

BTEC Level 1/2 Tech Award in Art and Design Practice

First teaching September 2022

C2 Responding to a Brief



Sample Marked Learner Work

Issue 1 – November 2023

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You will need to refer to the BTEC Reformed Tech Award Art and Design Practice specification alongside these sample materials

Note:

The Pearson Set Task and the learner’s work used for this sample marked learner work are taken from the Legacy TA 2306 series.

You are reminded that you need to use the relevant Set Task for the series in which your learners have been entered.

Introduction

The following sample marked learner work has been prepared as guidance for centres and learners. It can be used as a helpful tool when teaching and preparing for external units.

The SMLW includes examples of real learners' work, accompanied with examiner tips and comments based on the responses of how learners performed.

Each task/activity will show the learner's response, followed by comments by the Lead Examiner. Tips may be offered where relevant.

The marking grids for each task/activity are also included for reference.

Pearson Set Task

The Pearson Set Task and the learner's work used for this sample marked learner work are taken from the Legacy TA 2306 series.

You are reminded that you need to use the relevant Set Task for the series in which your learners have been entered.

Please check the examination details below before entering your candidate information

Candidate surname		Other names	
Centre Number	Learner Registration Number		
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Pearson BTEC Level 1/Level 2 Tech Award

Window for supervised period:
Wednesday 25 January 2023 – Wednesday 10 May 2023

Supervised hours 20 hours Paper reference **21181L**

Art and Design Practice
Set Task: Responding to a Client Brief

You do not need any other materials.

Total Marks

Instructions

- This booklet contains material for the completion of the set task under supervised conditions.
- This booklet is specific to each series and the material must be issued only to learners who have been entered to undertake the task in the relevant series.
- This booklet must be kept securely until the start of the 12-week assessment period, timetabled by Pearson, when it will be given to learners for them to start their preparation for Activity 1.

Information

- The total mark for this paper is 60.

Continue ►

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Instructions to Teachers/Tutors

This booklet is specific to each series and this material must be issued only to learners who have been entered to take the task in the specified series. This booklet must be kept securely until the start of the 12-week supervised assessment period timetabled by Pearson. The set task must be completed during the 12-week assessment period timetabled by Pearson.

All activities must be completed in the order in which they appear in the booklet.

The set task is a formal external assessment and must be conducted with reference to the instructions in this task booklet and the *Instructions for Conducting External Assessments (ICEA)* document. This is to ensure that the supervised period is conducted correctly and that learners have the opportunity to carry out the required activities independently.

Preparation time: It is recommended that learners spend approximately four hours in preparation for Activity 1, the project development. During this time, teachers/tutors should instruct learners to:

- compare the different client briefs and consider ideas for each brief
- make a list of materials and stages for preferred briefs
- investigate the client and relevant resources.

Activity 1: Project development – at least 8 hours of informal supervision over four consecutive weeks.

For Activity 1, learners may spend up to four weeks on project development. Learners must work independently. These sessions will be informally supervised. The informally supervised time can be in more than one session. This time should be spent on development that includes:

- exploring ideas, materials, techniques and processes
- reviewing progress
- recording development through images and annotation, and saving them for Activity 4.

During the project development period, learners **must not**:

- write the development review
- make their final response
- make pages for the client portfolio.

Teachers/tutors should note that:

- learners will have access to work from previous activities. However, as each activity is completed, work cannot be added to or updated
- teachers/tutors must informally supervise at least 8 hours of the work produced during the four weeks in order to authenticate that it is learners' own work
- the four weeks must be consecutive but will not include holidays
- all work must be completed by learners independently
- during informal supervision, teachers/tutors will be able to support learners with, for example, safety, working space, materials and equipment. However, teachers/tutors must not give feedback about work in progress or suggest how work might be improved or developed
- access to the internet during this informally supervised activity is permitted
- at the end of the informally supervised sessions, all materials produced by learners must be kept securely and no items removed by the learner.

Activity 2: Development review – 1 hour 30 minutes of formal supervision.

Learners must complete Activity 2 using the development review template provided.

Teachers/tutors should note that:

- learners will have access to work from Activity 1, however, as this activity is completed, work cannot be added to or updated
- all work must be completed independently by the learner
- teachers/tutors will be able to support learners with matters such as safety, working space, materials and equipment. However, teachers/tutors must not give feedback about work in progress or suggest how work might be improved or developed
- learners are not permitted access to the internet during this supervised activity
- at the end of the 1 hour 30 minutes, the individual learner's development review must be saved as a PDF and stored securely by the centre in a clearly labelled digital folder for submission
- a copy of this development review for Activities 3 and 4 must be given to learners, it cannot be added to or updated.

Activity 3: Final response – 8 hours of formal supervision.

Learners must spend a maximum of 8 hours under supervised conditions creating the final response.

This time should be spent on:

- making the final response
- recording the final response and the making of the final response, saving images for Activity 4.

During this activity, learners **must not** make pages for the client portfolio.

Teachers/tutors should note that:

- the 8 hours of formal supervision may take place over multiple sessions (a maximum of four sessions within a maximum of three consecutive weeks)
- learners will have access to work from previous activities, however, as each activity is completed, work cannot be added to or updated
- only permitted materials for the activities can be brought into the formally supervised sessions
- all work must be completed independently by the learner
- during formal supervision, teachers/tutors will be able to support learners with, for example, safety, working space, materials and equipment, however teachers must not give feedback about work in progress or suggest how work might be improved or developed
- learners are not permitted access to the internet during this supervised activity
- during any permitted break, and at the end of formal supervised sessions, all materials produced by learners must be kept securely and no items removed.

Activity 4: Client portfolio – 2 hours 30 minutes of formal supervision.

Learners should produce a six-to-eight-page A3 digital PDF portfolio, including 100–300 words of annotation. Annotation can be arranged in any way throughout the six-to-eight-page portfolio.

Teachers/tutors should note that:

- only permitted materials for the activities can be brought into the formally supervised sessions
- during each activity, learners will have access to work from previous activities, However, as each activity is completed, work cannot be added to or updated
- all work must be completed independently by the learner
- during formal supervision, teachers/tutors will be able to support learners with, for example, safety, working space, materials and equipment, however teachers/tutors must not give feedback about work in progress or suggest how work might be improved or developed
- learners are not permitted access to the internet during this supervised activity
- during any permitted break and at the end of formal supervised sessions, all materials produced by learners must be kept securely and no items removed
- at the end of the 2 hours 30 minutes, the portfolio must be saved as a PDF and stored securely by the centre in a clearly labelled digital folder in preparation for the final submission.

Outcomes for submission

- Two pieces of work must be submitted in a clearly labelled digital folder:
- **Activities 1, 3 and 4:** a six-to-eight-page A3 digital PDF portfolio, including 100–300 words of annotation.
- **Activity 2:** a completed development review saved as a PDF.
- An authentication sheet must be completed and submitted by each assessed learner.
- The teacher/tutor will confirm that all work was completed independently as part of the authentication submitted to Pearson.

Instructions for Learners

Read the set task, activities and client brief carefully.

You must plan your time and submit the required evidence at the end of the supervised periods. Your teacher/tutor will tell you the timing and conditions of the supervised periods.

Your teacher/tutor may clarify the wording that appears in this task but cannot provide any guidance on completion of the task. You must work independently throughout the supervised assessment periods and must not share your work with other learners.

Preparation time: it is recommended that you spend approximately four hours in preparation for Activity 1, the project development. During the four hours of preparation time you should:

- read the whole paper
- compare the different client briefs and consider ideas for each
- make a list of materials and stages for preferred briefs
- investigate the client and relevant resources.

This booklet contains assessment activities as follows.

Activity 1: Project development

At least 8 hours of informal supervision over four consecutive weeks to:

- develop work for the client brief of choice
- record development and save images for Activity 4.

Activity 2: Development review

1 hour 30 minutes of formal supervision to:

- write a development review
- save the development review as a PDF.

Activity 3: Final response

8 hours of formal supervision to:

- make the final response
- record the making of the final response and the final response itself, saving images for Activity 4.

Activity 4: Client portfolio

2 hours 30 minutes of formal supervision to make the portfolio, including 100–300 words of Annotation.

Outcomes for submission

- Two pieces of work must be submitted in a clearly labelled digital folder:
 - **Activities 1, 3 and 4:** a six-to-eight-page A3 digital PDF portfolio, including 100–300 words of annotation
 - **Activity 2:** a completed development review saved as a PDF.
- An authentication sheet must be completed and submitted.

Client Brief

The community musical charity *Let's Make Music!* wants to celebrate music in all its forms. Music can have a positive impact on our mental health and can bring diverse groups of people together.

The charity would like to promote '**Make Music Day**' on June 21st and the musical events happening in local communities. It will need to promote the events through a range of products targeting an audience of young people aged 16–21.

Artists and designers are being asked to produce a portfolio of work and a development review.

The final response must:

- use images or language appropriate for the audience
- promote '**Make Music Day**'
- celebrate music in any form and the positive effect it can have.

Let's Make Music! requires designs for specific client briefs.

You must pick **one** of the following briefs to respond to:

- 2D or 3D artwork celebrating music to be displayed at a community music event
- A poster, video or animation to promote a community music event
- Stage set or backdrop for indoor or outdoor community music events
- A photographic campaign to run on social media
- A design or layout for a *Let's Make Music!* app or website
- Decorative textiles to promote '**Make Music Day**'
- Accessories, fashion or costume design to be worn at a celebratory community concert
- A promotional product to be used for marketing or display purposes

The following images have been provided by '*Let's Make Music!*' to help illustrate the theme and provide possible starting points. (Note: you do not need to include the images in your response to the client brief. You should base your response on your own investigation of '**Make Music Day**')



(Source: Pearson Asset Library)

Set Task

You must complete ALL activities in the set task.

Activity 1 – Project development

This activity must be completed within four weeks, under informal supervision.

For the project development you should:

- develop work, such as ideas generation, research, experiments, tests and refinement
- select and use appropriate materials and techniques for the brief
- review and manage the process, such as the progress, intentions, materials, techniques, client requirements.

You should also record the development and project management process through:

- images, photographs and annotation of key points in the development of work at different stages
- evidence of review and management such as annotation, diagram, images, charts, documents.

During this period of project development, you **must not**:

- write the development review
- make the final response
- make pages for the client portfolio.

You will be assessed on the:

- use of research and exploration
- review and refinement of work
- application of the development process.

(Total for Activity 1 = 18 marks)

Activity 2 – Development review

This activity must be completed in 1 hour 30 minutes of formal supervision.

You need to write your development review using the template provided.

You will be assessed on:

- your description of your ideas for the final response
- how you have used research and exploration to inform your ideas
- your consideration of the needs of the client.

Complete your development review and save your work as a PDF in a clearly labelled digital folder, in preparation for the final submission.

Development review

Write in the spaces provided. The spaces can be expanded for further writing.

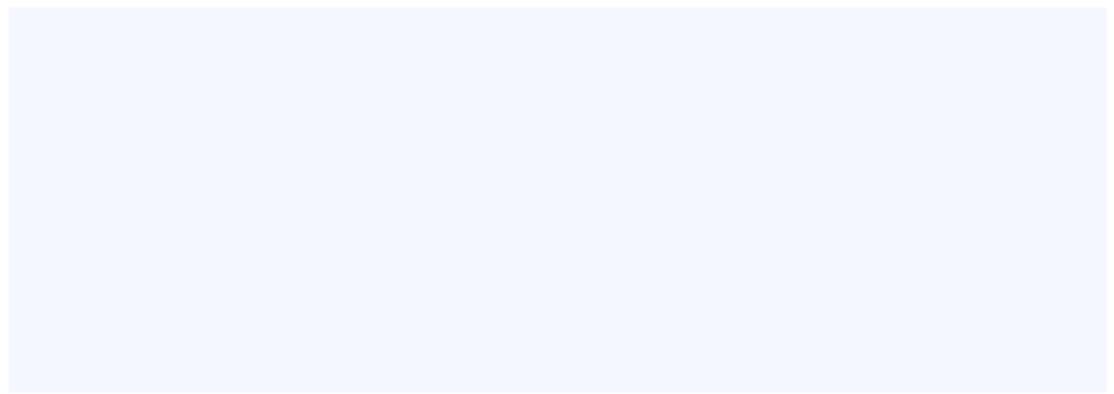
Part 1: Describe your ideas for the final response.

(30 minutes approximately)



Part 2: How have your ideas been supported by research and exploration?

(30 minutes approximately)



Part 3: How will your final response meet the needs of the client?

(30 minutes approximately)



(Total for Activity 2 = 12 marks)

Activity 3 – Final response

This activity must be completed in 8 hours of formal supervision over multiple sessions.

During this time you must:

- make a final response that builds on your development work and development review
- record the making of the final response and the final response itself
- save the images for Activity 4.

To help you complete this task you will need access to:

- an uneditable copy of your development review
- all of your project development work from Activity 1.

During this period of project development, you **must not**:

- make pages for the client portfolio.

You will be assessed on:

- how the final response meets the context and the requirements of the brief
- the use of practical art and design skills to produce a final response
- your interpretation of the brief.

(Total for Activity 3 = 18 marks)

Activity 4 – Produce a portfolio for the client

This activity must be completed in 2 hours 30 minutes of formal supervision.

During this time, you must make a digital portfolio for the client that must be six to eight A3 pages, including 100–300 words of annotation, saved as a PDF.

The presentation of the portfolio should be appropriate for a client.

Your portfolio should include:

Five to six pages of Activity 1	Evidence and/or images of: <ul style="list-style-type: none">• research• exploration• review and refinement.
Two to three pages of Activity 3	Evidence and/or images of: <ul style="list-style-type: none">• final response in development• final response• qualities and details• different angles of 3D work (where applicable).
100–300 words of annotation	Annotation can be arranged in any way throughout the six-to-eight-page portfolio and can include: <ul style="list-style-type: none">• titles or headings• clarification of details in the work• comments on materials, techniques and processes• explanation of key decisions taken in the development process.

To help you complete this activity you will need access to:

- an uneditable copy of your development review
- all of your project development work, records and final response from Activities 1 and 3.

You will be assessed on the following:

- visual and written communication of intentions, development and final response
- presentation through the use of structure, layout, organisation and style.

You must submit a digital PDF portfolio of six to eight A3 pages, including 100–300 words of annotation.

(Total for Activity 4 = 12 marks)

TOTAL FOR PAPER = 60 MARKS

BLANK PAGE

Acknowledgements

- © Frederik Morbe/Alamy Stock Photo
- © Kathy deWitt/Alamy Stock Photo
- © Matthew Ashmore/Alamy Stock Photo
- © Pearson Asset Library
- © Pixel Memoirs/Alamy Stock PhotoBL

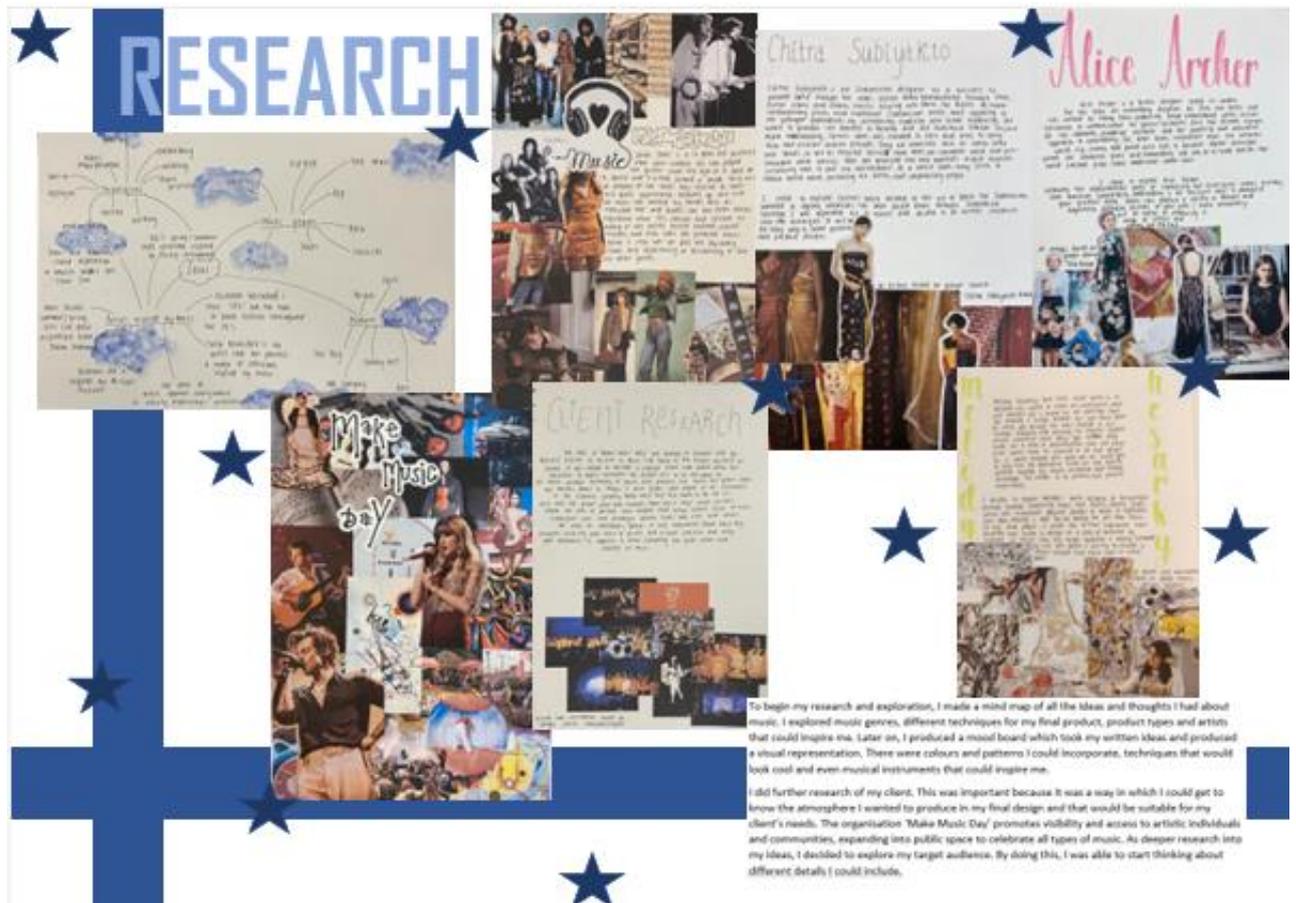
Sample Marked Learner Work

Learner 1 (High Mark)

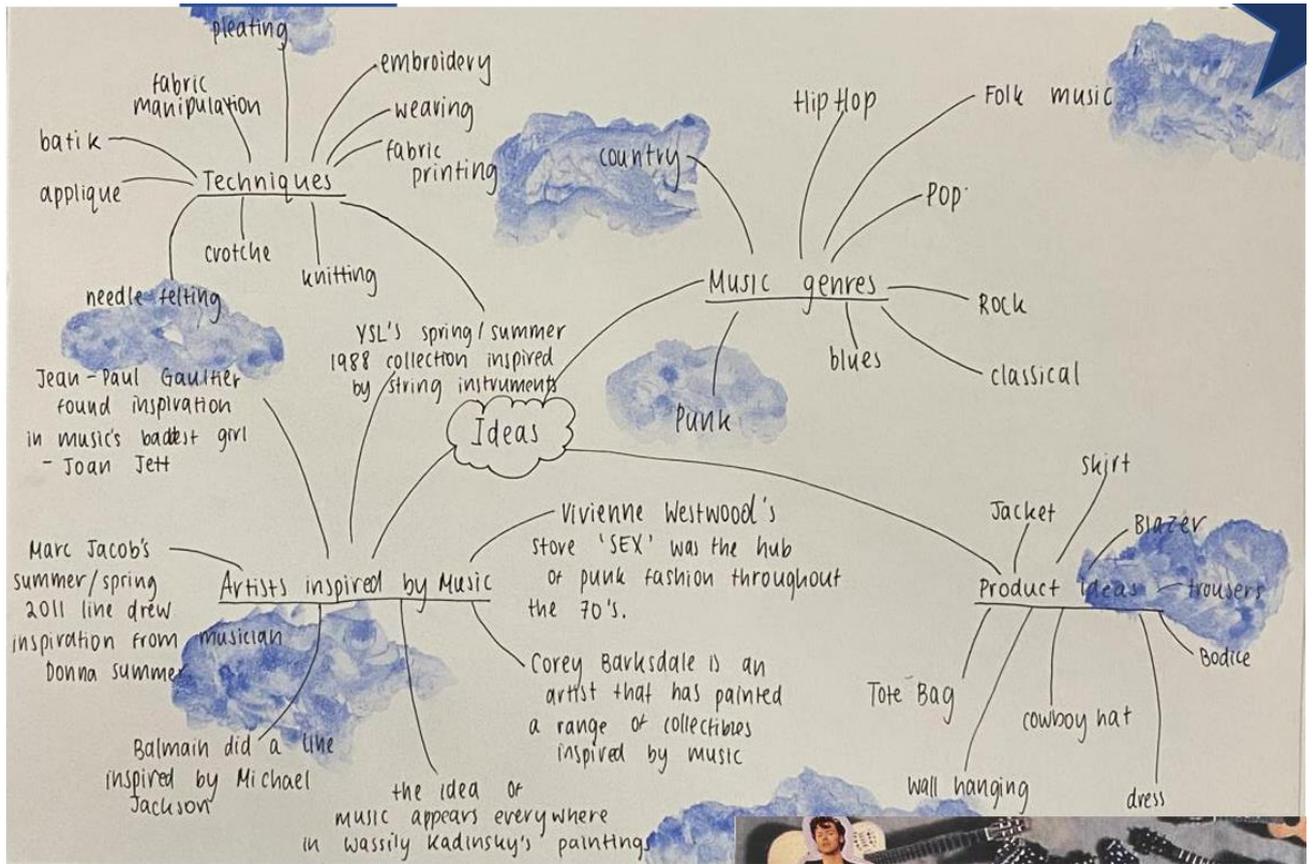
Total Marks Awarded: 53

General Comments:

This is a strong body of work demonstrating a sound development process and an effective response to the brief. The jacket demonstrates good ambition for an external assessment and is an appropriate response within the context of the brief. The development review is very well written and provides a clear explanation of the learners' intentions.



Please see below learner enlarged text



Target Audience

Music

Sarah Jones is a 16 year old guitarist from West-London. She has played the guitar from the age of 7 and at 14, herself and 3 friends formed a band. They will be playing at the 'Music Day' festival as their first public appearance. Growing up, her love for music was formed by bands such as 'Fleetwood Mac' and 'Queen', she has even taken inspiration from 70's fashion and culture as many of her outfits revolve around flared trousers and retro coats. Her preferred music genre is rock but she does not shy away from any opportunity of discovering a love for other genres.

Chitra Subiyakto

Chitra Subiyakto is an Indonesian designer on a mission to promote batik through her label, Sejauh Mata Memandang. Through SMM, Chitra crafts and creates textiles focusing with Batik. She aspires to create contemporary pieces, from traditional Indonesian textile, more appealing to the younger generations, by juxtaposing tradition with casual modernity. She wants to promote the beauties of Eastern and old Indonesia folklore. Sejauh Mata Memandang, Chitra's label, was founded in 2014 and aims to carry slow and circular fashion concepts. They use materials such as cotton, linen and Tencel, as well as recycled textiles from both pre-consumer waste and post-consumer waste textiles that are processed into new materials to push towards circularity and to save the environment. As a textile label, they strive to reduce textile waste, preserving the Earth, and empowering people.

I chose to explore Chitra's work because of her use of Batik. The Indonesian method of dyeing materials, has been passed down through Indonesian heritage. I was captivated by its results and decided to do further research into the technique. It will be an easy way to create patterns and produce designs.



all pictures found on google search:

'Chitra Subiyakto Batik



Alice Archer

Alice Archer is a British designer based in London. She has been an embroidery designer for Dries van Noten and has worked for Tracey Emin, producing hand embroidered works. Archer specialises in womenswear for special occasions. Alice has become known for her romantic, feminine aesthetic and her painterly and innovative approach to embroidery. She often takes inspiration from the natural world, e.g., florals and plants. Alice uses a specialist digital technique where she combines print and embroidery into one-of-a-kind textiles. Her hand finished pieces evoke traditional hand craft.

16

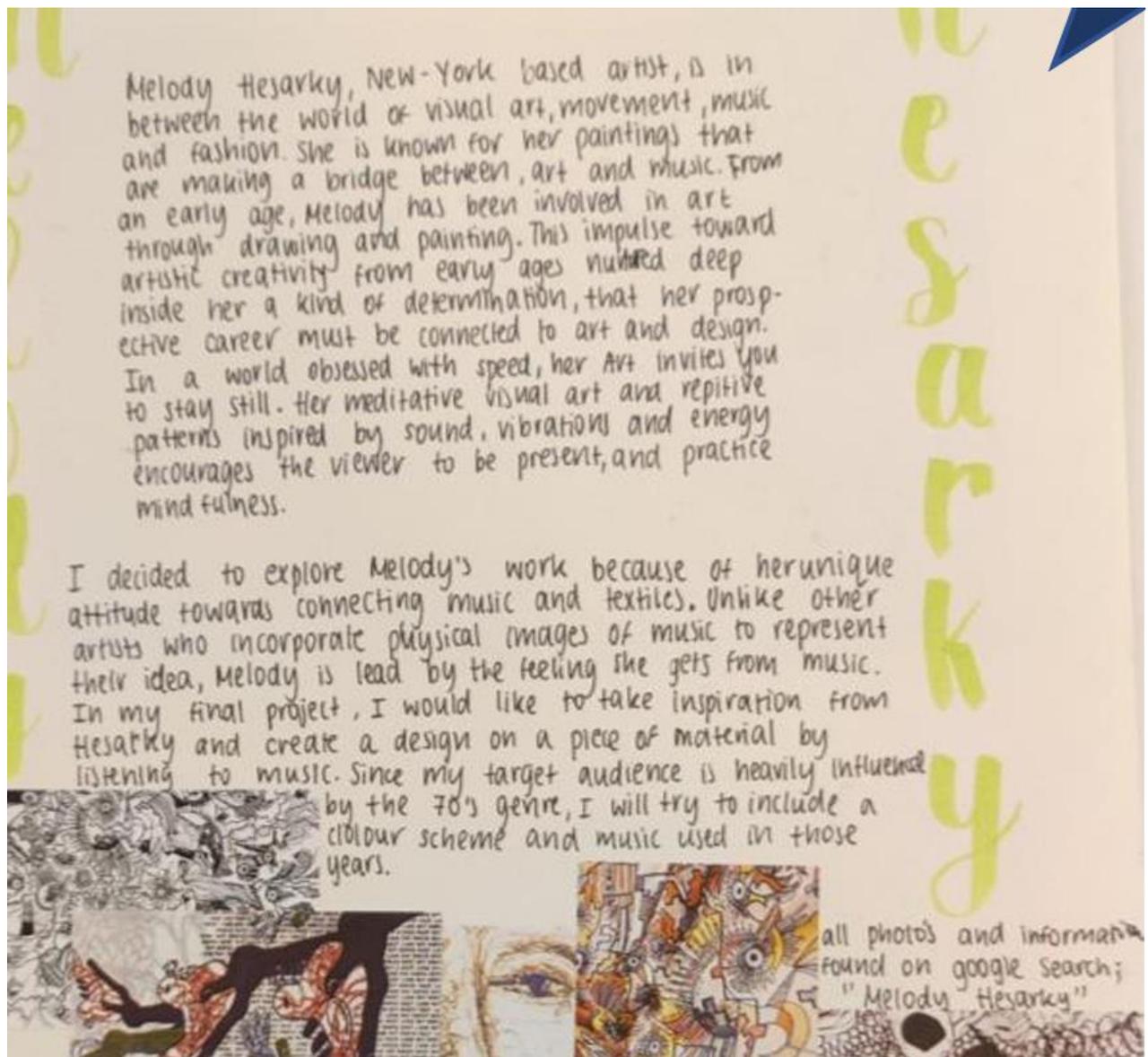
I chose to explore Alice Archer following her experimental ways of combining two techniques: fabric printing and machine embroidery. Embroidery is an efficient way to personalize your product. Every stitch can produce a variety of textures and emphasise different sections of your piece. I think embroidery will be useful in introducing a range of colours and textures into my piece.

all images found on google search: "Alice Archer"



CLIENT RESEARCH

The idea of 'Make Music day' was formed in October 1981 by Maurice Fleuret as Director of Music and Dance at the French Ministry of Culture. It was created to become a popular event that would allow all musicians to express themselves. The festival was to be free, open to all music, without hierarchy of genres and practices. Less than ten years after the festival's debut in France, it went global and began to be celebrated in 85 countries globally. 'Make Music Day' first came to the UK in 2012 and has grown from then onwards. 'Make Music Day' enters prisons, shares the lives of patients and hospital staff, brings schools closer to music, establishes links and exchanges between towns and cities and values the work of individuals, groups or even communities. 'Make Music Day' promotes visibility and access to artistic and cultural practices and every year manifests its capacity to evolve, expanding into public space and celebrate all music.



To begin my research and exploration, I made a mind map of all the ideas and thoughts I had about music. I explored music genres, different techniques for my final product, product types and artists that could inspire me. Later on, I produced a mood board which took my written ideas and produced a visual representation. There were colours and patterns I could incorporate, techniques that would look cool and even musical instruments that could inspire me.

I did further research of my client. This was important because it was a way in which I could get to know the atmosphere I wanted to produce in my final design and that would be suitable for my client's needs. The organisation 'Make Music Day' promotes visibility and access to artistic individuals and communities, expanding into public space to celebrate all types of music. As deeper research into my ideas, I decided to explore my target audience. By doing this, I was able to start thinking about different details I could include.



Please see below learner enlarged

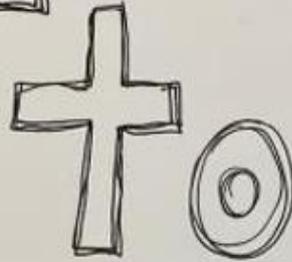
ARTIST RESPONSE

For my response to Chitra's work, I decided to try Batik. I cut out two pieces of calico material, drew two designs that I wanted to create on A4 pieces of paper and melted my wax. Once all of my equipment was ready, I placed a piece of calico over my A4 design to prepare it for waxing. In order to prevent any unnecessary spillage, I placed scrap paper onto my work place. To apply the wax onto the fabric, I used a Javanese instrument made out of copper. After I had traced my designs with wax, I let it cool until the wax hardened. To add colour to my Batik, I used powdered dyes. First I dipped a paintbrush into water, and then dipped into the chosen dye and painted onto the fabric. I chose to use colours like; orange, red and yellow, because they were often the primary colours used in the 1960's and those are the years that influence my target audience heavily.

I am most proud of the guitar I designed. I think its shape is original and it reflects my target audience's character and would look great on my final piece. Batik is also an easy technique to present 'Make Music Day' in an unique way. The pattern of my second batik is suitable for my audience. The squiggly ~~horizontal~~ lines and polka dots were heavily used in the 1960's and the vibrant colours bring the Batik to life. I have learnt that it is important not to lift the flanging off the fabric when outlining your design because it will create unwanted puddles of wax. Next time, I will remember to wipe off any excess wax off of the flanging before placing it over the fabric to prevent any unwanted leakage.

MY

response



Alice Archer

As my response to Alice Archer, I tried machine-embroidery. First I cut out two rectangles of white cotton and two rectangles of softfleece. Softfleece is a fabric that you draw your design onto, place onto desired fabric and sew over it and dissolve it so you are only left with your fabric and embroidery. For one of my designs, I drew a guitar and the other design was the word 'music'. When embroidering my guitar I mixed the stitches I used, a zig-zag stitch is useful when you want to cover large spaces and a straight stitch is a good method to outline your designs.

I am most proud of the ombre effect I created on my embroidered guitar. I was able to smoothen the transition of colours with just two threads. I am particularly pleased with the font of my embroidered 'music' because I didn't use any stencil and just freehanded it. Bright colours such as red, orange and yellow were very common in the 70's and so I want to incorporate them in my final product and ~~so~~ embroidery is an easy way to do that. Since the last time I tried embroidery on the machine, I have learnt that the thickness of the material you use is very important. If your material is not thick enough, your machine will clog and stop working, whereas if a material is too thick, it will be difficult for your needle to poke through. My top tip for the future is to always outline everything at least, this gives a nicer result. Also, when embroidering, let the machine guide you because it produces a better result, more relaxed.

Once I had decided what type of product I wanted to make, I was able to move forward with techniques that I could use. My research into fashion designers ranged from people who incorporated music into their work (like Melody Hesarky) or artists who worked with techniques that appealed to me. In past projects I have done, I had used Batik and found it an intriguing technique to use and so exploring Chitra Subivakto's designs developed my Batik technique. This development of techniques, as a response to my research enabled me to see where each technique could be incorporated and what kind of effect it would create.



Towards the end of my research, I finally began to draw physical ideas for my product. My initial designs were rough sketches, drawn using pencil as a way of dumping ideas onto a page that could develop into something edgy. Each design varied from the other. It could have been the same design just different technique or a different colour scheme. The initial designs helped me explore what would work on a jacket and what wouldn't. My final designs, show a preview of the back and the front of the jacket that I am making. The fabrics I plan on using are also labelled because it tells me what material works with what techniques. For example, my research helped me understand that Batik would not work on denim because the fabric too dark to dye. The two designs are more detailed and have colour because they act as an instruction manual for when I am creating my product.

MAKING

- Step 1. Cutting out the paper pattern
- Step 2. Cutting out the material
- Step 3. Drawing all my designs onto the fabrics or bondiweb
- Step 4. Machine embroidery
- Step 5. Using wax to do batik on the calico
- Step 6. Sewing the jacket together



Whilst making my product, I developed my understanding of materials and which work best when trying machine embroider or which materials make sewing easy. The denim I used was stretchy whereas the calico was stiff and so sewing the two together was not easy.

Whilst making my product, I developed my understanding of materials and which work best when trying machine embroider or which materials make sewing easy. The denim I used was stretchy whereas the calico was stiff and so sewing the two together was not easy.

PRODUCT



These pictures show the front, back and side views of my finished jacket. They are a clear depiction of the bright colours and range of patterns I incorporated. The back clearly shows a guitar and has the festival 'Make Music Day' on it to promote the client in a visual manner.

These pictures show the front, back and side views of my finished jacket. They are a clear depiction of the bright colours and range of patterns I incorporated. The back clearly shows a guitar and has the festival 'Make Music Day' on it to promote the client in a visual manner.

DETAILS



The close-up pictures show each technique I used on my jacket so that we can understand each detail and its purpose. I think that all the techniques work extremely well together on the denim background.

The close-up pictures show each technique I used on my jacket so that we can understand each detail and its purpose. I think that all the techniques work extremely well together on the denim background.

Development review

Write in the spaces provided. The spaces can be expanded for further writing.

Part 1: Describe your ideas for the final response.

(30 minutes approximately)

For my final design, I have decided to make a jacket. Jackets are a piece of practical clothing that everybody wears. No matter how cold or warm it is, people will always be carrying a jacket around with them as a cover-up. My jacket will have sleeves length 65cm, jacket length 51cm and jacket width 54cm. The majority of the fabric I will be using is denim because it is a sturdy material that does not get too warm when you wear it and is nice to look at. However, the front-left side of my will be made using calico because I plan to use batik on it and the technique works best on calico. The materials I will be using are recycled from my last project and I will not use an underlining because I like the rustic look of the messy edges.

For my Batik piece, I will start by cutting out a large piece of calico (a bit bigger than the pattern I'm using) and batiking onto that to ensure I have dyed enough fabric for the pattern cut out the design on my batik is not very obvious but I wanted to include something that influences my target and so I researched a range of patterns used in the 70's and found that they consisted of many squiggly line and dots. This is an amazing way of customising the jacket for my target. Because I plan to use wet paints for sections of my jackets, I will complete those techniques first to ensure that they have enough time to dry before I sew them. On the back of my jacket, I'm going to be using two techniques, and so I will first complete the acrylic painting of the guitar and then I will machine embroider the phrase 'Make Music Day'. To add vibrance to my jacket, I'm going to use colours like yellow and orange that stand out but also coordinate with denim blue. The sleeves will be left without a technique because I didn't want to pack too many things onto the jacket and make it look cluttered. Since the front left side of the jacket has such a powerful technique designed onto it, I tried to keep the front-right side of the jacket as minimalistic as possible and so I decided to machine embroider music noted onto the denim, again using yellow and orange thread as a pop of colour.

In my opinion, the main part of my jacket is the back because not only does it promote the physical message of 'Make Music Day' in the form of embroidery, but it also highlights my target audience's passion for playing musical instrument with a painted guitar.

Part 2: How have your ideas been supported by research and exploration?

(30 minutes approximately)

To begin my research and exploration, I made a mind map of all the ideas and thoughts I had about music. I explored music genres, different techniques for my final product, product types and artists that could inspire me. Later on, I produced a mood board which took my written ideas and produced a visual representation. There were colours and patterns I could incorporate, techniques that would look cool and even musical instruments that could inspire me.

I did further research of my client. This was important because it was a way in which I could get to know the atmosphere I wanted to produce in my final design and that would be suitable for my client's needs. The organisation 'Make Music Day' promotes visibility and access to artistic individuals and communities, expanding into public space to celebrate all types of music. As deeper research into my ideas, I decided to explore my target audience. By doing this, I was able to start thinking about different details I could include. For example, my target audience is 16-year-old girl with a passion of

music and heavily influenced by 70's fashion and music. After researching 70's genre and fashion, I figured out that I wanted to include very bright colours and unusual patterns that were common in those days. Furthermore, vintage jackets are worn heavily by my target and so I explored a range of jacket types that could resemble fashion in the 70's.

Once I had decided what type of product I wanted to make, I was able to move forward with techniques that I could use. My research into fashion designers ranged from people who incorporated music into their work (like Melody Hesarky) or artists who worked with techniques that appealed to me. In past projects I have done, I had used Batik and found it an intriguing technique to use and so exploring Chitra Subiyakto's designs developed my Batik technique. This development of techniques, as a response to my research enabled me to see where each technique could be incorporated and what kind of effect it would create.

Towards the end of my research, I finally began to draw physical ideas for my product. My initial designs were rough sketches, drawn using pencil as a way of dumping ideas onto a page that could develop into something edgy. Each design varied from the other. It could have been the same design just different technique or a different colour scheme. The initial designs helped me explore what would work on a jacket and what wouldn't. My final designs, show a preview of the back and the front of the jacket that I am making. The fabrics I plan on using are also labelled because it tells me what material works with what techniques. For example, my research helped me understand that Batik would not work on denim because the fabric too dark to dye. The two designs are more detailed and have colour because they act as an instruction manual for when I am creating my product.

Part 3: How will your final response meet the needs of the client?

(30 minutes approximately)

Theme= the theme of 'Make Music Day' is broad but to meet the needs of my client, I had to research what the festival was like and this led me to think what would be suitable in that environment. The main theme of my product is to promote the festival and so the big embroidery of 'Make Music Day' will speak out to the viewers. The music notes scattered around my product are also a visual representation of music.

Audience= my research into my target audience introduced me to a 16-year-old girl who is going to be participating in the 'Make music day' festival. To combine my targets passion and her influence, I have designed a jacket that incorporates 70's patterns and colours, along with her passion for guitar playing.

Product= the product itself is very useful. Not only is it eye-catching and promoting, it is very functional. It could be used after the festival as a normal jacket because of the subtle but detailed techniques. The material of the jacket means that it is comfortable but could also keep you warm.

Imagery= the vibrant colours of yellow, red and orange make certain parts of the jacket stand out when contrasted with the denim background. The music notes and the painted guitar are physical representation of music and emphasise the promotion of the 'Make Music Day' festival.

Message= I want my jacket to be a representation of the developing talent of young music talents. I think that young performers should be celebrated and that is what the 'Make Music Day' festival is all about. I hope that the positive atmosphere that my jacket create encourages people to explore the festival even more and support aspiring musicians.

Assessment Objective 1: (*Project Development*)

Project development

0	1-4	5-9	10-14	15-18
No rewardable material	<ul style="list-style-type: none"> Limited use of research and exploration within development Limited review and refinement of work throughout, linked to the client brief Limited application of the development process 	<ul style="list-style-type: none"> Inconsistent use of research and exploration within development Generally appropriate review and refinement of work throughout, linked to the client brief Generally appropriate approach to the development process has been applied 	<ul style="list-style-type: none"> Competent use of research and exploration within development Competent review and refinement of work throughout, linked to the client brief Competent approach to the development process has been applied 	<ul style="list-style-type: none"> Confident use of research and exploration within development Confident review and refinement of work throughout, linked to the client brief Effective approach to the development process has been applied

Lead Examiner Commentary

Mark: 15

This learner has provided evidence of **effective development** with **confident use of research**, and practical exploration to develop an effective response to the brief. There is evidence that some **confident** review of work throughout the project has been used to refine ideas with consistent consideration of the needs of the client. It is clear from the portfolio that the learner has been able to use their research effectively to inform their ideas. This is evidenced in their notes as they develop their work and also in the development review. There is sufficient evidence for this AO to place the learner at the bottom of mark band 4.

Tips (optional)

This particular portfolio provides a good example of how research could be presented – it is clear to see how the initial research has been refined, allowing the learner to demonstrate their exploration and development in response to their research. Learners should be encouraged to explore a good range of initial ideas in response to the brief requirements before selecting the pathway they wish to take. This offers the opportunity for learners to explain their decisions, strengthening the evidence of refinement and development and potentially improving the mark awarded for AO1.

Assessment Objective 2: (Development Review)

Development review

0	1-3	4-6	7-9	10-12
No rewardable material	<ul style="list-style-type: none"> Limited description of intentions for the final response Ideas for response are tentatively informed by research and exploration Limited consideration of the needs of the client brief 	<ul style="list-style-type: none"> Basic description of intentions for final response Ideas for response are partially informed by research and exploration Basic consideration of the needs of the client brief 	<ul style="list-style-type: none"> Competent description of intentions for final response Ideas for response are competently informed by research and exploration Competent consideration of the needs of the client brief 	<ul style="list-style-type: none"> Detailed description of intentions for final response Ideas for response are effectively informed by research and exploration Effective consideration of the needs of the client brief

Lead Examiner Commentary

Mark: 12

The development review provides a **detailed description** of the learner's intentions for the project and how these have been **effectively informed** by appropriate research. The development review demonstrates **effective consideration** of the needs of the client and the audience. The level of detail is impressive, and it is difficult to see how this learner could have articulated their intentions any more fluently. The quality, depth and detail provided places this learner firmly at the top of mark band 4.

Tips (optional)

Learners have the opportunity within the development review to communicate further information in support of their practical work. It provides opportunity to describe technical processes that may not be immediately apparent from the portfolio, and this is particularly useful in the case of outcomes such as this.

Assessment Objective 3: (Final Response)

Final response

0	1-4	5-9	10-14	15-18
No rewardable material	<ul style="list-style-type: none"> The final response tentatively meets the context and the requirements of the brief Limited use of practical art and design skills to produce an underdeveloped final response Final response demonstrates a limited interpretation of the brief 	<ul style="list-style-type: none"> The final response partially meets the context and the requirements of the brief Basic use of appropriate practical art and design skills to produce a partially developed final response Final response demonstrates a basic interpretation of the brief 	<ul style="list-style-type: none"> The final response mostly meets the context and the requirements of the brief Competent use of appropriate practical art and design skills to produce an adequate final response Final response demonstrates a competent interpretation of the brief 	<ul style="list-style-type: none"> The final response fully meets the context and the requirements of the brief Confident use of appropriate practical art and design skills to produce an effective response Final response demonstrates a thoughtful interpretation of the brief

Lead Examiner Commentary

Mark: 16

The final response **fully meets the requirements** outlined in the brief; it is clear from the portfolio that the learner has considered the requirements of the brief very carefully at each stage of the work. This is demonstrated through the annotation provided alongside the practical work. The jacket and the development work leading to the outcome demonstrate **confident use of appropriate practical art and design skills** and this has resulted in an **effective final response**. The learner's interpretation of the brief is **thoughtful** and creative. There are clear links to the research completed by the learner and these are evidenced in the outcome itself, as well as consistently throughout the portfolio. The learner would be placed in the middle of mark band 4 for this AO.

Tips (optional)

Where learners choose ambitious outcomes such as this, they should be encouraged to document their creative process thoroughly. One way they can do this is by photographing stages of the manufacture of the product or outcome. This provides valuable evidence of the technical or practical processes completed. It also enables learners to make evaluative comments at each stage, which in turn can support and strengthen the development and refinement of their work.

Assessment Objective 4: (Client Portfolio)

Client portfolio

0	1-3	4-6	7-9	10-12
No rewardable material	<ul style="list-style-type: none"> Tentative visual and written communication of development and final response Presentation demonstrates limited use of structure, layout, organisation and style for a client 	<ul style="list-style-type: none"> Basic visual and written communication of development and final response Presentation demonstrates basic use of structure, layout, organisation and style for a client 	<ul style="list-style-type: none"> Coherent visual and written communication of development and final response Presentation demonstrates competent use of structure, layout, organisation and style for a client 	<ul style="list-style-type: none"> Effective visual and written communication of development and final response Presentation demonstrates effective use of structure, layout, organisation and style for a client

Lead Examiner Commentary

Mark: 10

The portfolio is well put together and demonstrates **effective visual and written communication** of both the development and the final outcome. The structure and layout of the pages are **generally effective**, but may have benefitted from some additional selection and editing to present the work more effectively. It may be the case that the learner could have expanded the portfolio to make some of the information more accessible, or alternatively reduced the content on some of the pages. It is clear that the learner has given careful consideration to the **style and design** of their portfolio, and the resulting work is **entirely appropriate to the client brief**. The quality presentation and content of the portfolio is undoubtedly sufficient for a mark within band 4 to be awarded.

Tips (optional)

Where learners are creating 3D products, effective photography is really helpful in communicating not only the quality of the outcome, but the technical processes completed along the way. Photographing outcomes from different angles and providing close-ups of specific detail where appropriate can provide excellent visual content for the portfolio.

Learners should be encouraged to consider the style of their portfolio carefully, making appropriate design decisions that enable them to present their work effectively whilst being relevant and appropriate to the requirements of the client brief.