

Pearson
BTEC Level 2
Art and Design Skills



Delivery Guide

Version 1.0

Contents

Introduction	1
Moving to these qualifications	2
Qualification design	4
Planning	6
Assignments	8
Type of programme	10
Teaching content	11
Practical skills	12
Teaching teams	13
Integrating skills	15
Employer engagement	18
Evidence	20
Feedback	21
A1 scheme of work	22
A2 scheme of work	23
B1 scheme of work	24
C1 scheme of work	25

Introduction

Key Features of the new qualifications

100% internally set and assessed - all assessments are set and assessed by you and verified by Pearson.

Multidisciplinary practice - there are no specialist pathways in these qualifications. This is in order to enable and encourage multidisciplinary practice and integration of the relevant skills that learners want to develop.

Simple structure - four assessment units across the specification, two in the Certificate, three in the Extended Certificate and all four in the Diploma.

Grades weighted to reflect development - in the Diploma the grade will be weighted towards the final assessment to ensure that achievement reflects the stage when learners have had maximum opportunity to develop their skills and to apply their full potential.

Compensation in grading - grading is compensatory in assessment units and across qualifications, rewarding learners for their exceptional performance in some areas, without requiring it in all areas.

Highly practical - all assessment is holistic, based on portfolios of work. Evidence is generated through practical projects, briefs and workshops.

Common assessment criteria - the same five common assessment criteria are used to assess all work produced throughout the qualification. This simplifies assessment and means that it is clear what learners are expected to do to achieve the criteria.

Content areas match assessment criteria - content for each unit is divided into five areas, which link directly to the assessment criteria.

What is the delivery guide?

As an entirely new qualification design with fewer units and assessment points, the delivery guide is a complimentary support material for the BTEC Level 2 in Art and Design Skills. It was created to offer suggestions on how the qualifications can be delivered, based on wide discussions with teachers, experts and employers.

The delivery guide is in no way prescriptive and you are free to use or adapt the guidance in any way you feel best suits your learners within the rules specified 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.

Switching mid-programme from BTECs or other awarding bodies

If you have already started delivering another qualification we offer an opportunity to recognise prior learning (RPL) to enable learners to be moved from one qualification to the other. The transition should be relatively straightforward, and we can help with any concerns.

- You can find useful information on RPL [here](#).
- Please contact us if you have questions or need support [here](#).
- Mapping documents showing how units in the QCF and NQF BTEC Firsts qualifications map to this qualification can be found under the course materials tab [here](#).

Starting this qualification having previously delivered the QCF BTEC First Diploma

The main difference here is that the qualification is not split up into as many units. However, the assignments you previously set for with mandatory and optional units may be valid starting points, for example:

- Assignments used to deliver units 2, 3, 4 and 5 may be adapted for A1 *Skills Development*. You could use one of the assignments for units 7-18 for A2 *Art and Design Project*.
- You could adapt the assignment brief for unit 6 to cover B1 *Personal Development*.
- You could adapt one of the assignment brief units 7-18 for C1 *Responding to a Creative Brief*.

Note that if using existing assignments for this qualification, coverage of previous grading criteria will need to be mapped to the new common assessment criteria.

Starting this qualification having previously delivered the NQF BTEC First Diploma

The main difference here is the qualification is not split up into as many small units and there are no external assessments so the course can be planned to work with your needs as a centre. The assignments with mandatory and optional units you previously used may be valid starting points, for example:

- Assignments used to deliver units 1, 3, 4 and 5 as well as briefs used to develop practical skills in units 29-40 may be adapted to develop practical skills for A1 *Skills Development*. You could use one of the assignments used to deliver units 9-14, 18-21 or 26-28 for A2 *Art and Project*.
- You could adapt the assignment brief for unit 17 to cover B1 *Personal Development*.
- It may be suitable to use past papers or assignments for units 2 and 7 as the basis for the summative assignment for C1 *Responding to a Creative Brief*. You could also adapt one of the assignment briefs for units 9-14, 18-21 or 26-28 for C1.

Note that if using existing assignments for this qualification, coverage of previous grading criteria will need to be mapped to the new common assessment criteria.

Qualification design

How the assessment units work

To simplify the qualification, 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:

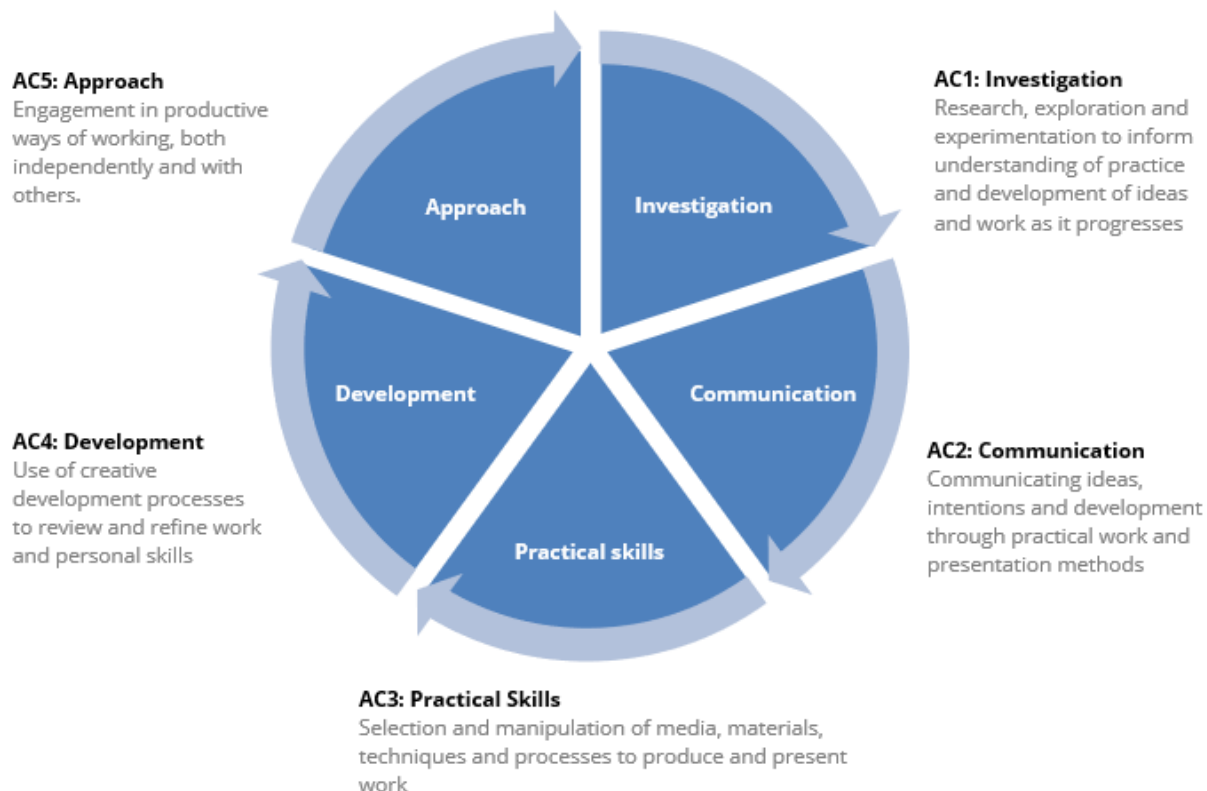
- Five assessment objectives
- Five areas of teaching content
- Five assessment criteria:
 1. Investigation
 2. Communication
 3. Practical Skills
 4. Development
 5. Approach



The 5 equal assessment criteria

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

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](#).



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 a 360 GLH Diploma could be structured to give learners the opportunity to reach their maximum potential.

Version 1: integrating teaching and assignments

Assessment Unit	Term 1	Term 2	Term 3
A1: Skills Development	Teaching and assignments for A1		
A2: Art and Design Project		Assignment for A2	
B1: Personal Development		Teaching and assignment for B1	
C1: Responding to a Creative Brief			Teaching and assignment for C1

Version 2: separating teaching and assignments

Assessment Unit	Term 1	Term 2	Term 3
A1: Skills Development	Teaching for A1	Assignments for A1	
A2: Art and Design Project		Assignment for A2	
B1: Personal Development		Teaching for B1	Assignment for B1
C1: Responding to a Creative Brief			Teaching for C1
			Assignment for C1

Version 3: running units in tandem

Assessment Unit	Term 1	Term 2	Term 3
A1: Skills Development	Teaching and assignments for A1		
A2: Art and Design Project		Assignment for A2	
B1: Personal Development		Teaching and assignment for B1	
C1: Responding to a Creative Brief			Teaching and assignment for C1

Note: This model may work well for the 240 GLH Extended Certificate allowing A2 and B1 to be completed together for the culmination of the qualification. Alternatively, A2 could follow B1.

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 criteria, learners will need clear assignments that are designed around the teaching content and the corresponding 5 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

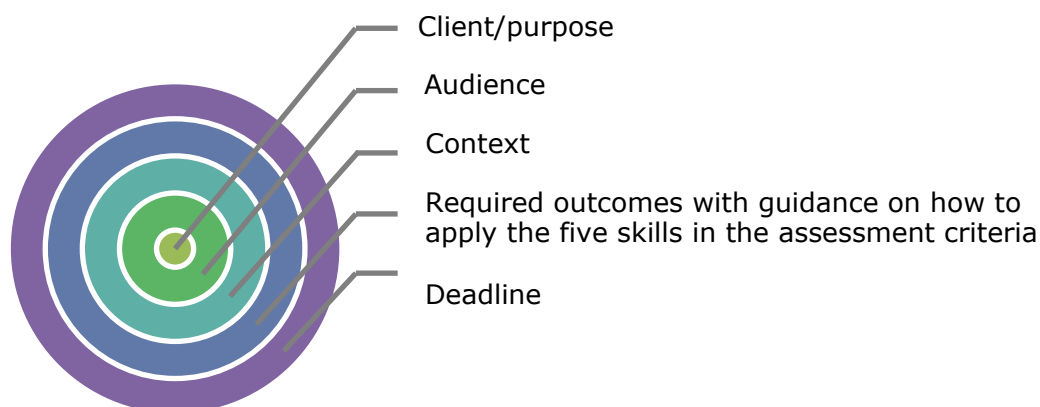
The assessment units have been given guided learning hours based on how a learner will develop throughout a programme. If you are unsure of how to deliver the assignments in the qualification, please contact the [Subject Advisor](#) for assistance.

- **A1** - assessed through multiple assignments
- **A2** - assessed through a single assignment which may incorporate several options to allow engagement for all learners
- **B1** - can be assessed through a single assignment or multiple assignments
- **C1** - assessed through a single assignment, which may incorporate several options to allow engagement for all learners.



What to include in the assignment?

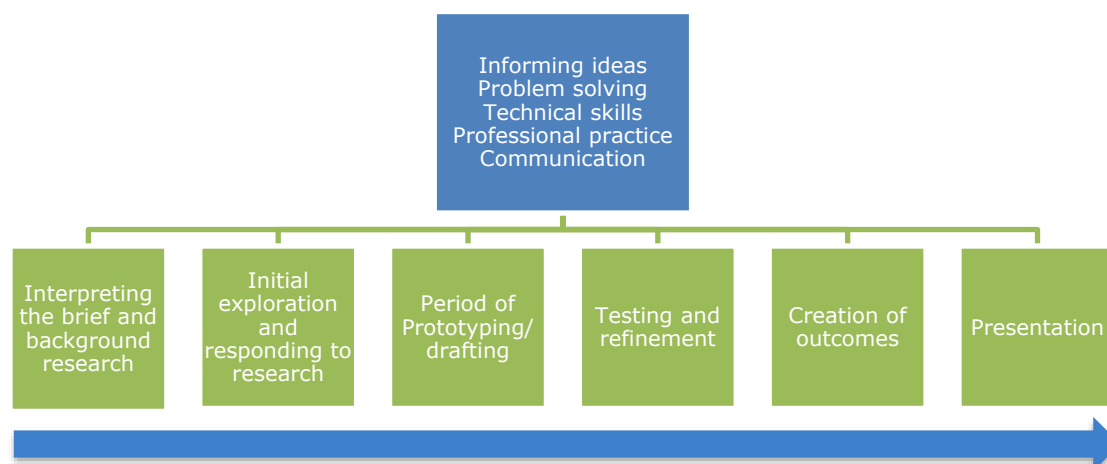
For examples of assignments, please see the [qualification page](#) on the Pearson website. To help learners prepare for industry practice, learners will benefit from assignments with clear guidance on:



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 assignments you feel will best prepare your learners. Further information in assignments might include:

- Inspirational 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 scaffolding 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, it could include tasks to develop a window display and an advert. Integrating products helps build learners ability to synthesise skills and awareness of audiences. This approach may be useful for large assignments such as A2 and C1.



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. Assignments with only written outcomes can contribute to the summative assessment of A1 and B1, but would not be suitable for A2 or C1.

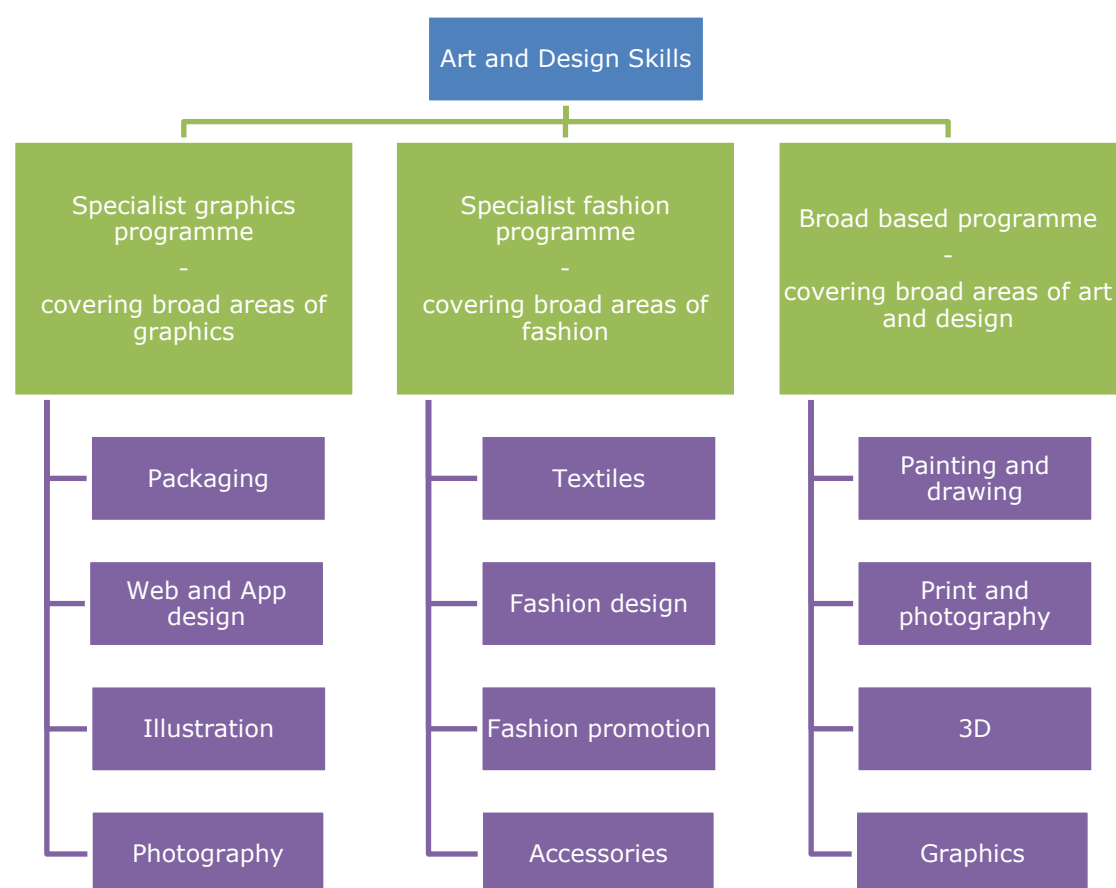
Type of programme

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 learners' progression to further education 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
- Lectures
- Critiques
- Discussions
- Masterclasses
- Mentoring
- Presentations
- Demonstrations
- Short and long projects
- Self-directed work
- Visits and field trips
- Collaboration

Covering the content

Learners should be taught all of the content in the modules with the exception of content within the Practical Skills area of Module A.

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 the programme and type of learner you are working with.

Generating ideas by:

- using research to inform ideas
- considering technical aspects, e.g. format, size/duration, resources, cost, timescales, logistics
- applying creative thinking methods, e.g. brainstorming, mind mapping, moodboards, rapid prototyping, breaking down problems, discussions and challenging assumptions, exploring ideas through experimentation, expressing ideas in different ways, combining and comparing ideas.

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 be:

- Considering technical aspects:
 - What are the technical requirements of the project?
 - What limitations have been imposed?
 - How will these technical aspects impact on the work being produced?
- Applying creative thinking methods:
 - What ideas generation techniques are most appropriate?
 - How to record initial ideas generated
 - How to test ideas to see if they are appropriate.

Practical skills

Guidance on the covering the practical skills content

The practical skills content for assessment units A1 and A2 allow for any type of programme across art and design disciplines.

In order to support teachers, we have included the following categories of practical skills in Module A:

- image and mark
- fashion, wearable and textiles
- 3D, space and product
- moving image and lens
- graphic and digital communication

All Practical Skills content in Module A is indicative. You should select content relevant to the disciplines the 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 practical skills.

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

Image and mark

Learners will explore the technical skills related to areas such as graphics, printmaking, illustration, painting, drawing, concept art, digital art, e.g.:

- Drawing, e.g. sketching, tracing, perspective, technical, diagram.
- Painting and mixed media, e.g. mixing, transparency, opacity, wet on wet, sgraffito, digital, resist, encaustic, fresco, wash, drybrush, underpainting, glazing, blocking in, building up, impasto, lifting, collage.
- Printmaking, e.g. mono, lino, collagraph, screen, block, drypoint.
- Application, e.g. gestural, muscle memory/coordination, scribbling, dripping, pouring, scraping, scratching, pulling, throwing, cutting, ripping, stitching.

Fashion/wearable and textiles

Learners will explore the technical skills related to areas such as costume, garments, textiles, shoes, headwear, wearable products, jewelry, accessories, styling, e.g.:

- Making, e.g. silhouettes, pattern cutting, construction, toile, modelling, sewing, fitting, samples, test pieces, millinery blocks, wiring and ribboning.
- Fabric manipulation and creation, e.g. sewing, weaving, knitting, embroidery, embellishment, applique, felting, dyeing, printing.
- Materials manipulation and creation, e.g. fusing, connecting, cutting, folding, moulding, sampling, 3D printing, patination, forming, soldering, casting, burnishing, tessellation, incising.
- Styling, e.g. photography, lighting, make-up.
- Functionality, e.g. performance enhancing, waterproof, woven, printed, constructed, recycled, smart, layered, reactive, protective, decorative, sustainable, aesthetic qualities.

Teaching teams

Teaching teams and individual responsibilities

While there are numerous ways teaching could be divided among a team, the five common 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 done holistically as a teaching team, positively rewarding consistent strengths shown by learners across different specialist areas. Requires a flexible approach and regular communication between teachers.

Unit A1

Photography teacher
Graphics teacher
Print teacher

multidisciplinary
assignment with
input from all
teachers

Term 1

multidisciplinary
assignment with
input from all
teachers

multidisciplinary
assignment with
input from all
teachers

Example 2: Independent teaching

Each teacher sets and manages their own projects with timeframes negotiated across the teaching team. Feedback is given on 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. Constructive and ongoing feedback can be given by each teacher independently, and summative assessment of each assessment unit is done holistically as a teaching team once that unit has been completed. Summative assessment should positively reward consistent strengths shown by learners across different specialist areas.

Unit A1

Photography teacher
Graphics teacher
Print teacher

series of specialist photography assignments

series of specialist graphics assignments

series of specialist print assignments

Term 1

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 website
- Drawing teacher develops hand lettering words to use on 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 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.

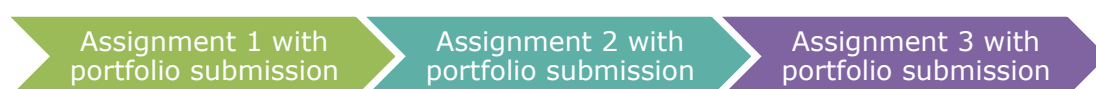
Integrating skills

Skills learnt in each assessment unit will be refined as learners progress, which is why for example the content for assessment units A1 and A2 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 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

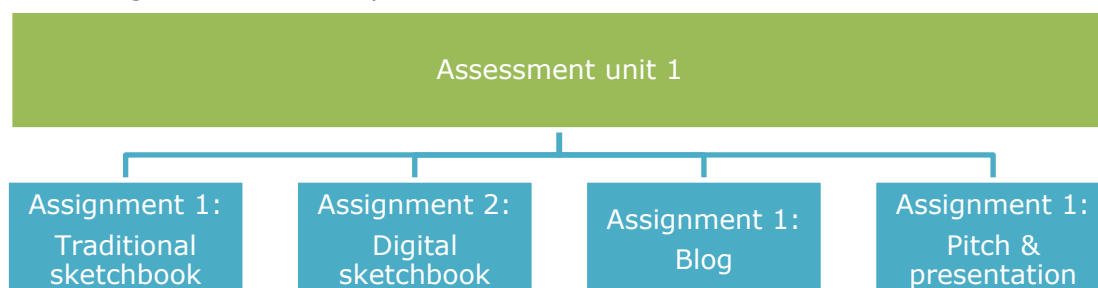


Having a final assignment for the summative portfolio:



Integrating recording skills in A1

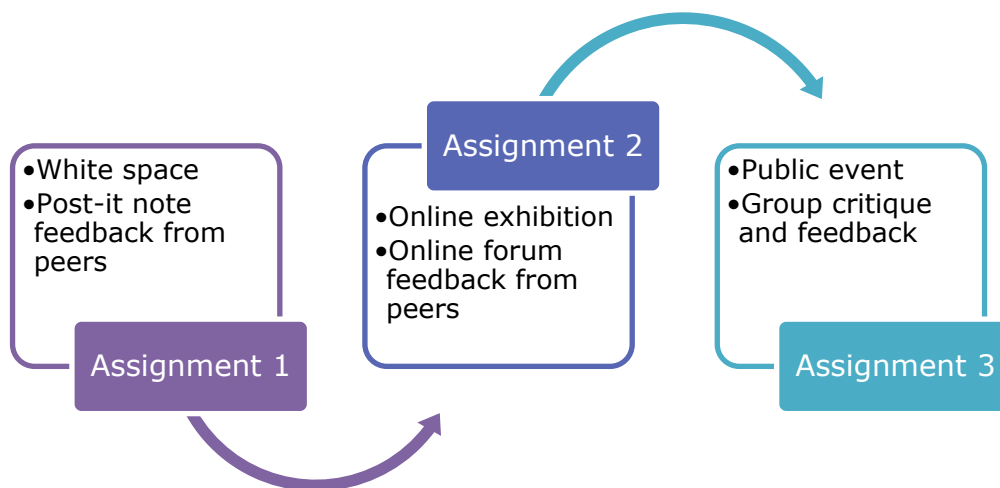
Sketchbooks may be a conventional space for developing work for assignments. However, learners can benefit from using different platforms and formats for recording development. One way to do this is to expect a different format for each assignment, for example:



Integrating exhibition skills

Exhibitions are a fantastic way of engaging the public as an audience and creating a forum for exhibitions. 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.

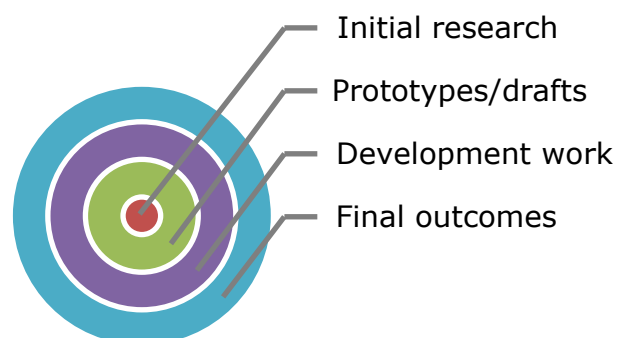
One way to support them would be to include an exhibition at the end of each assignment throughout the year. This doesn't have to be a large-scale exhibition that interrupts the studio space or teaching significantly, and could just be for their peers and teachers. Any opportunity to think about how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

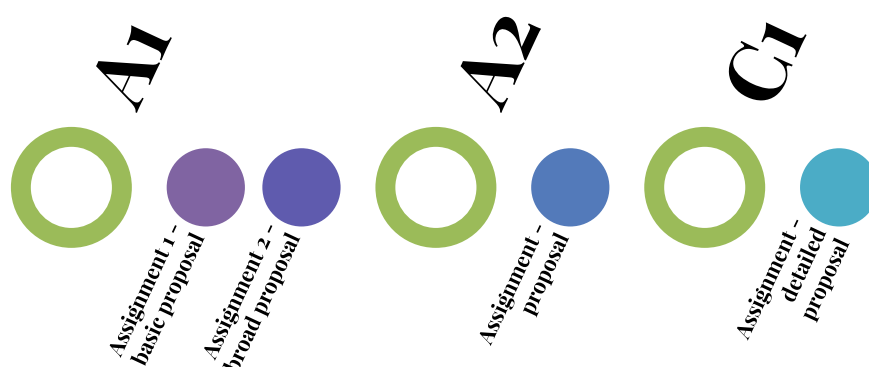
Presentations of work don't just have to be for outcomes. They are useful for structuring assignments and ensuring deadlines are met. Tasks in assignments could include presentations for:



Integrating project proposal skills for C1 into A1 and A2.

C1: Responding to a Creative Brief, tries to prepare learners for progression where their project management needs to be independent and organised. 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:



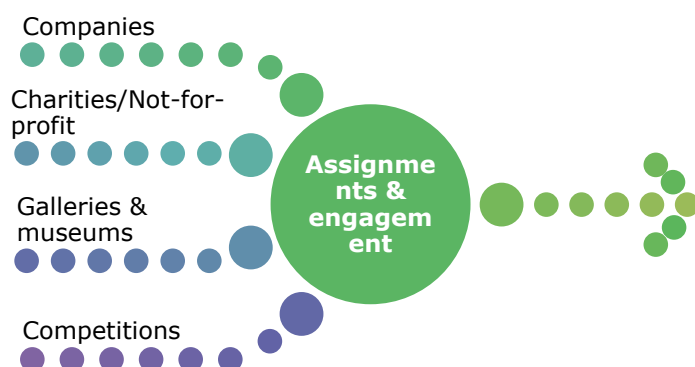
Integrating advanced skills development in C1

C1: Responding to a Creative Brief has a significant 120 GLH. The GLH given to this is significant and reflects the need for learners to develop advanced skills in line with the teaching content in Module C. 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 C1.

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
- The length of time your learners will be able to sustain engagement with a summative assignment.

Employer engagement



These qualifications are vocational and designed to begin preparing learners for careers in art and design following further study at Level 3.

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
- Feedback on learner work
- Visiting speakers and masterclasses
- Workplace visits

Employer engagement ideas

Companies:

- Current or previous assignment briefs
- Workplace visits or work experience
- Visiting speakers, masterclasses or input on assignment briefs
- 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 extra-curricular projects

Evidence

Summative evidence for assessment units

Learners are not expected to submit all of the work they produce from the assessment units. They should begin to develop skills for 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 assignment.
- B1 is a portfolio that can include a range of assignments/workshops.
- C1 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 your 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. Whatever the format, portfolios should be developed to reflect professional practice.

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 these 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 the 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 done 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. But 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

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 assignments 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 3-5: Photography assignment (narrative)

- Briefing and background research
- Investigations
- Workshops with practical skills:
 - Photographic techniques and technology
 - Studio and location techniques
 - Experimental photography

Weeks 6-8: Graphic design assignment (advertising)

- Briefing and background research
- Investigations
- Workshops with practical skills:
 - Graphic design techniques and technology
 - Typographic and layout Design
 - Illustration and graphic Image Making

Weeks 9-11: Printmaking assignment (public space)

- Briefing and background research
- Investigations
- Workshops with practical skills:
 - Drawing and mark making
 - Relief and Intaglio printing
 - Combining techniques

Week 12: 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: Art and design project*. You can adapt this suggested SOW in any way you like to suit your needs, such as:

- give extra weeks to this unit
- allow more time for specific aspects of the assignment

Week 13: Briefing and investigation

- Briefing and background research
- Observation and contextual research
- Ideas generation sharing and feedback

Weeks 14-15: Practical skills and development

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

Weeks 16-17: Production/making

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

Weeks 18: Presenting

- Exploring ways of presenting work
- Presentation/exhibition

B1

scheme of work

The following is a suggestion of how to plan *B1: Personal Development*. 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 A2
- allow more time for specific aspects of the assignment

Week 19: Progression workshops and lectures

- Briefing
- Jobs, roles and progression opportunities
- Personal skills audit and skills targets

Week 20: The industry

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

Weeks 21-22: Progression materials

- Acquiring and developing additional practical skills
- Recording skills development and materials for progression
- Evaluating own practical work

Week 23: Mock interviews / progression materials

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

Week 24: Presentations

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

C1 scheme of work

The following is a suggestion of how to plan *C1: Responding to a Creative Brief*. This outline includes a period of further skills development before starting the summative assignment through a mock mini assignment. 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 25-27: Mock mini project

- Advanced skills development mini project as mock for C1
- Presentation of outcome

Weeks 28-29: Briefing and proposals

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

Weeks 30-31: Personal project development

Learner centred mentoring

Weeks 32: Mid development review

Presentations of development work prototypes/drafts

Weeks 33-34: 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 C1 work to support exhibition

Weeks 35-36: End of year show

Organisation and creation of exhibition/presentations