

**BTEC
FIRST**

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 **BTEC**

Award

Specification

ART AND DESIGN

From September 2012

Edexcel BTEC Level 1/Level 2 First Award in Art and Design

Issue 2

BTEC Level 1 / Level 2 First Award in Art and Design

Specification

First teaching September 2012

Issue 2

Pearson Education Limited is one of the UK's largest awarding organisations, offering academic and vocational qualifications and testing to schools, colleges, employers and other places of learning, both in the UK and internationally. Qualifications offered include GCSE, AS and A Level, NVQ and our BTEC suite of vocational qualifications, ranging from Entry Level to BTEC Higher National Diplomas. Pearson Education Limited administers BTEC qualifications.

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This specification is Issue 2. Key changes are sidelined. We will inform centres of any changes to this issue. The latest issue can be found on the Edexcel website:
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Welcome to your BTEC First 2012 specification

For more than 25 years, BTECs have earned their reputation as well-established, enduringly effective qualifications. They have a proven track record in improving motivation and achievement among young learners. Additionally, BTECs provide progression routes to the next stage of education or into employment.

BTECs are evolving

Informed by recent policy developments, including the *Review of Vocational Education – The Wolf Report* (March 2011), we have designed this new suite of BTEC Firsts to:

- ensure high quality and rigorous standards
- conform to quality criteria for non-GCSE qualifications
- be fit for purpose for learners, pre- or post-16, in schools and in colleges.

We conducted in-depth, independent consultations with schools, colleges, higher education, employers, the Association of Colleges and other professional organisations. This new suite builds on the qualities – such as a clear vocational context for learning and teacher-led assessment based on centre-devised assignments – that you told us make BTECs so effective and engaging.

This new suite introduces features to meet the needs of educators, employers and the external environment. They are fully aligned with requirements for progression – to further study at level 3, into an apprenticeship or into the workplace. We believe these features will make BTEC even stronger and more highly valued.

What are the key principles of the new suite of BTEC Firsts?

To support young people to succeed and progress in their education, we have drawn on our consultations with you and embedded four key design principles into the new BTEC Firsts.

1 Standards: a common core and external assessment

Each new Level 2 BTEC First Award has an essential core of knowledge and applied skills. We have introduced external assessment appropriate to the sector. This provides independent evidence of learning and progression alongside the predominantly portfolio-based assessment.

2 Quality: a robust quality-assurance model

Building on strong foundations, we have further developed our quality-assurance model to ensure robust support for learners, centres and assessors.

We will make sure that:

- every BTEC learner's work is independently scrutinised through the external assessment process
- every BTEC assessor will take part in a sampling and quality review during the teaching cycle
- we visit each BTEC centre every year to review and support your quality processes.

We believe this combination of rigour, dialogue and support will underpin the validity of the teacher-led assessment and the learner-centric approach that lie at the heart of BTEC learning.

3 Breadth and progression: a range of options building on the core; contextualised English and mathematics

The **essential core**, developed in consultation with employers and educators, gives learners the opportunity to gain a broad understanding and knowledge of a vocational sector.

The **optional units** provide a closer focus on a vocational area, supporting progression into a more specialised level 3 vocational or academic course or into an apprenticeship.

Opportunities to develop skills in English and mathematics are indicated in the units where appropriate. These give learners the opportunity to practise these essential skills in naturally occurring and meaningful contexts, where appropriate to the sector. The skills have been mapped against GCSE (including functional elements) English and mathematics subject content areas.

4 Recognising achievement: opportunity to achieve at level 1

The new BTEC Firsts are a level 2 qualification, graded at Pass, Merit, Distinction and Distinction*.

However, we recognise that some learners may fail to achieve a full Pass at Level 2, so we have included the opportunity for learners to gain a level 1 qualification.

Improved specification and support

In our consultation, we also asked about what kind of guidance you, as teachers and tutors, need. As a result, we have streamlined the specification itself to make the units easier to navigate, and provided enhanced support in the accompanying Delivery Guide.

Thank you

Finally, we would like to extend our thanks to everyone who provided support and feedback during the development of the new BTEC Firsts, particularly all of you who gave up many evenings of your own time to share your advice and experiences to shape these new qualifications. We hope you enjoy teaching the course.

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Purpose of this specification

This specification sets out:

- the qualification's objective
- any other qualification that a learner must have completed before taking the qualification
- any prior knowledge, skills or understanding that the learner is required to have before taking the qualification
- units that a learner must have completed before the qualification will be awarded, and any optional routes
- any other requirements that a learner must have satisfied before the learner will be assessed, or before the qualification will be awarded
- the knowledge, skills and understanding that will be assessed as part of the qualification (giving a clear indication of their coverage and depth)
- the method of any assessment and any associated requirements relating to it
- the criteria against which learners' level of attainment will be measured (such as assessment criteria)
- any specimen materials (supplied separately)
- any specified levels of attainment.

Source: Ofqual – *General conditions of recognition May 2011*

Qualification title and Qualification Number

Qualification title	Edexcel BTEC Level 1 /Level 2 First Award in Art and Design
Qualification Number (QN)	600 / 4781 / 1

This qualification is on the National Qualifications Framework (NQF).

Your centre should use the Qualification Number (QN) when seeking funding for your learners.

The qualification title, units and QN will appear on each learner's final certificate. You should tell your learners this when your centre recruits them and registers them with us. Further information about certification is in the *Edexcel Information Manual* on our website, www.edexcel.com

1 What are BTEC Firsts?

BTEC First qualifications were originally designed for use in colleges, schools and the workplace as an introductory level 2 course for learners wanting to study in the context of a vocational sector. This is still relevant today. The skills learnt in studying a BTEC First will aid progression to further study and prepare learners to enter the workplace in due course. In the art and design sector, learners would be aiming to move into entry-level roles, such as assistants in design and craft production, the fashion and textiles sector, product design services, or the visual arts and visual communications sectors.

These qualifications are intended primarily for learners in the 14–19 age group, but may also be used by other learners who wish to gain an introductory understanding of a vocational area. When taken as part of a balanced curriculum, there is a clear progression route to a level 3 course or an apprenticeship.

BTECs are vocationally related qualifications, where learners develop knowledge and understanding by applying their learning and skills in a work-related context. Additionally, they are popular and effective because they engage learners to take responsibility for their own learning and to develop skills that are essential for the modern-day workplace. These skills include: teamworking; working from a prescribed brief; working to deadlines; presenting information effectively; and accurately completing administrative tasks and processes. BTEC Firsts motivate learners, and open doors to progression into further study and responsibility within the workplace.

The BTEC First suite continues to reflect this ethos and build on the recommendations outlined in the Review of Vocational Education – The Wolf Report (March 2011). That report confirmed the importance of a broad and balanced curriculum for learners.

The BTEC First suite of qualifications

The following qualifications are part of the BTEC First suite for first teaching from September 2012:

- Application of Science
- Art and Design
- Business
- Engineering
- Health and Social Care
- Information and Creative Technology
- Performing Arts
- Principles of Applied Science
- Sport.

Additional qualifications in larger sizes and in different vocational sectors will be available from 2012.

Objectives of the BTEC First suite

The BTEC First suite will:

- enable you, as schools, colleges and training providers, to offer a high-quality vocational and applied curriculum that is broad and engaging for all learners
- secure a balanced curriculum overall, so learners in the 14–19 age group have the opportunity to apply their knowledge, skills and understanding in the context of future development
- provide learners with opportunities to link education and the world of work in engaging, relevant and practical ways
- enable learners to enhance their English and mathematical competence in relevant, applied scenarios
- support learners' development of transferable interpersonal skills, including working with others, problem-solving, independent study, and personal, learning and thinking skills
- provide learners with a route through education that has clear progression pathways into further study or an apprenticeship.

Breadth and progression

This qualification has a core of underpinning knowledge, skills and understanding, and a range of options to reflect the breadth of pathways within a sector. This gives learners the opportunity to:

- gain a broad understanding and knowledge of a vocational sector
- investigate areas of specific interest
- develop essential skills and attributes prized by employers, further education colleges and higher education institutions.

This suite of qualifications provides opportunities for learners to progress to either academic or more specialised vocational pathways.

2 Key features of the Edexcel BTEC First Award

The Edexcel BTEC Level 1/Level 2 First Award:

- is a level 2 qualification; however, it is graded at Level 2 Pass, Level 2 Merit, Level 2 Distinction, Level 2 Distinction*, Level 1 and Unclassified
- is for learners aged 14 years and over
- is a 120 guided-learning-hour qualification (equivalent in teaching time to one GCSE)
- has core units and optional units
- has 25 per cent of the qualification that is externally set, internally marked and externally moderated
- will be available on the National Qualifications Framework (NQF)
- presents knowledge in a work-related context
- gives learners the opportunity to develop and apply skills in English and mathematics in naturally occurring, work-related contexts
- provides opportunities for synoptic assessment. Learners will apply the skills and knowledge gained from the core units when studying the optional units. See *Annexe D* for more detailed information.

Learners can register for this BTEC Level 1/Level 2 First Award qualification from April 2012. The first certification opportunity for this qualification will be 2013.

Types of units within the qualification

The BTEC First qualifications have core and optional units. See *Section 4* for more detailed information.

Core units

- Each qualification has core units totalling 60 guided learning hours.
- These compulsory core units cover the body of content that employers and educators within the sector consider essential for 14–19-year-old learners.
- There are usually two contrasting types of core unit. One type focuses on essential knowledge and the other type focuses on applying essential vocational skills.
- One of the core units is externally assessed.

Optional units

The remainder of the qualification consists of specialist units. Specialist units are sector specific and focus on a particular area within that sector.

Edexcel BTEC Level 1 / Level 2 First Award in Art and Design

3 Edexcel BTEC Level 1/Level 2 First Award in Art and Design

Rationale for the Edexcel BTEC Level 1/Level 2 First Award in Art and Design

The Edexcel BTEC Level 1/Level 2 First Award in Art and Design has been designed primarily for young people aged 14 to 19 who may wish to explore a vocational route throughout Key Stage 4, but it is also suitable for learners who want a vocationally focused introduction to this area of study. It brings together learning at levels 1 and 2 to ensure that every learner taking the qualification completes it with a level of understanding and skill on which to build at a later date. It has been developed to:

- encourage personal development through practical participation in a range of art and design disciplines
- give learners a wider understanding and appreciation of art and design through a broad and balanced introduction to the core skills and knowledge necessary for work or further education in art and design
- encourage learners to develop their people, communication, planning and team-working skills by having the opportunity to select from optional units available in the qualification structure
- provide education and training for art and design employees
- give opportunities for art and design employees to achieve a nationally recognised level 1 or level 2 vocationally specific qualification
- give full-time learners the opportunity to progress to other qualifications such as the Edexcel BTEC Level 3 Nationals or A-levels in Art and Design, and, in due course to progress to the employment sector
- give learners the opportunity to develop a range of skills and techniques, personal skills and attributes essential for successful performance in working life
- give learners an opportunity to explore a range of specialist disciplines before deciding on their preferred specialist pathway.

The qualification is built around a common core that covers essential knowledge and skills for the sector. *Unit 1: Introduction to Specialist Pathways in Art and Design* is designed as an introduction to learning in other units. Within the unit, learners investigate a selection of specialist disciplines in art and design to help them decide on the best specialist area for them. Your centre should offer a selection of at least three specialist areas to learners, which tally with the specialist pathways available in the larger BTEC Firsts qualifications:

- Design Crafts
- Fashion and Textiles
- Photography
- Product Design
- Visual Arts
- Visual Communication.

Flexibility of delivery is built into the unit, so that centres can employ their own specialist resources and expertise to inspire learners.

The optional units provide a choice of the central educational and vocational themes in art and design, including 2D and 3D visual communication, the use of contextual references, and the management and development of a personal portfolio.

Unit 2: Creative Project in Art and Design further supports the development of core skills and knowledge and is intended to be taken as the final unit in the qualification. The project-based nature of the unit allows learners to take ownership of their abilities through personalised study, and culminates in the production of a final outcome under controlled conditions. The synoptic nature of the project allows learners to pull in skills and knowledge from across the programme.

In addition to this, the qualification provides opportunities for learners to develop communication skills needed for working in the art and design sector as they progress through the course. This can be achieved through presentations and in discussions where they have the opportunity to express their opinions.

The qualification provides opportunities for learners to focus on the development of personal, learning and thinking skills, and English and mathematics knowledge and skills, in an art and design context.

The Edexcel BTEC Level 1/Level 2 First Award in Art and Design also provides the starting point of a route to employment in an extensive range of creative, administrative and technical roles. The wide range of companies in the sector include those that design and make craft products, those that operate in the fashion and textiles sectors or provide product design services, and those in the wide-ranging visual arts and visual communications sectors.

Assessment approach

The Edexcel BTEC Level 1/Level 2 First Award in Art and Design includes an externally assessed project unit to introduce externality into vocational programmes of study. This will assist learners as they progress either into higher levels of vocational learning, or to related academic qualifications such as GCEs and GCSEs.

The assessment approach for the internally assessed units in the qualification structure enables learners to receive feedback on their progress throughout the course as they provide evidence towards meeting the unit assessment criteria. Evidence for assessment may be generated through a range of activities including workplace assessment, role play, practical performance, and verbal presentations. Delivery strategies should reflect the nature of work within the art and design sector by encouraging learners to research and carry out assessment in the workplace, or in simulated working conditions, wherever possible. It will be beneficial to learners to use local examples wherever possible, and for your centre to engage with local employers for support and input. This allows a more realistic and motivating basis for learning and can start to ensure learning serves the needs of local areas.

Learners should be encouraged to take responsibility for their own learning and achievement, taking account of the industry standards for behaviour and performance.

4 Qualification structure

The Edexcel BTEC Level 1/Level 2 First Award in Art and Design is taught over 120 guided learning hours (GLH). It has core and optional specialist units.

Learners must complete the two core units, and a choice of optional units to reach a total of 120 GLH.

This BTEC First Award has units that your centre assesses (internal) and a unit that Edexcel sets, you mark and Edexcel moderates (external).

Edexcel BTEC Level 1/Level 2 First Award in Art and Design			
Unit	Core units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
	Optional specialist		
3	Communicating Ideas in 2D	Internal	30
4	Communicating Ideas in 3D	Internal	30
5	Developing an Art and Design Portfolio	Internal	30
6	Investigating Contextual References in Art and Design	Internal	30

5 Programme delivery

Edexcel does not define the mode of study for BTEC qualifications. Your centre is free to offer the qualification using any mode of delivery (such as full-time, part-time, evening only or distance learning) that meets your learners' needs. As such, those already employed in the art and design sector could study for the BTEC First Award on a part-time basis, using industry knowledge and expertise gained from the workplace to develop evidence towards meeting the unit assessment criteria.

Whichever mode of delivery is used, your centre must ensure that learners have appropriate access to the resources identified in the specification and to the subject specialists who are delivering the units. This is particularly important for learners studying for the qualification through open or distance learning.

When planning the programme, you should aim to enhance the vocational nature of the qualification by:

- using up-to-date and relevant teaching materials that make use of scenarios encompassing the scope and variety of employment opportunities available in the sector. These materials may be drawn from workplace settings where this is feasible. For example, you could use creative briefs that local practitioners or other businesses have been given to develop creative solutions across the range of specialist areas in art and design.
- giving learners the opportunity to apply their learning through practical activities found in the workplace. For example, you could ask them to reflect on the central importance of responding to a client brief when employed in art and design.
- including employers in the delivery of the programme and, where appropriate, in the assessment. You may, for example, wish to seek the cooperation of self-employed practitioners or other local businesses to provide examples of current work procedures and practices within local businesses.
- liaising with employers to make sure a course is relevant to learners' specific needs. You may, for example, wish to seek employer help in stressing the importance of the place of English and mathematics skills, and of wider skills in the art and design world.

Resources

As part of the approval process, your centre must make sure that the resource requirements below are in place before offering the qualification.

- Centres must have appropriate physical resources (for example, equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualification.
- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have appropriate health and safety policies in place relating to the use of equipment by learners.
- Centres must deliver the qualification in accordance with current equality legislation.
- Your centre should refer to the *Teacher guidance* section in individual units to check for any specific resources required.

Delivery approach

Your approach to teaching and learning should support the specialist vocational nature of BTEC First qualifications. These BTEC Firsts give a balance of practical skill development and knowledge requirements, some of which can be theoretical in nature.

Instruction in the classroom is only part of the learning process. You can reinforce the links between the theory and practical application, and make sure that the knowledge base is relevant and up to date, by using teaching methods and materials that allow learners to apply their learning to actual events and activity within the sector. Maximum use should be made of the learners' experience where relevant, for example, by encouraging them to reflect on their own experience of work or their experience through family and friends.

One of the important aspects of your approach to delivery should be to instil into learners who have a limited experience of the world of work some insights into the daily operations that are met in the vocational area being studied. It is suggested that the delivery of the BTEC Firsts can be enriched and extended by the use of learning materials, classroom exercises and internal assessments that draw on current practice in and experience of the sector being studied. This may draw on the use of:

- vocationally specific workplace case-study materials
- visiting speakers, and the assistance of local employers or self-employed practitioners
- visits to galleries or exhibitions, in particular if an artist is available to discuss their professional practice
- visits by learners to local workplaces including practitioners' workshops and those of other businesses, such as design companies
- a local employer setting learners a problem-solving activity to be carried out in groups
- a local employer setting a creative brief for learners, which they have to solve in pair or group work
- a local employer attending a learner presentation on the outcome(s) of this project. This would help develop relevant workplace communication skills and potentially build contacts between learners and local employers.

Personal, learning and thinking skills

Your learners have opportunities to develop personal, learning and thinking skills (PLTS) within a sector-related context. See *Annexe A* for detailed information about PLTS, and mapping to the units in this specification.

English and mathematics knowledge and skills

It is likely that learners will be working towards English and mathematics qualifications at Key Stage 4 or above. This BTEC First qualification provides further opportunity to enhance and reinforce skills in English and mathematics in naturally occurring, relevant, work-related contexts.

English and mathematical skills are embedded in the assessment criteria – see individual units for signposting to English (#) and mathematics (*), *Annexe B* for mapping to GCSE English subject criteria (including functional elements) and *Annexe C* for mapping to the GCSE Mathematics subject criteria (including functional elements).

6 Access and recruitment

Our policy regarding access to our qualifications is that:

- they should be available to everyone who is capable of reaching the required standards
- they should be free from any barriers that restrict access and progression
- there should be equal opportunities for all those wishing to access the qualifications.

This is a qualification aimed at level 2 learners. Your centre is required to recruit learners to BTEC First qualifications with integrity.

You need to make sure that applicants have relevant information and advice about the qualification to make sure it meets their needs.

Your centre should review the applicant's prior qualifications and/or experience to consider whether this profile shows that they have the potential to achieve the qualification.

For learners with disabilities and specific needs, this review will need to take account of the support available to the learner during the teaching and assessment of the qualification.

Prior knowledge, skills and understanding

Learners do not need to achieve any other qualifications before registering for a BTEC First. No prior knowledge or skills are necessary. There are no specific requirements for this qualification.

Access to qualifications for learners with disabilities or specific needs

Equality and fairness are central to our work. Our equality policy requires that all learners should have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every learner.

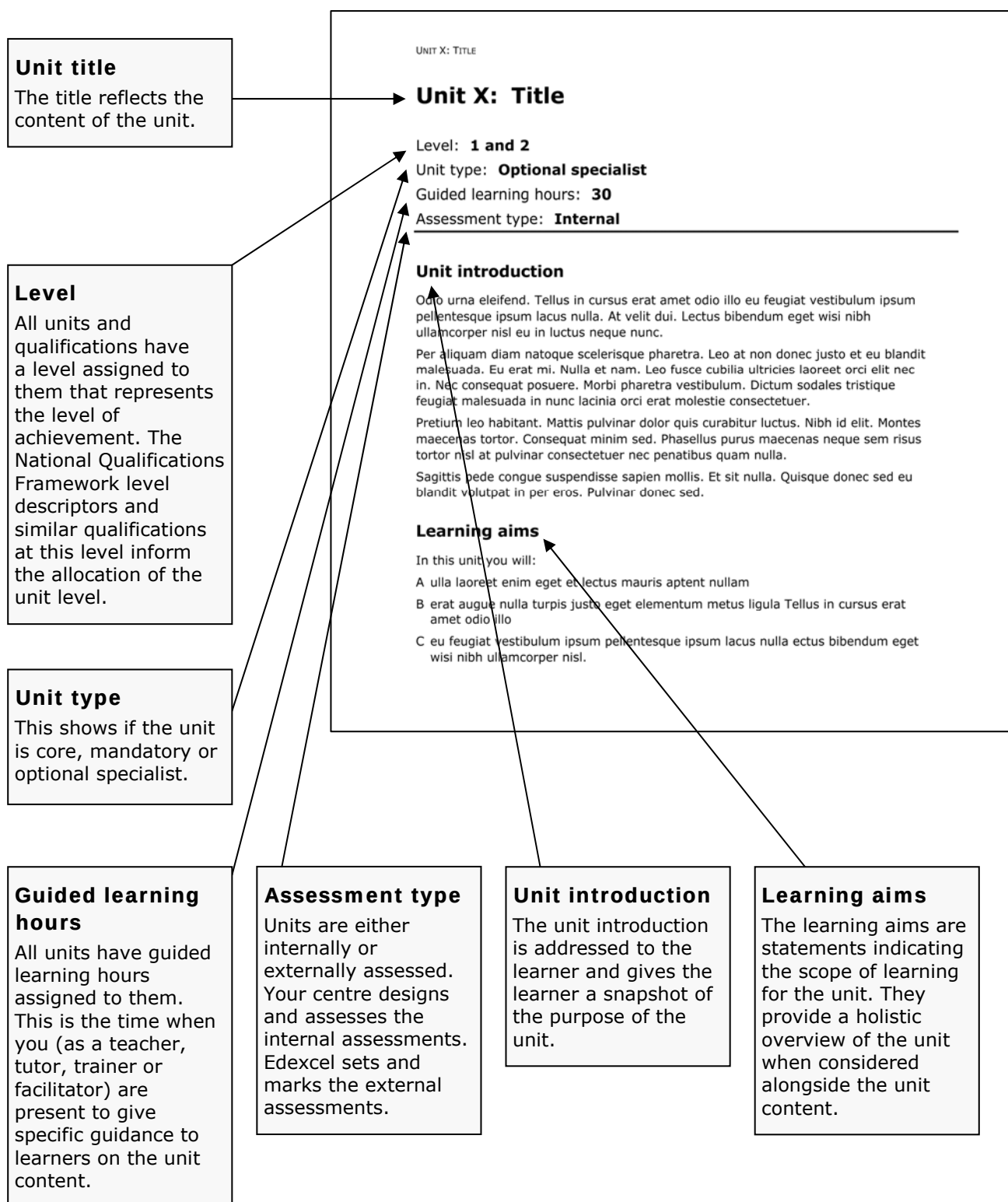
We are committed to making sure that:

- learners with a protected characteristic (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic
- all learners achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

You can find details on how to make adjustments for learners with protected characteristics in the policy document *Access arrangements, reasonable adjustments and special considerations*, which is on our website, www.edexcel.com/Policies

7 The layout of units in the specification

Each unit is laid out using the headings given below. Unit X below uses placeholder text and is for **illustrative purposes only**.



UNIT X: TITLE
Learning aims and unit content
What needs to be learnt
Learning aim A: Elit elit libero felis ligula ut
Topic A.1 Neque magna consectetur scelerisque nec in ut orci arcu:
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Learning aims and unit content

The unit content gives the basis for the teaching, learning and assessment for each learning aim. Topic headings are given, where appropriate.

Content covers:

- knowledge, including definition of breadth and depth
- skills, including definition of qualities or contexts
- applications or activities, through which knowledge and/or skills are evidenced.

Content should normally be treated as compulsory for teaching the unit. Definition of content sometimes includes examples prefixed with 'e.g.'. These are provided as examples and centres may use all or some of these, or bring in additional material, as relevant.

Assessment criteria

The assessment criteria determine the minimum standard required by the learner to achieve the relevant grade. The learner must provide sufficient and valid evidence to achieve the grade.

UNIT X: TITLE

➔ Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Enim lorem et elit libero felis ligula ut			
1A.1 Amet interdum commodo sed facilisis.	2A.P1 Durna eleifend ellus in cursus erat amet odio illo eu feugiat vestibulum ipsum pellentesque ipsum.	2A.M1 A lacus nulla velit dui ectus.	2A.D1 Ultrices ultrices ut cursus ac sem in urna assa in a mauris mattis ut. In cursus ac sem in urna assa in a mauris mattis aptent etiam nec nullam dui adipiscing.
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1B.4 Per aliquam diam scelerisque pharetra.	2B.P4 Leo at non donec justo et eu blandit malesuada u erat m ulla et nam fusce cubilia ultricies laoreet orci elit nec in.		

Teacher guidance

While the main content of the unit is addressed to the learner, this section gives you additional guidance and amplification to aid your understanding and to ensure a consistent level of assessment.

Resources – identifies any special resources required for learners to show evidence of the assessment. Your centre must make sure that any requirements are in place when it seeks approval from Edexcel to offer the qualification.

UNIT X: TITLE

Teacher guidance

Resources

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Assessment guidance

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Assessment guidance – gives examples of the quality of work needed to differentiate the standard of work submitted. It also offers suggestions for creative and innovative ways in which learners can produce evidence to meet the criteria. The guidance highlights approaches and strategies for developing appropriate evidence.

Suggested assignment outlines – gives examples of possible assignment ideas. These are not mandatory. Your centre is free to adapt them, or you can design your own assignment tasks.

UNIT X: TITLE

Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2, 2A.P1, 2A.P2, 2A.M1, 2A.M2, 2A.D1	Phasellus purus maecenas tortor	Euismod pede eget erat quis libero. Enim lorem et. Elit elit libero felis ligula ut. Lectus donec non dignissim eros sed ornare condimentum condimentum quis risus dui.	Pulvinar donec.
1B.3, 1B.4, 1C.5, 2B.P3, 2B.P4, 2C.P5, 2B.M3, 2C.M4, 2B.D2, 2C.D3	Massa in a mauris mattis dui amet interdum	In cursus ac sem in urna. Massa in a mauris mattis dui interdum vitae aptent etiam nec nullam. Interdum dui adipiscing adipiscing tellus at. Ut orci ut. Lorem in nullam amet interdum commodo. Felis mauris porttitor. Sonsequat magna. Mauris ut hymenaeos.	Felis mauris porttitor. Velit malesuada volutpat non ut volutpat. Massa bibendum nullas. Interdum.

8 Internal assessment

Language of assessment

Assessment of the internal and external units for this qualification will be available in English. All learner work must be in English. This qualification can also be made available through the medium of Welsh in which case learners may submit work in Welsh and/or English.

A learner taking the qualification may be assessed in British or Irish Sign Language where it is permitted for the purpose of reasonable adjustment.

Summary of internal assessment

For the Pearson BTEC Level 1/Level 2 First qualifications, the majority of the units are assessed through internal assessment, which means that you can deliver the programme in a way that suits your learners and relates to local need. The way in which you deliver the programme must also ensure that assessment is fair and that standards are nationally consistent over time.

To achieve this, it is important that you:

- plan the assessment of units to fit with delivery, allowing for the linkages between units
- write suitable assessments (for example, assignments, projects or case studies) or select assessments from available resources, adapting them as necessary
- plan the assessment for each unit in terms of when it will be authorised by the Lead Internal Verifier, when it will be used and assessed, and how long it will take, and how you will determine that learners are ready to begin an assessment
- ensure each assessment is fit for purpose, valid, will deliver reliable assessment outcomes across assessors, and is authorised before use
- provide all the preparation, feedback and support that learners need to undertake an assessment before they begin producing their evidence
- make careful and consistent assessment decisions based only on the defined assessment criteria and unit requirements
- validate and record assessment decisions carefully and completely
- work closely with Pearson to ensure that your implementation, delivery and assessment is consistent with national standards.

Assessment and verification roles

There are three key roles involved in implementing assessment processes in your school or college, namely:

- Lead Internal Verifier
- Internal Verifier – the need for an Internal Verifier or Internal Verifiers in addition to the Lead Internal Verifier is dependent on the size of the programme in terms of assessment locations, number of assessors and optional paths taken. Further guidance can be obtained from your Regional Quality Manager or Centre Quality Reviewer if you are unsure about the requirements for your centre
- assessor.

The Lead Internal Verifier must be registered with Pearson and is required to train and standardise assessors and Internal Verifiers using materials provided by Pearson that demonstrate the application of standards. In addition, the Lead Internal Verifier should provide general support. The Lead Internal Verifier:

- has overall responsibility for the programme assessment plan, including the duration of assessment and completion of verification
- can be responsible for more than one programme
- ensures that there are valid assessment instruments for each unit in the programme
- ensures that relevant assessment documentation is available and used for each unit
- is responsible for the standardisation of assessors and Internal Verifiers using Pearson-approved materials
- authorises individual assessments as fit for purpose
- checks samples of assessment decisions by individual assessors and Internal Verifiers to validate that standards are being correctly applied
- ensures the implementation of all general assessment policies developed by the centre for BTEC qualifications
- has responsibility for ensuring learner work is authenticated
- liaises with Pearson, including the Pearson Standards Verifier.

Internal Verifiers must oversee all assessment activity to make sure that individual assessors do not misinterpret the specification or undertake assessment that is not consistent with the national standard in respect of level, content or duration of assessment. The process for ensuring that assessment is being conducted correctly is called internal verification. Normally, a programme team will work together with individuals being both assessors and Internal Verifiers, with the team leader or programme manager often being the registered Lead Internal Verifier.

Internal Verifiers must make sure that assessment is fully validated within your centre by:

- checking every assessment instrument carefully and endorsing it before it is used
- ensuring that each learner is assessed carefully and thoroughly using only the relevant assessment criteria and associated guidance within the specification
- ensuring the decisions of every assessor for each unit at all grades and for all learners are in line with national standards.

Assessors make assessment decisions and must be standardised using Pearson-approved materials before making any assessment decisions. They are usually the teachers within your school or college, but the term 'assessor' refers to the specific responsibility for carrying out assessment and making sure that it is done in a way that is correct and consistent with national standards. Assessors may also draft or adapt internal assessment instruments.

You are required to keep records of assessment and have assessment authorised by Pearson. The main records are:

- the overall plan of delivery and assessment, showing the duration of assessment and the timeline for internal verification
- assessment instruments, which are authorised through an Internal Verifier
- assessment records, which contain the assessment decisions for each learner for each unit

- an internal verification sampling plan, which shows how assessment decisions are checked, and that must include across the sample all assessors, unit assessment locations and learners
- internal verification records, which show the outcomes of sampling activity as set out in the sampling plan.

Learner preparation

Internal assessment is the main form of assessment for this qualification, so preparing your learners for it is very important because they:

- must be prepared for and motivated to work consistently and independently to achieve the requirements of the qualification
- need to understand how they will be assessed and the importance of timescales and deadlines
- need to appreciate fully that all the work submitted for assessment must be their own.

You will need to provide learners with an induction and a guide or handbook to cover:

- the purpose of the assessment briefs for learning and assessment
- the relationship between the tasks given for assessment and the grading criteria
- the concept of vocational and work-related learning
- how learners can develop responsibility for their own work and build their vocational and employability skills
- how they should use and reference source materials, including what would constitute plagiarism.

Designing assessment instruments

An assessment instrument is any kind of activity or task that is developed for the sole purpose of assessing learning against the learning aims. When you develop assessment instruments you will often be planning them as a way to develop learners' skills and understanding. However, they must be fit for purpose as a tool to measure learning against the defined content and assessment criteria to ensure your final assessment decisions meet the national standard.

You should make sure that assessment tasks and activities enable learners to produce valid, sufficient, authentic and appropriate evidence that relates directly to the specified criteria within the context of the learning aims and unit content. You need to ensure that the generation of evidence is carefully monitored, controlled and produced in an appropriate timescale. This will help you to make sure that learners are achieving to the best of their ability and at the same time that the evidence is genuinely their own.

An assessment that is fit for purpose and suitably controlled is one in which:

- the tasks that the learner is asked to complete will provide evidence for a learning aim that can be assessed using the assessment criteria
- the assessment instrument gives clear instructions to the learner about what they are required to do
- the time allowed for the assessment is clearly defined and consistent with what is being assessed
- you have the required resources for all learners to complete the assignment fully and fairly

- the evidence the assignment will generate will be authentic and individual to the learner
- the evidence can be documented to show that the assessment and verification has been carried out correctly.

You may develop assessments that cover a whole unit, parts of a unit or several units, provided that all units and their associated learning aims are fully addressed through the programme overall. A learning aim **must** be covered completely in an assessment. Learning aim coverage must not be split between assignments. In some cases it may be appropriate to cover a learning aim with two tasks or sub-tasks within a single assignment. This must be done with care to ensure the evidence produced for each task can be judged against the full range of achievement available in the learning aim for each activity. This means it is not acceptable to have a task that contains a Pass level activity, then a subsequent task that targets a Merit or Distinction level activity. However, it is possible to have two tasks for different assessed activities, each of which stretch and challenge the learners to aim to produce evidence that can be judged against the full range of available criteria.

When you give an assessment to learners, it must include:

- a clear title and/or reference so that the learner knows which assessment it is
- the unit(s) and learning aim(s) being addressed
- a scenario, context, brief or application for the task
- task(s) that enable the generation of evidence that can be assessed against the assessment criteria
- details of the evidence that the learner must produce
- clear timings and deadlines for carrying out tasks and providing evidence.

Your assessment tasks should enable the evidence generated to be judged against the full range of assessment criteria; it is important the learners are given the opportunity for stretch and challenge.

The units include guidance on appropriate approaches to assessment. A central feature of vocational assessment is that it should be:

- current, i.e. it reflects the most recent developments and issues
- local, i.e. it reflects the employment context of your area
- flexible, i.e. it allows you as a centre to deliver the programme, making best use of the vocational resources that you have
- consistent with national standards, with regard to the level of demand.

Your centre should use the assessment guidance within units along with your local resource availability and guidance to develop appropriate assessments. It is acceptable to use and adapt resources to meet learner needs and the local employment context.

You need to make sure that the type of evidence generated fits with the unit requirement, that it is vocational in nature, and that the context in which the assessment is set is in line with unit assessment guidance and content. For many units, this will mean providing for the practical demonstration of skills. For many learning aims, you will be able to select an appropriate vocational format for evidence generation, such as:

- written reports, graphs, posters
- projects, project plans
- time-constrained practical assessments
- audio-visual recordings of portfolio, sketchbook, a working logbook, etc
- presentations.

Authenticity and authentication

You can accept only evidence for assessment that is authentic, i.e. that is the learner's own and that can be judged fully to see whether it meets the assessment criteria.

You should ensure that authenticity is considered when setting assignments. For example, ensuring that each learner has a different focus for research will reduce opportunities for copying or collaboration. On some occasions it will be useful to include supervised production of evidence. Where appropriate, practical activities or performance observed by the assessor should be included.

Learners must authenticate the evidence that they provide for assessment. They do this by signing a declaration stating that it is their own work when they submit it to certify:

- the evidence submitted for this assignment is the learner's own
- the learner has clearly referenced any sources used in the work
- they understand that false declaration is a form of malpractice.

Your assessors should assess only learner evidence that is authentic. If they find through the assessment process that some or all of the evidence is not authentic, they need to take appropriate action, including invoking malpractice policies as required.

It is important that all evidence can be validated through verification. This means that it must be capable of being reassessed in full by another person. When you are using practical and performance evidence, you need to think about how supporting evidence can be captured through using, for example, videos, recordings, photographs, handouts, task sheets, etc. This should be submitted as part of the learner's evidence.

The authentication of learner evidence is the responsibility of your centre. If during external sampling a Pearson Standards Verifier raises concerns about the authenticity of evidence, your centre will be required to investigate further. Depending on the outcomes, penalties may be applied. At the end of this section, you can find an example of a template that can be used to record the declaration of learners in relation to the authenticity of the evidence presented for assessment.

Applying criteria to internal assessments

Each unit and learning aim has specified assessment criteria. Your centre should use these criteria for assessing the quality of the evidence provided. This determines the grade awarded.

Unless specifically indicated by the assessment guidance, assessment criteria are not a set of sequential activities but a way of making a judgement. For example, if a Level 2 Pass specifies a 'description' and a Merit an 'analysis', these do not require two different activities but rather one activity through which some learners will provide only description evidence and others will also provide analysis evidence. The assessment criteria are hierarchical. A learner can achieve a Merit only if they provide sufficient evidence for the Level 2 Pass and Merit criteria. Similarly, a learner can achieve a Distinction only if they give sufficient evidence for the Level 2 Pass, Merit and Distinction criteria.

A final unit grade is awarded after all opportunities for achievement are given. A learner must achieve all the assessment criteria for that grade. Therefore:

- to achieve a Level 2 Distinction a learner must have satisfied all the Distinction criteria in a way that encompasses all the Level 2 Pass, Merit and Distinction criteria, providing evidence of performance of outstanding depth, quality or application
- to achieve a Level 2 Merit a learner must have satisfied all the Merit criteria in a way that encompasses all the Level 2 Pass and Merit criteria, providing performance of enhanced depth or quality
- to achieve a Level 2 Pass a learner must have satisfied all the Level 2 Pass criteria, showing breadth of coverage of the required unit content and having relevant knowledge, understanding and skills
- a learner can be awarded a Level 1 if the Level 1 criteria are fully met. A Level 1 criterion is not achieved through failure to meet the Level 2 Pass criteria.

A learner who does not achieve all the assessment criteria at Level 1 has not passed the unit and should be given a grade of U (Unclassified).

A learner must achieve all the defined learning aims to pass the internally assessed units. There is no compensation within the unit.

Assessment decisions

Final assessment is the culmination of the learning and assessment process. Learners should be given a full opportunity to show how they have achieved the learning aims covered by a final assessment. This is achieved by ensuring that learners have received all necessary learning, preparation and feedback on their performance and then confirming that they understand the requirements of an assessment, before any assessed activities begin.

There will then be a clear assessment outcome based on the defined assessment criteria. Your assessment plan will set a clear timeline for assessment decisions to be reached. Once an assessment has begun, learners must not be given feedback on progress towards criteria. After the final assignment is submitted, an assessment decision must be given.

An assessment decision:

- must be made with reference to the assessment criteria
- should record how it has been reached, indicating how or where criteria have been achieved
- may indicate why attainment against criteria has not been demonstrated
- must not provide feedback on how to improve evidence to meet higher criteria.

Your Internal Verifiers and assessors must work together to ensure that assessment decisions are reached promptly and validated before they are given to the learner.

Late submission

You should encourage learners to understand the importance of deadlines and of handing work in on time. For assessment purposes it is important that learners are assessed fairly and consistently according to the assessment plan that the Lead Internal Verifier has authorised and that some learners are not advantaged by having additional time to complete assignments. You are not required to accept for assessment work that was not completed by the date in the assessment plan.

Learners may be given authorised extensions for legitimate reasons, such as illness at the time of submission. If you accept a late completion by a learner, the evidence should be assessed normally, unless it is judged to not meet the requirements for authenticity. It is not appropriate, however, to give automatic downgrades on assessment decisions as 'punishment' for late submission.

Resubmission of improved evidence

Once an assessment decision is given to a learner, it is final in all cases except where the Lead Internal Verifier approves **one** opportunity to resubmit improved evidence.

The criteria used to authorise a resubmission opportunity are always:

- initial deadlines or agreed extensions have been met
- the tutor considers that the learner will be able to provide improved evidence without further guidance
- the evidence submitted for assessment has been authenticated by the learner and the assessor
- the original assessment can remain valid
- the original evidence can be extended and re-authenticated.

Your centre will need to provide a specific resubmission opportunity that is authorised by the Lead Internal Verifier. Any resubmission opportunity must have a deadline that is within 10 working days of the assessment decision being given to the learner, and within the same academic year. You should make arrangements for resubmitting the evidence for assessment in such a way that it does not adversely affect other assessments and does not give the learner an unfair advantage over other learners.

You need to consider how the further assessment opportunity ensures that assessment remains fit for purpose and in line with the original requirements; for example, you may opt for learners to improve their evidence under supervised conditions, even if this was not necessary for the original assessment, to ensure that plagiarism cannot take place. How you provide opportunities to improve and resubmit evidence for assessment needs to be fair to all learners. Care must be taken when setting assignments and at the point of final assessment to ensure that the original evidence for assessment can remain valid and can be extended. The learner must not have further guidance and support in producing further evidence. The Standards Verifier will want to include evidence that has been resubmitted as part of the sample they will review.

Appeals

Your centre must have a policy for dealing with appeals from learners. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy would be a consideration of the evidence by a Lead Internal Verifier or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to learners.

If there is an appeal by a learner you must document the appeal and its resolution.

Dealing with malpractice

Your centre must have a policy for dealing with potential malpractice by learners. Your policy must follow the Pearson Assessment Malpractice policy. You must report serious malpractice to Pearson, particularly if any units have been subject to quality assurance or certification.

Reasonable adjustments to assessment

You are able to make adjustments to assessments to take account of the needs of individual learners in line with Pearson's Reasonable Adjustments and Special Considerations policy. In most instances this can be achieved simply by application of the policy, for example to extend time or adjust the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable.

Special consideration

You must operate special consideration in line with Pearson's Reasonable Adjustments and Special Considerations policy. You can provide special consideration only in the time given for evidence to be provided or for the format of the assessment if it is equally valid. You may not substitute alternative forms of evidence to that required in a unit, or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration in line with the policy.

(Exemplar for centres)

Learner Assessment Submission and Declaration

This sheet must be completed by the learner and provided for work submitted for assessment.

Learner name:		Assessor name:	
Date issued:	Completion date:	Submitted on:	
Qualification:			
Assessment reference and title:			

Please list the evidence submitted for each task. Indicate the page numbers where the evidence can be found or describe the nature of the evidence (e.g. video, illustration).

Task ref.	Evidence submitted	Page numbers or description
Comments for note by the assessor:		

Learner declaration

I certify that the work submitted for this assignment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.

Learner signature:

Date:

9 External assessment

Externally assessed units have the same grades as internally assessed units:

- Level 2 – Pass, Merit, Distinction
- Level 1
- Unclassified.

The table below shows the type of external assessment and assessment availability for this qualification.

Unit 2: Creative Project in Art and Design	
Type of external assessment	Learners will complete an externally-set assessment, which will be released on the Edexcel website in January each year. The assessment is externally set, internally marked and externally moderated. The assessment must be taken by the learner under controlled supervised conditions.
Length of assessment	The external assessment will be carried out in 10 hours.
Assessment availability	Assessment available in January, for completion by end of June, in the same year.
First assessment availability	June 2013

Your centre needs to make sure that learners are:

- fully prepared to sit the external assessment
- entered for assessments at appropriate times, with due regard for resit opportunities as necessary.

Sample assessment materials will be available to help centres prepare learners for assessment. Specific arrangements for external assessment are available before the start of each academic year on our website: www.edexcel.com

Conduct for the externally assessed task

The externally assessed task will be available to centre staff during January of each year. The exam paper should be given to learners at the centre's discretion, to provide a suitable preparatory period. The timed element is **ten (10) hours**.

The externally assessed task can be carried out at the centre's discretion any time after the paper has been released to learners. During the preparatory period, which should be no more than 20 hours, learners will be expected to investigate a wide range of work and sources.

The timed examination must be sat, the work assessed by the teacher-examiner and the marks submitted to Edexcel before the moderation visit.

The preparatory supporting studies and the timed examination work must be discrete entities.

The preparatory supporting studies and the timed examination work must be identified separately but will be considered as a whole in order to arrive at a mark for *Unit 2: Creative Project in Art and Design*. Marks will be awarded based on the extent to which the assessment criteria have been met across the entire submission for the externally set task. The preparatory supporting studies will be as important as the timed examination work in meeting the assessment criteria and in gaining marks.

In art and design, teachers constantly use convincing 'authentication'. Teachers are well placed to authenticate the work of the learner being assessed. Teachers' sound knowledge of the standards expected from learners, arising from day-to-day familiarity with their outcomes, is integral to best practice. Supervision through feedback, guidance, associated monitoring and tracking of learner progress by teachers throughout the course helps to secure authentication.

Centres must ensure that a suitable room or studio and specialist facilities, where relevant, are available for the timed examination. Learners must be able to work with the equipment and materials with which they are accustomed, as far as permitted by the examination regulations.

All materials must be supplied by the centre.

Edexcel's regulations require that all persons shall be excluded from the examination room, except members of staff acting as invigilators or other authorised members of staff and the learners actually engaged in each examination.

Edexcel recommends that the timed examination should normally be invigilated by an art and design teacher.

The work carried out by learners during the timed examination period should be unaided and carried out under examination conditions, that is with the absence of unnecessary noise and movement, and with conversation limited to essential requests such as those relating to materials and equipment.

There are some cases where learners require technical assistance which may be given by teachers. The following are examples of the technical assistance which may properly be given:

- the welding of an armature for a figure, the learner having determined the proportions and disposition of the components
- the selection of the type of dye to be used on a particular material, but not the colour. It should, however, be noted that learners who offer printmaking in any form will be expected to carry out all necessary processes themselves without the teacher's aid
- the loading of the kiln and the firing of the ware (the latter is, in any case, not included in the time allowance) but not the preparation of the clay and the shaping or throwing of the ware.

Where an activity is part of the creative process, that activity should be counted within the timed examination period.

Learners are advised to keep a time sheet in order to record the time spent on such activities.

The following are **not** to be included in the time allowance for the examination:

- rest periods for models
- arrangement of still-life groups
- stretching of screens, preparation of blocks and plates
- mixing of photographic chemicals and washing and drying prints
- drying of printing inks
- the mounting of models and sculptures
- drying and firing of pottery and sculpture
- casting and mounting of models and sculpture
- fixing dye, dyeing yarn, washing and finishing of hand-woven fabrics, stretching of embroidery
- the making of a bare model stage.

Ceramic work should, where appropriate, be fired and completed before presentation for assessment. It is appreciated that in certain cases considerable time is required for drying-out and firing. This will need consideration when planning the examination period. This time is not included in the ten-hour examination period.

Learners may take into the examination room any preparatory supporting studies they have produced and which are to be submitted for assessment along with the work carried out in the period of the timed examination.

Learners may also take into the examination room the objects and materials which are required to set up a still-life group.

The invigilator must ensure that when learners take preparatory supporting studies into the examination room, they are their own studies.

Learners are **not** permitted to undertake any further work on the unit on completion of the timed examination.

At the end of the timed examination, learners must hand in any preparatory supporting studies work to be assessed along with the timed examination work.

Photographs to be used as part of the externally set task can be taken during the preparatory studies period and brought into the exam. The timed examination can then be used to process, manipulate and devise the presentation of the work. All photography brought into the exam should be checked by the invigilator to ensure that it is the learner's own. Any photography carried out during the timed examination must take place under the supervision of the invigilator under controlled examination conditions as outlined previously in this section.

Incomplete examination work must be stored in a secure place between examination sessions.

Grade descriptors for the internal and external units

Internal units

Each internally assessed unit has specific assessment criteria that your centre must use to judge learner work, in order to arrive at a grading decision for the unit as a whole. For internally assessed units, the assessor judges the evidence that the learner has presented to determine whether it meets all the relevant criteria, and then awards a grade at the appropriate level.

The criteria are arrived at with reference to the following grading domains:

- applying knowledge and understanding in vocational and realistic contexts, with reference to relevant concepts and processes, to achieve tasks, produce outcomes and review the success of outcomes
- developing and applying practical and technical skills, acting with increasing independence to select and apply skills through processes and with effective use of resources to achieve, explain and review the success of intended outcomes
- developing generic skills for work through management of self, working in a team, the use of a variety of relevant communication and presentation skills, and the development of critical thinking skills relevant to vocational contexts.

External units

The externally assessed units are assessed using a marks-based scheme. For each external assessment, grade boundaries, based on learner performance, will be set by the awarding organisation.

The following criteria are used in the setting and awarding of the external unit.

Level 2 Pass

Learners will have gathered information from two or more different sources that they will have explored through sustained investigations. The work will have been reviewed regularly, demonstrating some use of critical understanding and selection. There will have been some creative developments with a range of processes, materials and techniques. Recording of ideas will use appropriate visual and written techniques, and ideas and issues will be understood clearly. The original intentions will be realised and the finished work will meet the requirements of the brief. The project elements will show some connection. Presentation will be adequate, and there will be some reflection of overall achievement. The results of explorations and ideas generation will be recognised but not developed to offer alternative solutions. Variations in approach may be considered but not pursued in depth.

Level 2 Distinction

Learners will have demonstrated sustained motivation. A diverse range of ideas will have been explored showing imaginative development. The learner will have worked with enthusiasm, applying critical judgement and an understanding of complex issues. Contexts and sources will have been sought out from a range of primary and secondary research, leading to diverse exploration of ideas. The potential of the project in meeting the learner's creative intention will have been explored and related to concepts, developments and application of materials and media. Experimentation will be original and the use of materials will be assured. The work will show a critical, individual response to creative problem solving. Personal development and progress through the project will be recorded imaginatively and supporting information will be clear. At this level learners will have used different sources to gain opinion and insight into their work. Sources could include drawing, writing, photography, video, blogs, social network sites, use of mobile devices and electronic presentations. Learners will be able to justify their selection and application of ideas, exploration of media and subsequent design development throughout the project.

10 Awarding and reporting for the qualification

The awarding and certification of this qualification will comply with the requirements of the Office of Qualifications and Examinations Regulation (Ofqual).

Calculation of the qualification grade

This qualification is a level 2 qualification, and the certification may show a grade of Level 2 Pass, Level 2 Merit, Level 2 Distinction or Level 2 Distinction*. If these are not achieved, a Level 1 or Unclassified grade may be awarded.

Each individual unit will be awarded a grade of Level 2 Pass, Merit or Distinction, Level 1 or Unclassified. Distinction* is not available at unit level.

Award of Distinction* (D*)

D* is an aggregated grade for the qualification, based on the learner's overall performance. In order to achieve this grade, learners will have to demonstrate a strong performance across the qualification as a whole.

To achieve a level 2 qualification learners must:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome)
- have sufficient points across the core units, i.e. 24 points
- achieve the minimum number of points at a grade threshold from the permitted combination. See the Calculation of qualification grade table.

Learners who do not achieve a Level 2 may be entitled to achieve a Level 1 where they:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome)
- have sufficient points across the core units, i.e. 12 points
- achieve the minimum number of points for a Level 1. See the Calculation of qualification grade table.

Points available for unit size and grades

The table below shows the **number of points scored per 10 guided learning hours** at each grade.

Points per grade per 10 guided learning hours				
Unclassified	Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
0	2	4	6	8

Edexcel will automatically calculate the qualification grade for your learners when your learner unit grades are submitted. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the Calculation of qualification grade table.

Example:

A learner achieves a Level 2 Pass grade for a unit. The unit size is 30 guided learning hours (GLH). Therefore they gain 12 points for that unit, i.e. 4 points for each 10 GLH, therefore 12 points for 30 GLH.

Calculation of qualification grade

Award (120 GLH)	
Grade	Minimum points required
U	0
Level 1	24
Level 2 Pass	48
Level 2 Merit	66
Level 2 Distinction	84
Level 2 Distinction*	90

The tables below give examples of how the overall grade is determined.

Unit numbering is for illustrative purposes only.

Example 1: Achievement of an Award with a Level 2 Merit grade

		GLH	Weighting (GLH / 10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	Core unit	30	3	Level 2 Merit	6	18
Unit 2	Core unit	30	3	Level 2 Pass	4	12
Unit 3	Optional unit	30	3	Level 2 Merit	6	18
Unit 4	Optional unit	30	3	Level 2 Merit	6	18
	Qualification grade totals	120	12	Level 2 Merit		66

The learner has more than sufficient points across the core units to be considered for a Level 2.

The learner has sufficient points for a Level 2 Merit grade.

Example 2: Achievement of an Award with a Level 2 Pass grade

		GLH	Weighting (GLH / 10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	Core unit	30	3	Level 2 Merit	6	18
Unit 2	Core unit	30	3	Level 1	2	6
Unit 3	Optional unit	30	3	Level 2 Merit	6	18
Unit 4	Optional unit	30	3	Level 1	2	6
	Qualification grade totals	120	12	Level 2 Pass		48

The learner has sufficient points across the core units to be considered for a Level 2.

The learner has sufficient points for a Level 2 Pass grade.

Example 3: Achievement of an Award at Level 1 but a Level 2 Pass grade points total

		GLH	Weighting (GLH / 10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	Core unit	30	3	Level 1	2	6
Unit 2	Core unit	30	3	Level 1	2	6
Unit 3	Optional unit	30	3	Level 2 Merit	6	18
Unit 4	Optional unit	30	3	Level 2 Merit	6	18
	Qualification grade totals	120	12	Level 1		48

The learner has not achieved sufficient points across the core units to achieve a Level 2 but has sufficient points to be considered for a Level 1.

Although the learner has gained enough points overall for a Level 2, they will get a Level 1 qualification as they did not achieve sufficient points across the core units.

Example 4: The learner has not achieved sufficient points in the core units to gain a Level 2 or Level 1 qualification

		GLH	Weighting (GLH / 10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	Core unit	30	3	Unclassified	0	0
Unit 2	Core unit	30	3	Level 1	2	6
Unit 3	Optional unit	30	3	Level 2 Merit	6	18
Unit 4	Optional unit	30	3	Level 2 Merit	6	18
	Qualification grade totals	120	12	Unclassified		42

The learner has not achieved sufficient points across the core units to achieve a Level 2 or Level 1.

Although the learner has gained enough points overall for a Level 1, they will receive an Unclassified grade as they did not achieve sufficient points across the core units.

11 Quality assurance of centres

Edexcel will produce on an annual basis the *BTEC Quality Assurance Handbook*, which will contain detailed guidance on the quality processes required to underpin robust assessment and internal verification.

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; it must abide by these conditions throughout the period of delivery
- Edexcel makes available to approved centres a range of materials and opportunities, through online standardisation, intended to exemplify the processes required for effective assessment, and examples of effective standards. Approved centres must use the materials and services to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

The approach of quality-assured assessment is through a partnership between an approved centre and Edexcel. We will make sure that each centre follows best practice and employs appropriate technology to support quality-assurance processes, where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres.

We monitor and support centres in the effective operation of assessment and quality assurance. The methods we use to do this for BTEC First programmes include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- assessment sampling and verification, through requested samples of assessments, completed assessed learner work and associated documentation
- an overarching review and assessment of a centre's strategy for assessing and quality assuring its BTEC programmes.

An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting.

Centres that do not fully address and maintain rigorous approaches to quality assurance cannot seek certification for individual programmes or for all BTEC First programmes. Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

12 Further information and useful publications

For further information about the qualification featured in this specification, or other Edexcel qualifications, please call Customer Services on 0844 576 0026 (calls may be monitored for quality and training purposes) or visit our website (www.edexcel.com).

Related information and publications include:

- *Equality Policy*
- *Information Manual* (updated annually)
- *Access arrangements, reasonable adjustments and special considerations*
- *Quality Assurance Handbook* (updated annually)
 - o Publications on the quality assurance of BTEC qualifications are on our website at www.edexcel.com/quals/BTEC/quality/Pages/documents.aspx
- Our publications catalogue lists all the material available to support our qualifications. To access the catalogue and order publications, please go to www.edexcel.com/resources/Pages/home.aspx

Additional documentation

Additional materials include:

- Sample Assessment Material (for the external unit)
- a guide to *Getting Started with BTEC*
- guides to our support for planning, delivery and assessment (including sample assignment briefs).

Visit www.btec.co.uk/2012 for more information.

Additional resources

If you need to source further learning and teaching material to support planning and delivery for your learners, there is a wide range of BTEC resources available to you.

Any publisher can seek endorsement for their resources, and, if they are successful, we will list their BTEC resources on our website www.edexcel.com/resources

13 Professional development and support

Edexcel supports UK and international customers with training related to BTEC qualifications. This support is available through a choice of training options offered in our published training directory, or through customised training at your centre.

The support we offer focuses on a range of issues including:

- planning for the delivery of a new programme
- planning for assessment and grading
- developing effective assignments
- building your team and teamwork skills
- developing learner-centred learning and teaching approaches
- building functional skills into your programme
- building in effective and efficient quality-assurance systems.

The national programme of training we offer is on our website at www.edexcel.com/training. You can request customised training through the website or you can contact one of our advisors in the Training from Edexcel team via Customer Services to discuss your training needs.

BTEC training and support for the lifetime of the qualification

Training and networks: our training programme ranges from free introductory events through sector-specific opportunities to detailed training on all aspects of delivery, assignments and assessment. In addition, we have designed our new network events programme to allow you to share your experiences, ideas and best practice with other BTEC colleagues in your region. Sign up to the training you need at: www.btec.co.uk/training

Regional support: our team of Curriculum Development Managers and Curriculum Support Consultants, based around the country, are responsible for providing advice and support in centres. They can help you with planning and curriculum developments. Call **0844 576 0027** to contact the curriculum team for your centre.

Your BTEC Support team

Whether you want to talk to a sector specialist, browse online or submit your query for an individual response, there is someone in our BTEC Support team to help you whenever – and however – you need, with:

- Welcome Packs for new BTEC centres: if you are delivering BTEC for the first time, we will send you a sector-specific Welcome Pack designed to help you get started with the new Edexcel BTEC Level 1/Level 2 First Award
- Subject Advisors: find out more about our subject advisor team – immediate, reliable support from a fellow subject expert – at: www.edexcel.com/subjectadvisors
- BTEC Hotline: call the BTEC Hotline on 0844 576 0026 with your query
- Ask Edexcel: submit your question online to our Ask Edexcel online service (www.edexcel.com/ask) and we will make sure your query is handled by a subject specialist.

Units

Unit 1: Introduction to Specialist Pathways in Art and Design

Level: **1 and 2**

Unit type: **Core**

Guided learning hours: **30**

Assessment type: **Internal**

Unit introduction

People who work in art and design have many specialist skills. The path they follow to gain these skills includes learning in very different areas of art and design.

By following this unit, you will have opportunities to find out about, and start developing, some of these specialist skills. By trying out these skills for yourself, you will find out more about where your strengths and interests lie.

You will be given an introduction to some specialist pathways. You will discover how the design or making cycle works in art and design practice and learn about the specialist materials, techniques and processes of these particular specialist pathways. You will learn how professionals research widely from different sources to gain inspiration and how this helps them to generate ideas. Whichever vocational pathway you work in, you will continuously review your work to ensure that it meets your creative intentions. When you accept client briefs, you must be able to analyse what is required and identify the factors that have to be taken into account when you develop your response.

You will explore, experiment with and learn how to use specialist materials and techniques relevant to your brief. You will develop your chosen specialist skills. You will also learn about, and record, the health and safety issues associated with the traditional and contemporary media, techniques and processes that you use.

Learning aims

In this unit you will:

- A use specialist materials, techniques, equipment and processes in response to client briefs
- B record formal elements within specialist pathways.

Learning aims and unit content

What needs to be learnt
Learning aim A: Use specialist materials, techniques, equipment and processes in response to client briefs Explore selected specialist pathways within at least three of the following: • Design Crafts, e.g. materials (ceramics, metal, wood, paper, glass, textiles), making (furniture, games, toys, set design, model-making, jewellery) • Fashion and Textiles, e.g. materials (fabrics, textiles, dyes, inks, digital), making (constructing, weaving, cutting, dyeing, printing, designing, styling, illustration) • Photography, e.g. materials (digital, software, film-based, chemical), making (recording, processing, editing, format) • Product Design, e.g. materials (resistant, non-resistant, digital), making (cutting, carving, forming, moulding, finishing) • Visual Arts, e.g. materials (painting, drawing, sculptural, digital), making (2D, 3D, time-based) • Visual Communication, e.g. materials (software, hardware, graphic, design, craft, interactive), making (graphic, animation, drawn, modelled). How to: • select appropriate specialist materials, techniques, equipment and processes required to achieve creative intentions and meet the requirements of the briefs • generate ideas in response to the briefs, e.g. experiment, sample or create maquettes • adapt and refine the selection of specialist materials, techniques, equipment and processes in response to the results of experimentation, sampling, tutor, peer or client feedback • explain and justify selection of the chosen specialist techniques, equipment and processes. How to record progress and process the results of: • chosen specialist techniques • equipment and processes used • health and safety guidance • any risk assessments undertaken • experimentation and sampling • maintaining an ongoing journal of working practice.

What needs to be learnt**Learning aim B: Record formal elements within specialist pathways**

Recognising what formal elements are and how professionals use them in their specialist work.

Knowing how formal elements can be recorded using specialist materials, techniques, equipment and processes.

Applying specialist design or compositional techniques.

Exploring specialist materials, techniques, equipment and processes to record formal elements, e.g. line, tone, form, shape, pattern, colour, texture.

Reviewing formal elements and how specialist designers and artists use them in their work.

Using the selected specialist equipment to explore design or compositional techniques.

Selecting and using specialist materials, techniques, equipment and processes to:

- apply design or compositional techniques
- review working practice
- record formal elements.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Use specialist materials, techniques, equipment and processes in response to client briefs			
1A.1 Use at least two specialist materials and techniques to create outcomes in response to client briefs, using equipment and processes safely.	2A.P1 Select and apply at least four specialist materials, techniques, equipment and processes safely to create outcomes that meet the requirements of client briefs.	2A.M1 Consistently select a diverse range of specialist materials, techniques, equipment and processes to create effective outcomes that meet the requirements of client briefs.	2A.D1 Independently select a diverse range of specialist materials, techniques, equipment and processes to create imaginative outcomes that meet the requirements of client briefs.
Learning aim B: Record formal elements within specialist pathways			
1B.2 Explore specialist materials, techniques, equipment and processes to record a minimum of two formal elements.	2B.P2 Select and use specialist materials, techniques, equipment and processes to record a minimum of four formal elements to meet the requirements of specialist briefs.	2B.M2 Competently select and use specialist materials, techniques, equipment and processes to effectively record a diverse range of formal elements to meet the requirements of specialist briefs.	2B.D2 Confidently develop and exploit the characteristics of specialist materials, techniques, equipment and processes to record a creative and diverse range of formal elements to meet the requirements of specialist briefs.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of terms used in the assessment criteria grid.

Teacher guidance

Resources

The specialist resources required for this unit will depend on the specialist pathways that the centre is able to offer, e.g.:

- Design Crafts
- Fashion and Textiles
- Photography
- Product Design
- Visual Arts
- Visual Communication.

Assessment guidance

This unit is assessed internally by the centre and externally verified by Edexcel. Please read this guidance in conjunction with *Section 8 Internal assessment*.

Level 2

Learners working to **Level 2 Pass** will be able to use any research and experimentation or maquette making to aid them in developing visual and practical work. To achieve this they will have to develop an understanding of what the briefs require. They will demonstrate at least four applications of specialist materials, techniques and processes in the outcomes produced to meet the requirements of the briefs. They will show their working process; how they developed their ideas and how they have selected specialist materials and techniques that were appropriate to their intentions. Learners will be able to record at least four examples of formal elements within the completion of their specialist pathway briefs. Teachers should be aware that this is the minimum requirement. Learners should aim to work beyond this.

Learners working to **Level 2 Merit** will be able to develop a diverse range of ideas that meet the requirements of the briefs. Their thinking is likely to be more fluent and responsive to the results of any experiments, samples, maquettes and demonstrations that they have taken part in or have seen. They will be consistent in their approach and have control of materials, techniques and processes, and their outcomes will be effective in meeting the briefs. Their exploration of formal elements will relate well to the brief, and they will use knowledge gained in preliminary work to inform the development of outcomes that show purpose.

Learners working to **Level 2 Distinction** will be able to select, refine, develop and use their chosen specialist materials, techniques and processes with confidence, as they are able to apply their knowledge from practice and experimentation. The range of their explorations will be diverse. They will demonstrate their understanding of the requirements of the briefs, and react positively to any challenges thrown up in their experiments, samples or maquettes. Their outcomes will show a creative approach to meeting the briefs. They will review their own working practice, reflecting on the fitness for purpose of their explorations, preliminary work and their use of materials, techniques and processes. They will identify their own strengths and weaknesses for improvements and act positively on these.

Level 1

Learners working at **level 1** will be able to perform tasks in using specialist materials, techniques, equipment and processes. Learners' responses to using equipment can be assessed through tutor observations, supported by presentations and annotated notes. Their exploration of materials, techniques and processes to test and sample will be limited. Results may be recognised, but not used to inform the ideas generation and development of approaches in tackling the briefs. Their outcome will show a basic exploration of specialist techniques. They may have a basic level using and controlling the equipment and technical processes involved. They should be aware of risks and safety matters relevant to their specialist pathways. They will demonstrate at least two uses of formal elements within the completion of the required briefs.

Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.P1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2	The Experiment	A film company is looking for fresh ideas. They want designers to create mock-up costumes for the two lead characters in one of the key scenes and objects for a film production. They must use different materials, techniques, equipment and processes.	Teacher observation and portfolio evidence, e.g.: • witness statements • records of visits • journal • reports on findings, • questionnaires • learning logs • annotated sketchbooks • blog • digital presentation • printouts • web pages • storyboards • test pieces • peer group presentations
1A.P1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2	Brave New World	A designer has been commissioned by a publisher to create a graphic novel treatment for a science fiction story, showing the use of tone, colour and layout in four A4 pages with no more than five frames to a page.	
1A.P1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2	Greenfingers & Co	A well-known chain of garden centres wants to revamp their café and is looking for a range of design and image ideas for this space. They are seeking submissions from artists, designers and craftspeople, to include ideas for textiles, ceramics, tableware and images for the walls.	

Unit 2: Creative Project in Art and Design

Level: **1 and 2**

Unit type: **Core**

Guided learning hours: **30**

Assessment type: **External**

Unit introduction

Have you ever wondered what makes an artist or designer work in a certain way? How do they decide which materials and techniques to use, for example for painting, sculpture, installation, animation, fashion? This project allows you to develop your understanding of how you work and to gain skills in an area of art and design.

Artists, designers and makers all explore different approaches to developing their creative work. They have different ways of making their ideas come to life through applying their chosen techniques and materials. In this unit you can develop your own creative response to a vocationally themed brief. This can be an area that you are interested in studying at a higher level in the future, or an area in which you hope to eventually find work. Or you might select it because you are interested generally in the creative industries and would like to explore and develop this interest further.

This creative vocational project should inspire you through this investigation of your preferred area of art design or creative media. You can explore and apply new areas of study and new working methods. You will learn to focus your project through planning and organising, taking your ideas from concept to final outcome. You will apply what you have learnt in previous units.

Learning aims

In this unit you will:

- A develop creative ideas, skills and intentions in response to a project brief
- B produce final outcomes that meet the requirements of the brief.

Learning aims and unit content

Special features of this unit:

- it represents the culmination of the BTEC Level 2 programme in art and design
- the assignment consists of one externally set, broad-based thematic starting point, with further discipline-specific guidance
- the assignment will be available during January of each year
- the assignment may be given to students as soon as it is received
- centres are free to devise their own preparatory period of study prior to the 10-hour final outcome(s) period.

What needs to be learnt

Learning aim A: Develop creative ideas, skills and intentions in response to a project brief

Knowledge of and skills in the design and / or making cycle, including the following:

- be able to generate ideas through single or combined methods, e.g. mind-mapping, spider charts, word association, group discussions
- how to find out about things in order to gain inspiration and information in response to the project theme
- know how to develop materials from both primary and secondary research sources, applying information from more than one source
- be able to combine and synthesise primary and secondary research to enhance personal ideas and themes
- how to define key contextual areas for research, e.g. artists, designers, industry, professional bodies, organisations, manufacturers, historical and contemporary sources, referencing sources accurately and relating them to current trends in your specialist area of study
- developing investigation beyond the obvious to consider factors affecting the work, such as target audience; age and social grouping, lifestyle and aspirations, purpose of project: cultural factors such as music, style, fashion, art and design, sport, the environment, world issues, social factors, technological advances
- generating and developing creative ideas and being able to progress these towards a creative conclusion that meets the requirements of the brief
- combining creatively and successfully a range of experimental methods, techniques and processes showing coherent progress from initial ideas to end solutions
- experimenting with combining techniques such as drawing, painting, collage, lens-based, video, digital, printmaking, scanning, 3D applications
- know how to record progress through the project and developments, processes and ideas through appropriate methods, e.g. learning journal, working logbook, annotations on developmental work and in a sketchbook
- how to respond positively to feedback from teachers, peers, practitioners, e.g. tutorials, seminars, blogs, vlogs or social networking sites.

What needs to be learnt**Learning aim B: Produce final outcomes that meet the requirements of the brief****Managing the response to the brief, including:**

- how to plan own use of time to ensure sufficient time allowed for production of outcomes
- be able to troubleshoot independently if issues arise where key decisions have to be made to get the project back on track
- be able to use tests and samples to aid the production of final outcomes
- how to use techniques, materials and processes to produce outcomes that show a response to the brief
- how to demonstrate creative use of a range of design and practical skills in developing work in response to the requirements of the brief
- reviewing own working practice in terms of application, timekeeping, effort, experimentation, production of outcomes, and recording this information
- reviewing, reflecting and evaluating work and working methods in progress, at regular points, to ensure that client expectations are being met
- considering if ultimate choice and use of materials supported the design of the idea or message
- personal and independent input into the final work to reach conclusions that are exciting and demonstrate an individual response to the brief.

Assessment criteria

No work	Unclassified	Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Develop creative ideas, skills and intentions in response to a project brief					
No work submitted.	Work submitted does not meet the requirements of Level 1 criteria.	1A.1 Develop ideas from a starting point in response to the brief, describing creative intentions.	2A.P1 Use appropriate skills to develop designs and ideas in response to the brief, explaining creative intentions.	2A.M1 Explore and refine diverse designs and ideas in response to the brief, analysing creative intentions.	2A.D1 Synthesise a diverse range of designs and ideas which imaginatively explore the requirements of the brief, justifying creative intentions.
		1A.2 Apply materials, techniques and processes, in relation to creative intentions.	2A.P2 Select and apply appropriate materials, techniques and processes, exploring creative intentions.	2A.M2 Select and apply diverse materials, techniques and processes, analysing how they support creative intentions.	2A.D2 Select and apply diverse materials, techniques and processes, evaluating how they enhance and support creative intentions.

No work	Unclassified	Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim B: Produce final outcomes that meet the requirements of the brief					
No work submitted.	Work submitted does not meet the requirements of Level 1 criteria.	1B.3 Produce a personal outcome that responds to the requirements of the brief.	2B.P3 Produce a personal outcome that meets the requirements of the brief.	2B.M3 Produce a personal outcome, showing a cohesive exploration, in meeting the requirements of the brief.	2B.D3 Produce a creative outcome, showing an imaginative exploration in meeting the requirements of the brief.
0	1-6	7-12	13-18	19-24	25-30

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of terms used in the assessment criteria grid.

Teacher guidance

Resources

Resources will depend on which subject area the learner is undertaking for the project.

Assessment guidance

Please read this guidance in conjunction with *Section 9 External assessment*.

Special features of this unit

This unit is externally set, internally marked and externally moderated.

Work for assessment will consist of the final outcome(s), produced in 10 hours, under controlled assessment.

Learners' work must meet the assessment criteria.

This unit requires internal assessors to both:

- judge learner performance and evidence against the grading criteria
- provide an individual mark.

Edexcel will select work for moderation. The work will be selected across a range of marks.

In order to arrive at a judgement:

- assessors should consider each criterion with careful reference to the guidance given in this unit
- assessors should consider where each criterion is fully achieved and where there is evidence that might support the awarding of a higher criterion.

The mark awarded must be in the range allocated to each criterion:

- a mark between 25–30 is awardable if Level 2 criteria D1, D2 and D3 are evidenced
- a mark of 19–24 is awardable if Level 2 criteria M1, M2 and M3 are evidenced
- a mark of 13–18 is awardable if Level 2 criteria P1, P2 and P3 are evidenced
- a mark of 7–12 is awardable if Level 1 criteria 1, 2 and 3 are evidenced
- a mark of 1–6 is awardable if a final outcome(s) is submitted under controlled conditions, which provides some evidence of required performance, but Level 1 criteria 1, 2 and 3 are not fully evidenced.

The assessor should then determine which mark is awardable within the mark band available:

Grade / mark Band	Marks	Awarding of mark
Level 2 Distinction	25–30	Learners must have evidence that meets all the criteria D1-D3. Learners who just attain the standard expected at Level 2 Distinction should be awarded 25 marks. Learners working consistently throughout at Level 2 Distinction should be awarded 26-28 marks. Learners working consistently at an exceptional level should be awarded 29-30 marks.
Level 2 Merit	19–24	Learners must have evidence that meets all the criteria M1-M3. Learners who just attain the standard expected at Level 2 Merit should be awarded 19 marks. Learners working consistently throughout at Level 2 Merit should be awarded 20-22 marks. Learners working consistently at and occasionally beyond Level 2 Merit, i.e. they have some evidence partially meeting the criteria for Level 2 Distinction, should be awarded 23-24 marks.
Level 2 Pass	13–18	Learners must have evidence that meets all the criteria P1-P3. Learners who just attain the standard expected at Level 2 Pass should be awarded 13 marks. Learners working consistently throughout at Level 2 Pass should be awarded 14-16 marks. Learners working consistently at and occasionally beyond Level 2 Pass, i.e. they have some evidence partially meeting the criteria for Level 2 Merit, should be awarded 17-18 marks.
Level 1	7–12	Learners must have evidence that meets all the criteria 1-3. Learners who just attain the standard expected at Level 1 should be awarded 7 marks. Learners working consistently throughout at Level 1 should be awarded 8-10 marks. Learners working consistently at and occasionally beyond Level 1, i.e. they have some evidence partially meeting the criteria for Level 2 Pass, should be awarded 11-12 marks.
Unclassified	1–6	Learners who do not have evidence that meets all of the criteria 1-3 will be unclassified. Learners should be awarded 1-6 marks, according to the match of evidence to criteria 1-3.
No mark	0	Learners who do not provide a final outcome(s) or who produce work that meets none of the required attributes should be awarded 0.

Level 2

Learners working to **Level 2 Pass** will have gathered information from two or more different sources which they will have explored through sustained investigations. The work will have been reviewed regularly, demonstrating some use of critical understanding and selection. There will have been some creative developments with a range of processes, materials and techniques. Recording of ideas will use appropriate visual and written techniques and ideas and issues will be understood clearly. The original intentions will be realised and the finished work will meet the requirements of the brief. The project elements will show some connection. Presentation will be adequate, and there will be some reflection of overall achievement. The results of explorations and ideas generation will be recognised but not developed to offer alternative solutions. Variations in approach may be considered but not pursued in depth.

The work for **Level 2 Merit** will demonstrate a creative engagement with the subject that is supported by purposeful investigation. A consistent approach will be evidenced throughout the work, showing a considered, inventive combining of techniques and use of equipment and machinery. Ideas will demonstrate use of a broadening range of processes and materials that will have been sourced and analysed through critical selection. Visual and written work will be informative and accurate, describing in detail individual qualities, personal responses and the reasons for them. The potential of the project for meeting learners' creative intentions will have been recognised and explored. The recorded evidence of the processes and development of ideas and techniques will have been clearly and accurately stated using a variety of different methods, such as drawing, writing, photography, blogs, social networking. At this level the work will demonstrate a creative flow and clear connection between all the elements of the project. Analysis will show how ideas and selection of techniques, materials and processes have been refined and developed according to purpose and intention, with reference to current trends.

Learners working to **Level 2 Distinction** will have demonstrated sustained motivation. A diverse range of ideas will have been explored showing imaginative development. The learner will have worked with enthusiasm, applying critical judgement and an understanding of complex issues. Contexts and sources will have been sought out from a range of primary and secondary research, leading to diverse exploration of ideas. The potential of the project in meeting the learner's creative intention will have been explored and related to concepts, developments and application of materials and media.

Experimentation will be original and the use of materials will be assured. The work will show a critical, individual response to creative problem solving. Personal development and progress through the project will be recorded imaginatively and supporting information will be clear. At this level learners will have used different sources to gain opinion and insight into their work. Sources could include drawing, writing, photography, video, blogs, social network sites, use of mobile devices and electronic presentations. Learners will be able to justify their selection and application of ideas, exploration of media and subsequent design development throughout the project.

Level 1

Learners working to **level 1** will have gathered information, with most of this being relevant to the project aims. Some areas of decision making and selection will be demonstrated and there will have been experimentation with a limited range of processes, materials and techniques. Recording of ideas will be straightforward but probably unrefined and while the response is methodical, leading to realisation of intentions, these may be superficial in connection with the contextual and cultural referencing. Emerging work will show some individual qualities and personal responses that connect between the gathered sources of reference and the final work. Review of work will show evidence of some planning and forethought. Learners will be able to describe their working practice and creative intentions.

Unit 3: Communicating Ideas in 2D

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

Unit introduction

Artists, designers and craftspeople need 2D skills and knowledge to communicate their ideas effectively. Working in two dimensions requires skills in handling 2D materials and techniques. The quality of your work will depend on your use of tools and processes and in your ability to manipulate and combine 2D formal elements such as line, tone, colour, shape, pattern and surface texture to communicate ideas and feelings.

In this unit you will experiment with a range of 2D mark-making activities that include drawing, painting and other disciplines, such as photography, printmaking and mixed media. You will be creating work by traditional and contemporary methods. You will gain recording skills, learn how to work from primary and secondary sources and, by exploring 2D visual language, learn to generate and develop visual communication ideas successfully. Knowledge and skills in 2D are needed for many of the units in your qualification and they are essential in helping you to prepare for vocational progression.

Research into disciplines such as fashion design, graphic design and fine art, will help you to develop your skills and understanding of 2D contemporary professional practice. You will explore and investigate the methods and approaches used by artists and designers to find out how they work with 2D ideas to meet the requirements and constraints of a brief. You will find out about the ways that artists and designers inform and inspire their own ideas to enable them to communicate successfully using 2D visual language.

In this unit you will explore 2D media in a series of activities that will support you in developing your visual communication skills. You will gather a range of different examples of 2D work for your portfolio. Your portfolio will demonstrate your knowledge and understanding of 2D working methods.

You will learn about essential health and safety practice within the creative industries, for example using equipment safely, working safely and recycling materials.

Learning aims

In this unit you will:

- A explore 2D visual language and working practices
- B investigate how artists, craftspeople and designers communicate in 2D
- C communicate ideas using 2D knowledge and skills in response to a brief.

Learning aims and unit content

What needs to be learnt
Learning aim A: Explore 2D visual language and working practices How 2D visual language is used in different ways in 2D disciplines: • drawing – e.g. pencils, graphite, ink and pen/brush, drawing pens, felt tips, chalk/oil pastels, handmade drawing tools • printmaking – e.g. mono, block, silkscreen, photographic (including digital and film-based photography) • painting – e.g. acrylics, watercolour, poster colour, gouache • digital – e.g. drawing, photography, painting, image capture • graphics – e.g. graphics software, image processing • textiles – e.g. print, dyed, embellished • mixed media – e.g. collage papers, found objects, print • animation – e.g. stop-motion, cel, digital. How to use 2D mark-making processes and techniques 2D visual language includes: • formal elements – e.g. line, tone, shape, colour, pattern, surface texture • image making – e.g. composition, space, depth, light, shadow, harmony, contrast, symmetry, asymmetry • materials – e.g. charcoal, chalks, pastels, pencils, brushes, paints, inks, papers, card, mixed media, textiles, computer packages. 2D working practices include: • mark-making techniques as appropriate for the chosen disciplines, e.g. painting, blend, wash, impasto, scumble, glaze • recording from primary and secondary sources, mark-making, using the formal elements for different effects, experimenting with media and mixed media, measuring, drafting, digital editing, mounting work • safe working practices to protect self and others, e.g. ensuring good ventilation when using fixative for charcoal drawings, taking regular breaks from the computer, organising the workspace • using, storing and recycling materials efficiently to avoid waste. Exploring how elements are created, modified and refined, e.g.: • combining 2D formal elements and media • experimenting with different mark-making techniques and processes • practising sketching out design ideas • creating experimental 2D test pieces, compositions, colourways • discussing and reviewing exploratory work • investigating how ideas and messages are communicated by creative people in their 2D work, e.g. attraction, functionality, persuasion, humour • applying formal elements to convey an idea or message, e.g. the use of colour to create mood, qualities of light or express feeling. • recognising and recording the importance of health, safety, environmental and sustainability issues.

What needs to be learnt**Learning aim B: Investigate how artists, craftspeople and designers communicate in 2D****How to explore and investigate examples of 2D work by designers, artists and craftspeople, e.g.:**

- disciplines involved in 2D working practice
- different approaches to making 2D work
- using art terms in discussing others' work
- researching from different sources
- recording information from different sources
- how visual language is used to communicate ideas or messages successfully
- how formal elements are used, e.g. line, shape, form, colour, surface, structure, volume, space, weight.

How artists, craftspeople and designers use materials, techniques and processes for different effects, e.g.:

- 2D work is created by designers, artists and craftspeople, e.g. fashion sketches, paintings, magazine layouts, cartoons, greetings cards, advertising, textile and surface design
- 2D materials, techniques and processes found in examples of work created by professional creative people, e.g. use of text and image in Rauschenberg's painted, printed and collated montages.

Researching different 2D art, craft and design specialisms, e.g.:

- making notes from talks and discussions on different kinds of 2D work
- generating creative solutions within an advertising team
- using software to create graphics for a computer game
- applying work from different sources and different 2D disciplines
- annotating sketches from selected pieces showing understanding of the visual language used to communicate their ideas
- managing time and resources
- teamworking skills
- recognising different audiences and clients, who the work was made for, why it was made, how it was made, where it can be seen and how it might be used
- employing materials, techniques and processes to create specific effects recognising influences in contemporary 2D practice.

What needs to be learnt**Learning aim C: Communicate ideas using 2D knowledge and skills in response to a brief****Understand the requirements of a brief through learning about:**

- the process of design in having ideas, growing ideas and creating 2D designs
- the required elements of the brief, such as time constraints, materials, size, cost
- the needs of clients or audience
- time planning
- experimenting with materials through mark-making and creating test pieces, trials, storyboards, rough sketches, colourways
- researching others' approaches to problem solving and troubleshooting.

How to initiate and develop ideas which might be generated through recording from a range of different sources, e.g.:

- primary sources – the natural and built environment
- secondary sources – books, magazines, periodicals, digital formats, film and the internet.

How to generate and develop an idea to communicate feelings, thoughts, messages or opinions to an audience, e.g.:

- analysing the brief
- exploring social/environmental issues, ideas for the future, ideas for an event or a commercial product
- taking inspiration from others' work, primary and secondary sources
- project planning, including scheduling main stages
- using media, processes and techniques
- creating final work to meet the brief
- using feedback to inform your progress
- identifying areas for improvement
- exploring ideas in different ways
- documenting progress
- reviewing and evaluating.

Developing ideas will require:

- planning the 2D brief, including a schedule showing when main stages will be completed, a list of materials and the amounts needed
- rough sketches, test pieces, mock-ups, samples – as appropriate for the 2D discipline, to show different ways to create design idea(s).

continued

What needs to be learnt**How to create a final piece of work in response to a brief:**

- understanding the requirements of a brief through a range of planning activities
- exploring 2D formal elements in a series of studies and sketches from natural or manmade forms
- generating and developing ideas
- experimenting with materials and processes to investigate what is most appropriate to use
- reviewing ongoing work and responding to feedback from peers and tutors
- creating a series of trials and test pieces or sketches and annotating results
- presenting final work
- reviewing final work.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Explore 2D visual language and working practices			
1A.1 Apply 2D visual language with a limited range of materials, equipment and techniques using safe working practices.	2A.P1 Apply 2D visual language using materials, equipment and techniques, observing and recording safe working practices.	2A.M1 Apply 2D visual language, selecting and using a diverse range of materials, equipment and techniques effectively and with consistency.	2A.D1 Apply 2D visual language, combining and using a diverse range of materials, equipment and techniques, creatively and imaginatively.
Learning aim B: Investigate how artists, craftspeople and designers communicate in 2D			
1B.2 Identify how artists, craftspeople and designers communicate in 2D. *	2B.P2 Describe four of the skills and associated materials, techniques and processes required by practitioners working in 2D. *	2B.M2 Select and present effective investigations into a diverse range of 2D practitioners, explaining how they communicate their ideas. * #	2B.D2 Select and present in-depth investigations into a diverse range of 2D practitioners, analysing how they communicate their ideas. * #
1B.3 Present at least two examples of 2D professional practitioners, identifying the chosen artists, craftspeople and designers. #	2B.P3 Select and present examples of work by at least four 2D professional practitioners, illustrating their different approaches. #		

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim C: Communicate ideas using 2D knowledge and skills in response to a brief			
1C.4 Communicate ideas using 2D materials, equipment and techniques safely, generating at least one idea and visual work to meet a brief.	2C.P4 Communicate ideas using 2D knowledge and skills to generate visual work that meets the requirements of a brief, observing and recording safe working practices.	2C.M3 Select and use 2D materials, equipment and techniques to generate a diverse range of visual work that effectively meets the requirements of a brief.	2C.D3 Use a diverse range of 2D materials, equipment and techniques to generate visual work that imaginatively meets the requirements of a brief.
1C.5 Discuss the progress of own work.	2C.P5 Record the progress of own work and use of 2D methods.	2C.M4 Effectively explain the progress of own ideas and review own use of 2D methods.	2C.D4 Analyse and evaluate the progress of own ideas and use of 2D methods.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of terms used in the assessment criteria grid.

Teacher guidance

Resources

The special resources required for this unit are:

- work areas (studio and workshops appropriate for chosen 2D disciplines, to include a general purpose art studio and design hardware and software)
- 2D materials, equipment and tools
- specialist staff for different pathways, to include technician support.

Assessment guidance

This unit is assessed internally by the centre and externally verified by Edexcel. Please read this guidance in conjunction with *Section 8 Internal assessment*.

Level 2

Learners working to **Level 2 Pass** will show evidence of investigations into a range of 2D visual language, using a minimum of four or five different materials and techniques. Their results may be varied with some evidence of skill in handling materials and techniques. They will be able to identify and recognise the difference between artists' approaches to 2D and use a range of art terms to discuss the nature and purpose of the work. The evidence of their research will take the form of collected annotated information from at least three different sources with notes and sketches alongside. They will show some independence but are likely to require some support in their exploration of media. Their experimentations with 2D materials and techniques may be varied in quality but will show some skill and understanding. They will be able to generate and develop their own ideas for a given brief and the evidence they produce will include three or four ideas briefly sketched out and showing experiments with possible materials and techniques. They will evidence review of their progress through notes and annotation or through recorded discussions with peers. Learners at this level will be able to review their progress using feedback methods, for example through a questionnaire or talking with their client audience. They will apply art terms in discussing the work and their written work will be mainly descriptive. They must evidence how they have managed and recorded the health and safety matters they meet during the engagement with this unit.

Learners working to **Level 2 Merit** will show evidence of explorations and investigations into 2D visual language, using a minimum of five or six different materials and techniques. They will demonstrate skilful handling of materials and techniques. They will be able to show evidence of effective investigations into and comparisons between artists', craftspeople's and designers' approaches to 2D and use art terms in different ways to discuss the nature and purpose of the work. The evidence of learners' research will take the form of collected information from at least four different sources with notes, annotations and sketches alongside. They will show increasing independence and will be able to follow demonstrations to explore 2D media and materials successfully showing skill and understanding. Learners will be able to generate and develop their own ideas for a given brief, justifying their decisions for their final idea. The evidence they produce will include a range of developed ideas showing a series of design sketches and studies alongside experimental roughs and final work. They will review and evaluate their progress

using different feedback methods, which they will evidence with notes, annotation or through recorded discussions with their client audience or peers. Learners will apply art terms in an informed manner and their written work will demonstrate some analytical ability.

Learners working to **Level 2 Distinction** will demonstrate risk-taking, exploratory investigations into 2D visual language, using a range of different combinations of materials and techniques. They will compare the advantages and disadvantages of different methods, annotating their results. They will make wide-ranging investigations into and comparisons between artists' approaches to 2D communication and discuss the nature and purpose of the work in informed ways. Learners will demonstrate insight in their judgements and confidence in applying a wide range of art terms. They will demonstrate an imaginative and creative approach to generating and developing ideas to meet a brief. Evidence of their skills in the use of 2D media and techniques will be in extensive collections of annotated worksheets, imaginative design ideas and experimental roughs. Final work will show high-level skills in communicating their ideas successfully and in applying different combinations of 2D techniques. They will make in-depth evaluation of their work as it develops. Learners will present their investigations, applying feedback from different sources.

Level 1

Learners working at **level 1** will be able to undertake routine tasks in exploring and developing their understanding of 2D visual language. Learners' investigations into the kind of 2D work artists produce, their purpose and where to find examples will be limited to two or three paper-based and digital examples, perhaps focusing on one example.

Learners' findings can be assessed through presentations, supporting basic notes, teacher observations and recorded discussions, rather than through formal writing tasks. Learners must identify how they have undertaken risk assessments or complied with studio health and safety requirements. These could be recorded using standard templates. Learners will evidence a basic exploration of media and their experimentations with 2D materials and techniques will be limited. Learners will develop their own ideas, however, the evidence they produce will be limited to one or two ideas in basic sketches and experimental pieces. They will evidence review of their progress through simple notes, annotation or through recorded discussions with their client audience or peers.

Learners' use of art terms will be limited and their notes/discussions may be evidenced through single words, lists or phrases rather than descriptions.

Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2 2B.M2, 2B.D2, 1B.3, 2B.P3	Street Festival	A group of artists and designers are set a brief by the local council. They must develop ideas for a street festival, for example masks, banners, costumes, showcasing music and local culture.	A portfolio of 2D investigations and work related to a brief. Annotated images of their own exploratory work; investigations into professional practice. Research from a number of sources witnessed in sketchbooks, files, notes, annotated worksheets. Project plans, review of progress. Teacher observation statements relating to: • research skills, quality of selection, recording from research • learner notes, annotations and critical judgements • learner contributions to discussions, presentations to peers/teacher. Teacher witness statements on learners': • exploration and use of materials, techniques, processes and safe working practices • quality of ideas and ability to select and develop. Presentation skills: • tutorial discussions, peer group evaluations, presentation of designs, response to feedback from research • exhibition or display of work.

Criteria covered	Assignment	Scenario	Assessment evidence
1C.4, 2C.P4, 2C.M3, 2C.D3, 1C.5, 2C.P5, 2C.M4, 2C.D4	Protecting our Environment	A group of artists and designers is asked to develop a concept for an environmental conference. This might include lighting, colour themes, use of space and seating.	A production portfolio containing development and planning work and photographs (if necessary) of the final 2D work and feedback questionnaires. Teacher observations of learners': • response to feedback from research • on-going self-evaluation Tutorial and peer-group discussions and presentations. Final evaluations – written/recorded. Exhibition/display of final work with supporting studies.

Unit 4: Communicating Ideas in 3D

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

Unit introduction

Sculptors, interior designers, architects and product designers have working in three dimensions in common. It follows that 3D art, craft and design covers a wide range of practice across different disciplines to create objects that we may see or use in our homes, in public spaces, in galleries, in shops, or in the workplace.

Designers and artists who work in 3D use many different materials, techniques and processes to suit their intention. This might be for the development of a personal portfolio or in response to a brief from a client or customer. All practitioners go through a design cycle in the process of initiating, developing and reviewing their ideas. You will gain recording skills, learn how to work from primary and secondary sources and, by exploring 3D visual language, will be able to generate and develop visual communication ideas successfully. Through exploring the work of 3D artists, craftspeople and designers, you will find inspiring examples to stimulate and develop your own creative work.

This unit gives you exciting opportunities for 3D designing and making. You will experiment with resistant and non-resistant materials and develop techniques in modelling, constructing, carving, joining and moulding. You will gain skills in the visual language of 3D, exploring the formal elements of volume, surface, form and structure. Through vocational briefs you will be able to apply your learning in a personal and creative way.

You will explore 3D media in a series of activities designed to develop your visual communication skills. You will gather a range of different examples of 3D work for your portfolio that demonstrates your knowledge and understanding of 3D working methods.

You will also learn about essential health and safety practice within the creative industries, for example using equipment safely, working safely and recycling materials.

Learning aims

In this unit you will:

- A explore 3D visual language and working practices
- B investigate how artists, craftspeople and designers communicate in 3D
- C communicate ideas using 3D knowledge and skills in response to a brief.

Learning aims and unit content

What needs to be learnt
Learning aim A: Explore 3D visual language and working practices How 3D visual language is used in different ways in 3D disciplines, e.g.: • sculpture (clay, straw, plaster, wood, stone, metal) • ceramics (clays, glazes) • design (card, wood, 3D software, rendering, fly-throughs) • model-making (architectural, set design, maquettes) • textiles (natural and manmade fibres, weaving, construction) • craft (wood, metal, clay). How to use 3D making processes and techniques. 3D visual language includes: • formal elements – e.g. structure, volume, space, weight, line, shape, form, colour, surface • resistant materials – e.g. hard woods, soft woods, hard metals and plastics, thick card • non-resistant materials – e.g. wet plaster, clay, fibres, wire, string, soft plastics, papers, textiles, withies, papier mache. 3D working practices include: • techniques and processes, e.g. measuring, weighing, estimating, constructing, forming, moulding, modelling, carving, texturing, joining, assembling and finishing, digital design, 3D printing • the design process which includes exploring the potential of 3D materials, having ideas, growing ideas and realising ideas • following safe working practices to protect self and others, e.g. storage of toxic materials, handling and storage of hand tools and safe use of machinery, following workshop organisation • using, storing and recycling materials, e.g. storing soft sheet metal off-cuts, cutting out wood economically, backing up digital files, reusing clay • recognising and recording the importance of health, safety, environmental and sustainability issues. <i>continued</i>

What needs to be learnt**Exploring how elements are created, modified and refined, e.g.:**

- combining 3D formal elements and media
- experimenting with different 3D making techniques and processes
- practising sketching out design ideas
- creating experimental 3D test pieces, trials, maquettes
- discussing and reviewing exploratory work
- using different 3D media in response to investigating constructing or modelling
- finding ways of assembling and joining in response to exploring the properties of materials in given tasks
- combining 3D materials or processes such as using two different 3D disciplines in experimental making
- using combinations of 3D formal elements in experimental pieces such as a wire model, a ceramic
- investigating and understanding the design process in given tasks
- creating sketches, roughs and maquettes in exploring the design process for given tasks
- using digital design programmes
- making annotated sketches of experimental pieces
- evaluating exploratory work.

What needs to be learnt**Learning aim B: Investigate how artists, craftspeople and designers communicate in 3D****How to explore and investigate examples of 3D work by designers, artists and craftspeople, e.g.:**

- disciplines involved in 3D working practice
- different approaches to making 3D work
- using art terms in discussing others' work
- researching from different sources
- recording information from different sources
- how visual language is used to communicate ideas or messages successfully
- how formal elements are used, e.g. structure, volume, space, weight, line, shape, form, colour, surface.

How artists, craftspeople and designers use materials, techniques and processes for different effects, e.g.:

- non-resistant materials, e.g. clay, plastic sheets, soft wire, paper, textiles, withies, clay, wax, glues, adhesives
- resistant materials, e.g. wood, hard metals, rigid plastics and card
- techniques, e.g. cutting, carving, forming, moulding, modelling, 3D printing, constructing, joining, assembling, finishing.

Researching different 3D specialisms, e.g.:

- making notes from talks and discussions on different 3D work
- generating creative solutions within an advertising team
- using software to create graphics for a computer game
- applying work from different sources and different 3D disciplines
- annotating sketches from selected pieces, showing understanding of the visual language used to communicate their ideas
- managing time and resources
- teamworking skills
- recognising different audiences and clients, who the work was made for, why it was made, how it was made, where it can be seen and how it might be used
- employing materials, techniques and processes to create specific effects
- recognising influences in contemporary 3D practice.

What needs to be learnt**Learning aim C: Communicate ideas using 3D knowledge and skills in response to a brief****Understand the requirements of a brief through learning about:**

- the process of design in having ideas, growing ideas and creating 3D designs
- the required elements of the brief, such as time constraints, materials, size, cost
- the needs of clients or audience
- time planning
- experimenting with materials through mark-making and creating test pieces, trials, maquettes, CAD models
- researching others' approaches to problem solving and troubleshooting.

How to initiate and develop ideas which might be generated through recording from a range of different sources, e.g.:

- primary sources – the natural and built environment
- secondary sources – books, magazines, periodicals, digital formats, artefacts, film and the internet.

How to generate and develop an idea to communicate feelings, thoughts, messages or opinions to an audience, e.g.:

- analysing the brief
- exploring social/environmental issues, ideas for the future, ideas for an event or a commercial product
- taking inspiration from others' work, primary and secondary sources
- project planning, including scheduling main stages
- using media, processes and techniques
- creating final work to meet the brief
- using feedback to inform your progress
- identifying areas for improvement
- exploring ideas in different ways
- documenting progress
- reviewing and evaluating.

Developing ideas will require:

- planning the 3D brief, including a schedule showing when main stages will be completed, a list of materials and the amounts needed
- rough sketches, maquettes, test pieces, mock-ups, samples – as appropriate for the 3D discipline, to show different ways to create design idea(s).

continued

What needs to be learnt

How to create a final piece of work in response to a brief:

- understanding the requirements of a brief through a range of planning activities
- exploring 3D formal elements in a series of studies and sketches from natural or manmade forms
- generating and developing ideas
- experimenting with materials and processes to investigate the most appropriate for your design ideas
- reviewing ongoing work and responding to feedback from peers and tutors
- creating a series of trials and test pieces or maquettes and annotating results
- presenting final work
- reviewing final work.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Explore 3D visual language and working practices			
1A.1 Apply 3D visual language with a limited range of materials, equipment and techniques using safe working practices.	2A.P1 Apply 3D visual language, using materials, equipment and techniques, observing and recording safe working practices.	2A.M1 Apply 3D visual language, selecting and using a diverse range of materials, equipment and techniques effectively and with consistency.	2A.D1 Apply 3D visual language, combining and using a diverse range of materials, equipment and techniques, creatively and imaginatively.
Learning aim B: Investigate how artists, craftspeople and designers communicate in 3D			
1B.2 Identify how artists, craftspeople and designers communicate in 3D. *	2B.P2 Describe four of the skills and associated materials, techniques and processes required by practitioners working in 3D. *	2B.M2 Select and present effective investigations into a diverse range of 3D practitioners, explaining how they communicate their ideas. * #	2B.D2 Select and present in-depth investigations into a diverse range of 3D practitioners, analysing how they communicate their ideas. * #
1B.3 Present at least two examples of 3D professional practitioners, identifying the chosen artists, craftspeople and designers. #	2B.P3 Select and present examples of work by at least four 3D professional practitioners, illustrating their different approaches. #		

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim C: Communicate ideas using 3D knowledge and skills in response to a brief			
1C.4 Communicate ideas using 3D materials, equipment and techniques safely, generating at least one idea and visual work to meet a brief.	2C.P4 Communicate ideas using 3D knowledge and skills to generate visual work that meets the requirements of a brief, observing and recording safe working practices.	2C.M3 Select and use 3D materials, equipment and techniques to generate a diverse range of visual work that effectively meets the requirements of a brief.	2C.D3 Use a diverse range of 3D materials, equipment and techniques to generate visual work that imaginatively meets the requirements of a brief.
1C.5 Discuss the progress of own work.	2C.P5 Record the progress of own work and use of 3D methods.	2C.M4 Effectively explain the progress of own ideas and review own use of 3D methods.	2C.D4 Analyse and evaluate the progress of own ideas and use of 3D methods.

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of terms used in the assessment criteria grid.

Teacher guidance

Resources

The special resources required for this unit are:

- work areas – studio and workshops appropriate for chosen 3D disciplines, to include a general purpose art studio, 3D workshops or appropriate 3D working areas and design hardware and software
- 3D materials, equipment and tools
- specialist staff for different pathways, to include technician support.

Assessment guidance

This unit is assessed internally by the centre and externally verified by Edexcel. Please read this guidance in conjunction with *Section 8 Internal assessment*.

Level 2

Learners working to **Level 2 Pass** will show evidence of investigations into a range of 3D visual language, using a minimum of four or five different materials and techniques. Their results may be varied with some evidence of skill in handling materials and techniques.

Learners will be able to identify and recognise the difference between artists' approaches to 3D and use a range of art terms to discuss the nature and purpose of the work. The evidence of their research will take the form of collected annotated information from at least three different sources with notes and sketches alongside. They will show some independence in their exploration of media with varied results.

Learners' experimentations with 3D materials and techniques may be varied in quality but will show some skills and understanding. They will be able to generate and develop their own ideas for a given brief and the evidence they produce will include three or four ideas showing design sketches of different viewpoints alongside competently made test pieces or maquettes. They will evidence review of their progress through notes, annotation or through recorded discussions with peers for example through a questionnaire or talking with their client audience. They will apply art terms in evaluating the work and their written work will be mainly descriptive. They must evidence how they have managed and recorded the health and safety matters they meet during the engagement with this unit.

Learners working to **Level 2 Merit** will show evidence of explorations and investigations into 3D visual language, using a minimum of five or six different materials and techniques. They will demonstrate skilful handling of materials and techniques. They will be able to show evidence of effective investigations into and comparisons between artists', craftspeople's and designers' approaches to 3D and use art terms in different ways to discuss the nature and purpose of the work. The evidence of their research will take the form of collected annotated information from at least four different sources with notes, annotations and sketches alongside.

Learners will show increasing independence and will be able to follow demonstrations to explore 3D media and materials successfully, showing skill and understanding. They will be able to generate and develop their own ideas for a given brief, justifying their decisions for their final idea. The evidence they produce will include a range of developed ideas showing design sketches of different viewpoints alongside skilfully

made test pieces or maquettes and final work. They will review and evaluate their progress using different feedback methods, which they will evidence with notes, annotation or through recorded discussions with their client audience or peers. They will apply art terms in an informed manner and their written work will demonstrate some analytical ability.

Learners working to **Level 2 Distinction** will demonstrate risk-taking, exploratory investigations into 3D visual language using a range of different combinations of materials and techniques. They will compare the advantages and disadvantages of different methods, annotating their results. They will make wide-ranging investigations into and comparisons with artists' approaches to 3D communication and discuss the nature and purpose of the work in informed ways.

Learners will demonstrate insight in their judgements and confidence in applying a wide range of art terms. They will demonstrate an imaginative and creative approach to generating and developing ideas to meet a brief. Evidence of their skills in the use of 3D media and techniques will be in extensive collections of annotated worksheets, imaginative design ideas and experimental roughs. Final work will show high-level skills in communicating their ideas successfully and in applying different combinations of 3D techniques. They will make in-depth evaluation of their work as it develops. Learners will present their investigations applying feedback from different sources.

Level 1

Learners working at **level 1** will be able to undertake routine tasks in exploring and developing their understanding of 3D visual language. Learners' investigations into the kind of 3D work artists produce, their purpose and where to find examples will be limited to two or three paper-based and digital examples, perhaps focusing on one example.

Learners' findings can be assessed through presentations, supporting basic notes, teacher observations and recorded discussions rather than formal writing tasks. Learners must identify how they have undertaken risk assessments or complied with studio health and safety requirements. These could be recorded using standard templates. Their exploration of media and experimentations with 3D materials and techniques will be limited. Learners will have a basic response in generating and developing their own ideas and the evidence they produce will be limited to one or two ideas in basic sketches and test pieces. They will evidence review of their progress through simple notes, annotation or through recorded discussions with their client audience or peers.

Learners' use of art terms will be limited and their notes/discussions may be evidenced through single words, lists or phrases rather than descriptions.

Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2, 1B.3, 2B.P3	Green Planet	A group of artists and designers is set a brief to develop a concept for an exhibition. They must raise awareness of the global impact of recycling for an environmental charity, for example through designs for exhibition stands, sets, walk-throughs and visualisations.	A portfolio of 3D investigations and work related to a brief. Annotated images of own exploratory work; investigations into professional practice. Research from a number of sources witnessed in sketchbooks, files, notes, annotated worksheets. Project plans, on-going self-evaluation of progress. Teacher observation statements relating to: • research skills, quality of selection, recording from research • learner notes, annotations and critical judgements learner contributions to discussions, presentations to peers/teacher. Teacher witness statements on the learner's: • exploration and use of materials, techniques, processes and safe working practices; maquettes, test pieces, samples • quality of ideas • ability to select and develop ideas. Presentation skills: • tutorial discussions • peer group evaluations • presentation of designs • response to client audience and/or peer feedback • exhibition or display of work.

Criteria covered	Assignment	Scenario	Assessment evidence
1C.4, 2C.P4, 2C.M3; 2C.D3, 1C.5, 2C.P5, 2C.M4, 2C.D4	Theatre Showcase	A group of artists and designers is commissioned by a theatre company. They must draw up set and production ideas for a showcase of young acting talent.	A production portfolio containing development and planning work and photographs (if necessary) of the final 3D work and feedback questionnaires. Teacher observations of learners': • response to client audience and /or peer questionnaires and feedback • on-going self-review and self-evaluations Tutorial and peer-group discussions and presentations. Final evaluations – written/recorded. Exhibition/display of final work with supporting studies.

Unit 5: Developing an Art and Design Portfolio

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

Unit introduction

From the start of your art and design course, you will need to be able to store all your work safely so that you have a complete record of your progress, demonstrating your skills and achievement.

Through building a portfolio, you will organise and present your best work so that others, for example teachers, peers, external moderators and outside agencies such as industry professionals, can understand your creative ideas and acknowledge your technical skills in handling media across different art and design disciplines. This unit will develop your skills of selecting and displaying your work to best effect by showcasing your creativity and technical skills.

A portfolio is the most immediate way an artist, craftsperson or designer can show prospective clients or other audiences the breadth of their work. You will need to keep an up-to-date record of your work to demonstrate knowledge and skills. Your portfolio may be paper based and could include research, sketches, final artwork or photographs of artwork. Increasingly, artists and designers are using digital means to show their work, for example you could upload your portfolio to social networking sites, gallery websites or create your own website.

Your portfolio will help you to progress through your current course to the next level. It will also help you to progress towards an art and design career. Your work for this unit will help you to store and organise the work you have produced for other units. This unit gives you the opportunity to present your portfolio to others, enabling you to share ideas and gain supportive feedback.

Learning aims

In this unit you will:

- A explore the purpose of a portfolio
- B compile a portfolio to support progression
- C present a portfolio of work to others.

Learning aims and unit content

What needs to be learnt
Learning aim A: Explore the purpose of a portfolio How to explore examples of both paper-based and digital portfolio work produced by artists and designers. The different sorts of portfolios produced by artists, craftspeople and designers, e.g.: • personal sketchbook with images of any work that has been developed to a final stage • project-based portfolios possibly focusing on an individual role (if working in a design team) • production file with details of design and production stages • sales brochures with information about the artists and designers and images of their work • websites with images of work, descriptions of what inspired the work and how individual pieces were made • qualification-based portfolio providing evidence for units within a qualification. Exploring the purpose of different art, craft and design portfolios through: • researching others' work, for example their ideas and influences, skills and techniques • investigating the development of ideas and skills • finding out how they plan their work and their project-management skills • showing best examples of final work. Where to find examples of portfolios: • museums, e.g. the Victoria and Albert Museum • art gallery websites • local artists' and designers' portfolios and sketchbooks • learners completing other art and design courses • the internet, e.g. YouTube, art school websites. How the content of portfolios differs in relation to their purpose. The advantages of storing and promoting work electronically. How do some artists and designers use personal web pages or social networking sites, e.g. YouTube or Facebook, to promote their work? How the purposes of different types of portfolio are reflected in their content. Finding evidence in a portfolio to meet the requirements of a course of study. Proof of knowledge and skills to show employers or teachers, tutors and lecturers, for example in further and higher education. Publicity for the artists' businesses, exhibitions and possible sales. <i>continued</i>

What needs to be learnt

Why it is important to keep records of all contextual references, including web-based.
Why portfolios need to be revised constantly.

The advantages of an electronic portfolio, e.g. easy to share globally, easy to update.

The advantages of a paper-based portfolio, e.g. can be to scale, shows off surface detail of work to advantage.

Learning aim B: Compile a portfolio to support progression**Progression:**

- to another course
- to employment
- for personal development
- learning from feedback.

How to compile either a digital portfolio or a paper-based portfolio or a mixture of both paper and electronic content.

What the portfolio might comprise, e.g. sketchbooks, worksheets, drawings, final 2D work, digital images of 3D and large-scale or collaborative pieces, DVDs/CDs, a website of work showing:

- ideas generation: sources of inspiration, mindmaps of ideas, mood boards
- sketches, roughs, thumbnails, photographic contact sheets
- photographs of maquettes, models, test pieces, samples
- plans such as materials lists, budgets, risk assessments
- video/audio clips
- feedback, which may include teacher observation sheets, peer assessments
- photographs of final artworks
- reviews and evaluations.

How to organise a portfolio, considering:

- the format (digital or portfolio)
- the pieces of work for inclusion
- the order of display, e.g. work is indexed in chronological order; work is shown under unit headings (Unit 1, Unit 2); work is shown by activity (Research, Ideas, Production)
- quality of appearance and the overall look of the portfolio.

The selection process: which pieces of work should be selected for entry into the portfolio and why?

Making photographic records: how to take photographs of artwork to show scale, different viewpoints and surface details.

Research to support a portfolio, e.g.:

- how research can be used to support progression
- are the research sources reliable?
- how use of unreliable sources affects a portfolio.

continued

What needs to be learnt

Collating research notes, sketches, annotated downloads, questionnaires, photographs, materials collected from visits to museums and galleries, analyses of research.

How work can be located, such as by pagination, content list, indexes, annotations, links.

Bibliography and references: how to ensure that all sources of information are cited correctly and consistently using Harvard or other simplified method of citation.

Creating eye-catching and visually interesting content – what can make the portfolio look aesthetically inspiring and professional? e.g.:

- overall quality of work
- an exciting cover or initial sheet
- clear identification of name
- word-processed written documents
- legible handwritten annotations
- images laid out sequentially, guillotined or purposefully torn and glued in
- creative use of different kinds of papers.

What needs to be learnt**Learning aim C: Present a portfolio of work to others****How to present work from the portfolio to others, e.g.:**

- peer group in a crit session
- small groups such as parents at an open day or learners hoping to join the course next year
- individuals, for example a local designer, artist or tutor.

Presentation formats, e.g.:

- paper based – A1, A2, A3 or other format; usually work is individually contained in plastic wallets within the portfolio
- sketchbooks, DVDs/CDs and files, which are generally held in the portfolio pockets
- digital work, which could be stored in a variety of formats.

The work in the portfolio might be:

- shown within the portfolio to small groups or individuals
- displayed on a table or wall for exhibition or interview
- an electronic presentation for demonstration, interview
- on a school or college intranet for information, demonstration and feedback purposes.

How to prepare to ask and answer questions on the portfolio either face to face or electronically.**Feedback, e.g.:**

- surveys
- questionnaires
- focus groups
- tutorials
- client meetings
- talking with the public.

How to prepare supporting materials, e.g.:

- a leaflet
- a handout
- a summary of achievements as an artist or designer
- an annotated report using own imagery from the portfolio.

Evaluating and using feedback.

Identifying key qualities to demonstrate skills.

Portfolio content for different purposes, such as:

- a higher-level course
- employment
- display of work for final assessment
- interim review of progress
- presentation of work to audiences in response to a brief.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Explore the purpose of a portfolio			
1A.1 Identify two paper-based and two digital portfolios of others' work, stating their main purpose.	2A.P1 Describe the purpose of a range of others' paper-based and digital portfolio work, referencing the approaches adopted.	2A.M1 Compare a diverse range of others' examples of paper-based and digital portfolio work, describing the advantages and disadvantages of both types.	2A.D1 Analyse and compare a diverse range of examples of others' paper-based and digital portfolio work, evaluating advantages and disadvantages of promoting work in different formats.
Learning aim B: Compile a portfolio to support progression			
1B.2 Compile own portfolio of work to support progression, in four disciplines, showing basic planning and organisation.	2B.P2 Compile own portfolio to support progression, showcasing a range of different uses of media and techniques, and showing selection and organisation.	2B.M2 Compile own portfolio to support progression, showcasing a diverse range of media and techniques, and showing effective selection and organisation.	2B.D2 Compile a comprehensive portfolio, showcasing a creative use of media and a diverse range of techniques, and showing well-judged selection and organisation.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim C: Present a portfolio of work to others			
1C.3 Present own portfolio of work to others and record feedback. #	2C.P3 Appropriately present own portfolio to others, reviewing feedback. #	2C.M3 Competently select and present own portfolio to others, explaining feedback. #	2C.D3 Create an imaginative and thoughtful presentation of own portfolio to others, evaluating feedback. #

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of terms used in the assessment criteria grid.

Teacher guidance

Resources

To develop and produce a comprehensive portfolio of work, learners will need access to all areas and materials relevant to their chosen units. They will need studio space and large tables to plan, prepare and construct their portfolios. They will also need cutting and mounting facilities, together with a range of card and papers for mounting and presenting their work.

Learners will need safe storage space for their portfolios as they will continue to modify and develop them over the course. Access to the internet for research purposes and the use of digital cameras to record their work is essential, along with computers for word processing and design software for refining and developing images. Learners will also need printers and photocopying facilities for reproduction of selected images. Access to a wide variety of contemporary and historical art and design publications is also essential.

Assessment guidance

This unit is assessed internally by the centre and externally verified by Edexcel. Please read this guidance in conjunction with *Section 8 Internal assessment*.

Level 2

Learners working to **Level 2 Pass** will show evidence of investigations into the purpose of a minimum of two or three examples of paper-based and digital portfolios. Their responses will be mainly descriptive with collected notes, scans and copies to demonstrate their choices of artists, craftspeople and designers. Their understanding of the advantages and disadvantages of a digital portfolio will be shown in a brief outline or a recorded discussion with peers. Evidence to support their understanding of progression should be in their research investigations and accompanying notes, together with plans and annotated sketches to develop the selection and organisation of their own portfolio. Learners will select appropriate methods for presenting visual and written work to audiences. They will apply art terms in describing and justifying their portfolio choices and will create and use a range of materials to support their presentations. Evidence for review of their presentations might be in the form of a simple questionnaire to provide feedback.

Learners working to **Level 2 Merit** will show evidence of effective investigations into and comparisons between a minimum of two or three examples of paper-based and digital portfolios. Their responses will be descriptive, showing some analytical ability in their collected written pieces, notes, scans and copies to demonstrate their choice of artists, craftspeople and designers and their understanding of the advantages and disadvantages of a digital portfolio. Their portfolio will show evidence of effective selection and organisation. Evidence to support their progression should be in their research investigations and accompanying notes, together with competent plans and annotated sketches to develop the selection and organisation of their own portfolio. Understanding will be further evidenced in their confident presentations of their portfolios, as they are able to draw on background knowledge with some conviction and are well prepared. Learners will apply art terms effectively, justifying and analysing their portfolio choices. They will create an effective range of supporting materials and use them to stimulate their audience. Evidence for review of their presentations might be from a range of feedback methods as listed in the content section.

Learners working to **Level 2 Distinction** will independently research, select and evaluate others' portfolios. They will demonstrate insight in their judgements and confidence in applying a wide range of art terms. They will imaginatively and creatively select, organise and produce their portfolio. Evidence of their skills in the use of media and techniques will be in the range of the work selected. Their presentations will be thoughtfully generated, and they will make an in-depth appraisal of their work using an extensive range of feedback methods as listed in the content section.

Level 1

Learners working at **level 1** will be able to perform routine tasks in collecting information about artists, craftspeople and designers through exploring their portfolios. Learners' investigations into the kinds of portfolios artists, craftspeople and designers produce, their purpose and where to find examples will be limited to two or three paper-based and digital examples of portfolio work, perhaps focusing on one example. Findings can be assessed through presentations, supporting basic notes, teacher observations and recorded discussions, rather than through formal writing tasks. Learners will evidence a basic level in selecting and developing their own portfolio and their understanding of progression will be limited. They will have limited planning to support their portfolio presentation and their ability to use feedback methods, for example through a simple questionnaire, will be basic. Their use of art terms will be limited and their notes/discussions may be limited to lists rather than descriptions.

Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Inspiring Portfolios	A group of designers get together to share their portfolios, which include A1 mounted sheets, websites, visualisations, graphic products and mobile apps. A graphic designer leads a group discussion on the purpose of their portfolio.	A video recording of the discussion supported by individual learner notes. Witness statements. Observation sheets. Tutorials. Peer-group discussions. Annotated extracts from other artists' and designers' portfolio work. Annotated collections of printed copies of artists' portfolio work. Audio or video footage in which learners describe or explain the purpose and content of other artists' and designers' portfolio work. Diary/blog commenting on portfolio work seen during visits by artists/designers and to art and design work areas or galleries and museums.

Criteria covered	Assignment	Scenario	Assessment evidence
1B.2, 2B.P2, 2B.M2, 2B.D2	My Portfolio	A local school would like their Year 9 pupils to understand the requirements of a 14+ course in art and design. A group of design students is invited to select a suitable portfolio of work to be shown to the Year 9 pupils. They consider issues such as the best ways of displaying the work to a group of about 60 learners, when some of the work is small-scale in nature.	Individual learner portfolios. Plans and development of supporting printed publicity material: sketches, notes, printouts, trials, roughs, annotations, notes, lists, discussions, witness statements, observation record sheets. A paper-based portfolio containing digital formats, e.g. CD ROM, DVD, USB drive. A digital portfolio supported by paper-based materials, e.g. sketchbooks.

Criteria covered	Assignment	Scenario	Assessment evidence
1C.3, 2C.P3, 2C.M3, 2C.D3	Final Exhibition	A group of designers present different aspects of their portfolios to groups of students to promote approaches to contemporary graphic and 3D design. The work includes initial sketches, feedback from clients, development work and the final outcomes.	Evaluations. Photographs of end-of year exhibitions or displays. Video or audio recordings of presentation. Peer and group review. Teacher witness statement indicating the confidence in which the presentation was made. Questionnaires and survey forms to gain feedback on portfolio presentations. Written or audio-visual recording of feedback. Written or audio-visual recording of evaluation.

Unit 6: Investigating Contextual References in Art and Design

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

Unit introduction

How are artists, designers and craftspeople influenced by the world they live in? In this unit you will investigate historical and contemporary art, craft and design practice, exploring how artists, craftspeople and designers work as individuals or as part of a key movement or culture. You will find out how work from the past has influenced contemporary design. This will be very useful to you because you can use your historical and contemporary findings to inspire your work. There are many exciting ways for you to record and reference your findings in writing, photography, illustration or through verbal presentations. Your developing research skills, seeking primary sources in shops, museums and galleries or from practitioners, will give you starting points to find secondary source material from books, magazines, journals and the internet.

Art, craft and design work builds on and develops others' ideas from the past and puts them into the contemporary context. External factors such as cultural and creative trends will affect how artistic responses are received. Dame Vivienne Westwood seeks inspiration for her designs from 17th-century French Romantic paintings to the traditional tartan of Scotland and the dark Gothic of the punk era. Lucian Freud was known to visit galleries to study the work of others when he needed help with his artwork. There, he would seek out other painters' approaches for inspiration.

Through the study of creative works, you will heighten your awareness of ethical, moral, social, cultural and environmental issues.

Learning aims

In this unit you will:

- A investigate historical and contemporary art, craft and design practice
- B explore art, craft and design examples relevant to your own work.

Learning aims and unit content

What needs to be learnt
Learning aim A: Investigate historical and contemporary art, craft and design practice Investigate key movements, e.g.: • historical and contemporary artists, styles, schools and individuals • cultures (western, non-western, similarities, differences) • specific works • from a wider context (science, technology, politics). Factors in creative production, e.g.: • economic • social • materials, techniques, processes. How formal elements are used in the work of others: • to communicate ideas • to communicate feelings. Sources of information on historical art and design developments, e.g.: • records of exhibitions, museums, journals, diaries, biographies, sketchbooks, documents, books, prints, film. Sources of information on contemporary art and design developments, e.g.: • current and recent exhibitions, shows, living artists, designers, craftworkers, events, galleries, visual environment, openings, reports, announcements, commissions, accounts, contracts, news stories, publications, feeds, blogs, journals, websites, online tutorials. Examples include: • exploring the work of individual or groups of artists, craftspeople, designers within a specific period, movement, culture • recording the style and techniques used to communicate selected artists' ideas • describing the materials and processes used to create own work • referencing the sources of research. Historical and contemporary art, craft and design, e.g.: • movements, e.g. Renaissance, Art Deco, Arts and Crafts, Bauhaus, Chinese art, Pop Art, urban graffiti, Modernism, Surrealism, 20th century poster design, war art, fashion photography, Impressionism • individual artists and designers, e.g. Andy Warhol, Banksy, Neville Brody, Leonardo da Vinci, Mario Testino, Henry Moore, Pablo Picasso, Coco Chanel, Jasper Conran, Milton Glaser. <i>continued</i>

What needs to be learnt**Reviewing the influence of major movements on contemporary design, e.g.:**

- how Art Deco has influenced contemporary interior design
- how the culture of the Navajo has influenced contemporary fashion and interior soft furnishings
- how Coco Chanel has influenced the design of contemporary daywear
- how Andy Warhol's off-register, silkscreen-printed portraits have influenced graphic designers.

Describe the influence of movements and individuals across disciplines, e.g.:

- how colour and pattern used in Matisse's famous paper cut-outs has influenced fashion designs
- how advertising is influenced by film and photographers, e.g. the elaborate advertising features shown in cinemas.

Learning aim B: Explore art, craft and design examples relevant to your own work**How to explore different art, craft and design relevant to the learner's work, e.g.:**

- using primary sources (original artworks, paintings, prints, screen-based work, photographs, artefacts, gallery, workshop, visits, museums, visiting artists/professionals)
- using secondary sources (reproductions, copies, books, magazines, journals, internet sources)
- working with visiting professional practitioners, visiting galleries, museums and exhibitions to generate project ideas
- making connections with others' work from the past and present
- researching relevant artwork from different disciplines.

Commenting on work by artists, craftspeople and designers, e.g.:

- what makes the work interesting/eye-catching/emotional
- using art terms to describe a piece of chosen artwork, such as the formal elements that the artist has used to communicate emotion
- including some of the background of the artwork or artist, when the work was made and what it is made from
- making brief notes on artists' methods or being observed in discussions.

How to record from artists' work when looking at images, for example in a gallery or from a slide show or in research from printed material, e.g.:

- initially getting involved in class or group discussions to explore ways you might use some of the artists' approaches in your own work
- discussing how artists use visual language, materials and media to communicate their ideas perhaps using prompt sheets or pro formas
- trying out artists' methods in own work
- exploring the structure of a selected artists' work, for example using simple line sketches and blocks of tone to communicate 3D qualities
- listing colours used by the artist that give the image a particular mood and trying out the same colour mixing in own work.

continued

What needs to be learnt**How to explore art and design images to help develop your own project ideas, e.g.:**

- what, when, where, how, why – describing the work, when and where produced, the techniques used, background, relevant details, creative production and why you have chosen it
- analysing formal elements – line, shape and colour that the artist has used to communicate their intention
- applying skills in the use of formal elements when describing and analysing the visual language used by others
- using the materials and processes employed by selected artists in, for example own roughs, test pieces and maquettes
- showing how others use visual language – communication of ideas, information, feelings and creative intention –to capture qualities of composition such as balance and harmony or contrast and drama
- showing how you will use your selected artists' use of formal elements and visual language in your own developing work by making rough sketches, creating sample pieces, early digital printouts, storyboards.

How to record research through visual and written means, e.g.:

- preparing interview questionnaires for visiting practitioners and outside agencies
- recording information with notes, results of questionnaires or videotape from interviews with practitioners and others, local museums or art gallery curators
- making sketches with notes from gallery, workshop or museum visits
- taking photographs, collecting printed visual images (postcards, leaflets)
- annotating from selected, highlighted sources (video, CD ROM, websites, databases, photocopies or scans from books, magazines, journals)
- collating contextual research and information from visits and other sources in, for example sketchbooks, files, folders and possibly alongside own responses to project briefs across the course.

How art and design ideas can promote ethical, moral, social, cultural and environmental issues and how you might promote some of these issues in your own work, e.g.:

- responding to a design brief about environmental issues looking at contemporary designs on energy conservation, recycling, carbon footprint
- designing a promotional poster on social issues looking at contemporary designs, e.g. on drug abuse.

How to reference research, briefly stating:

- the source of information, such as the museum or gallery where the work was found, the internet site or the book title and author.

Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
Learning aim A: Investigate historical and contemporary art, craft and design practice			
1A.1 Identify the work of one historical and one contemporary art and design practitioner.	2A.P1 Identify and annotate at least four examples of work from two historical movements.	2A.M1 Investigate a diverse range of historical and contemporary practice from different movements, recording findings and annotating sources.	2A.D1 Analyse a diverse range of historical and contemporary practice from different movements, evaluating findings and sources.
1A.2 Record chosen images to show artists' ideas, materials, style and processes.	2A.P2 Describe the impact of two major movements on contemporary art, craft and design.	2A.M2 Explain the influences of selected historical and contemporary movements.	2A.D2 Analyse the influences of selected historical and contemporary movements.
Learning aim B: Explore art, craft and design examples relevant to your own work			
1B.3 Record at least two art, craft and design examples relevant to own work, stating reasons for choice. #	2B.P3 Select and record at least four art, craft and design examples from two movements, describing how they relate to own work. #	2B.M3 Research and record a diverse range of art, craft and design examples, explaining ways in which they relate to own work and intentions. #	2B.D3 Research and record a diverse range of art, craft and design examples, analysing the different ways in which they relate to own work and intentions. #

*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe E* for definitions of terms used in the assessment criteria grid.

Teacher guidance

Resources

The special resources required for this unit are an extensive range of historical and contemporary art, craft and design information from a wide variety of sources. A classroom or studio space that offers scope to show a range of illustrated lectures and has practical specialist resources would be ideal.

Access to digital recording equipment, the internet and to printed material is essential for research and presentations.

Assessment guidance

This unit is assessed internally by the centre and externally verified by Edexcel. Please read this guidance in conjunction with *Section 8 Internal assessment*.

Level 2

To achieve a **Level 2 Pass** the evidence produced must show that the learner is able to collect and record from information on historical and contemporary examples of others' work using brief notes with images. The evidence for this will be through sketches and studies with supporting notes or annotations using correct terminology.

Teachers may need to use witness statements or video to evidence learners' ability to discuss ways in which their selected artists, craftspeople or designers have used visual language. This could include contributions to slide shows and group discussions. At this level, learners will demonstrate competence in their exploration of others' work and be able to select appropriate ideas, visual language, materials and processes used to inform their own work, commenting on reasons for choice using specialist terms. Learners will be able to describe how their own work has been influenced by the work they have studied and show some skill in exploring the relationship between their ideas and use of media and those of their chosen artwork.

To achieve a **Level 2 Merit** the evidence produced must show that the learner is able to select and record from a range of information from their research on historical and contemporary artists, annotating their chosen images to create a variety of informed responses. They will explore a range of others' work as inspiration in researching and developing their own work creatively. Evidence for learners' research will be through a combination of written and exploratory visual studies such as statements, sketches and notes and annotated sketchbooks and worksheets. They will use personal judgements when commenting about the work studied and how it was made, on a range of historical and contemporary examples of others' work, showing mainly descriptive but growing analytical understanding.

Learners will use visual language skilfully and effectively when recording from others' imagery, in a variety of contexts, and be able to explore the relationship between their ideas and use of media and those of their chosen artwork with some skill and independence.

To achieve a **Level 2 Distinction** the evidence produced must show that the learner is able to research, select and record from a diverse range of information on historical and contemporary artists, analysing their selection to create a variety of responses and working independently. They will demonstrate personal judgements and analytical skills in their studies of artists' ideas and approaches. They will explore a wide range of others' work seeking inspiration for generating and developing their own work in a creative and imaginative way. Evidence will be through their visual studies and in their analysis of an imaginative selection of historical and contemporary examples of others' work, demonstrating an informed critical vocabulary. Learners will use visual language skilfully when recording from others' imagery, in a variety of contexts and working independently.

Level 1

At **level 1** the evidence must show that the learner is able to collect and record from a limited range of information on their chosen artists, using brief notes with images to record their findings. They may need prompting to respond to questions during slide shows and they may make limited contributions to discussions when looking at key movements, individuals and cultural differences.

Teachers will need to use observation sheets to record individual contributions in tutorial time or with small groups. Teachers could also video interviews where learners talk about their own and artists' work and influences. Observation record sheets and witness statements will be helpful at this level to record evidence of the ability to research information and to comment appropriately on their chosen artists. Information gathered will be selected mainly from teacher-provided contextual material.

Use of terms may be limited to simple phrases and terminology. Learners' written work may be lists of words to support their verbal descriptions. Their understanding of the formal elements will be limited to naming and identifying appropriate words. They will demonstrate a basic use of the formal elements in recording from others' work and show basic understanding of how to use others' ideas, designs, techniques and processes in their own work. In presenting their work, learners will record chosen artists' work, describing it in simple terms.

Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2, 1B.3, 2A.P1, 2A.P2, 2B.P3, 2A.M1, 2A.M2, 2B.M, 2A.D1, 2A.D2 2B.D3	In Search of Self	An artist/designer is commissioned to explore the concept of personal, environmental or corporate identity for an exhibition entitled 'In Search of Self'. They begin by reflecting on work they have produced over the past year.	Using witness statements and observation sheets to: • observe and record learners' activity and their progress while working • record learners' discussions with groups and their ability to communicate • observe and record learners' final presentations.
	In the Style of...	A gallery is inviting new and exciting work from a range of craftspeople. They are looking for work that refers to historical artists, craftspeople or designers, including paintings, prints and sculptures.	Learners' ongoing review of progress and self-evaluation, evidenced through statements, notes and annotated sketchbooks and worksheets. Evidence of visual studies from portfolio of ongoing and final work.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2, 1B.3, 2A.P1, 2A.P2, 2B.P3, 2A.M1, 2A.M2, 2B.M, 2A.D1, 2A.D2 2B.D3	Urban Warriors	A games company is developing a sequel to one of its popular games. The designer will need to come up with concept ideas for graphic, animation, character or level designs for the new game, while reflecting the work of the previous design team to ensure continuity between games.	Other records, e.g.: • evidence of analysis of progress in sketchbook • worksheet annotations, notes, files and extended written pieces • exhibition, display, folder of work, sketchbooks, notes files, digital show, website display, school/college intranet, personal blog, use of social networking sites.

Annexe A

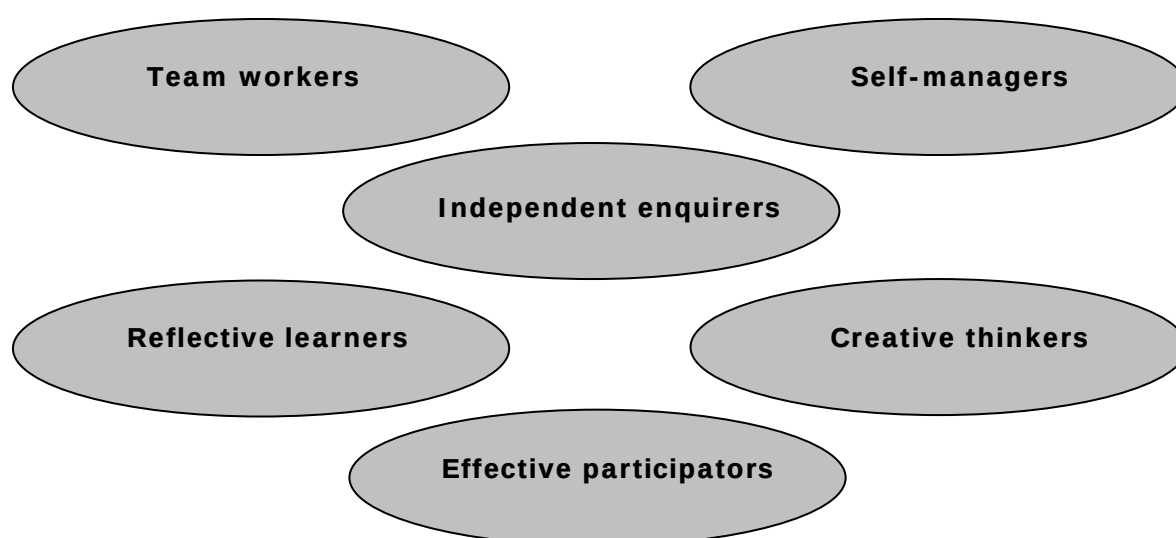
Personal, learning and thinking skills

A FRAMEWORK OF PERSONAL, LEARNING AND THINKING SKILLS 11–19 IN ENGLAND

Source – QCDA

The framework comprises six groups of skills that are essential to success in learning, life and work. In essence, the framework captures the essential skills of: managing self; managing relationships with others; and managing own learning, performance and work. It is these skills that will enable young people to enter work and adult life confident and capable.

The titles of the six groups of skills are set out below.



For each group, there is a focus statement that sums up the range of skills. This is followed by a set of outcome statements that are indicative of the skills, behaviours and personal qualities associated with each group.

Each group is distinctive and coherent. The groups are also interconnected. Young people are likely to encounter skills from several groups in any one learning experience. For example, an independent enquirer would set goals for their research with clear success criteria (reflective learner) and organise and manage their time and resources effectively to achieve these (self-manager). In order to acquire and develop fundamental concepts such as organising oneself, managing change, taking responsibility and perseverance, learners will need to apply skills from all six groups in a wide range of learning contexts.

The skills

Independent enquirers

Focus:

Young people process and evaluate information in their investigations, planning what to do and how to go about it. They take informed and well-reasoned decisions, recognising that others have different beliefs and attitudes.

Young people:

- identify questions to answer and problems to resolve
- plan and carry out research, appreciating the consequences of decisions
- explore issues, events or problems from different perspectives
- analyse and evaluate information, judging its relevance and value
- consider the influence of circumstances, beliefs and feelings on decisions and events
- support conclusions, using reasoned arguments and evidence.

Creative thinkers

Focus:

Young people think creatively by generating and exploring ideas, making original connections. They try different ways to tackle a problem, working with others to find imaginative solutions and outcomes that are of value.

Young people:

- generate ideas and explore possibilities
- ask questions to extend their thinking
- connect their own and others' ideas and experiences in inventive ways
- question their own and others' assumptions
- try out alternatives or new solutions and follow ideas through
- adapt ideas as circumstances change.

Reflective learners

Focus:

Young people evaluate their strengths and limitations, setting themselves realistic goals with criteria for success. They monitor their own performance and progress, inviting feedback from others and making changes to further their learning.

Young people:

- assess themselves and others, identifying opportunities and achievements
- set goals with success criteria for their development and work
- review progress, acting on the outcomes
- invite feedback and deal positively with praise, setbacks and criticism
- evaluate experiences and learning to inform future progress
- communicate their learning in relevant ways for different audiences.

Team workers

Focus:

Young people work confidently with others, adapting to different contexts and taking responsibility for their own part. They listen to and take account of different views. They form collaborative relationships, resolving issues to reach agreed outcomes.

Young people:

- collaborate with others to work towards common goals
- reach agreements, managing discussions to achieve results
- adapt behaviour to suit different roles and situations, including leadership roles
- show fairness and consideration to others
- take responsibility, showing confidence in themselves and their contribution
- provide constructive support and feedback to others.

Self-managers

Focus:

Young people organise themselves, showing personal responsibility, initiative, creativity and enterprise with a commitment to learning and self-improvement. They actively embrace change, responding positively to new priorities, coping with challenges and looking for opportunities.

Young people:

- seek out challenges or new responsibilities and show flexibility when priorities change
- work towards goals, showing initiative, commitment and perseverance
- organise time and resources, prioritising actions
- anticipate, take and manage risks
- deal with competing pressures, including personal and work-related demands
- respond positively to change, seeking advice and support when needed.

Effective participators

Focus:

Young people actively engage with issues that affect them and those around them. They play a full part in the life of their school, college, workplace or wider community by taking responsible action to bring improvements for others as well as themselves.

Young people:

- discuss issues of concern, seeking resolution where needed
- present a persuasive case for action
- propose practical ways forward, breaking these down into manageable steps
- identify improvements that would benefit others as well as themselves
- try to influence others, negotiating and balancing diverse views to reach workable solutions
- act as an advocate for views and beliefs that may differ from their own.

Summary of the PLTS coverage throughout the programme

This table shows where units support the development of personal, learning and thinking skills.

Key:

✓ indicates opportunities for development

a blank space indicates no opportunities for development

Unit	Personal, learning and thinking skills					
	Independent enquirers	Creative thinkers	Reflective learners	Team workers	Self-managers	Effective participants
1	✓	✓			✓	
2	✓	✓			✓	
3	✓	✓	✓		✓	
4	✓	✓	✓		✓	
5	✓	✓		✓	✓	
6	✓	✓				

Annexe B

English knowledge and skills signposting

This table shows where an assessment criterion in a BTEC First unit can provide an opportunity to practise a subject content area from the GCSE English subject criteria (including functional elements).

Unit number and title	Learning aim	Assessment criterion reference	Subject content area from the GCSE subject criteria (details of the content area can be found below)
Unit 1: Introduction to Specialist Pathways in Art and Design	N/A	N/A	N/A
Unit 2: Creative Project in Art and Design	N/A	N/A	N/A
Unit 3: Communicating Ideas in 2D	B	1B.3, 2B.P3, 2B.M2, 2B.D2	2, 7
Unit 4: Communicating Ideas in 3D	B	1B.3, 2B.P3, 2B.M2, 2B.D2	2, 7
Unit 5: Developing an Art and Design Portfolio	C	1C.3, 2C.P3, 2C.M3, 2C.D3	2, 5, 9 – 12
Unit 6: Investigating Contextual References in Art and Design	B	1B.3, 2B.P3, 2B.M3, 2B.D3	2, 6

GCSE English subject content area

The topic areas below are drawn from the GCSE English subject criteria.

Learners should:

- 1 analyse spoken and written language, exploring impact and how it is achieved
- 2 express ideas and information clearly, precisely, accurately and appropriately in spoken and written communication
- 3 form independent views and challenge what is heard or read on the grounds of reason, evidence or argument
- 4 understand and use the conventions of written language, including grammar, spelling and punctuation
- 5 explore questions, solve problems and develop ideas
- 6 engage with and make fresh connections between ideas, texts and words
- 7 experiment with language to create effects to engage the audience
- 8 reflect and comment critically on their own and others' use of language.

In speaking and listening, learners should:

- 9 present and listen to information and ideas
- 10 respond appropriately to the questions and views of others
- 11 participate in a range of real-life contexts in and beyond the classroom, adapting talk to situation and audience and using standard English where appropriate
- 12 select and use a range of techniques and creative approaches to explore ideas, texts and issues in scripted and improvised work.

In reading, learners should:

- 13 understand how meaning is constructed through words, sentences and whole texts, recognising and responding to the effects of language variation
- 14 evaluate the ways in which texts may be interpreted differently according to the perspective of the reader.

In writing, learners should write accurately and fluently:

- 15 choosing content and adapting style and language to a wide range of forms, media, contexts, audiences and purposes
- 16 adapting form to a wide range of styles and genres.

Annexe C

Mathematics knowledge and skills signposting

This table shows where an assessment criterion in a BTEC First unit can provide an opportunity to practise a subject content area from the GCSE Mathematics subject criteria (including functional elements).

Unit number and title	Learning aim	Assessment criterion reference	Subject content area from the GCSE subject criteria (details of the content area can be found below)
Unit 1: Introduction to Specialist Pathways in Art and Design	N/A	N/A	N/A
Unit 2: Creative Project in Art and Design	N/A	N/A	N/A
Unit 3: Communicating Ideas in 2D	B	1B.2	1, 7, 11, 18, 21
		2B.P2, 2B.M2, 2B.D2	1, 7, 11, 18, 21, 25
Unit 4: Communicating Ideas in 3D	B	1B.2	1, 7, 11, 19, 21
		2B.P2, 2B.M2, 2B.D2	1, 7, 11, 19, 21, 25
Unit 5: Developing an Art and Design Portfolio	N/A	N/A	N/A
Unit 6: Investigating Contextual References in Art and Design	N/A	N/A	N/A

GCSE Mathematics subject content area

The topic areas below are drawn from the GCSE Mathematics subject criteria.

Learners should be able to:

- 1 understand number size and scale and the quantitative relationship between units
- 2 understand when and how to use estimation
- 3 carry out calculations involving $+$, $-$, $\times$, $\div$, either singly or in combination, decimals, fractions, percentages and positive whole number powers
- 4 understand and use number operations and the relationships between them, including inverse operations and the hierarchy of operations
- 5 provide answers to calculations to an appropriate degree of accuracy, including a given power of ten, number of decimal places and significant figures
- 6 understand and use the symbols $=$, $<$, $>$, $\sim$
- 7 understand and use direct proportion and simple ratios
- 8 calculate arithmetic means
- 9 understand and use common measures and simple compound measures such as speed
- 10 make sensible estimates of a range of measures in everyday settings and choose appropriate units for estimating or carrying out measurement
- 11 interpret scales on a range of measuring instruments, work out time intervals and recognise that measurements given to the nearest whole unit may be inaccurate by up to one half in either direction
- 12 plot and draw graphs (line graphs, bar charts, pie charts, scatter graphs, histograms) selecting appropriate scales for the axes
- 13 substitute numerical values into simple formulae and equations using appropriate units
- 14 translate information between graphical and numerical form
- 15 design and use data-collection sheets, including questionnaires, for grouped, discrete or continuous data, process, represent, interpret and discuss the data
- 16 extract and interpret information from charts, graphs and tables
- 17 understand the idea of probability
- 18 calculate area and perimeters of shapes made from triangles and rectangles
- 19 calculate volumes of right prisms and of shapes made from cubes and cuboids
- 20 use Pythagoras' theorem in 2-D
- 21 use calculators effectively and efficiently

In addition, level 2 learners should be able to:

- 22 interpret, order and calculate with numbers written in standard form
- 23 carry out calculations involving negative powers (only -1 for rate of change)
- 24 change the subject of an equation
- 25 understand and use inverse proportion
- 26 understand and use percentiles and deciles
- 27 use Pythagoras' theorem in 2-D and 3-D
- 28 use trigonometric ratios to solve 2-D and 3-D problems.

Annexe D

Synoptic assessment

Synoptic assessment in art and design is embedded throughout the assessment criteria across the units of study. The core units provide the essential knowledge, understanding and skills required in art and design and underpin the content of the optional specialist units. Learners studying the Edexcel BTEC Level 1/Level 2 First in Art and Design are able to demonstrate a number of synoptic approaches towards meeting the assessment criteria, this includes:

- showing links and holistic understanding/approaches to units of study from the specification
- being able to interrelate overarching concepts and issues, bringing together their knowledge of art and design
- drawing together and integrating knowledge, understanding and skills across different units, in order to develop an appreciation of how aspects of art and design relate to one another and how each may contribute to different creative contexts
- demonstrating their ability to use and apply a range of different methods and/or techniques
- being able to put forward different perspectives and/or explanations to support decisions they have made or evidence presented
- being able to suggest or apply different approaches to contexts, situations, or in the effective problem solving of specific art-and-design-related issues
- synthesising information gained from studying a number of different art and design disciplines
- applying knowledge, understanding and skills from across different units to a particular creative idea, situation or issue
- using specialist terminology where appropriate
- demonstrating use of transferable skills
- developing an appreciation and awareness of the use of different techniques, methods or approaches to investigate and/or address specific client needs, issues or situations
- demonstrating analytical and interpretation skills of creative work and show the ability to formulate valid, well-argued responses
- evaluating and justifying their decisions, choices and recommendations.

Annexe E

Definitions of words used in assessment criteria grids

Some words in the assessment criteria grids have particular meanings in the art and design sector. For clarification, definitions are given below for these words.

Assessment word	Definition
Analyse	Examine methodically and in detail, typically in order to interpret.
Apply	Put skills/knowledge/understanding into action in a particular context.
Appropriate	Selection and use of materials, equipment and processes in ways that reflect a creative aim, brief or theme.
Coherent	Logically or aesthetically consistent and holding together as a harmonious or credible whole.
Confident	Demonstrate secure application of skills or processes.
Compare	Identify the main factors relating to two or more items/situations, and explain the similarities and differences, and in some cases say which is best and why.
Competent	Having the necessary skill or knowledge to do something suitably or sufficiently, in amount or extent.
Comprehensive	Full, covering a range of factors, related to goals, briefs or objectives.
Consistent	Able to reliably repeat an action that progresses towards achieving an aim.
Creative	Using techniques, equipment and processes to express ideas or feelings in new and engaging ways.
Define	State or describe exactly the nature, scope or meaning of something.
Demonstrate	Carry out practically.
Describe	Give a clear description that includes all the relevant features – think of it as ‘painting a picture with words’.
Develop	Bring out potential.
Discuss	Consider different aspects of a topic and how they interrelate and the extent to which they are important.
Effective	Show control over techniques, equipment and processes to efficiently meet the details and broad aims of a requirement.
Enhance	To raise in degree, to intensify.
Evaluate	Bring together all information and review it to form a conclusion, drawing on evidence including strengths, weaknesses, alternative actions, relevant data or information.
Explain	Provide details and give reasons and/or evidence to support an argument.

Assessment word	Definition
Explore	Try out the qualities of materials, techniques or processes through practical investigation, with some record of results.
Identify	Indicate the main features or purpose of something.
Imaginative	Develop ideas and concepts in new, engaging and inventive ways.
Independent	To complete some work on your own, by yourself, separate from other people.
Investigate	Test the qualities of materials, techniques or processes through practical exploration, keeping outline records of results.
Justify	Give reasons or evidence to support an opinion.
Outline	Provide a summary or overview or a brief description.
Refine	Improve initial work taking into account feedback and aims.
Review	Assess formally with the intention of instituting change if necessary.
Select	Choose the best or most suitable option.
Support	Contributing to the success or maintaining the value of something.
Synthesise	Put together or combine into a complex whole.

ART AND DESIGN

Specification

Issue 2

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