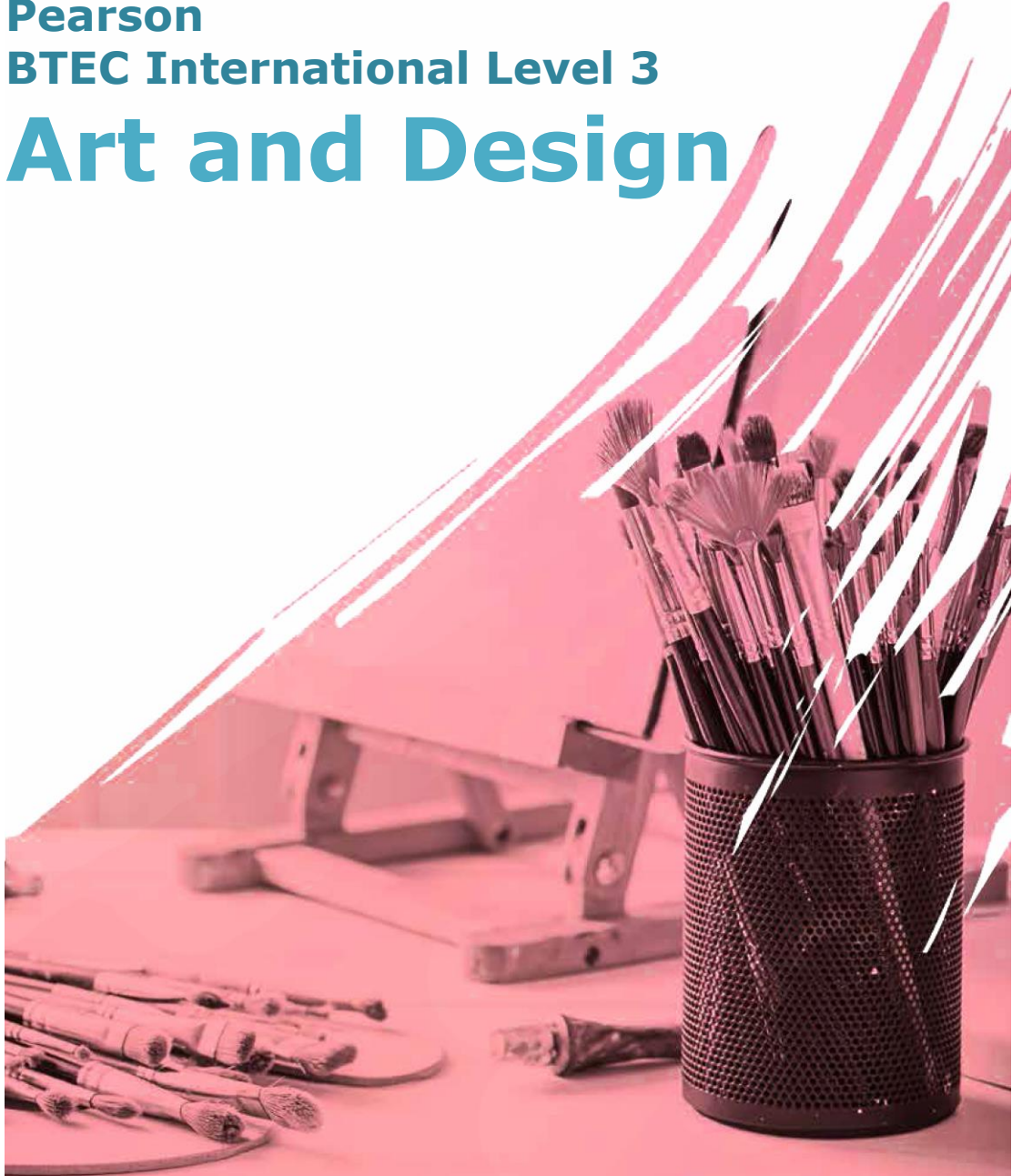


Pearson
BTEC International Level 3
Art and Design





Delivery Guide



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Introduction

What is the delivery guide?

The qualifications can be used to deliver any specific art and design discipline or as a general art and design programme. As an entirely new qualification design with fewer units and assessment points, the delivery guide is a complementary support material for the BTEC International Level 3 in Art and Design. It was created to offer suggestions on how the qualifications can be delivered, based on wide discussions with teachers, tutors, experts and employers.

The delivery guide is not prescriptive, and you are free to use or adapt the guidance in any way you feel best suits your learners within the rules set out in the specification.



Moving to these qualifications

Making it easy to move from another qualification

You may be planning to start your new cohort on these qualifications or already have learners on an art and design programme. Either way, you should not have to significantly change the type of course design or assignments that you have been using. The transition can be quite seamless, and the following section has some suggestions to make this possible.

Starting these qualifications having previously delivered the 2010 QCF BTEC Nationals

The main difference here is that the qualifications are not split up into as many units. However, the assignments with mandatory and optional units you previously used should be a valid starting point, although you will need to map the assignments to the new common assessment criteria.

- Use all the assignments you used in the first year for *A1: Skills Development*, except for the assignment you delivered at the end of the year, which you can use for *A3: Creative Project*.
- Allow for a period of portfolio building at the end of the first set of assignments for A1 as these skills may not have been embedded in your previous first year assignments.
- For *B1: Personal Progression*, you may need to create or amend an assignment to cover this. If you were using units such as Units, 10 or 16, you could use the assignments as a starting point as they cover much of the content.
- For *B3: Creative Industry Response* or *B4: Extended Creative Industry Response*, use several assignments that you ran in the second year as the advanced skills development. You should then use the units that were previously incorporated into the final major project at the end of the second year as the summative assignment for B3 or B4. Many centres have used *Unit 6: Application, Exploration and Realisation* in the QCF qualification as the final assignment, which is suitable as the basis for B3 or B4.

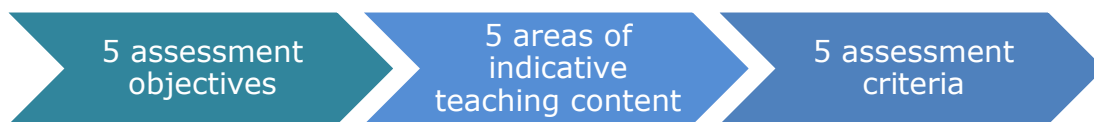


Qualification design

How the assessment units work

To simplify the qualifications, it has been designed around five types of skill. Each assessment unit has a straightforward structure that clearly connects the objectives, teaching content and assessment criteria.

- Five assessment objectives
- Five areas of indicative teaching content
- Five assessment criteria:
 1. Informing ideas
 2. Problem solving
 3. Technical skills
 4. Professional practice
 5. Communication





The five equal assessment criteria

The assessment criteria are not a series of tasks that are done separately. A practitioner will use all these five skills repeatedly when developing their work. As such, each of the criteria are equally weighted, meaning they should be given equal importance in a learners' development.

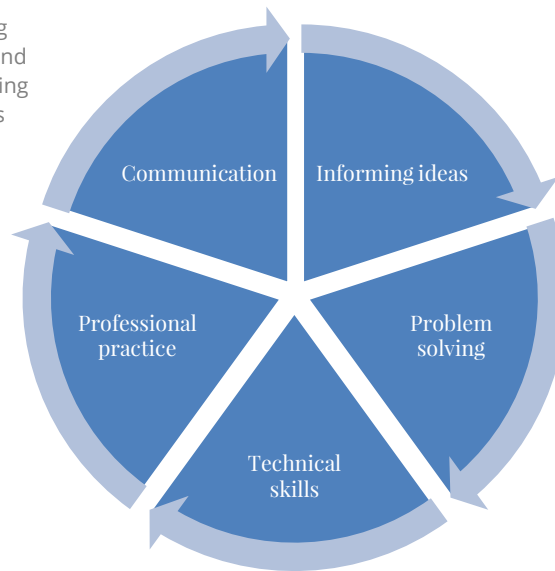
The five assessment criteria are assessed once for each of the assessment units across the qualification. The five grades per assessment unit are recorded individually, allowing for full compensation within a unit and across the qualification. An assessment record sheet is provided [here](#).

AC5: Communication

Skills for communicating the meaning, purpose and function of work, including development, outcomes and presentation.

AC4: Professional practice

Skills for applying professionalism to the development through practice, project management and working safely.



AC1: Informing ideas

Skills for informing the development of ideas and outcomes as they evolve and progress.

AC2: Problem solving

Skills for problem solving throughout the development by engaging with the brief and its requirements.

AC3: Technical skills

Technical skills that exploit the potential of media, materials, techniques and processes.

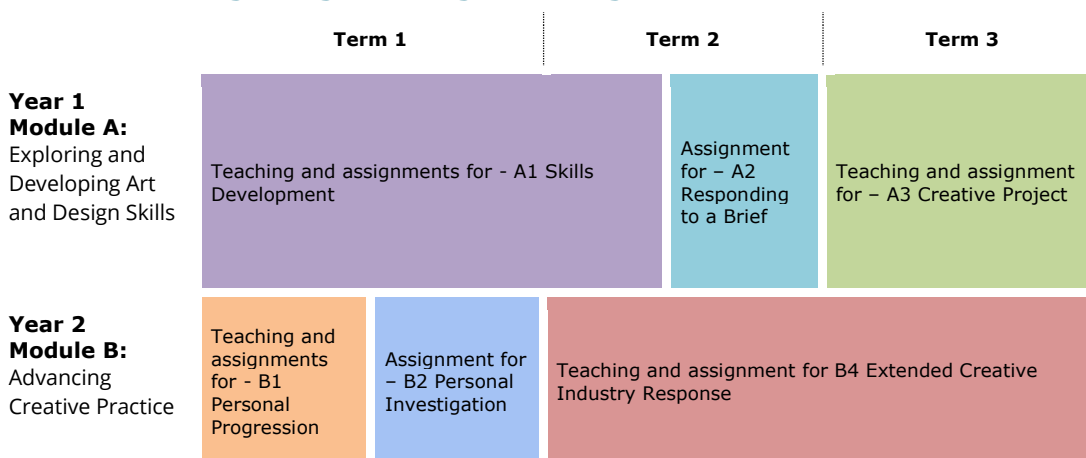


Planning

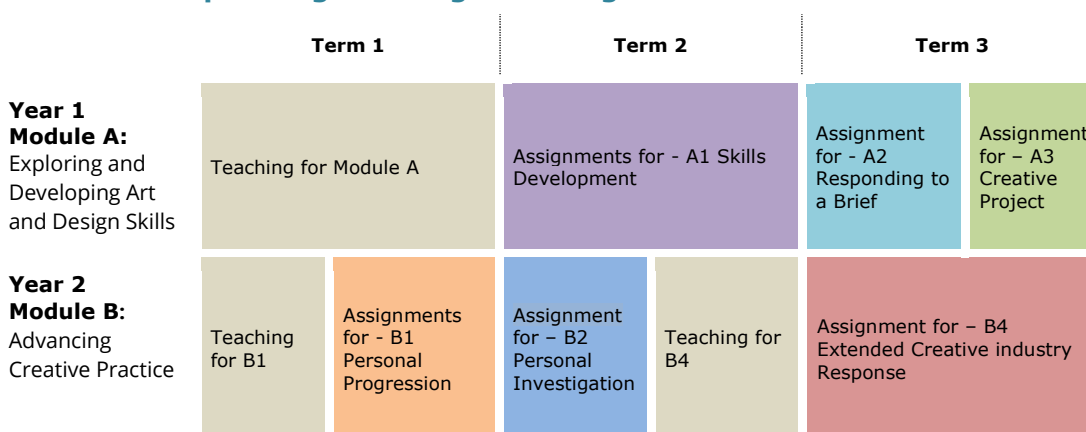
Structuring the programme

The qualifications are flexible, and you can design the programme around your needs, time frame, type of learner and teaching expertise. The following are suggestions of how an Extended Diploma could be structured to give learners the opportunity to reach their maximum potential.

Version 1: integrating teaching and assignments

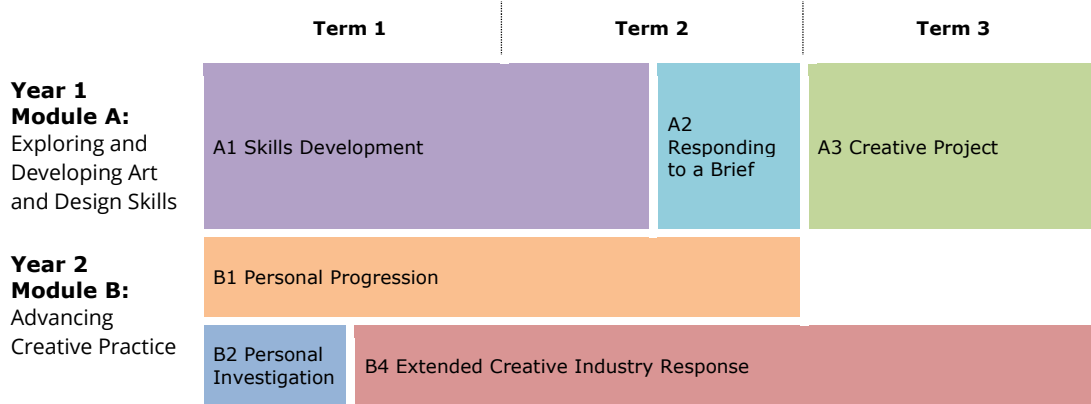


Version 2: separating teaching and assignments





Version 3: running B1 in tandem with B2 and B4





Teaching practise and assignment tasks

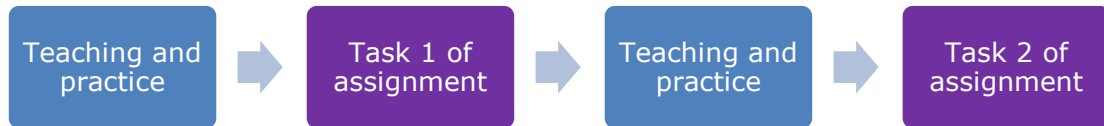
Teaching can take place before assignments or can continue once learners have been given assignments. However, it is important that the work learners submit has been produced independently.

You can use the following approaches to developing skills through teaching and practice and then applying skills in assignments.

Version 1 – teaching followed by an assignment



Version 2 – assignment tasks after smaller chunks of teaching





Assignments

Creating assignments

To achieve the assessment criteria, learners will need clear assignments that are designed around the teaching content and the corresponding five common assessment criteria.

Assignments do not always need to lead to assessment, they can be projects used as a teaching and skills building mechanism, or as ways to contextualise workshops, mini-briefs or sub-projects, which lead up to a larger project or a summative assignment brief.

Delivery of assignments in assessment units

The assessment units have been given guided learning hours based on how a learner will develop throughout a programme. If you are unsure of how to deliver the assignments in the qualification, please contact the [Subject Advisor](#) for assistance.

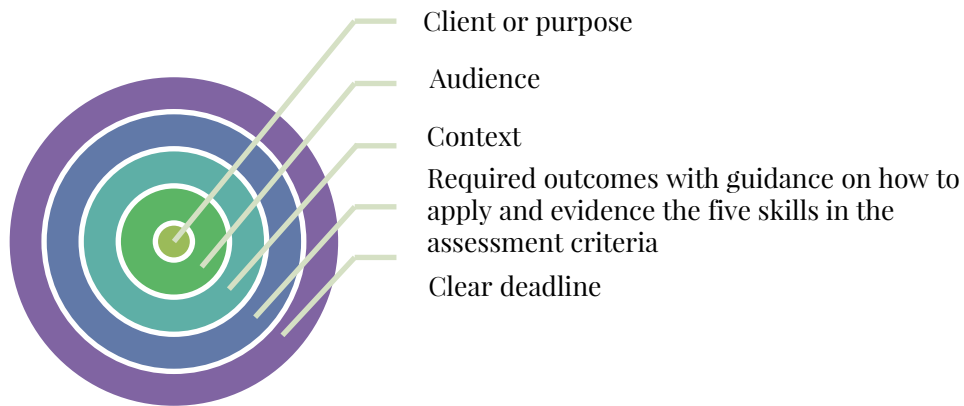
- **A1** - assessed through multiple assignments.
- **A2** - assessed through a Pearson Set Assignment Brief (PSA).
- **A3** - assessed through a single assignment, which may incorporate several options to allow engagement for all learners.
- **B1** - can be assessed through a single assignment or multiple assignments.
- **B2** - assessed through a Pearson Set Assignment Brief (PSA),
- **B3 or B4** - assessed through a single assignment, which may incorporate several options to allow engagement for all learners.





What to include in the assignment?

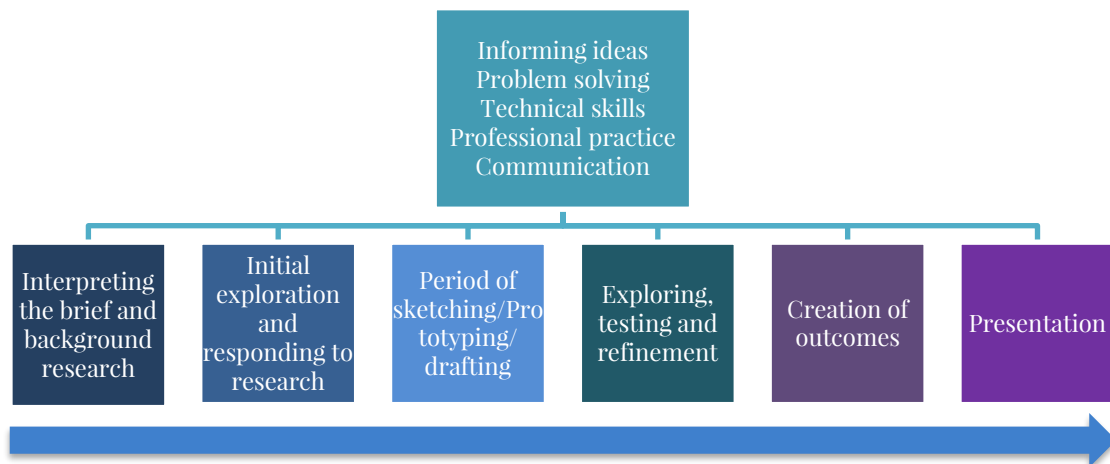
For examples of assignments, please see the [qualification page](#) on the Pearson website. To help learners prepare for industry practice, they will benefit from assignments with clear guidance on:



Guidance on covering assessment criteria in assignments

The five assessment criteria are not discrete skills that are applied on their own. They will all contribute to tasks that you set within assignments. Assessment should always be holistic and take place at the end of assessment units. This gives learners every opportunity to develop to the best of their ability.

A typical assignment should reflect how a practitioner would work in industry.



Types of assignment

You are free to design the types of assignment you feel will best prepare your learners. Further information in assignments might include:

- inspirational themes or starting points
- technical information on outcomes
- background and information about the client, such as their values, scale, products, etc.



It may be useful to design assignments based on the progress learners have made. Those that have just started may need more guidance and support, whereas learners further on may require less. Some considerations may include:



Single outcome assignments may be useful earlier on where underpinning skills may still need to be developed with a lot of structure.



Multiple outcome assignments can support understanding of how practitioners work across multiple channels. For example, they could include tasks to develop a window display and an advert. Integrating products helps build the learner's ability to synthesise skills and awareness of audiences. This approach may be useful for large assignments such as A3 and B3 or B4.



Multidisciplinary assignments with tasks that require skills from across different disciplines can support experimental approaches. For example, a graphics project that requires print or drawing work as part of the outcomes.



Written work assignments can support critical thinking and broaden opportunities for progression to non-production types of career, such as journalism and curating. Assignments with only written outcomes can contribute to the summative assessment of A1 and B1, but may not be as suitable for the other, more practical, units.



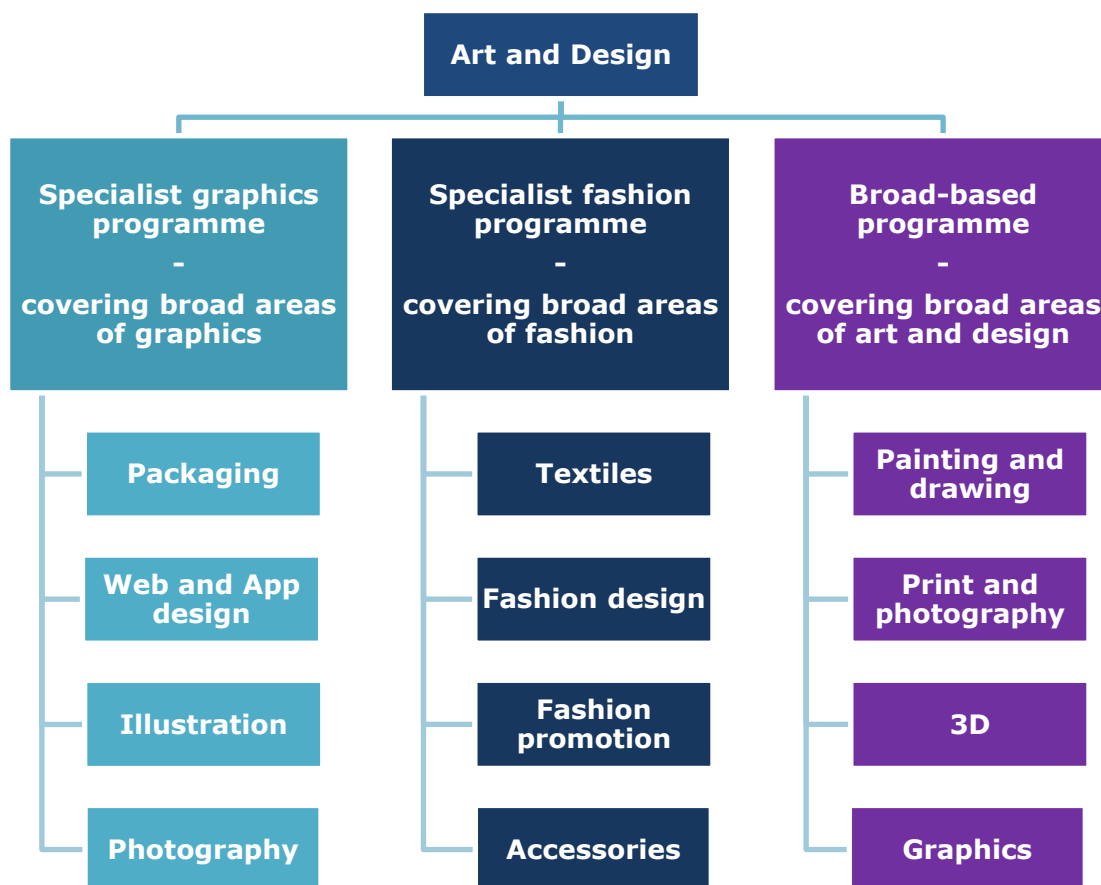
Type of programme

Broad or focused

The qualifications can be used to deliver any specific art and design discipline or as a general art and design programme.

Providing progression opportunities

Whether you are designing a specialist or a broad programme, it is important to have the balanced skills coverage to best facilitate learner progression to HE programmes or employment. The following are some examples of programmes with balanced skills coverage that will both keep learners engaged and provide them with broad opportunities for progression.





Teaching content

Teaching content

A diverse approach to teaching, learning and practise of the content is encouraged to support inclusion, deep understanding, experimental development and differentiation. A range of teaching methods for the content is encouraged and could include any or all of the following.

- Workshops
- Seminars
- Lectures
- Critiques
- Discussions
- Masterclasses
- Mentoring
- Presentations
- Work experience
- Demonstrations
- Mini and extended projects
- Self-directed work
- Visits and field trips
- Collaboration
- Professional development

Covering the content

Learners should be taught all of the content in the modules with the exception of content within the Technical Skills area of Module A (see Technical Skills section below).

Some aspects of the content (such as those highlighted below) are clarified with examples, indicated by 'e.g.' These examples are indicative and you should teach them as they relate to the programme and type of learner you are working with.

Interpreting a brief, a set of constraints or a creative problem

- Clients/audience/users and their needs.
- Purpose and function of the work, e.g. stimulate, express, provoke, inform and/or improve.
- Understanding audiences:
 - empathy by relating to the audience
 - audience demographics, e.g. viewer, reader, player (single/multi), user, participant
 - anticipating trends, e.g. forecasting.

Teaching the content

You may find there are other alternatives that are equally valid to use, but it is important that learners do consider the main content headers and what possibilities there would be relating to that part of the content.

For example, in the content shown above, it would be valuable for learners to consider:

- Purpose and function of the work:
 - What types of purpose and function work can have.
 - What the needs of the work are and why.
 - How purposes and functions may differ for similar work.
- Audience demographics:
 - What types of audience there are.
 - How the audiences experience work.
 - How they may be targeted or engaged.



Technical skills

Guidance on covering the Technical Skills content

The Technical Skills content for Module A: Exploring and Developing Art and Design Skills allows for any type of programme across art and design disciplines.

In order to support teachers, we have included the following categories of Technical Skills in Module A.

- Image and mark
- Fashion/wearable
- Space and form
- Moving image and lens
- Experience
- Usable
- Text
- Sound

All Technical Skills content in Module A is indicative. You should select content relevant to the disciplines learners are working in. It is not mandatory for learners to cover all of the content in all of the areas, or all content within a specific category of Technical Skills.

For example, a fashion programme may include content such as those highlighted across different categories below.

• Image and mark

Learners can explore technical skills relating to areas such as graphics, printmaking, illustration, painting and drawing.

- Manipulation of materials, e.g. apply, remove, combine, edit, layer, merge, effect.
- Layout and composition, e.g. structures, hierarchy, grids.
- Style, e.g. abstract, figurative, representational, observed (from life).
- Drawing, e.g. sketching, tracing, doodle, perspective, automatic, blind, technical (diagram, orthographic, isometric/axonometric).
- Painting, e.g. mixing, transparency, opacity, wet on wet, sgraffito, digital, resist, encaustic, fresco, wash, drybrush, underpainting, glazing, blocking in, building up, impasto, lifting, mixed media.
- Printing, e.g. intaglio, lithography, relief, screen.
- Application, e.g. gesture, muscle memory/coordination, scribbling, dripping, pouring, scraping, scratching, pulling, throwing, cutting, ripping.

• Fashion/wearable

Learners can explore technical skills relating to areas such as costume, garments, textiles, shoes, accessories, headwear, wearable products, jewellery and styling.

- Manipulation, e.g. form, shape, structure, ergonomics and anthropometrics.
- Construction, e.g. silhouettes, flat pattern cutting, construction, toile, modelling, making, sewing, fitting, styling.
- Fabric manipulation and creation, e.g. making, sewing, weaving, embroidery, embellishment, applique, felting, printing, fusing, connecting, cutting, folding, moulding, sampling, 3D printing, finish.
- Materials, e.g. protective, performance enhancing, waterproof, woven, printed, constructed, recycled, smart, layered, reactive, functional, decorative, sustainable, aesthetic qualities.
- Imaging, e.g. photography, styling, lighting, makeup.



Teaching teams

Teaching teams and individual responsibilities

While there are numerous ways teaching could be divided among the team, the five common assessment criteria are not separable and rely on each other to be demonstrated. Key consideration when planning the programme across your teaching teams are:

Putting it all together

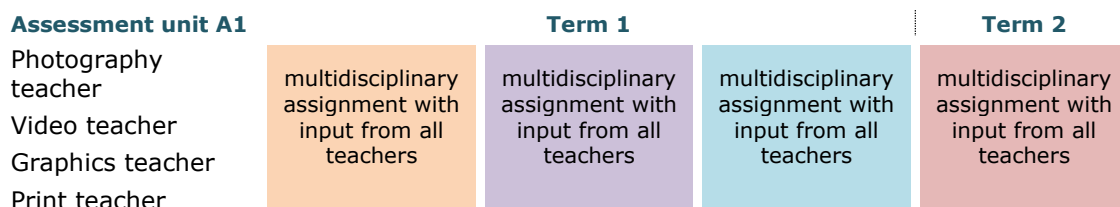
There are many ways to resolve this, but these generally fall into two main categories:

- all teachers to teach their own specialisms in isolation and simultaneously
- all teachers teach on assignments together in an integrated way.

The example scenarios below show how a number of teachers on the programme might work.

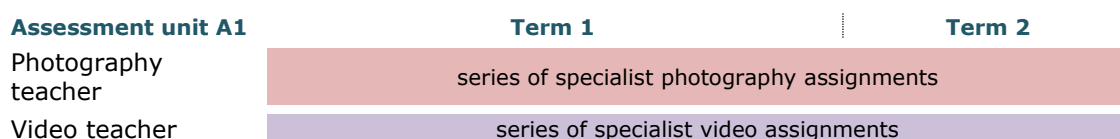
Example 1: Collaborative team teaching

Assignments are devised as a team, considering what each teacher can contribute. Skills are taught in a synthesised way, with learners integrating different specialist skills within each assignment. Deadlines are agreed and learner progress on the programme is monitored through regular discussions and shared tracking data. Summative assessment of each assessment unit is carried out holistically as a teaching team, positively rewarding consistent strengths shown by learners across different specialist areas. This requires a flexible approach and regular communication between teachers.



Example 2: Independent teaching

Each teacher sets and manages their own projects with time frames negotiated across the teaching team. Feedback is given on the development of specialist skills. Learners will have multiple projects and deadlines to manage and consideration will need to be given to how learners will be able to synthesise skills across the programme. Assessment is carried out by each teacher independently, and summative assessment of each assessment unit is carried out holistically as a teaching team, positively rewarding consistent strengths shown by learners across different specialist areas.





Graphics teacher

series of specialist graphics assignments

Print teacher

series of specialist print assignments

Team teaching assignments

Here are some ideas of multidisciplinary assignments and how teachers can work together on the same assignments.

Fashion and video assignment

- Fashion teacher develops pattern cutting and garment construction skills for garments in the video
- Photography teacher develops images to use in the video
- Graphics teacher develops images to use on garments and in the video
- Textiles teacher develops fabrics to use in garments.

Graphics and web assignment

- Graphics teacher develops web design skills to host materials
- Photography teacher works on images to use on the website
- Print teacher produces illustration work to include on the website
- Drawing teacher develops hand lettering words to use on the website.

Product design furniture assignment

- Product design teacher develops product development techniques
- Fashion teacher develops techniques for manipulating structures of fabrics
- Photography teacher develops skills for marketing outcomes
- Textiles teacher develops fabrics.

Game character assignment

- Games teacher develops an animatic
- Fashion teacher develops silhouette and clothing drawings
- Graphics teacher develops digital illustration to draw characters
- Photography teacher captures poses and costumes to use as basis for development.



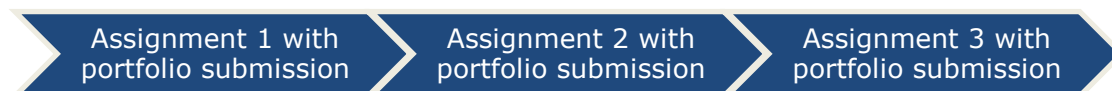
Integrating skills

Skills learnt in each assessment unit will be refined as learners progress, which is why for example the content for assessment units A1, A2 and A3 is shared in Module A. It is valuable for learners to go over the content repeatedly in different ways and in increasing depth as they progress through an assessment unit. This also provides opportunities for developing skills for future assessment units.

Integrating portfolio skills in A1

Evidence for A1 will likely be a body of work from several assignments and practical exercises. Learners will need some guidance on how to select work that best evidences their skills against the assessment criteria and submit work in formats that best reflect the nature and qualities of their work. These skills can be left to the end of A1, or alternatively, all assignments within A1 could expect learners to select and prepare work for presentation.

Preparing the summative portfolio as the learner progresses

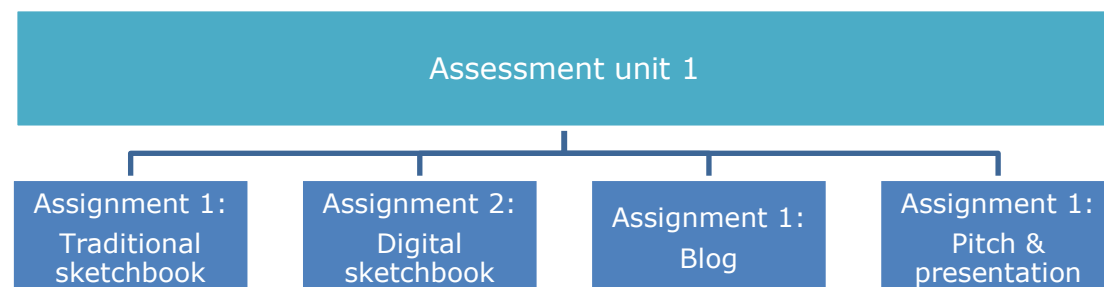


Having a final assignment for the summative portfolio



Integrating recording skills in A1

Sketchbooks may be a conventional space for developing work for assignments. However, learners can benefit from using different platforms and formats for recording development. One way to do this is to expect a different format for each assignment, for example:

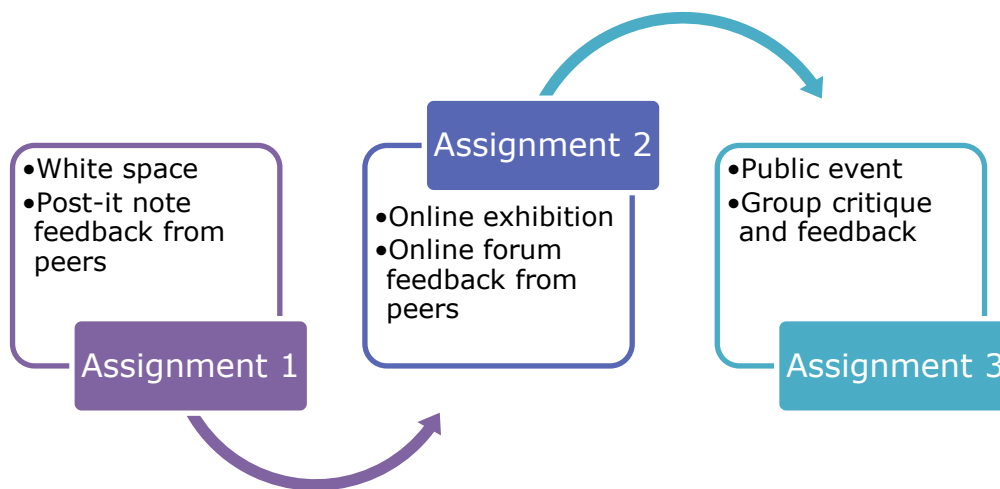




Integrating exhibition skills

Exhibitions are a fantastic way of engaging the public as an audience and creating a forum for feedback. They help instil a clear and defined timetable for production and move work into a public sphere. These are often left to the end of the year for final shows, but this can cause issues as learners may not have practiced the skills required.

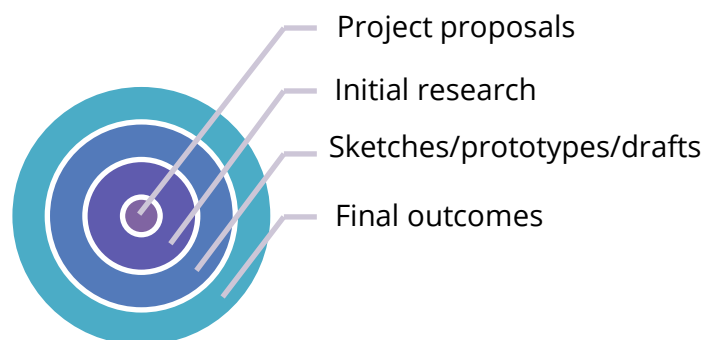
One way to support them would be to include an exhibition at the end of each assignment throughout the year. This doesn't have to be a large-scale exhibition that interrupts the studio space or teaching significantly, and could just be for their peers and teachers. Any opportunity to think about how work is presented and communicated is useful.



These mini exhibitions can be useful for critiques and discussions. These can take increasingly more professional forms in order to develop communication skills. For example, early exhibitions of work can include post-it note feedback with a single area of strength and an area for development from everyone in the class. Later events can include stand-up discussions as learners develop confidence, potentially even including employers.

Integrating presentation skills

Presentations of work don't just have to be for outcomes. They are useful for structuring assignments and ensuring deadlines are met. Tasks in assignments could include presentations for:

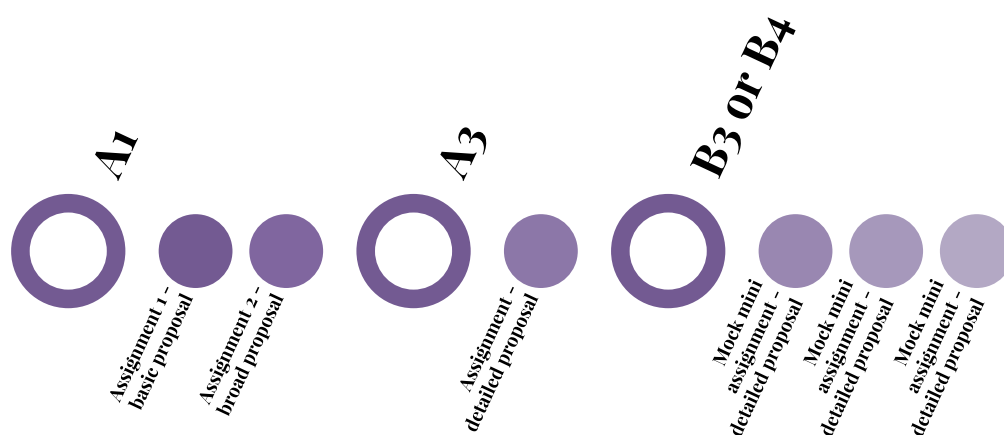




Integrating project proposal skills for B3 or B4 into A1 and A3

B3: Creative industry response and *B4: Extended Creative Industry Response* try to prepare learners for industry experience where their project management needs to be organised with significant forethought. In order to do this, learners need to produce a project proposal.

This may be a big jump for learners, and it is advisable to prepare them for this type of professional practice. It is possible to start embedding project proposal skills through embedding project proposal tasks within assignments. The number of assignments in assessment units is up to you, but the following indicates how you may build up the proposal skills.



Integrating advanced skills development in B3 or B4

B3: Creative Industry Response and *B4: Extended Creative Industry Response* both have a significant amount of guided learning hours (GLH) (270 GLH or 360 GLH respectively). The GLH given to these units reflect the need for learners to develop advanced skills in line with the teaching content in Module B. In order to do this, you may want to set a range of workshops and classes to develop learners' skills further, while at the same time preparing them for the summative assignment for B3 or B4.

One way to do this is to use a series of short assignments in useful specialist areas to broaden and deepen skills, using these as a way of revising and preparing for the summative assignment. These will not be submitted for the summative assessment, but are incredibly useful to develop skills. How much time you spend developing skills before the summative assignment will depend on:

- How well learners are prepared for the summative assignment
- The specialist skills learners still need to develop after the first year
- The length of time your learners will be able to sustain engagement with a summative assignment.



Pearson Set Assignments

For all sizes of the qualification, Subsidiary Diploma, Foundation Diploma, Diploma and Extended Diploma, learners will be required to take the mandatory Pearson Set Assignment for Module A, which focuses on responding to a brief. This means learners can specialise and focus on elements of the creative process.

For those learners studying for the Extended Diploma, they will be required to take an additional Pearson Set Assignment as part of their *B2: Personal Investigation* assessment unit.

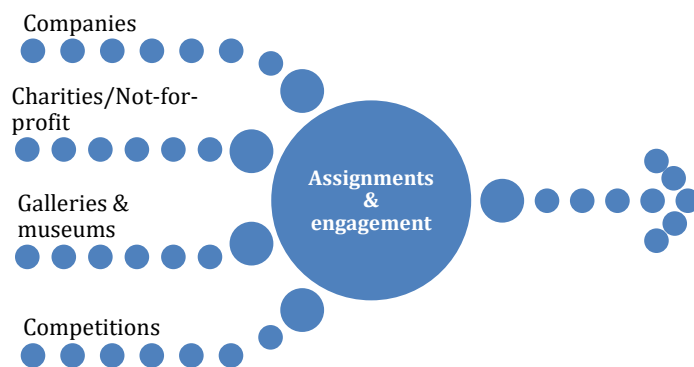
All units are internally assessed by centres and subject to external verification by Pearson as part of the standards verification quality assurance process. However, units A2 and B2 have a higher control as they are assessed by a Pearson Set Assignment, i.e. Pearson sets and releases the assignment, which centres use to assess learners.

Two Pearson Set Assignments will be released each academic year for each of the units and centres are free to timetable the assessment to take place whenever they feel is appropriate for their learners. Centres are also free to decide which of the briefs to use for their learners but must keep the alternate brief secure in case they need to make use of this to provide resit opportunities for any learners.

Both of the Pearson Set Assignments are 90 guided learning hours (GLH) with 15 hours of supervised time in which learners will produce their final response to the brief. Once learners have been issued with the brief, they should work independently to produce the evidence for submission.



Employer engagement



These qualifications are vocational and designed to prepare learners for careers in art and design.

Whilst not a requirement of the qualifications, employer engagement is an invaluable way for learners to experience the types of project constraints, client and audience needs and workplace practice they will encounter in their careers.

There are many ways to involve employers that can increase levels of motivation, instil focus and improve professional practice. Ideally, all learners will experience some form of employer engagement within the programme, such as:

- Real assignment briefs
- Co-written assignment briefs
- Work experience
- Supporting assessment
- Feedback on learner work
- Visiting speakers and masterclasses
- Workplace visits
- Presentations to employers
- Observation records

Employer engagement ideas

Companies

- Current or previous assignment briefs
- Workplace visits or work experience
- Visiting speakers, masterclasses or input on assessment
- Partnerships in programme design

Charity or not-for-profit organisations

- Often have a cause that needs greater public awareness or support
- Increase inclusivity, equality and diversity
- Opportunities for work to be displayed at locations or online initiatives
- Opportunities for charitable work and events



Galleries and museums

- May have an actual space for exhibiting work
- Have an actual programme of displays that learners can respond to
- Often have dedicated education officers to work with

Competitions

- Provide specific constraints for work
- Can be adapted to an assignment with guidance on how to cover the criteria
- Can motivate learners in order to submit work for real competitions
- Potentially used for differentiation or extracurricular projects.



Evidence

Summative evidence for assessment units

Learners are not expected to submit all of the work from the assessment units. They should develop a professional approach to selecting and presenting work that demonstrates their skills across the five assessment criteria.

- A1 is a portfolio that can include a range of assignments/workshops.
- A2 is a portfolio for a single Pearson Set Assignment.
- A3 is a portfolio for a single assignment.
- B1 is a portfolio that can include a range of assignments/workshops.
- B2 is a portfolio for a single Pearson Set Assignment.
- B3 or B4 is a portfolio and proposal for a single assignment.

Portfolio formats

Learners will submit a portfolio of work at the end of each assessment unit. The work must be clearly recorded, organised and presented in the most appropriate format to reflect the qualities of the work in either a physical or digital/online portfolio. Portfolios of work and outcomes may also be presented in a final exhibition.

You can help to define formats that learners might use for submitting evidence that best reflects their type of practice. For example, a fashion learner may need large A1 sheets. A video learner may need an online showreel and blog. A graphics learner may need an online portfolio. Alternatively, a learner may have both a physical portfolio for some work but a digital/online portfolio for other work produced. Whatever the format, portfolios should be developed to reflect professional practice, showing understanding of appropriateness for entry into industry or access HE.

Types of evidence could include:

- Physical work/artefacts (physical outcomes should be presented where relevant, especially where they are large scale, 3-dimensional and/or require interaction)
- Scans and photographs
- Written annotation/commentary
- Presentations, audio recordings, video files/clips
- Planning and research.

Non-art and design work evidence

There may be some evidence that would not normally sit in a portfolio. In these cases, learners should incorporate this evidence as well as possible into the portfolio, by including clear links and instructions for the assessor. This may include work such as:

- Observations and statements from employers
- Video records of presentations, pitches or mock interviews
- Essays or written work.

Feedback

Guidance on using feedback

Feedback is an essential part of the learning process and formative feedback is essential for the development of learners. However, it is important that work learners submit for assessment is carried out independently.

Teachers should keep in mind several key concepts relating to formative feedback.



Feedback during teaching and preparation – teachers will need to introduce concepts and skills for learners to develop. During teaching, you are using your best professional judgement about the nature, quantity and level of feedback. Such as identifying areas for learner focus and progression, feedback on development of skills (such as practise workshops) and feedback on how to improve study skills.



Feedback during assessment – the work learners produce that is submitted for assessment should be their own. They will need to make overall decisions about how to respond to assignments and what specific actions to take. While learners are producing work they are going to submit for summative assessment, you can continue to give general feedback and support, particularly around the development of knowledge. This would include guidance on an approach to the assignment, confirmation of deadlines and what the criteria are. However, you should refrain from telling learners what specific direction to take. Notice that the distinction here is that learners should be encouraged to reflect on their ideas and consider their next step, thus making personal decisions.



Feedback following assessment – on the assessment record, teachers should give feedback on the criteria achieved/not-achieved. This should cover what has been done well and what needs improvement, general behaviour and what the learner could have drawn on. It should not provide a list of instructions on how to achieve a higher grade.



A1 Scheme of Work (SoW)

The following is a suggestion of how to plan *A1: Skills Development*. This plan integrates the teaching of skills with the assignments. You can adapt this suggested SoW in any way you like to suit your needs, such as:

- switch the types of assignment to suit the programme focus
- remove or add assignments
- give more time to induction and preparation.

Weeks 1-2: Induction and preparation for assignments

- Induction
 - How to contextualise and analyse work
 - How to record ideas and develop work
 - How to reflect
 - Introductions to workshops and health and safety

Weeks 4-7: Photography assignment (narrative)

- Briefing and background research
- Critical and contextual studies
- Workshops with techniques and problem solving:
 - Photographic techniques and technology
 - Studio and location techniques
 - Experimental photography

Weeks 8-11: Graphic design assignment (advertising)

- Briefing and background research
- Critical and contextual studies
- Workshops with techniques and problem solving:
 - Graphic design techniques and technology
 - Typographic and layout design
 - Illustration and graphic image making

Weeks 12-15: Fine art assignment (public space)

- Briefing and background research
 - Critical and contextual studies
 - Workshops with techniques and problem solving:
 - Drawing and mark making
 - Sculpture and site-specific work
 - Multidisciplinary work in fine art
-



Weeks 16-18: Portfolio workshops

- Exploring ways of presenting work
- Practical presentation and communication techniques



A2 Scheme of Work

The following is a suggestion of how to plan *A2: Responding to a Brief*. This outline identifies the type of activities learners should be undertaking independently in response to the Pearson Set Assignment. The plan includes the period of supervised assessment as required by the Pearson Set Assignment.

Weeks 19-20: Briefing and informing ideas

- Issue Pearson Set Assignment to learners
- Interpreting the brief
- Investigating existing work
- Generating and informing idea
- Sourcing and interpreting relevant information

Weeks 21-22: Development

- Developing ideas through experimenting, testing and review
- Exploration of relevant media, materials, techniques and processes in relation to intentions

Weeks 23: Production of final outcome (supervised assessment – 15 hours)

- Producing the final outcome for the client brief based on your research and development

Weeks 24: Presentation of work

- Creating a portfolio of work that is organised and presented in the most appropriate physical or digital format to reflect the qualities of the project
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A3 Scheme of Work (SoW)

The following is a suggestion of how to plan *A3: Creative Project*. This outline includes a period of further skills development before starting the assignment brief. You can adapt this suggested SoW in any way you like to suit your needs, such as:

- remove the skills development at the start
- allocate extra weeks to this unit
- allow more time for specific aspects of the assignment.

Weeks 25-28: Skills development

- Feedback on A1 and A2
- Development of skills areas that need improvement
- Professional practice and problem solving for managing own project

Weeks 29-30: Briefing and informing ideas

- Briefing and background research
- Investigation, observation and contextual analysis
- Ideas generation sharing and feedback

Weeks 31-32: Problem solving and development

- Technical skills practice and prototyping/drafting/mock-ups/pre-production
- Testing, feedback
- Reflection and revision

Weeks 33-34: Production/making

- Making/production
- Editing/refinement/post-production

Weeks 35-36: Presenting

- Exploring ways of presenting work
- Presentation/exhibition



B1 Scheme of Work (SoW)

The following is a suggestion of how to plan *B1: Personal Progression*. You can adapt this suggested SoW in any way you like to suit your needs, such as:

- extend the period of time and run alongside B4
- allow more time for specific aspects of the assignment.

Week 1: Progression seminars and lectures

- Feedback on 1st year
- Briefing
- Jobs, roles and progression opportunities
- Personal skills audit and skills targets

Week 2: The industry

- Review of creative industry and industry makeup
- Employer expectations
- Developing a personal style

Weeks 3-4: Progression materials

- Analysis of professional and personal promotion materials
- Technical skills workshops for creating progression materials
- Photographing, scanning and recording work

Week 5: Mock interviews/progression materials

- Individual mock interviews
- Organisation and communication skills for progression materials

Week 6: Presentations

- Presentations on:
 - Progression plans and achievements
 - Personal portfolios



B2 Scheme of Work

The following is a suggestion of how to plan *B2: Personal Investigation*. This outline identifies the type of activities learners should be undertaking independently in response to the Pearson Set Assignment. The plan includes the period of supervised assessment as required by the Pearson Set Assignment.

Weeks 7-10: Briefing and personal investigation

- Issue Pearson Set Assignment to learners
- Interpreting the brief
- Investigate historical and contemporary work related to the topic practically and theoretically
- Make connections between the topic and wider contexts such as historical, social, economical, political, geographic, cultural, relationship to other relevant work
- Explore development of personal response(s) to the topic

Weeks 11: Personal response (supervised assessment – 15 hours)

- Create personal response(s) in any specialism

Weeks 12: Presentation of investigation

- Create a portfolio of work that is organised and presented in the most appropriate physical or digital format to reflect the qualities of the investigation
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B3 or B4 Scheme of Work (SoW)

The following is a suggestion of how to plan *B3: Creative Industry Response* or *B4: Extended Creative industry Response*. This outline includes a period of further skills development before starting the summative assignment through a series of mock mini assignments. You can adapt this suggested SoW in any way you like to suit your needs, such as:

- extending the assignment period for more GLH
- having more or less mock projects
- allow more time for specific aspects of the assignment.

Weeks 13-16: Mock mini project 1

- Advanced skills development mini project as mock for B3 or B4
- Presentation of outcome

Weeks 17-20: Mock mini project 2

- Advanced skills development mini project as mock for B3 or B4
- Presentation of outcome

Weeks 21-23: Briefing and proposals

- Briefing
- Advanced research skills and background investigation
- Writing proposals
- Negotiation and agreement of proposal
- Presentations of proposal and intentions

Weeks 24-30: Personal project development

- Learner centred mentoring

Weeks 31: Mid development review

Presentations of development work prototypes/drafts

Weeks 32-33: Personal project development and outcomes

- Production of outcomes and how to exhibit
- Exhibition support materials (e.g. statements, business cards, catalogue)
- Creation of portfolio of B2 work to support exhibition

Weeks 34-36: End of year show

- Organisation and creation of exhibition/presentations



Appendix A

Mapping units in the QCF qualification

This mapping document is designed as a guide to indicate where the unit content identified within the unit specification of the QCF BTEC Nationals in Art and Design can be mapped to the new Pearson BTEC International Level 3 Art and Design qualification.

This document should act as a guide only and centres are advised to consider how current delivery approaches can be adapted to fit in with the new specification. Due to the way the creative process works, there is a natural design cycle involving: research (primary, secondary, contextual), experimentation, development of ideas/imagery, refinement of ideas/imagery and production of outcomes. Variations of this process are inherent across many of the QCF units and the same approach can easily be applied to all assessments in the new specification.

Section 1 - Mandatory units

All mandatory units from all sizes of the QCF specification have been mapped at learning outcome level to indicate where the unit content can be delivered and assessed in the new specification.

Unit	2010		2019
	Learning outcome	Assessment	Content area
1. Visual Recording in Art and Design	1 Know how to identify sources for visual recording	A1	Informing ideas
	2 Be able to record visually	A1	Technical skills
	3 Understand visual recording in others' work	A1	Informing ideas
	4 Understand own visual recording	A1	Problem solving
	5 Be able to develop visual recording to produce outcomes	A2 A3 B2 B3 or B4	Technical skills
2. Materials, Techniques, and Processes in Art and Design	1 Be able to explore materials, techniques and processes safely	A1	Technical skills
	2 Be able to use materials, techniques and processes	A1	Technical skills
	3 Understand the suitability of materials, techniques and processes	A1	Technical skills
3. Ideas and Concepts in Art and Design	1 Understand how ideas and concepts inform art and design work	A1	Informing ideas Problem solving
	2 Know how to generate ideas	A1	Problem solving

	3 Be able to generate and refine ideas in response to given briefs	A2 A3 B2 B3 or B4	Problem solving
	4 Be able to communicate and present ideas and outcomes to different audiences	A2 A3 B2 B3 or B4	Professional practice Communication
4. Communication through Art and Design	1 Understand how media, materials and processes are used in others' work to convey ideas and meaning	A1	Informing ideas
	2 Be able to develop visual language	A1	Technical skills Communication
	3 Know how art and design is used to communicate ideas and meaning	A1	Communication
	4 Be able to communicate by using the language of art and design	A2 A3 B2 B3 or B4	Communication
5. Contextual Influences in Art and Design	1 Know about key developments and influences in art, craft and design	A1	Informing ideas
	2 Be able to research and record historical, contemporary and contextual information	A1	Informing ideas
	3 Be able to review, produce and present outcomes from contextual sources	A1	Professional practice Communication



Section 2 - Optional units (Professional specialist)

All optional units (Professional specialist) from all sizes of the QCF specification have been mapped at learning outcome level to indicate where the unit content and assessment criteria can be delivered and assessed in the new specification.

	2010	2019	
Unit	Learning outcome	Assessment	Content area
6. Application, Exploration and Realisation in Art and Design	1 Be able to carry out personal research from contextual sources	A2 A3 B2 B3 or B4	Informing ideas
	2 Be able to generate solutions to a negotiated brief	A2 A3 B2 B3 or B4	Problem solving
	3 Be able to select and experiment safely with specialist media, materials and techniques	A2 A3 B2 B3 or B4	Technical skills
	4 Understand factors when reviewing work and developing outcomes	A2 A3 B2 B3 or B4	Professional practice
	5 Be able to realise and present final outcomes to meet a brief	A2 A3 B2 B3 or B4	Professional practice Communication
7. Design Methods in Art and Design	1 Understand the design development process	A1	Problem solving
	2 Be able to use the design development process in own work	A2 A3 B2 B3 or B4	Problem solving
	3 Be able to communicate ideas and intentions clearly	A2 A3 B2 B3 or B4	Communication
	4 Be able to work safely with others	A1	Professional practice
8. Design Principles in Art and Design	1 Understand how form relates to function in own work	A1	Problem solving
	2 Be able to use appropriate materials in own work	A1	Technical skills
	3 Understand cross-cultural influences on own work	A1	Problem solving
	4 Understand design responsibilities	A1	Professional practice
9. Professional Practice in Art and Design	1 Understand the legislation and professional constraints related to art, craft and design	A1	Informing ideas
	2 Be able to observe health and safety requirements	A1	Professional practice
	3 Be able to apply professional practice in response to an art and design brief	A2 A3 B2 B3 or B4	Professional practice



10. Personal and Professional Development in Art and Design	1 Know how to gather information and use it to select progression goals	B1	Informing ideas
	2 Be able to prepare a portfolio of art, craft or design work	B1	Technical skills
	3 Be able to prepare written material to support progression	B1	Technical skills
	4 Be able to develop personal presentation and communication skills	B1	Professional practice Communication
11. Freelance Work in Art and Design	1 Know about the practical resources needed for freelancing	B1	Informing ideas
	2 Understand the need for networking and updating skills	B1	Professional practice
	3 Be able to develop a personal freelance portfolio	B1	Technical skills
	4 Know the health and safety issues and requirements for working in a freelance capacity	B1	Professional practice
12. Computers in Art and Design	1 Understand the potential of digital media in contemporary art and design practice	A1	Informing ideas
	2 Be able to select materials for digital experimentation	A1	Technical skills
	3 Be able to produce work using digital art and design techniques	A1	Technical skills
13. Art and Design Specialist Contextual Investigation	1 Know how the work of historical and contemporary specialist practitioners can influence current practice	A1	Informing ideas
	2 Understand the context in which specialist work was produced	A1	Informing ideas
	3 Understand the function, purpose and qualities of creative specialist work	A1	Informing ideas
	4 Be able to evaluate, structure and present findings	A1	Problem solving Communication
14. Community Art	1 Know how to write a proposal for a community arts project	A2 A3 B2 B3 or B4	Informing ideas
	2 Be able to develop ideas for a community arts project	A2 A3 B2 B3 or B4	Problem solving
	3 Be able to produce developmental work that leads to a final outcome	A2 A3 B2 B3 or B4	Technical skills
	4 Be able to present a community arts project	A2 A3 B2 B3 or B4	Communication



15. Fundraising for Art and Design	1 Understand sources of funding for art and design work	A2 A3 B2 B3 or B4	Informing ideas
	2 Know about information relating to fundraising for art and design work	A2 A3 B2 B3 or B4	Informing ideas
	3 Be able to produce a fundraising application	A2 A3 B2 B3 or B4	Professional practice Communication
16. Promoting Art and Design Work	1 Know about promoting art and design work	B1	Informing ideas
	2 Be able to plan a promotional campaign	B1	Problem solving
	3 Be able to produce promotional material	B1	Technical skills
	4 Understand art and design promotion	B1	Problem solving
17. Management of Art and Design Projects	1 Be able to establish stakeholders' expectations for the project	B3 or B4	Informing ideas
	1 Know how to plan the project	A2 A3 B2 B3 or B4	Professional practice
	3 Be able to realise the project	A2 A3 B2 B3 or B4	Problem solving Technical skills Professional practice
18. Collaborative Working in Art and Design	1 Know about the nature of collaborative working	A1	Professional practice
	2 Be able to plan and manage a collaborative brief	A2 A3 B2 B3 or B4	Problem solving Professional practice
	3 Be able to participate in a collaborative brief	A2 A3 B2 B3 or B4	Problem solving Professional practice
	4 Understand collaborative working methods	A1	Professional practice
19. Educating through Art and Design	1 Understand how art and design can be used for education purposes	A1	Problem solving
	2 Know about learning styles and their application	A1	Problem solving
	3 Be able to develop a teaching resource using art and design	A2 A3 B2 B3 or B4	Problem solving Technical skills
20. Developing Business Models for the Art and Design Sector	1 Know about different business models in the art and design sector	B1	Informing ideas
	2 Understand the importance of planning in an art and design business	B1	Problem solving
	3 Be able to produce business planning documents	B1	Technical skills
	4 Know about the legal requirements of running a business	B1	Informing ideas



21. Starting a Small Business in Art and Design	1 Be able to present the initial business idea using relevant criteria	B1	Informing ideas Communication
	2 Understand the skills and personal development needed to run the business successfully	B1	Professional practice
	3 Know the legal and financial aspects that will affect the start-up of the business	B1	Informing ideas
	4 Be able to produce an outline business start-up proposal	B1	Technical skills
22. Setting up an Art and Design Studio	1 Know the aims of an art and design studio-based business	B1	Informing ideas
	2 Understand art and design studio resource needs	B1	Informing ideas
	3 Be able to create a business proposal for an art and design studio	B1	Technical skills
	4 Be able to collaborate in an art and design studio enterprise	B1	Professional practice



Section 3 - Optional units (Specialist)

A selection of optional units (Specialist) from all sizes of the QCF specification have been mapped at learning outcome level to indicate where the unit content and assessment criteria can be delivered and assessed in the new specification. There is at least one unit from each of the specialist pathways and this can be used to inform mapping of all other units within the specification.

2010 Unit	Learning outcome	Assessment	2019 Content area
23. Photographic Media, Techniques and Technology	1 Be able to investigate photographic media, techniques and technology	A1	Informing ideas
	2 Be able to use photographic media, techniques and technology safely	A1	Technical skills
	3 Know about the characteristics and properties of photographic materials	A1	Technical skills
	4 Understand own use of photographic media, techniques and technology	A1	Problem solving Professional practice
41. Words and Images in Graphic Design	1 Know how words and images are used in the work of others	A1	Informing ideas
	2 Understand the relationship of words and images when developing ideas	A1	Problem solving Professional practice
	3 Be able to produce final outcomes that explore the potential of words and images	A2 A3 B2 B3 or B4	Technical skills
53. 2D Animation Production	1 Understand the techniques and development of 2D animation	A1	Problem solving Technical skills
	2 Be able to devise a 2D animation with soundtrack	A2 A3 B2 B3 or B4	Problem solving
	3 Be able to produce a 2D animation with soundtrack	A2 A3 B2 B3 or B4	Technical skills
	4 Be able to evaluate audience responses to own 2D animation work	A2 A3 B2 B3 or B4	Professional practice
80. Painting for Fine Art	1 Know about painting techniques	A1	Technical skills
	2 Be able to investigate and explore media and materials	A1	Informing ideas Technical skills
	3 Be able to combine media, materials and techniques	A1	Technical skills
	4 Be able to present finished work	A2 A3 B2 B3 or B4	Technical skills
87. Exploring Specialist Ceramic Techniques	1 Understand the properties and working characteristics of ceramic materials	A1	Technical skills
	2 Be able to investigate properties and working characteristics of ceramic	A1	Informing ideas Technical skills

	materials safely		
	3 Be able to prepare, form, finish and store ceramic materials to meet specified requirements	A2 A3 B2 B3 or B4	Technical skills
93. Small-scale Working	1 Understand the properties and characteristics of materials for small-scale working and production	A1	Technical skills
	2 Be able to use small-scale working and production technology, equipment and processes safely	A1	Technical skills
	3 Be able to research and develop ideas for small-scale working and production	A1	Informing ideas Problem solving
	4 Be able to record and present the results of investigations and experimental work	A1	Communication
117. Surface Pattern	1 Know about visual sources for surface pattern	A1	Informing ideas
	2 Be able to explore and develop ideas for surface pattern	A1	Technical skills
	3 Understand surface pattern ideas and processes	A1	Problem solving Technical skills
	4 Be able to produce surface pattern outcomes	A2 A3 B2 B3 or B4	Technical skills
128. Garment Production	1 Be able to operate equipment and machinery safely for the development of garment production	A1	Technical skills
	2 Be able to evaluate work during the production process	A2 A3 B2 B3 or B4	Professional practice
	3 Be able to produce and assemble garments	A2 A3 B2 B3 or B4	Technical skills