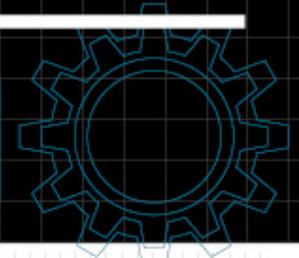
In this example we have used Werble to create movement in the sky. You have control over masking areas that you do not want to move, areas to remain transparent, colours, speeds and filters.



### Tips...



Crop your images to create impact. Shoot from different angles and try and use the rule of thirds.



Experiment with how to combine multiple layers to create the final moving image, export them as GIFs or videos:



EXPLORE



Try experimenting with the range of free Apps that are available, experiment with your phone, tablet or PC/Mac scan the QR links above for further ideas.

### EXPANSION

Creating Cinemagraphs can also be done using the layers and timeline function in Photoshop, this gives you much more control over what you want to create. Try to be more adventurous with what you want to create movement with.

Think about how you can apply this and incorporate into your own projects, self promotion, blogs/vlogs and websites



# TEXTILES & FASHION

## Upcycling

### Introduction



With limited access to clothing and textile shops you could be recycling and upcycling old clothes and fabrics into something new and unusual.

### STAGES

#### Stage 1

Find some old clothes or fabrics such as old tea towels and tablecloths and some basic equipment such as scissors, needles, tape measure, pencils and threads.

#### Stage 2

Decide on your garment, plan it out on paper. Who is it going to be for? Sketch ideas out thinking about colour and texture. You'll need to select your fabrics, use colour theory when deciding what colours will be appropriate



#### Stage 3

Watch 'The Great British Sewing Bee' on iPlayer for ideas and inspiration.

#### Stage 4

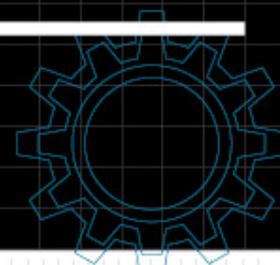
Bring the sketches to life!



### Tips...



Unpick old garments such as T-Shirts or shorts and use as a guide if you do not have the necessary pattern.



EXPLORE

Look at how other textile designers use recycled materials.



Look at how fabrics interact with each other, not only could you use material, but introduce other materials such as paper, bus or rail tickets, textured wallpaper, clingfilm, tinfoil and so on.

### EXPANSION

Take the constructed garments an extra stage by introducing ink, paint and spray-paints to the fabric to create new designs on the old fabric.

Model the garment, photograph it and upload to a blog, or even use Apps such as Pixaloo and Giphy to bring life to the designs.



# ART AND DESIGN

## Monoprints at home

### Introduction



Art and design doesn't have to be expensive, you can be creating artworks out of all sorts of household items. You can create prints from virtually anything in the store cupboard.

### STAGES

#### Stage 1: You will need:

**1 - Paper** for printing onto.  
Any will do, try looking in the recycling bin.  
Printing paper  
Newspaper  
Old envelopes

**2 - Medium** to print with.  
Art materials (if you have them)  
Inks  
Paints - oil or acrylic  
Oil pastels

**OR**, lets experiment with some other ideas  
Soy Sauce  
Dark vinegar  
Tomato ketchup  
Marmite  
Turmeric  
Food colouring

**3 - Printing sheet.**  
Any non-absorbent surface to ink-up.  
Plastic trays  
Metal trays/tin lids  
Plastic bags  
Tin foil  
Cling film  
Greaseproof paper

**4 - Tools.**  
Pencils  
Brushes  
Bits of card  
Twigs  
Fingers

#### Stage 2:

Ink up using whatever medium you have to hand and roll a thin layer on the improvised printing sheet (you could use a rolling pin).

Lay a sheet of paper gently over the printing sheet and start to apply pressure or use tools to make marks on the paper

Peel off the paper and see what the results are.

#### Stage 3:

Experiment with different mediums to see what different effects will be. Soy sauce will produce a very different outcome to Marmite!

Make a small book of outcomes from the prints obtained.

### Tips...



Crop your images to create impact once printed and remember monoprints are about unusual textures and surfaces.

### Further Experiments:

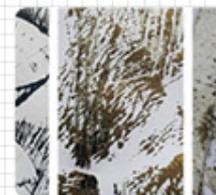
You can also try coating leaves, grass, petals and flowerheads in whatever medium and take prints direct from the natural form.

Try different papers to print on, such as old book pages, hand made papers, toilet roll and kitchen paper.

Try printing on other surfaces and use these techniques for fashion, textiles, 3D design, interiors, or digitise your prints and use them in graphics, they could also be scanned in and used in art and photography as an overlay to create more layered/abstract imagery

EXPLORE

Print images off and create monoprints directly onto the image



### EXPANSION

Take the monoprints and scan or photograph them, use Apps such as Snapseed and Instagram to present the work digitally, by adjusting the colours, contrast, cropping and layering prints together.

Create an experimental monoprinting Blog and upload all the ideas and creations.



# GRAPHIC DESIGN

## Create an image for an Instagram Story

### INTRODUCTION



Instagram Stories is a feature that lets users share photos and videos that disappear 24 hours after being posted. In this project, you'll use your graphic skills to create an image for an Instagram Story.

### STAGES

#### Stage 1

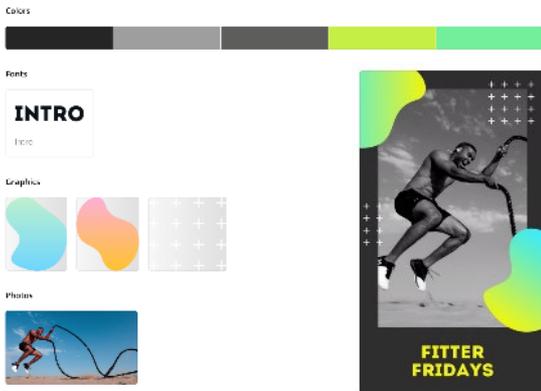
Create a new document 1080px (w) x 1920px (h) [9:16 ratio]

#### Stage 2

Decide on your client and target audience.

You'll need to select your colours, font(s), graphics and photo(s).

In this example you can see the elements that are used to create the final image.



### TIPS...



Crop your images to create impact. Add effects to your images, such as image adjustments.



QR CODE  
GIMP - FREE  
IMAGE EDITOR

Experiment with how to combine one photograph with a range of graphics to create the final image:



Look at how Instagram Stories images combine colours,



EXPLORE



graphics, a photograph and fonts into an integrated final image.

Look at how each image uses a range of graphics, colours, shapes and fonts to build up the complexity of the final image.

### EXPANSION

Duotones are a current trend within graphics, made popular by Spotify.

Create an image for an Instagram Story using an image created through duotones effects.

You will need to research how to create this effect.



# THREE DIMENSIONAL DESIGN

## Introduction



Three Dimensional Design, whether it is architecture, product design, interior and special design can be influenced by our surroundings. Nature/natural forms can be one of our biggest influences on what we design.

## STAGES

### Stage 1

Gather a range of images and/or objects looking for natural or interesting forms from a walk, in the garden, around town, in the park or in the countryside. Look for interesting shapes such as weathered rocks, sticks, shells and leaves.

### Stage 2

Arrange the objects you have found and create interesting compositions that then can be sketched onto paper (photograph them also).



### Stage 3

Look at the drawings you have made from each arrangement of objects and begin to simplify the shapes, could the arrangement become a design for modular housing or furniture?

## Tips...



Use tracing paper over the drawings you have made and begin to simplify shapes or connect shapes.

## Further Experiments:

You can also use items from the store cupboard to arrange into interesting compositions, oxo cubes, tins of peas, salt and pepper pots. These can be arranged and transferred into Google Sketchup.

Make the sketches into models using cardboard, paper, string to complete the creative process.

EXPLORE

Look at the work of Andy Goldsworthy and his arrangement of materials.



Research Biomimetic architecture and architects who use its principles



## Further Experiments:

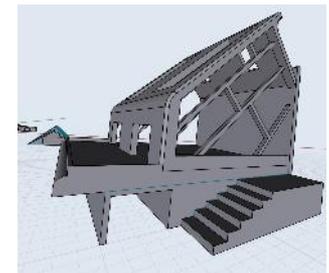
Explore textures and surfaces that you think will compliment the designs and models. Take rubbings and scan them in to create extra surfaces in Google Sketchup.

## EXPANSION

Take the simplified drawings you have made and try to reproduce the idea in Google Sketchup.

Try to recreate iconic architecture using the process. Photograph the drawings and models, upload them to a dedicated Three-Dimensional Blog.

Photograph the small natural form sculptures and present these as potential outcomes



# MOVING IMAGE

## Record a lockdown monologue

### INTRODUCTION



Everyone was personally affected by the UK's lockdown. This project is your opportunity to reflect on your lockdown experience and record a short monologue using just four shot types.

### STAGES

#### Stage 1

Write between 100 and 120 words on what lockdown meant to you. Keep it concise, keep it personal and use the **active voice**.

Read your script aloud to someone else and get feedback on how you can improve it.

#### Stage 2

Write a **shot list** to illustrate what will be on screen as you read your monologue.

You should only use these **four shots**:

- An establishing/master shot
- A medium shot
- A close up
- Cutaways

Time for a **recce** – Where will you shoot your monologue?

Think carefully about the sequencing – you should start with the establishing/master shot and move in closer.

### TIPS...



Use a tripod to shoot your footage. Think carefully about how you'll capture the audio.



QR CODE  
VSDC - FREE  
VIDEO EDITOR

### EXPLORE

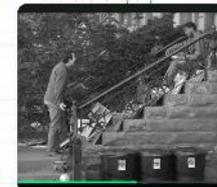
Which cutaways best represent what you're saying?

What is the most appropriate point to use the close up – when will it have most impact?

Experiment with different angles – what is the effect of a high-angle, a low-angle, a dutch-angle?

When you edit your footage, you could experiment with YouTube-style jump cuts.

Look at how other videos progress their shots from the master shot to



a range of other shots and use mise-en-scene to create meaning.

### EXPANSION

If you have the opportunity, you could shoot a 6-shot video featuring two people.

Write a short script (of no more than 250-words) that starts with conflict or tension between the two characters and ends with a resolution.

Keep to the **six shot types**: Establishing/master shot, 2 x medium shots, 2 x close ups, and cutaways.

# AUDIO & VIDEO EDITING TECHNIQUES

## INTRODUCTION



If you want your media work to connect with an audience emotionally, you must plan the editing stage carefully and experiment with different editing techniques. In this project you will work with your own/found material to create a rough edit.

## STAGES

### Stage 1

Before you start editing, review your original plans/material and:

- describe the story you want to tell in a single sentence (to help focus your edit and clearly communicate your ideas)
- identify the beginning, middle and end of the story (to help organise your material and lay out an assembly or rough edit)
- identify your objectives (to determine your editing decisions)
- decide if you need more footage/audio or material from secondary sources to meet your objectives.

### Stage 2

Select the clips/sections of clips you want to use and lay them down on a timeline in a logical sequence – the beginning, middle and end of your story. This is the beginning of your rough cut.

### Stage 3

Experiment with different audio editing processes, such as:

- using markers to identify the beat of any music track so you can cut on the beat and create a seamless flow to your audio
- making the waveforms visible = visual representation of the beat
- editing on the zero point (or below) on the wave and add fades to all your audio edits to avoid clicks and pops

## TIPS...



Free editing software includes DaVinci Resolve and VSDC (video) and Audacity (audio).



QR CODE  
DA VINCI  
RESOLVE

- adding audio effects e.g. reverb
- using music to signal a mood change.

### Stage 4

Experiment with:

- standard cuts
- cutting on action
- jump cuts
- time remapping e.g. speed up or slow down a shot
- J and L cuts
- montage
- fade in/out
- cutaways/inserts

EXPLORE

Explore how editing controls pacing and rhythm – hit the space bar to stop the



clip when you feel there should be an edit and use trial and error.

- cross cutting/parallel editing
- match cuts/eyeline match
- invisible cuts
- titles and graphics
- visual effects.

## EXPANSION

Refine your edit through these 3 steps:

- Review your rough cut and identify the problems that need to be solved
- Use editing techniques to solve these problems through experimentation e.g. use different edits, vary the pace and rhythm, re-arrange the structure of the shots
- Get feedback from others.



# EXPLORING GAMES

Create a review of a game

## INTRODUCTION



Exploring the features of digital games is a good way to understand how they are put together.

In this project, you'll investigate the different elements of your chosen game in a magazine review.

## STAGES

### Stage 1

Select a game to explore. You will obviously have to play the game thoroughly to understand the different elements of the game.

As you play, you should take notes on:

- gameplay e.g. character and game mechanics, objectives, goals, challenges, rewards, rules
- style, e.g. visual style, user interface, sound (effects, music, dialogue), sprites, 3D models, backgrounds, textures, lighting effects
- story, characters and the game environment
- playability
- target audience appeal.

### Stage 2

Draft out a review of the game for an online computer games magazine. You should include:

- technical details e.g. platform and PEGI rating
- strengths and weaknesses



## TIPS...



Use free desktop publishing software, such as **Scribus**, to create the page layout for your review.



QR CODE  
SCRIBUS

## EXPLORE

- analysis of the game, gameplay, playability, sound and graphics
- comments from yourself and/or other game reviewers
- a comparison with other games.

Take screenshots of the game to include in your review.

Use detailed examples and be sure to proofread and refine your review to improve its accuracy and quality.

Look at the page layout and design of game reviews in different



magazines to improve the layout and appearance of your review.



# CAMPAIGNS

## Investigating Media Products

### INTRODUCTION



The media play a significant role in the life of a campaign.

In this project you will explore the possibilities for spreading awareness **for a campaign of your choice**.

### STAGES

#### Stage 1

You must select a campaign that will become the focus of this project.

You can choose any kind of campaign – local, national or international. For example, you could select:

- a global campaign for equality
- a national awareness campaign for an event
- a campaign to save a local sports club.

#### Stage 2

Select examples of how people have responded to different campaigns. You should look at examples across different media disciplines. For example:

- TV, radio and newspaper features on the impact of a global campaign
- TV, audio, print advertisements and the website for a national awareness campaign
- Posters, graphics for social media and videos for a local campaign.



### TIPS...

Select a campaign that you are passionate about – something that you'll be proud to contribute to.



QR CODE  
IDEAS  
FOUNDATION

Select examples that have impact/interest you.

Explore:

- the use of codes and conventions
- use of narrative
- how production techniques combine to create meaning for the intended audience
- how people and issues are represented.

EXPLORE

Look at a wide range of campaigns to explore how they communicate



a consistent message in different ways to different audiences.

Record your investigation of media campaigns carefully e.g. through a written report, presentation, blog or vlog.

### EXPANSION

When you are looking for examples of campaign material, look beyond the mainstream.

For example, some of the most effective campaign material can be found on:

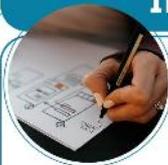
- social media
- smaller niche media platforms e.g. independent or alternative media platforms
- the street.



# CAMPAIGNS

## Generating and Developing Ideas

### INTRODUCTION



Generating effective ideas is essential if you are going to make a purposeful contribution to your chosen campaign. You should reflect on your investigation into different campaigns as you develop your own ideas.

### STAGES

#### Stage 1

You will need to research the topic or theme of the campaign, including identifying key information, facts and data from primary and secondary sources of information.

#### Stage 2

Begin to generate ideas for your campaign by:

- brainstorming
- mind mapping
- creating a moodboard
- creating visualisations
- challenging assumptions
- combining and comparing ideas.



#### Stage 3

Define your intended audience by writing a profile of a typical audience member e.g. age, lifestyle, attitude, values, interests, behaviors, personality.

### TIPS...

 **Pinterest** and **Behance** are good sources to discover creative examples of media work.



QR CODE  
BEHANCE

#### Stage 4

Develop your ideas by experimenting with planning materials, such as:

- words e.g. slogans, scripts, concepts, outlines
- visuals e.g. storyboards, thumbnails, sketches, wireframes, mock-ups, prototypes, concept art, photography.

EXPLORE

Look at different ways to plan your ideas e.g. try different templates.



software, ways of working to capture and develop your ideas.

Review your plans carefully and see if you can get feedback from others to help you make improvements to your ideas.

### EXPANSION

Begin to experiment with techniques and processes for creating content, such as:

- shoot test footage and vary the shot, angle and camera movement
- take photographs and vary the composition, angle, depth of field
- record different audio, such as dialogue, voice-over, ambient sound, foley
- creating graphics and experimenting with lines, shapes, paths, text, colour and effects.

# CAMPAIGNS

## Conducting an interview

### INTRODUCTION



Conducting an interview can greatly support the development of your campaign. The words, footage or audio recordings from your interview can be used directly or indirectly as part of your campaign materials.

### STAGES

#### Stage 1

Plan your interview by:

- finding possible/available interviewees and selecting your interviewee
- conducting background research on the interviewee
- arranging the time and location for the interview.

#### Stage 2

Prepare your questions for the interview by drafting out a series of key questions that are:

- open questions
- short and direct.

#### Stage 3

Plan how you are going to record the interview:

- film the interview
- audio recording
- written account of the interview.



### TIPS...



Practice how you will record the interview e.g. shot type, background, microphone placement.



QR CODE  
AUDACITY -  
AUDIO EDITOR

### Stage 4

When you conduct the interview, you will have to:

- test your equipment
- relax and try to put the interviewee at ease by being friendly
- ask follow up questions based on the responses to your prepared questions
- use body language positively, such as smiling, nodding, adopting an open stance.

EXPLORE

Look at different examples of media interviews to see how the



interviewer controls the interview through follow up questions.

### EXPANSION

Interviews or quotations from interviews add credibility and interest to campaign materials. You could:

- conduct further interviews or vox pops to develop your understanding of how different people feel about your campaign
- review your interviews to select the most important quotations that you can use in your campaign materials
- edit your video/audio interviews down by removing the parts of the interview that you are not going to use.

# CAMPAIGNS

## Developing campaign materials

### INTRODUCTION



The next stage in the project is to develop media products for your campaign by experimenting with combining material, techniques and processes in different ways to create different effects.

### STAGES

#### Stage 1

Review any original media content that you have generated and create further original material e.g.

- filming footage
- recording audio
- writing copy
- creating assets
- photography and image editing/manipulation.

#### Stage 2

Identify and gather any material from secondary sources that you need to complete your campaign materials, such as images, sound effects and archive footage.

#### Stage 3

Experiment with different ways to build/create your campaign materials, such as:

- constructing a narrative through editing techniques e.g. continuity/non-continuity editing
- design principles e.g. alignment, hierarchy of information, balance, white space
- interactivity e.g. user interfaces, menus, navigation, forms
- animation e.g. transitions, easing, timing.

### TIPS...



Make sure that you have permission/clearance to use any assets you source from secondary sources.



QR CODE  
UNSPASH -  
STOCK IMAGES

#### Stage 4

Test, review and refine your practical work e.g. using feedback from others, evaluating/comparing outcomes to expectations and existing work.

#### Stage 5

Export your campaign materials in an appropriate file format e.g. MP3, MP4, PDF.

Record the creative process carefully e.g. annotated screenshots, narrated screen recordings, annotated drafts of practical work.

EXPLORE

Explore the different effects you can create with your chosen software e.g.



motion graphics, audio effects, visual effects and interactivity.

### EXPANSION

Create further materials for your campaign to ensure that you make a cross-media contribution to the campaign.

Create a showreel/portfolio of the final campaign materials and add a commentary to justify your creative design decisions and reflect on the strengths of your work and identify any possible improvements.



# FREE ONLINE TEACHING & LEARNING RESOURCES

## TIPS...



Take a look at the resources on the Media Studies pages of **BBC Bitesize**



QR CODE  
BBC BITESIZE  
MEDIA

## INTRODUCTION



We have collected together links to free software and mobile apps to support learners as they continue to develop their knowledge, understanding and skills in different media fields outside of the classroom.

## MOBILE APPS

[Photoshop Mix](#) (iOS and [Android](#))

[Prisma](#) (iOS and Android)

Snapseed ([iOS](#) and [Android](#))

Fimo Analogue Camera ([iOS](#) and [Android](#))

DARKR ([iOS](#))

[SWANKO LAB](#) (iOS)

Manga Camera ([iOS](#) and [Android](#))

Fragment ([iOS](#) and [Android](#)) [periodically free]

Colour Splash ([iOS](#) and [Android](#)) [periodically free]

Fotoffiti ([iOS](#)) [periodically free]

Slow Shutter ([iOS](#) and [Android](#)) [periodically free]

Alien Sky ([iOS](#)) [periodically free]

EXPLORE



Watch how some of these **mobile apps** can be used creatively by clicking on the link below:

[Digital Live - Using Students own Devices to Create Interesting Digital Content - Photo/Video Hybrids](#)

## FREE SOFTWARE

[Graphic Image Manipulation Program](#) - high-end photo editor

[Inkscape](#) - vector graphics editor

[Scribus](#) - page layout/desktop publishing

[Tracktion T7](#) - Digital Audio Workstation (DAW)

[BandLab Cakewalk](#) - Digital Audio Workstation (DAW)

[Davinci Resolve](#) - Video Editing

[Audacity](#) - Audio Editing

[Blender](#) - 3D modeling, rendering and animation system, video editing software

[Autodesk](#) - a broad range of animation, VFX and modelling tools

[Sketchup](#) - 3D modeling software

[Unreal](#) - games engine

[Unity](#) - games engine (free for individual use)

[Werble](#) - 2D photo animation loop and GIF creation tools

[Cinemagraph Pro](#) - 2D photo/video hybrid creation

[Picaloop](#) - 2D photo/video hybrid creation

[LibreOffice](#) - Word processing, spreadsheets, presentation software (compatible with Microsoft Office)

EXPLORE

Take a look at **Twitch** - live streaming amateur and professional creatives covering a broad range of art, design, media production & performance by clicking the link [Twitch Creative Categories](#)



# Journeys - INVESTIGATION

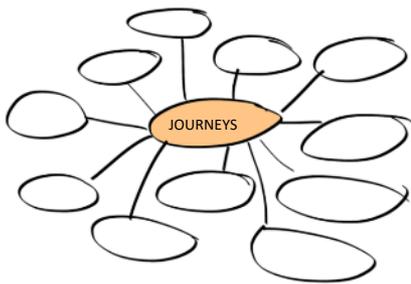
## INTRODUCTION

Journeys teach us about about life.  
A journey is something suggesting travel  
or passage from one place to another.

## ACTIVITIES

Begin by investigating the theme to help inform your ideas. You could do this by:

**1** Produce a mind map of what journeys mean to you. This might include:



- Physical journeys
- Imaginary journeys
- Emotional journeys
- Learning journeys
- Creative journeys

**2** Talk to people you know about exciting journeys they have taken. Record their stories using video or audio recordings

**3** Research the work of other Artists and Designers who have explored journeys in their work, for example:

- Richard Long
- Francis Alys
- Susan Philipsz
- Hussein Chalayan
- Willie Doherty
- Simon Starling
- Ed Ruscha
- Bill Viola
- Tania Bruguera
- Donald Rodney
- Ellen Gallagher
- Simon Starling

**4** Take a physical journey and document your experience. This might be a journey around you house, your neighbourhood or further afield.

Document your journey using



- Photography
- Drawings
- Rubbings
- Video clips
- Sound recordings
- Notes

# Journeys - DEVELOPING IDEAS

Development is about creativity and exploring ideas in different ways. Develop ideas in response to the theme

## 1 Initial Ideas

Initial ideas are the first ideas you come up with. This is a chance to let your mind wonder and consider all possibilities based on your research.

It is important that you don't become too attached to your first idea, it is unlikely to be your best idea.



Record all your ideas in an appropriate format.

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Once you have decided on what you want to produce you will need to refine your work to produce a more finished and resolved final piece.

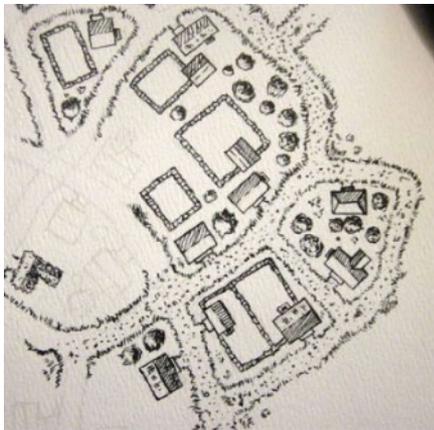


# Journeys - PRACTICAL EXPERIMENTATION

You should experiment with a wide range of materials, techniques and processes to develop and enhance your work for your project.

Here are some of the practical experiments you could do outside of the classroom. You might want to try all of them or just a few.

## 1 Produce a map of a journey around your neighbourhood



You do not need to worry about making your map to scale but instead should place emphasis on things that are interesting.

This could be a funny looking tree or a crack in the paving that reminds you of something else.

It could be somewhere that has an interesting smell or an interesting sound. Think about how you could represent these on a map.

## Further experiments:

- You could embellish your map using photographs, rubbings or things you collect on the route to create a collage. This could include things like tickets, receipts, found objects or natural things like leaves or twigs.
- You could use card to make models of things on your route and add these as 3D elements to your map.
- You could produce your map on fabric and then hand sew or machine sew the elements on the map.
- You could scan or photograph your map and then manipulate the image further using free apps such as:

Photoshop  
Express  
(adobe.com)



GIMP  
(gimp.org)



PIXLR  
(pixlr.com)



# Journeys - PRACTICAL EXPERIMENTATION

## 2 Taking a line for a walk

Try some automatic drawing. This technique was developed by the surrealist artists as a way of tapping into their subconscious mind.

In automatic drawing, the hand is allowed to move "randomly" across the paper without trying to draw anything specific.

Watch this video on automatic drawing and give it a go:



[https://www.youtube.com/watch?v=CLNzDB4\\_tsc](https://www.youtube.com/watch?v=CLNzDB4_tsc)

## Further experiments:

- Why not literally take your line for a walk... hold a pen to paper and walk around your home. Let the movement of your body move the pen around the paper.
- Try doing a digital version of an automatic drawing using image manipulation software.

Photoshop  
Express  
(adobe.com)



GIMP  
(gimp.org)



PIXLR  
(pixlr.com)



Open a new blank document, select a brush or pen tool and then move the mouse 'randomly' across the sheet.

- You could add different layers of colour to your automatic drawings to build up abstract images.
- Once you have your drawings you could experiment with 'consciously' adding details to the drawings to develop your images.

# Journeys - PRACTICAL EXPERIMENTATION

## 3 A photographic journey

A single photograph can tell a story, a series of photographs can take the viewer on a journey.

Select a series of at least 6 photos. These could be:

- New photos that you have taken to document a physical journey i.e. a walk in the park
- New photos that you have taken to document a process i.e baking a cake
- Found images of a real or imagined journey

Using Adobe Spark, upload your selected images to create a short video.

Adobe Spark  
([spark.adobe.com](https://spark.adobe.com))



Experiment with the the order of your images that takes the viewer a visual journey.

Once completed, publish your video and share the link to get feedback from others



### Further experiments:

- Experiment with adding text to your video to add further details to the story.
- Experiment with adding a sound track to your video. Think carefully your choice of sounds. It could be music, a spoken narrative or sound clips captured at the same time as the photo.
- Supplement the photos with drawn images or video clips to extend the journey narrative.
- Use free photo animation software such a PixTeller, Werble or Pixaloop to add movement to your photos before adding them to your video

PixTeller  
([pixteller.com/](https://pixteller.com/))



Werble  
([werbleapp.com](https://werbleapp.com))



PIXALOOP  
([pixaloopapp.com](https://pixaloopapp.com))



# Journeys - PRACTICAL EXPERIMENTATION

## 4 Travel Postcards

During the early 20th-century renowned artists created stunning travel posters and postcards for airlines, ocean liners, and the Travel Services.

These brightly colored images reflected the spirit of the destinations they depicted and inspired people to visit and explore further.

Design a travel poster for somewhere you could journey to.

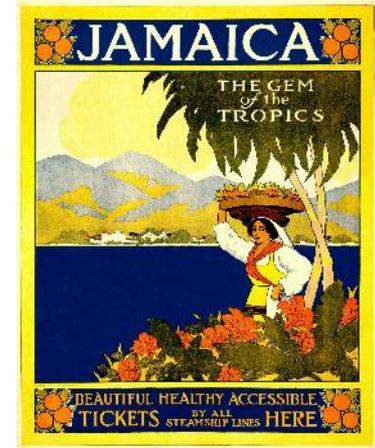


Select a travel location. think about all the places you have every wanted to travel to. Your destination would be real or imagined.

The challenge is to make your selected travel designation appear glamorous and appealing to potential visitors.

Experiment with images and compositions to portray your chosen location in the best light possible.

Your final postcard can be hand rendered or produced digitally.



**Further experiments:**

### Guerilla Mail

Use your postcard to start an anonymous mail postcard chain with friends with a note on the back explaining the concept:

*"Dear friend,  
You are invited to take this postcard and alter/add to it in some way. Use whatever method you would like; it is up to you. Do not obscure this note. When you are finished, mail the postcard to someone else."*

# Journeys - PRACTICAL EXPERIMENTATION

## 5 Eco transport

Design and build a model of a new form of transportation using only the things you can find amongst your household recycling.

Many of you may remember modeling crude spaceships out of washing up liquid bottles as a child, but this outcome needs to be a more considered and sophisticated response.



The model could be of an existing form of transport such as a car, a plane or a boat.

Or you could try and design a new form of transportation. The new transportations could be designed for exploring this world or an imaginary world.

Whatever you decide to produce you will need think carefully about what materials you have available and how these can be used to represent parts of your vehicle.



## Further experiments:

- Experiment with including moving parts into your design. This could include wheels that rotate, doors that open or levers that slide.
- Try and produce a model that has the potential to work for example:
  - A boat that floats
  - A road vehicle that can roll along the road
  - A plane that glides
- Take photographs or video of your prototype transport, use these to create a 'pitch' to potential investors in the project.
  - Use persuasive language
  - Highlight the key features of your design

Adobe Spark  
([spark.adobe.com](https://spark.adobe.com))



Create a short video of your 'pitch' using Adobe Spark.



# Journeys - PRACTICAL EXPERIMENTATION

## 6 Produce a map for an adventure game

Maps have long played an important role in video games, whether as the main user interface, a reference guide, or both.



Sometimes the maps represent actual locations, sometimes made up places, but they are made using visual language designed to fit the overall theme of the game.

When designing your map you will need to consider

- Who is your target audience?
- What type of game play will the game have?
- What would a player experience in a typical game session?

You can choose to do a map of an entire world or a map of a single level.



### Further experiments:

Select an area of the map to develop further. You could produce designs for either:

- A playable level design including gameplay mechanics, scripted events, obstacles and objectives for a player to complete.
- A stand-alone game environment which does not include any playable mechanics and does not require player participation.

Once designed you can experiment using free software to produce your game environment.

Unity  
(unity.com)



Unreal  
(unrealengine.com)

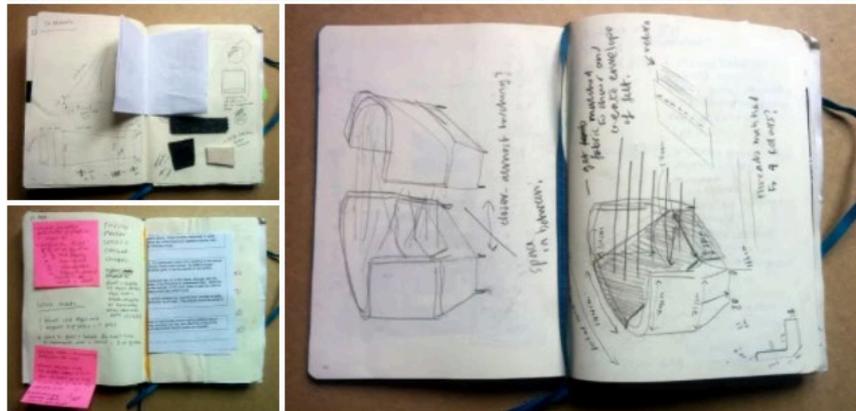
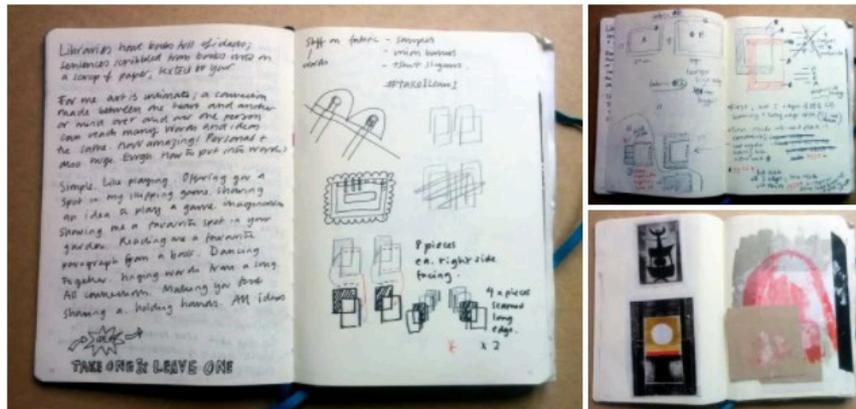


# Journeys - COMMUNICATION

Think about how you are going to record all of your work for this project.

## Sketchbook or Loose pages

If you are working on loose sheets of paper, make sure you keep them safe and organised



## Digital portfolio or Blog

If you would prefer to record your work digitally, try using one of the free blogging platforms:

WordPress  
(wordpress.com)



Wix  
(wix.com)



Weebly  
(weebly.com)



Blogger  
(blogger.com)



You could use a mixture of physical and digital recordings. This would mean you would not need to print things out or scan things into the computer.

However you decide to keep a record of your work you should make sure that you are considering your target audience and clearly communicating your intentions.

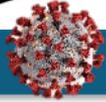
# Journeys - APPROACH

Develop your skills outside of the classroom



- Annotate throughout
- Evaluate throughout
- Analyse throughout
- Discuss ideas and make connections

# LOCKDOWN - INVESTIGATION



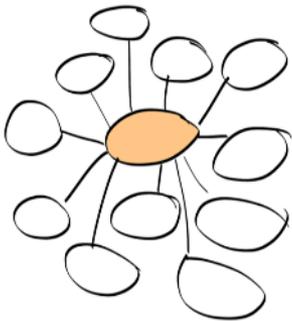
## INTRODUCTION

Everyone was personally affected by the UK's Covid-19 lockdown. This project is your opportunity to reflect on your lockdown experience consider how you could creatively respond to this situation.

## ACTIVITIES

Begin by investigating the theme to help inform your ideas. You could do this by:

- 1 Produce a mind map of what lockdown has meant to you. This might include:



- Where you spent your time during lockdown.
- Who you were with during lockdown.
- What you spent time doing during lockdown
- How you felt during lockdown.

- 2 Research the work of other Artists and Designers who have produced work in response to the lockdown

- Grayson Perry
- Banksy
- Sara Shakeel
- Giulia Rosa
- Antony Gormley
- Nina Cosford
- David Hockney
- Susie Hamilton
- Perdita Sinclair

- 3 Research the experiences of others during lockdown.

- How have different countries and cultures coped with lockdown?
- What were the challenges?
- What were the opportunities?
- How has lockdown changed how we live and work?
- What will the new normal look like?

Talk to people you know about their experience of lockdown. Record their stories using video or audio recordings.

# LOCKDOWN - DEVELOPING IDEAS

Development is about creativity and exploring ideas in different ways. Develop ideas in response to the theme

## 1 Initial Ideas

Initial ideas are the first ideas you come up with. This is a chance to let your mind wonder and consider all possibilities based on your research.

It is important that you don't become too attached to your first idea, it is unlikely to be your best idea.



Record all your ideas in an appropriate format.

## 2 Developing your Ideas

Development is about selecting ideas from your initial work and using them in new ways.

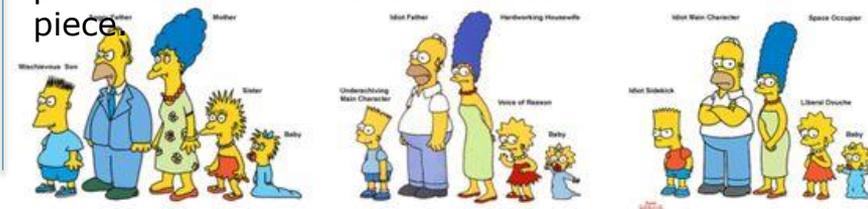
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## 3 Refining your Ideas

Once you have decided on what you want to produce you will need to refine your work to produce a more finished and resolved final piece.



# LOCKDOWN - PRACTICAL EXPERIMENTATION

You should experiment with a wide range of materials, techniques and processes to develop and enhance your work for your project.

Here are some of the practical experiments you could do outside of the classroom. You might want to try all of them or just a few.

## 1 Design a lockdown fashion collection

Lockdown has changed the way we live our lives and spend our time. Design a fashion collection that responds to your experience of lockdown.

Create a profile and collection concept. This should include identifying:

- Season (Spring, Summer)
- Gender (Male, Female)
- Age
- Theme

Think about the types of activities you took part in during lockdown and consider the type of collection you want to design:

- Leisure wear
- Sports wear
- Protective wear

Create a **moodboard** for your collection. You could create a physical moodboard using images or colour swatches from the internet or from magazines. Or you could create a digital moodboard using a blog or Pinterest page

Produce some initial **sketches** of your design. These could include notes of colours, textures and choices of fabric.

Choose your best sketches to produce more detailed and refined **fashion illustrations**.



### Further experiments:

- You could scan or photograph your fashion illustrations and then manipulate the image further using free apps such as:

Photoshop  
Express  
(adobe.com)



GIMP  
(gimp.org)



PIXLR  
(pixlr.com)



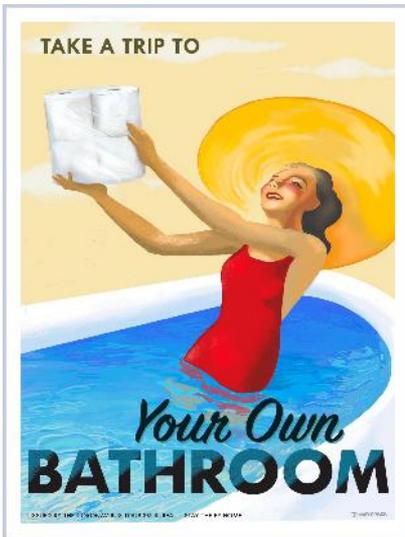
# LOCKDOWN - PRACTICAL EXPERIMENTATION

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During the early 20th-century artists created stunning travel posters and postcards for airlines, ocean liners, and the Travel Services.

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Design a travel poster for somewhere you could visit during lockdown.



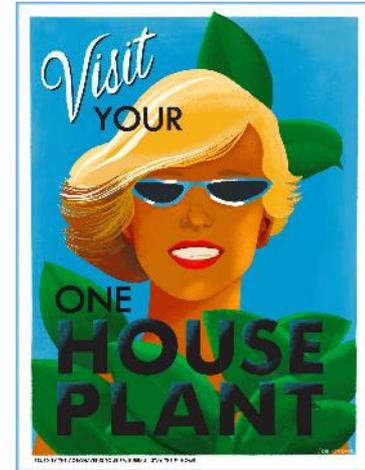
Select the most boring and mundane location you can think of. It could be the supermarket, a place where you were able to take your daily exercise or even a part of your home.

The challenge is to make your selected location appear glamorous and appealing.

Experiment with images and compositions to portray your chosen location in the best light possible.

Your final postcard can be hand rendered or produced digitally.

Display your poster around your home.



Gather feedback from friends and family.

### Further experiments:

- You could turn your poster into a postcard or digital invite and send it out to friends and family you have not been able to see during the lockdown.

You can download a free postcard template at:  
<https://www.twinkl.co.uk/resource/t-m-279-postcard-writing-template>



# LOCKDOWN - PRACTICAL EXPERIMENTATION

## 3 Explore printmaking techniques

Producing prints from the items you have around your home could produce some exciting and unexpected outcomes.

### Stencil Print

- Cut a piece of greaseproof paper to size and place over your print design.
- Trace your design.
- Cut out your design using a craft knife and cutting mat (or chopping board).
- Once your design is cut out, place it over the surface you want to print onto (paper or fabric).
- Dab your stencil with paint or ink to create your print.



### Vegetable Prints

- Cut a raw potato in half lengthwise.
- Carve a design using a sharp knife.
- Ink your stamp with an ink pad or paint
- Experiment printing onto different surfaces



You could also experiment with printing directly from fruit and vegetables to create interesting patterns.

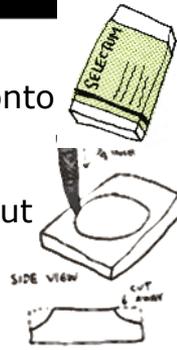
Find out more at:

<https://tinyurl.com/y9ybhu8s>



### Eraser Stamp

- Use a soft pencil to draw your design onto a clean plastic eraser.
- With a craft knife, slowly and carefully carve around the design. Go down about ¼ inch deep and cut away the excess.
- Ink your stamp with an ink pad or paint
- Experiment printing onto different surfaces



Find out more at:

<https://tinyurl.com/yc9jk6th>



### Collagraph

- Cut a piece of thick card to the size you want.
- Build up the surface of your printing plate by securely gluing a range of absorbent and non absorbent materials to the surface.
- **Remember** - ink will rub off surfaces that are smooth or higher and stay on surfaces that hold more ink, at edges and at lower points thus creating the image.

Once your plate is prepared, you will need to seal the surface using shellac varnish or PVA. Then it is ready for you to ink and print when you have access to specialist equipment.

Find out more at:

<https://tinyurl.com/y7bpawj8>



# LOCKDOWN - PRACTICAL EXPERIMENTATION

## 4 Wall hanging

Produce a decorative textiles wall hanging to brighten up your home during lockdown.

- Find some old clothes or fabrics such as old tea towels and tablecloths and some basic equipment such as scissors, needles, tape measure, pencils and threads.
- Cut the fabric into strips. The strips can be a variety of thicknesses but should be approximately the same length.

### Dying your fabric

Experiment with dying your fabric using natural dyes that you find around the house.

Find out more at:

<https://tinyurl.com/yazonwar>



**Orange:** carrots, onion skins

**Brown:** dandelion roots, tea, coffee, acorns

**Pink:** berries, cherries, red and pink roses, avocado skins and seeds

**Blue:** red cabbage, elderberries, blueberries, grapes

**Red-brown:** pomegranates, beetroots, bamboo

**Grey-black:** Blackberries

**Red-purple:** basil leaves, daylilies

**Green:** artichokes, spinach, grass, nettles

**Yellow:** bay leaves, marigolds, paprika, turmeric

### Constructing your hanging

Using the strips of dyed fabric, experiment putting the fabric together in interesting combinations.

- Start by getting a length of dowel. If you don't have a length of dowel you could use a broom handle or you could find a stick to use for a more rustic finish.
- Experiment with different knotting and fixing techniques to attach lengths of fabric to the dowel.
- Experiment with weaving and layering the different strips to build up areas of interest in your hanging.

### Further experiments:

- Try creating different shaped hangings using an alternate shape to attach the fabric.
- Work back into your dyed fabric with bleach to remove the colour and create patterns



# LOCKDOWN - PRACTICAL EXPERIMENTATION

## 5 Photo Installation

Produce a series of up to 9 photos that tell a story of how you spent a typical day in lockdown. Even if your day is not exciting your images can still be intriguing.

Think carefully of what images you could take that will help to form a narrative about your day. Your photos could include:

- People
- Animal
- Objects
- Locations

The image could be **figurative** or **abstract**.

### Creating your installation

Once you have selected your 9 images, print them out and think about how you could arrange them on a wall in your home. Use blu tack or masking tape to attach you images to the wall so you could explore different compositions.

You could display them:

- In a straight line (horizontally or vertically)
- In a grid format
- In a radial pattern
- Scattered across the display area

### Further experiments:

- Use post-it notes to add to the installation. This could include words, sentences, quotes or drawings. You could fill a wall with all the elements of your installation.
- Use your 9 photographs to create a new image. You could experiment with the following techniques:
  - collage
  - montage
  - Weaving the images together to create a abstract image
- Using Adobe Spark, upload your selected images to create a short video.



Experiment with the the order of your images that takes the viewer a visual journey through your day in lockdown.

Once completed, publish your video and share the link to get feedback from others.

# LOCKDOWN - PRACTICAL EXPERIMENTATION

## 6 Record a short monologue to reflect on your lockdown experience

The lockdown experience has affected the the entire world to some degree and for future generations it is important to keep a record of the impact it had.

- Write between **100** and **120 words** on what lockdown meant to you. Keep it concise, keep it personal and use the **active voice**.
- Read your script aloud to someone else and get feedback on how you can improve it.

Write a **shot list and storyboard** to illustrate what will be on screen as you read your monologue.

You should only use these **four shots**:

- 1. An establishing/master shot** - This sets up the context for the video, designed to inform the audience where the action will be taking place and the tone of the video.
- 2. A medium shot** - A shot from the waist up.
  - 1. A close up** - Taken at close range

**4. Cutaways** - A cutaway shot is a shot that "cuts away" from the main action to any shot that adds visual information, and then returns to the original shot with new meaning.

Time for a **recce** - Select a location where you will you shoot your monologue?

Experiment with editing your footage using free software



### Further experiments:

- Experiment with different angles i.e. high-angle, a low-angle, a dutch-angle
- Experiment with different cuts i.e. jump cut, J-cut, L-cut, cross cut
- Upload your video for others to see

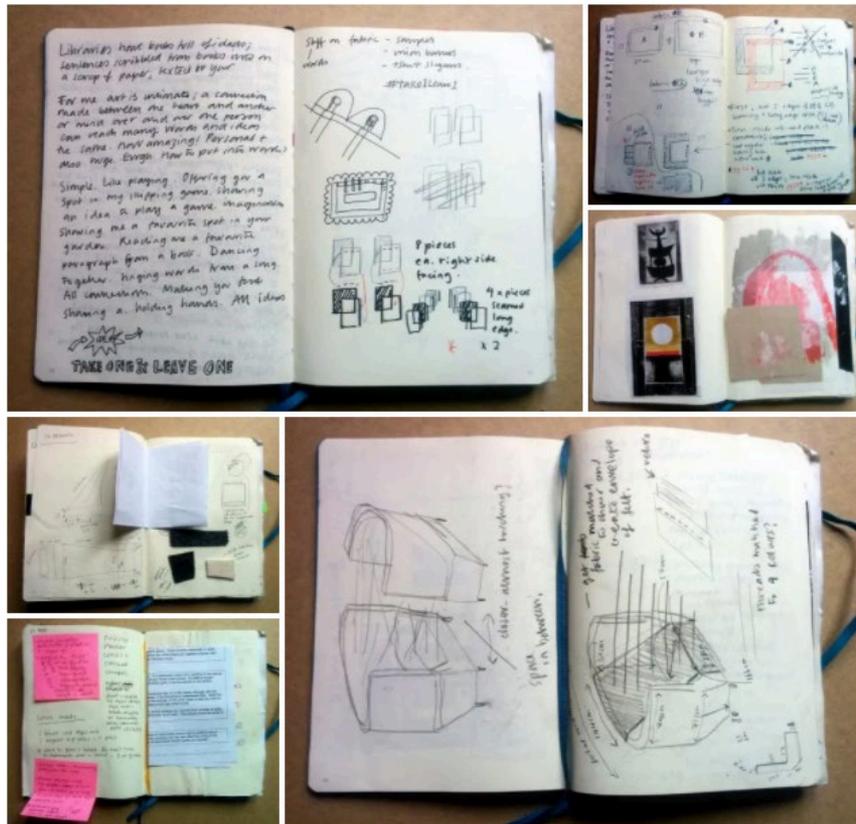


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Wix  
(wix.com)



Weebly  
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Blogger  
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## Pearson Free Resources

### Digital Live Event Recordings

- [Using Students own Devices to Create Interesting Digital Content - Photo/Video Hybrids](#)
- Access to all recordings from [Digital Live: Enabling Education](#)

### Pearson Top Tips for Remote Learning

[Video](#)

## Pearson Paid-for Teaching Resources

### Teaching packs

These packs cover the full breadth of the unit content. Lesson plans, presentations, activity sheets, videos and quizzes are included in the pack.

Teaching packs are available for the following Tech Award suites:

[Tech Awards](#)

1. Creative Media Production
2. Art & Design Practice

## Free Online Teaching and Learning Resources

### BBC Bitesize resources:

- [Art and Design](#)
- [Media Studies](#)
- [Graphic Communications](#)

# Art and Design and Creative Media



## TES:

- [Media Teaching Resources](#)

## Stock image, video and audio archives:

- [Archive.Org](#) – stock images, video and audio
- [Unsplash](#) – royalty-free images and photography
- [Pixabay](#) – royalty-free images and photography
- [Bensound](#) – royalty-free music library
- [BBC Sound Effects Archive](#) – 260GB's of WAV and 55GB's of MP3 SFX from the BBC:
  - <http://bbcsfx.acropolis.org.uk/assets/BBCSoundEffects.csv> (metadata)
  - <http://bbcsfx.acropolis.org.uk/assets/BBCSoundEffects.tar.gz> (WAV)
  - <http://bbcsfx.acropolis.org.uk/assets/BBCSoundEffects.mp3.tar> (MP3)

## Virtual gallery tours:

- [The Louvre](#)
- [Musée d'Orsay](#)
- [Van Gogh Museum](#)
- [The Vatican Museum](#)
- [The British Museum](#)
- [Metropolitan Museum of Art](#)
- [Rijksmuseum](#)
- [National Museum of Modern and Contemporary Art, South Korea](#)
- Tate Modern's [virtual tour](#) of the Andy Warhol exhibition

# Art and Design and Creative Media



## Other sources of teaching and learning inspiration:

- [Ideas Foundation](#) - free teaching and learning resources including creative briefs
- [Twitch Creative Categories](#) - live streaming amateur and professional creatives covering a broad range of art, design, media production and performance
- [BFI](#) - supporting film and filmmakers in the UK
- [Science and Media Museum](#) - a variety of media resources including an animation gallery
- [Motionographer](#) - shares inspiring work and important news for the motion design, animation and visual effects communities

## Free software:

- [Graphic Image Manipulation Program](#) - high-end photo editor
- [Inkscape](#) - vector graphics editor
- [Scribus](#) - page layout/desktop publishing
- [Tracktion T7](#) – Digital Audio Workstation (DAW)
- [BandLab Cakewalk](#) – Digital Audio Workstation (DAW)
- [Davinci Resolve](#) – Video Editing
- [Audacity](#) – Audio Editing
- [Blender](#) – 3D modeling, rendering and animation system, video editing software
- [Autodesk](#) a broad range of animation, VFX and modelling tools
- [Sketchup](#) - 3D modeling software
- [Valentina](#) - fashion pattern cutting software
- [Unreal](#) - games engine
- [Unity](#) - games engine (free for individual use)
- [Openshot](#) - video editor

# Art and Design and Creative Media



- [Werble](#) - 2D photo animation loop and GIF creation tools
- [Cinemagraph Pro](#) - 2D photo/video hybrid creation
- [Pixaloop](#) - 2D photo/video hybrid creation
- [Wondershare](#) - Video editing with simple drag & drop interface and editing tools
- [DraftSight](#) – CAD software (compatible with AutoCAD)
- [LightWorks](#) – Video editing software
- [LibreOffice](#) – Word processing, spreadsheets, presentation software (compatible with Microsoft Office)
- [GIMP](#) - Image manipulation

**Mobile Apps:** (note that some apps are periodically free and some contain in-app purchases for additional features, however, they are not required for basic use).

- [Photoshop Mix](#) ([iOS](#) and [Android](#))
- [Prisma](#) ([iOS](#) and [Android](#))
- Snapseed ([iOS](#) and [Android](#))
- Fimo Analogue Camera ([iOS](#) and [Android](#))
- DARKR ([iOS](#))
- [SWANKO LAB](#) (iOS)
- Manga Camera ([iOS](#) and [Android](#))
- Fragment ([iOS](#) and [Android](#)) [periodically free]
- Colour Splash ([iOS](#) and [Android](#)) [periodically free]
- Fotofiti ([iOS](#)) [periodically free]
- Slow Shutter ([iOS](#) and [Android](#)) [periodically free]
- Alien Sky ([iOS](#) and [Android](#)) [periodically free]