



# Pearson BTEC

## Level 1/Level 2 Tech Award in

# Art and Design Practice

# Teacher Guide

A guide to support teaching and learning, including suggested delivery plans and timings for each component, example programme delivery models over 2 and 3 years, summaries of each component and support for delivery and assessment.

Version 1.1

Version	Amendment	Date
1.0	Document created	07.2022
1.1	Page 3 – overview of assessment availability table updated to reflect the changes to the earlier PSA release date. Pages 35 – example delivery models` tables updated to reflect the changes to the earlier PSA release date.	20.07.2023
1.2	Updated 'Overview of Assessment Availability' table and Example Delivery Models	14.03.2025

## Introduction

*This supplementary teaching and learning document is a companion to your BTEC Tech Award (2022) Specification, Subject assessment strategy and Pearson Set Assignments (PSA). With reference to teaching and learning it is designed to supplement the specification, focusing on introductions and summaries of each component, key teaching areas (sector skills, knowledge, and transferable skills/behaviours), teaching content, format of assessment and resources to support teaching.*

## Contents

1. Overview of Assessment Availability – Tech Awards 2022 .....	3
2. Component One: Creative Practice in Art and Design .....	4
Approaching the Component.....	4
Delivering the Learning Outcomes .....	4
How to administer assessments .....	8
Delivering the component: suggested activities .....	9
Suggested resources.....	16
3. Component Two: Responding to a Brief .....	18
Approaching the Component.....	18
Delivering the Key content .....	18
Delivering the component: suggested activities .....	23
Suggested resources.....	27
4. Example delivery models .....	29

## 1. Overview of Assessment Availability – Tech Awards 2022

### Overview of Assessment Availability – Tech Awards 2022 – Art and Design

		Early September	Anytime following PSA release to May	May to June	August
Annual May/June Assessment Series	Internally assessed components	Release of PSAs for internally assessed component	Learners sit internal assessments. Internal marking (including internal resubmissions and re-marking)	Moderation window  Deadline for submission of centre marks - <b>48 hours prior to the agreed visit date</b>	Results
	Externally assessed component	Mid-January Release of Set Task for Externally Assessed component	January to May Learners sit external assessment	May Submission deadline for External Assessment	

## 2. Component One: Creative Practice in Art and Design

### Approaching the Component

In this component learners will develop the skills to generate and refine a creative response from a thematic starting point. This is a fundamental part of working as a creative practitioner and the knowledge and skills developed in this component will also support learners in approaching Component 2.

Learners will explore the process that practitioners use when selecting or being given a thematic starting point, through to producing their own unique and original response to that starting point. Learners will develop their ability to use a creative design development cycle to generate, develop and refine their ideas through investigating and experimenting.

It is important that learners develop their independence and confidence in applying a suitable creative process, as this will form the basis for responding to both the Pearson Set Assignment brief and the Externally set paper for Component 2.

Learners must have access to specialist workspaces, materials, equipment and tools to produce creative work. The nature of these will depend on the type of activities undertaken, but they should include a wide range of 2D and 3D resources, and digital media if possible.

It is good practice to visit galleries, museums and exhibitions so that learners can experience art and design work in context. It is also helpful to engage with professional practitioners, either through visiting speakers, or visits to workshops and studios, to discuss how they work.

### Delivering the Learning Outcomes

The component is separated into four distinct learning aims and content areas that identify the types of knowledge and skills learners should demonstrate, and these are directly aligned to key stages in the design development process. While the component content is separated into learning aims and content areas, these should not be viewed as completely separate elements. Art and design learning works best when it is approached holistically, with constant reflection and discussion linked directly to practical exploration.

**Learning Outcome A**

Learners are required to undertake research in response to a thematic starting point. The theme will be provided in the form of a creative brief and learners must develop the ability to analyse the brief, extracting the relevant information and identifying initial areas of interest and possible lines of enquiry. Following this initial analysis, learners will be expected to go through an initial investigative phase for the project. Use of primary and secondary sources will play an essential part in encouraging exploratory ideas and providing information and inspiration. For this component, learners must develop appropriate research skills and be able to identify relevant information that can be used to inform and progress their project. This part of the component provides an opportunity to invite local practitioners to discuss their work and working practices with learners to provide an opportunity for primary research.

If you do not have access to practitioners who could be invited to speak to learners there are a wealth of videos clips, podcasts and vlogs of practitioners discussing their creative process that could be used to help initiate discussions with learners. In addition, arranging for learners to go on trips to museums or galleries, could provide an opportunity for learners to experience art and design work first-hand.

At the early stages of the unit, learners should be encouraged to conduct a broad range of research, which should include research into the theme, related historical and contemporary creative practitioners, and initial practical investigations into materials, techniques and processes. Through experimenting with art and design practices learners will develop and extend their understanding. Learners may experiment with work 'in the style of' the practitioners they have researched. This could include using similar materials, techniques, and processes, or exploring similar ideas or themes.

**Learning Outcome B**

This learning outcome requires learners to use the results of their initial investigations to generate and communicate ideas in response to the brief. You should make sure learners are introduced to a range of methods to generate ideas. It is likely that most learners will be able to come up with initial ideas for the project based on the information they have accessed up to this point including details in the brief and anything they have seen or read connected to the brief. These initial ideas should be documented and annotated as initial

starting points. However, the introduction of additional idea generation techniques will support more lateral thinking from learners and help to unlock their creative potential. These techniques could include, but are not limited to, mind-maps, mood-boards, wordplay, challenging assumptions, thinking in reverse and the 'five whys' approach. As learners generate a range of different ideas it is important that the ideas are recorded as part of the creative process. Visualising and presenting ideas in appropriate formats is key for learners to be able to generate appropriate evidence for assessment of the component. You should encourage learners to annotate their ideas to help to effectively communicate their creative intentions, and is likely to define their next steps for the project.

### **Learning Outcome C**

For this learning outcome learners should be given opportunities to develop their skills by exploring and experimenting with as diverse a range of materials, techniques and processes as possible. The selection of which materials, techniques and processes learner should explore is likely to be affected by a number of factors including their initial areas of research, the initial ideas they have generated for the project, as well as any particular specialisms within their programme of study.

This process of practical exploration could be initiated as a result of preliminary research or may lead to additional research activities for learners. Initial experimentation may also be instrumental in helping learners to generate additional ideas during the project.

Delivery of the exploratory stage could be through a series of practical workshops and it would be beneficial to learners to link the workshops to the research undertaken into relevant practitioners or the development of ideas in order for the learners to make meaningful connections between practical and theoretical skills and understanding. As the project progresses, on going iterative experimentation, will support learners to develop and refine their ideas.

Learners must review their working processes and outcomes produced. Throughout the project there should be on going review and reflection on the creative process, considering the suitability of materials, techniques and processes, the quality of ideas, any areas for development or opportunities to explore new areas. Learners should be encouraged to seek feedback from a range of sources and use the results to inform decision-making at every stage.

When researching, learners should review the work of other practitioners to inform their own ideas. During the more practical phases of the project learners should be encouraged to discuss their work and ideas with teachers and their peers. This could be done in small groups or in pair work.

### **Learning Outcome D**

At every stage of the process learners should document their creative activities. This should include research, experimentations, testing, key development and production stages, actions, choices, and decisions. Research work could be documented through the production of artists' studies or research pages within a sketchbook or portfolio, whilst practical work is more likely to be evidenced in the form of samples, roughs, test pieces, models and maquettes. Annotation within the sketchbook or portfolio should be used to record learners on going reflection and evaluate their working processes to inform their development.

Learners will need to present their work in an organised and logical format, which shows the highlights the strength and quality of their creative response. Introducing learners to examples of creative portfolios will help them to understand how to present work, as well as understanding how a well-organised portfolio can provide a narrative for a project.

Learners could be encouraged to maintain their portfolio throughout the duration of the project. By putting time aside at regular intervals through the project, learners could let the portfolio to develop alongside the progression of the project. Alternatively, learners could record their on going progress in a less formal way during the project but put time aside at the conclusion of the project to select and present work in a portfolio for assessment.

Learner can present their work in whatever format is most appropriate including a sketchbook, traditional portfolio or digital portfolio.

**Format of internal assessment**

The internally assessed, externally moderated components are designed to demonstrate the application of the aligned conceptual knowledge, for which they are assessed. The Pearson-set Assignments (PSA) provides clear guidance for the assignment, the given format of the assessment is stated, e.g., practical assessment / presentation. This provides a potential opportunity to develop wider skills, individual learner decisions and in some cases industry specific approaches within the guidance within the PSA.

**How to administer assessments**

Key tips:

- You are permitted to adapt the vocational context of the Pearson-set brief in order to make it more relevant and accessible to your learners, further information can be found in the PSAs.
- Learners can draw on the skills and knowledge developed during the teaching and learning phase of delivery. However all work to be assessed for this component must have been produced in response to the brief.
- Learners will need to be monitored and supervised throughout the completion of the PSA to ensure authenticity but you do not need to the conditions associated with external assessment.

### Delivering the component: suggested activities

*This provides you with a starting place for one way of delivering the component, moving methodically through the specification and providing a practical sense of what can be done to deliver the content. **The information below is suggested activity and not mandatory.***

Learning Outcomes	Suggested Activity	Suggested time allocation
	<p><b>Please note:</b> for the purposes of this scheme of work, the teaching and learning phase of this component is based on the Pearson-set Assignment sample (PSA) for Component 1. You are free to devise your own project and theme, or use a Pearson Set Assignment (PSA) from a previous academic year. This project does not contribute to the summative assessment of the component, but is designed to help prepare learners to complete the PSA.</p> <p>On going formative feedback and group critiques will help learners to develop their analytical skills and identify areas for development.</p> <p>The practical workshops suggested for this scheme of work simply illustrate one possible approach to developing learners' practical skills. Practical workshop activities can be replaced with other specialist practical activities and centres are encouraged to select workshop activities based on the resources and specialist skills available, as well as the theme of the project and any specialist focus of the programme.</p>	
<p>A1: Investigating art and design practice</p> <p>B1: Generating ideas for art and design work</p> <p>B2 Visually communicate art and design ideas</p>	<p><b>Teacher-led discussion:</b> Discuss the purpose of research and how practitioners use research to generate and develop ideas.</p> <ul style="list-style-type: none"> <li>• Introduction to research methods</li> <li>• Introduction to identifying relevant information when researching</li> </ul> <p><b>Individual Activities</b> - Secondary Research</p>	<p>6 hours</p>

## BTEC LEVEL 1/LEVEL 2 TECH AWARD

<p>D1: Recording own work and progress</p>	<p>Learners to select a range of practitioners listed in the SAM and research them using a mixture of the internet, books, journals and magazines.</p> <p>Learners must select relevant information from their research to inform their ideas.</p> <p>Learners to use the results of their research to generate and record a range of initial ideas for work inspired by the practitioners researched.</p> <p>Learners to present their research and ideas.</p> <p><b>Group discussion:</b> Learners should be encouraged to discuss their own work with each other, giving and receiving feedback and talking about how they could develop and refine their work further</p>	
<p>A1: Investigating art and design practice</p> <p>B1: Generating ideas for art and design work</p> <p>B2 Visually communicate art and design ideas</p> <p>D1: Recording own work and progress</p>	<p><b>Visit – Primary Research</b></p> <p>Arrange for learners to visit a museum, art gallery, or to a local exhibition.</p> <p>Learners to use the visit to undertake primary research including drawings, photographs and collecting found objects and ephemera.</p> <p><b>Individual Activities:</b> After the visit learners to use their primary research to produce a mood board of the trip they took.</p> <p>Learners to use their mood board to generate and record a range of initial ideas for work inspired by the visit.</p> <p>Learners to present their mood boards and initial ideas generated.</p> <p><b>Group discussion:</b> Learners should be encouraged to discuss their own work with each other, giving and receiving feedback and talking about how they could develop and refine their work further to produce a creative response to the brief.</p>	<p>4 hours</p>
<p>A1: Investigating art and design practice</p>	<p><b>Teacher presentation:</b> Introduce learners to Pablo Picasso and the Cubist art movement and relating his work to the <b>Hybrid</b> theme of the brief.</p>	<p>4 hours</p>

## BTEC LEVEL 1/LEVEL 2 TECH AWARD

<p>A2: Experimenting with art and design practice</p> <p>C1: Practical Skills development</p> <p>C2: Improving work through development and review</p> <p>D1: Recording own work and progress</p>	<p><b>Individual Activity:</b> Learners to experiment with producing work in a cubist style. Learners to take a photographic self-portrait and print out the image. Then overlaying the image with acetate, on which learners can then draw, transforming their own facial features into a cubist image.</p> <p>Learners to produce an artist's study of Picasso in their sketchbook/portfolio.</p> <p><i>Learners should reflect on the results of practical activities, annotating their work with answers to the following:</i></p> <ul style="list-style-type: none"> <li>• What worked well and why?</li> <li>• What did not work so well and why?</li> <li>• How could these practical activities be extended and developed?</li> </ul>	
<p>A1: Investigating art and design practice</p> <p>A2: Experimenting with art and design practice</p> <p>C1: Practical Skills development</p> <p>C2: Improving work through development and review</p> <p>D1: Recording own work and progress</p>	<p><b>Teacher presentation:</b> Introduce learners to Jake and Dinos Chapman and relate their work to the <b>Hybrid</b> theme of the brief.</p> <p><b>Small Group Activity:</b> In small groups learners should experiment with producing hybrid images using surrealist drawing activities including exquisite corpse drawings and entopic graphomania.</p> <p>Learners to produce an artists' study of Jake and Dinos Chapman in their sketchbook/portfolio.</p> <p><i>Learners should reflect on the results of practical activities, annotating their work with answers to the following:</i></p> <ul style="list-style-type: none"> <li>• What worked well and why?</li> <li>• What did not work so well and why?</li> <li>• How could these practical activities be extended and developed?</li> </ul>	4 hours
<p>A1: Investigating art and design practice</p> <p>A2: Experimenting with art and design practice</p>	<p><b>Teacher presentation:</b> Introduce learners to the Hannah Höch and Surrealist collage and relating this back to the <b>Hybrid</b> theme of the brief.</p> <p><b>Practical Workshop:</b> Collage</p> <p>Teacher to demonstrate a range of collage techniques including:</p> <ul style="list-style-type: none"> <li>• Composition</li> </ul>	4 hours

<p>C1: Practical Skills development</p> <p>C2: Improving work through development and review</p> <p>D1: Recording own work and progress</p>	<ul style="list-style-type: none"> <li>• Layering</li> <li>• Adding mixed media (drawing, painting, thread)</li> </ul> <p><b>Individual Activities:</b> Learners to participate in the practical workshops using the techniques to produce a range of postcards showcasing hybrid creations (this could include products, animals, destinations etc).</p> <p>Outcomes from this workshop should be included into a sketchbook or portfolio.</p> <p><b>Homework:</b> <i>Learners should reflect on the results of workshop activities, annotating their work with answers to the following:</i></p> <ul style="list-style-type: none"> <li>• What worked well and why?</li> <li>• What did not work so well and why?</li> <li>• How could these practical activities be extended and developed?</li> </ul>	
<p>C1: Practical Skills development</p> <p>C2: Improving work through development and review</p> <p>D1: Recording own work and progress</p>	<p><b>Practical Workshop:</b> Photography</p> <p>Teacher to explain some of the fundamentals of photography including:</p> <ul style="list-style-type: none"> <li>• ISO</li> <li>• Aperture</li> <li>• Shutter Speed</li> <li>• Composition (Rule of Thirds)</li> </ul> <p><b>Individual Activities:</b> Learners to experiment with these different photographic settings when producing a series of photos to document a series of everyday objects.</p> <p><b>Practical Workshop:</b> Graphic Design</p> <p>Teacher to demonstrate a range of digital image manipulation techniques using relevant software including:</p> <ul style="list-style-type: none"> <li>• Creating a new project and importing images</li> <li>• Basic tools i.e. selection tools and retouching tools</li> <li>• Layers, groups and guides</li> <li>• Filters and image adjustments</li> <li>• Adding typography</li> </ul>	<p>6 hours</p>

## BTEC LEVEL 1/LEVEL 2 TECH AWARD

	<p><b>Individual Activities:</b> Learners to use the image manipulation techniques to combine different elements from the objects they photographed to create hybrid inventions. Learners should take regular screenshots to document their progress. Screenshots and outcomes from this workshop should be included in a sketchbook or portfolio.</p> <p><b>Homework:</b> <i>Learners should reflect on the results of workshop activities, annotating their work with answers to the following:</i></p> <ul style="list-style-type: none"> <li>• What worked well and why?</li> <li>• What did not work so well and why?</li> <li>• How could these practical activities be extended and developed?</li> </ul>	
<p>A1: Investigating art and design practice</p> <p>A2: Experimenting with art and design practice</p> <p>B1: Generating ideas for art and design work</p> <p>B2 Visually communicate art and design ideas</p> <p>C2: Improving work through development and review</p> <p>D1: Recording own work and progress</p>	<p><b>Teacher presentation:</b> Introduce learners to Dominic Wilcox and his Variations on Normal designs, relating his work to the <b>Hybrid</b> theme of the brief.</p> <p><b>Individual Activity:</b> Learners to experiment with generating and recording a series of initial ideas for inventions based on the work of Dominic Wilcox. Learners to produce an artists' study of Dominic Wilcox in their sketchbook/portfolio. <i>Learners should reflect on the results of practical activities, annotating their work with answers to the following:</i></p> <ul style="list-style-type: none"> <li>• What worked well and why?</li> <li>• What did not work so well and why?</li> <li>• How could these practical activities be extended and developed?</li> </ul>	2 hours
<p>A1: Investigating art and design practice</p>	<p><b>Teacher-led discussion:</b> Discuss the development process and how practitioners experiment and explore to develop and refine initial ideas.</p> <p><b>Individual Activities</b> – Developing and refining</p>	8 hours

## BTEC LEVEL 1/LEVEL 2 TECH AWARD

<p>A2: Experimenting with art and design practice</p> <p>B1: Generating ideas for art and design work</p> <p>B2 Visually communicate art and design ideas</p> <p>C1: Practical Skills Development</p> <p>C2: Improving work through development and review</p> <p>D1: Recording own work and progress</p>	<p>Learners to independently explore additional areas of research and exploration of practical skills in order to develop and refine their ideas for a creative response to the brief. Trying out different alternatives and testing possible creative solutions. Learners should:</p> <ul style="list-style-type: none"> <li>• review and evaluate research, ideas and progress so far</li> <li>• select and apply specialist practical skills to manipulate materials, techniques and processes</li> <li>• record all activities in an appropriate format</li> </ul> <p><b>Group discussion:</b> Learners should be encouraged to discuss their own work and progress with each other, giving and receiving feedback and talking about how they could develop and refine their work further</p> <p><b>Individual Activities</b> – Production of a final response to the brief</p>	
<p>D1: Recording own work and progress</p> <p>D2: Communicating development of skills and work</p>	<p><b>Teacher-led discussion:</b> Introduce learners to a range of different styles and formats of creative portfolios.</p> <p><b>Practical Workshop:</b> Documenting, mounting and presenting work</p> <p>Teacher to demonstrate a range of techniques to mount and present work including:</p> <ul style="list-style-type: none"> <li>• Photographing 3D work or work in situ</li> <li>• Surface mounting</li> <li>• Window mounting</li> <li>• Framing</li> </ul> <p><b>Individual Activities</b> - Portfolio building</p> <p>Learners to apply the techniques to produce a series of 3 or 4 A1 worksheets, documenting their creative journey through the project. Learners should select work that represents each of the activities in the SAM and present this in a logical order on the worksheets.</p>	<p>4 hours for practical activity</p> <p>Variable time for group critique depending on group size.</p>

## BTEC LEVEL 1/LEVEL 2 TECH AWARD

	<b>Group critique:</b> Each learner should present their worksheets back to the group, justifying the choices they have made regarding approach to the project and production of portfolio.	
All learning outcomes	<b>Assessment</b> Learners should be provided with the PSA and should use the next 20 hours worth of sessions to respond to the PSA. Producing a body of work in response to the theme provided in the PSA.	20 hours

## Suggested resources

*This section has been created to provide a range of links / resources that are publicly available that you might find helpful in supporting your teaching and delivery of the qualification. We leave it to you, as a professional educator, to decide if any of these resources are right for you and your students, and how best to use them.*

*Pearson is not responsible for the content of any external internet sites. It is essential that you preview each website before using it to ensure the URL is still accurate, relevant, and appropriate. We'd also suggest that you bookmark useful websites and consider enabling students to access them through the school/college intranet.*

### Textbooks/Journals

Agerbeck, B., Bird, K., Bradd, S. And Shepherd, J *Drawn together through visual practice* (Kelvy Bird 2016) ISBN 9780692726006

Baskinger, M. and Bardel, W. *Drawing Ideas: A Hand-Drawn Approach for Better Design* (Watson-Guptill 2014) ISBN 9780385344623

Brommer, G. *Collage Techniques: A Guide for Artists and Illustrators* (Watson Guptill Publications Inc 2011) ISBN 9780823006557

Houston, G. *Illustration That Works: Professional Techniques for Artistic and Commercial Success* (Monacelli Press 2016) ISBN 9781580934473

Jackson, P. *Folding Techniques for Designers: From Sheet to Form* (Lawrence King 2011) ISBN 978-1856697217

Male, A. *The Power and Influence of Illustration: Achieving Impact and Lasting Significance through Visual Communication* (Bloomsbury Visual Arts 2019) ISBN 9781350022423

Mason, D. *Materials, Process, Print: Creative Ideas for Graphic Design* (Lawrence King 2007) ISBN 9781856695107

Osann, I., Mayer, L. and Wiele, I. *The Design Thinking Quick Start Guide: A 6-Step Process for Generating and Implementing Creative Solutions* (Wiley 2020) ISBN 9781119679899

Pearce, E. *Artists' Materials: The complete source book of methods and media* (Arcturus Publishing 2019) ISBN 9781788887809

Salvaggio, N. and Shagam, J. *Basic Photographic Materials and Processes* (Taylor and Francis 2019) ISBN 9781138744370

Scobie, L. *365 Days of Art: A Creative Exercise for Every Day of the Year* (Hardie Grant Books 2017) ISBN 9781784881115

Art Monthly	<a href="http://www.artmonthly.co.uk/">http://www.artmonthly.co.uk/</a>
A-N Magazine	<a href="https://www.a-n.co.uk/">https://www.a-n.co.uk/</a>
Art Review	<a href="https://artreview.com/">https://artreview.com/</a>
Beauty Papers	<a href="https://beautypapers.com/">https://beautypapers.com/</a>
British Art Journal	<a href="https://britishartjournal.co.uk/">https://britishartjournal.co.uk/</a>
British Journal of Photography	<a href="https://www.1854.photography/">https://www.1854.photography/</a>
Creative Review	<a href="https://www.creativereview.co.uk/">https://www.creativereview.co.uk/</a>
Design Week	<a href="https://www.designweek.co.uk/">https://www.designweek.co.uk/</a>
Fashion Studies Journal	<a href="https://www.fashionstudiesjournal.org/">https://www.fashionstudiesjournal.org/</a>
Flash Art	<a href="https://flash---art.com/#">https://flash---art.com/#</a>
Frieze	<a href="https://www.frieze.com/">https://www.frieze.com/</a>

#### Podcasts/Websites

<a href="http://www.archive.org">www.archive.org</a>	Stock image, video and audio
<a href="http://www.blender.org">www.blender.org</a>	Free software - 3D modelling, rendering and animation system, video editing
<a href="http://www.dandad.org">www.dandad.org</a>	D&AD, members represent the creative, design and advertising communities worldwide
<a href="http://www.gimp.org">www.gimp.org</a>	Free software – high end photo editing
<a href="http://www.inkscape.org">www.inkscape.org</a>	Free software – vector graphic editing
<a href="http://www.pixabay.com">www.pixabay.com</a>	Royalty free images and photographs
<a href="http://www.scribus.net">www.scribus.net</a>	Free software – page layout/desktop publishing
<a href="http://www.sketchup.com">www.sketchup.com</a>	Free software – 3D modelling
<a href="http://www.unsplash.com">www.unsplash.com</a>	Royalty free images and photographs

### 3. Component Two: Responding to a Brief

#### Approaching the Component

In this component learners will apply the knowledge and skills developed in component 1 to respond to a brief.

Learners will develop their skill in interpreting a creative brief and being able to use the brief as a starting point to develop a creative response. Based on the information in the brief, learners will investigate and generate ideas, explore and experiment with media, materials, techniques and processes and produce a creative response to the brief. At every stage of the process learners will review and reflect on their own work and working practices, using this process to inform each stage of the project. At the end of the project learners will present their work in the form of a creative portfolio, documenting their creative journey through the project.

#### Delivering the Key content

##### Key content A

Learners are required to develop their skills in reading and interpreting a creative brief. You should make sure learners are introduced to a range of creative briefs to allow them to practice identifying the salient points within a brief and understanding how the information in a brief can be utilised to inform their creative practice. Using the Sample Assessment Materials (SAM's) for this qualification as well as any external assessment papers from previous years learners should become familiar with the format of the papers and how the information is presented. Learners will then be able to work their way through the information provided in the brief, identifying the information that will directly affect their creative response.

Learners should develop the ability to categorise this information by carefully considering the impact it could have on the development and outcome. For example, learners should be able to recognise the intended purpose of their creative outcome. This could include purposes such as campaign materials to raise awareness of an issue or advertising material to promote an event etc. Having identified the purpose, learners must then use this information to inform their creative process, to ensure that their response to the brief is fit for the intended purpose. Learners will also need to recognise any constraints or limitations provided in the brief and make sure these are considered in the

development and production stages. These limitations could include technical requirements of the final response such as the format or materials used for production. It is important that learners understand that such limitations may be clearly stated, such as 'produce a series of 3 photographs...'. Or the limitation may need to be interpreted from the information provided, such as 'create a seating area or outdoor installation', then learners would need to identify this to include considering that the materials used would need to be robust enough to survive in all weather conditions.

Learners should also be prepared to use the information within the brief as a starting point to generate ideas. This could include information regarding details of the 'client' who has set the brief as well as the intended audience for the work. Being able to extract as much information as possible from the brief will support learners to generate initial ideas for the project as well as identifying possible lines of enquiry for the initial research activities. This process of interpreting briefs could initially be conducted as a group activity, producing a group mind map of the information in the creative brief and then expanding on this information using word association methods. This will develop learner's skills in recognising what information is important and how this could be used to kick start the creative process.

### **Key content B**

Learners should develop the skills to plan for the successful completion of the project. This should take into account all factors including the time available to complete the work, the availability of resources, tools and equipment, and any specialist help they might need. Learners need to understand how to schedule their time, taking into account the time they may need to prepare elements of work such as drying, firing, or rendering. Learners will also need to carefully consider what resources are available to them and how they might source additional resources or equipment if required. When planning for the completion of a project it is important that learners are able to consider contingency planning, and have back-up plans in case things do not initially go to plan. Considering these factors at the early stages of a project will help learners to use their time effectively and allow them to meet the deadline.

Learners will apply the knowledge and skills they have developed during component 1 in order to develop, refine and create a final piece(s) in response to the brief. The final outcome should be the culmination of all the activities undertaken throughout the project and the final outcome should reflect the

learners' creative intentions for the project and provide an effective response to the brief.

A useful approach to developing learners' skills in this area is to encourage them to plan at all stages of the project. This could involve their planning what they hope to achieve in a single lesson, or what work they plan to have achieved by specific stages in the project. This intermittent planning process will help learners to understand what is achievable, and how to set realistic goals within given timeframes. Learners may also benefit from access to planning documents such as a timetable for scheduling. Learners should develop a clear understanding of what resources tools and equipment will be available to them so they can make informed choices when planning their final outcome.

Learners will need to explore media, materials, techniques, and processes to develop and refine their ideas through application of the creative process. Learners will need to demonstrate that they can select and apply the materials, techniques, processes to progress their ideas and creative intentions in response to the brief. This can be through samples, trials, testing and refining and clarifying their ideas. Learners should take the opportunities inherent in the development of creative work by allowing the results of on going investigation and experimentation to guide the development of creative work, it is likely that through this process the project will evolve beyond the initial ideas they identified for the project. Investigation and experimentation should continue throughout the project, and learners should be encouraged to revisit, refine and adapt approaches to produce sophisticated outcomes that effectively respond to the brief.

Learners will also need to be aware of the need to document and record the development process, as they will need this to develop their portfolio at the end of the project.

### **Key content C**

As part of the external assessment learners are required to complete a 'Development Review' for Activity 2. Learners will need to develop their skill in clearly articulating their plans for a project. Within the development review learners will need to provide a detailed description of their intentions for the final response, carefully explaining how their response has been informed by the research and exploration they have undertaken. When completing the development review, it is important that learners refer back to the original

requirements of the brief and justify how their intended outcome will meet the requirements of the brief.

As the template for the development review is available to centres as part of the sample assessment materials, it would be good practice to provide learners with an opportunity to complete a development review for any practical projects completed during the teaching and learning phase of the programme as well as when they complete the Pearson-set Assignment for component 1. This will allow learners to develop their skills and will also provide an opportunity for learners to receive formative feedback on the content of their development review.

Once learners have produced their final outcome in response to the brief, they will need to present their work in the form of a digital portfolio. Learners will follow the process for compiling their portfolio; selecting appropriate work that demonstrates the key stages of the project, including initial ideas, materials and techniques tests, review stages and final response. When presenting work learners will need to carefully consider structure, layout, organisation and style in order to produce a portfolio that enhances the qualities of their work.

In preparing for this learners should investigate different types of portfolios, exploring examples of digital portfolio work produced by practitioners in different specialist areas. Learners can research independently and then feedback to the group or learners could work in small groups and then share their findings. There are also many television documentaries, podcasts and vlogs that feature artists and designers talking about the creative process of the portfolio. These could be used in class to promote discussion and reflection. Learners will also need to develop their technical skills in generating and preparing materials for inclusion in the portfolio. This could involve workshops on photographing or digitising work to its best advantage; image/video editing and exploring different digital presentation formats such as web design or slideshows.

The learner's portfolio must also demonstrate their ability to reflect and review their work in relation to the requirements of the brief. Learners must develop the skill to identify criteria by which they will evaluate the effectiveness of their ideas, practical skills, and communication techniques. This should include fitness for purpose, e.g. clarity of message, ease of use, accessibility, and appropriateness in relation to the brief.

Learners need to consider the nature of, and reasons for, the successes and failures of the outcomes, and the processes undertaken to achieve them. They will need to consider and record the development of their ideas, the application of materials, techniques, and processes, as well as the quality of the final outcomes. Learners will also need to carefully assess how well their outcome(s) meet the requirements of the brief.

On going annotations throughout the production process could contribute to evidence of the review process at each stage of the project.

### Delivering the component: suggested activities

*This provides you with a starting place for one way of delivering the component, moving methodically through the specification and providing a practical sense of what can be done to deliver the content. **The information below is suggested activity and not mandatory.***

<b>Assessment Objectives</b>	<b>Suggested Activity</b>	<b>Suggested time allocation</b>
<p>A1: Interpreting a brief</p> <p>A2: Considering constraints and intentions</p>	<p><b>Teacher-led discussion:</b> Discuss how creative practitioners can produce work based on a creative brief, and how they identify important information from a brief to provide inspiration.</p> <p><b>Group Activity:</b> Learners should read the brief in the Pearson-set Assignment Sample Assessment Materials (PSA SAM) to familiarise themselves with the format of the assessment and to start identifying key information within the brief.</p> <p><b>Teacher-led activity:</b> Learners to generate a group mind map. Identifying the important information from the brief such as:</p> <ul style="list-style-type: none"> <li>• The client</li> <li>• The theme</li> <li>• The purpose</li> <li>• The audience</li> <li>• The requirements of the brief</li> <li>• The activities they are required to undertake</li> <li>• The evidence they are expected to submit for the project.</li> </ul> <p>Using word association to expand the initial mind map and explore initial ideas based on the information.</p> <p><b>Individual activity:</b> Based on the mind map, learners should undertake initial research and identify:</p> <ul style="list-style-type: none"> <li>• At least one line of enquiry connected to the theme they are interested in exploring</li> <li>• At least one practitioner who has produced work based on the same or a similar theme</li> </ul>	<p>4 hours</p>

	<ul style="list-style-type: none"> <li>• At least one practitioner who produces work similar to at least one of the briefs in the paper</li> <li>• At least one creative piece of work that targets the same audience as the one identified in the paper</li> </ul> <p><b>Group critique:</b> Each learner should present their findings back to the group, justifying the choices they have made regarding initial starting points for a project.</p>	
<p>B1: Working with the brief</p> <p>B2: Applying a creative process through different disciplines</p>	<p><b>Teacher presentation:</b> Introduce learners to the design development cycle and how it reflects the different stages of the creative process that practitioners use to develop work in response to a brief.</p> <p><b>Guest Speaker:</b> Invite a local practitioner to talk about how they plan their work following the design development cycle to develop work in response to a theme/brief.</p> <p><b>Individual Activity:</b> Learners should reflect on all the work they have undertaken so far for this qualification and identify the kind of activities and the kind of evidence they have generated for each stage of the design development cycle.</p> <p>Learners should start planning the type of activities that are achievable based on the following timings for this assessment:</p> <p><b>1. Preparation period</b></p> <ul style="list-style-type: none"> <li>• Comparing the different briefs and considering ideas for each</li> <li>• Making a list of materials and stages for preferred briefs</li> <li>• Investigating relevant resources</li> </ul> <p><b>2. Project Development</b> (minimum 8 hours)</p> <ul style="list-style-type: none"> <li>• Exploring ideas, materials, techniques and processes</li> <li>• Reviewing progress</li> <li>• Recording development through images and annotation and saving these for production of a portfolio.</li> </ul> <p><b>3. Development review</b> (1 hour 30 minutes of formal supervision)</p> <p><b>4. Producing a final response</b> (8 hours of formal supervision)</p> <p><b>5. Producing a digital Portfolio</b> (2 hours 30 minutes of formal supervision)</p>	<p>4 hours</p>

## BTEC LEVEL 1/LEVEL 2 TECH AWARD

<p>C1: Reviewing work based on requirements of the brief</p>	<p><b>Teacher presentation:</b> Introduce learners to the development review they will need to complete as part of the external assessment. Explain the type of responses needed in each section of the development review and provide some examples of good responses.</p> <p><b>Individual activity:</b> Learners to mind map the key points to include in each section when completing a development review.</p> <p><b>Note</b> – It would be good practice to direct learners to practice completing a development review for any practical projects completed during the teaching and learning phase as well as when they complete the Pearson-set Assignment for component 1, as this will provide an opportunity for learners to practice completing the development review and receiving feedback on the content of their review.</p>	<p>2 hours</p>
<p>C2: Presenting own work</p>	<p><b>Teacher led discussion:</b> Discuss how practitioners choose what to include in a portfolio. Factors to consider are purpose, audience and format.</p> <p>Purpose – To provide evidence of your creative journey through the project  Audience – The audience in this case is for the examiner to provide evidence for assessment.  Format – The format of the portfolio is set by the assessment and must be 'a 6–8-page A3 digital portfolio including annotation, saved as a PDF.'</p> <p><b>Individual activity:</b> Learners to review work produced in previous components and select work that could be included in a portfolio.</p> <p><b>Teacher-led discussion and demonstration:</b> Discuss the importance of using high-quality imagery within a portfolio and the process of recording work produced.</p> <ul style="list-style-type: none"> <li>• Demonstrate how to take photographs of 2D and 3D work: using artificial lighting or natural light, neutral backgrounds; setting up and using the camera, using a smartphone camera. Briefly discuss composition, especially in relation to 3D work.</li> <li>• Demonstrate the use of a scanner or copier, using the appropriate settings for high-quality image taking.</li> <li>• Demonstrate how to upload and save the work to an organised digital folder.</li> </ul> <p><b>Individual activity/pair work:</b> Learners to take some photographs of 3D and/or 2D work and also to scan/photocopy some work from sketchbooks using the techniques and processes demonstrated. These will be used in the editing workshop next lesson.</p>	<p>6 hours</p>

	<p><b>Teacher-led discussion and demonstration:</b> Show examples of good editing and bad editing. Discuss what makes those edits effective or not effective for the purpose of a portfolio.</p> <ul style="list-style-type: none"> <li>• Demonstration of basic editing including Cropping, contrast, exposure, levels, white balance, colour balance, hue and saturation and saving in the correct file format, size and resolution.</li> </ul> <p><b>Individual activity:</b> Learners to edit some of their photographic/scanned imagery from the previous lesson to make it appropriate and effective for the intended purpose of their portfolio. Learners should save different versions of some of the images so that they compare and contrast the results.</p> <p><b>Teacher demonstration:</b> Presentation software. (Most learners will be familiar with PowerPoint, so highlight some key features. Note that other presentation software is available). Explain how the presentation software can be used to create a digital portfolio.</p> <p><b>Individual activity:</b> Create a digital portfolio using the images created in the previous sessions. The presentation should be visually interesting and presented in a logical sequence.</p>	
All assessment objectives	<p><b>Assessment</b></p> <p>Learners should be provided with the external assessment paper and should use the timetabled sessions to respond to undertake the activities in the paper.</p>	20 hours

## Suggested resources

*This section has been created to provide a range of links / resources that are publicly available that you might find helpful in supporting your teaching and delivery of the qualification. We leave it to you, as a professional educator, to decide if any of these resources are right for you and your students, and how best to use them.*

*Pearson is not responsible for the content of any external internet sites. It is essential that you preview each website before using it to ensure the URL is still accurate, relevant, and appropriate. We'd also suggest that you bookmark useful websites and consider enabling students to access them through the school/college intranet.*

## Textbooks/Journals

Clazie, I. *Creating Your Digital Portfolio: The Essential Guide to Showcasing Your Design Work Online* (How Design Books 2010) ISBN 9781440310232

Eyman, D. *What every Student Should Know About Creating Portfolios* (Pearson 2007) ISBN 9780205572502

Ingledeu, J. *How to Have Great Ideas: A Guide to Creative Thinking* (Lawrence King 2016) ISBN 9781780677293

Ingledeu, J. *The A-Z of Visual Ideas: How to Solve any Creative Brief* (Lawrence King 2011) ISBN 9781856697149

Heijnen, E. *Wicked Arts Assignments: Practising Creativity in Contemporary Arts Education* (Valiz 2020) ISBN 9789492095756

Art Monthly	<a href="http://www.artmonthly.co.uk/">http://www.artmonthly.co.uk/</a>
A-N Magazine	<a href="https://www.a-n.co.uk/">https://www.a-n.co.uk/</a>
Art Review	<a href="https://artreview.com/">https://artreview.com/</a>
Beauty Papers	<a href="https://beautypapers.com/">https://beautypapers.com/</a>
British Art Journal	<a href="https://britishartjournal.co.uk/">https://britishartjournal.co.uk/</a>
British Journal of Photography	<a href="https://www.1854.photography/">https://www.1854.photography/</a>
Creative Review	<a href="https://www.creativereview.co.uk/">https://www.creativereview.co.uk/</a>
Design Week	<a href="https://www.designweek.co.uk/">https://www.designweek.co.uk/</a>
Fashion Studies Journal	<a href="https://www.fashionstudiesjournal.org/">https://www.fashionstudiesjournal.org/</a>
Flash Art	<a href="https://flash---art.com/#">https://flash---art.com/#</a>

Frieze

<https://www.frieze.com/>

**Podcasts/Websites**

[www.archive.org](http://www.archive.org)

Stock image, video and audio

[www.blender.org](http://www.blender.org)

Free software - 3D modelling, rendering and animation system, video editing

[www.dandad.org](http://www.dandad.org)

D&AD, members represent the creative, design and advertising communities worldwide

[www.gimp.org](http://www.gimp.org)

Free software – high end photo editing

[www.inkscape.org](http://www.inkscape.org)

Free software – vector graphic editing

[www.pixabay.com](http://www.pixabay.com)

Royalty free images and photographs

[www.scribus.net](http://www.scribus.net)

Free software – page layout/desktop publishing

[www.sketchup.com](http://www.sketchup.com)

Free software – 3D modelling

[www.unsplash.com](http://www.unsplash.com)

Royalty free images and photographs

#### 4. Example delivery models

The models below are suggestions for how you may wish to run the BTEC Tech Award (2022) qualification from September 2022.

##### Example 2 Year Delivery Model – Art and Design

	<b>September - July</b>	
<b>Year 1</b>	Components 1 and 2 delivery	
	<b>September - December</b>	<b>January - May</b>
<b>Year 2</b>	Component 1 Summative Assessment and internal marking	Component 2 External Assessment
	Component 2 delivery	

##### Example 3 Year Delivery Model – Art and Design

	<b>September - July</b>		
<b>Year 1</b>	Component 1 and 2 delivery		
	<b>September - December</b>	<b>January - May</b>	<b>May - July</b>
<b>Year 2</b>	Component 1 and 2 delivery (continued)	Component 1 Summative Assessment and internal marking	Component 2 delivery
	<b>September - December</b>	<b>January - May</b>	
<b>Year 3</b>	Component 2 delivery (continued)	Component 2 External Assessment	

August 2022

For information about Pearson Qualifications, including Pearson Edexcel, BTEC and LCCI qualifications visit [qualifications.pearson.com](https://www.pearson.com/qualifications)

Edexcel and BTEC are registered trademarks of Pearson Education Limited

Pearson Education Limited. Registered in England and Wales No. 872828

Registered Office: 80 Strand, London WC2R 0RL.

VAT Reg No GB 278 537121

