

# BTEC in a Box

**BTEC First**

**Art and Design**

## Sample pages

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## TOPIC General information

### LEARNING OBJECTIVE

<i>Topic information</i>	<i>Delivery methods</i>	<i>Guidance</i>	<i>Box content</i>
<p>This unit covers work in both 2D and 3D. It also introduces learners to aspects of formal elements, and how these are used to communicate ideas. These factors form the basics of visual language, in both 2D and 3D.</p>	<p>Assignments for this unit can be delivered in short form, where the learning outcomes are addressed individually (part unit coverage). Alternatively, assignments can be delivered through a series of sequential tasks that cover the full scope of the unit.</p> <p>It is also possible to deliver assignments that relate to specialist units. Work for this unit could be used a starting point for specialist unit work that builds and extends learners' understanding, skills and knowledge.</p> <p>Work in this unit also links to Unit 2 Contextual References in Art and Design, when learners will be looking at the work of others. In looking at examples the learners should be taught to consider how ideas can be communicated through mark-making and making.</p>	<p>Short assignments can be easier to manage. There is an example of an induction project that deals primarily with drawing and mark-making, without any links to 3D working. The benefit of this approach is that by delaying the full assessment of the unit to a later date, learners will have more time to develop skills and understanding, and therefore have a better opportunity of achieving a higher grade.</p> <p>It is also possible to link some of the unit to specialist unit work at a later stage, again providing opportunity for learners to extend their skills and understanding further. Where assignments are used that cover the full scope of the unit, care should be taken to link the different tasks and stages of the work, so that learners understand how drawing and mark-making can be used and applied to developing 3D work.</p>	<p>Assignment 1</p>

## delivery plan



TOPIC **Mark-making (drawing)**

LEARNING OBJECTIVE Be able to use mark-making and making skills

<i>Topic information</i>	<i>Delivery methods</i>	<i>Guidance</i>	<i>Box content</i>
<p>Mark-making involves using different 2D media and processes. The main focus of the work in this topic involves drawing from direct observation, of real objects and primary sources. It can also include aspects of photography, printmaking and digital media. However, the importance of drawing and recording from primary sources should be stressed to the learners. Work produced can be supported by work made from secondary sources, but tutor/teachers should note that the assessment criteria state 'primary sources'.</p>	<p>Mark-making needs to be broken down into potential delivery modes: drawing can be delivered through the direct observation and recording of:</p> <ul style="list-style-type: none"><li>▪ still-life</li><li>▪ figures</li><li>▪ self-portraits</li><li>▪ views, landscapes, townscapes and buildings</li><li>▪ natural or person-made form.</li></ul> <p>It can also be used as research from primary sources. In this way it can be used to feed another stage of an assignment.</p> <p>Assignment 1 uses a straightforward black and white self-portrait drawing as a starting point.</p>	<p>This is an ideal stage of any course of study to introduce the importance of drawing. It can be difficult to get the learners to engage with observational drawing, especially if they lack confidence. So the tutor or teacher will really need to support this process to build confidence.</p> <p>A short drawing assignment can be used as an induction project. 'Extra' time can be gained if learners are set a short task. In Assignment 1 a self-portrait was set prior to the course starting, in the form of a summer assignment. Work produced for this can be developed in the induction period.</p> <p>When your group are considering how others use mark-making and making to communicate ideas, try to introduce formal elements into the discussion. This can help prepare the learners for subsequent work towards outcome 3, where assessment criteria ask learners to describe their own work using formal elements</p>	<p>Case Studies 1, 3, 4, 5, and 6</p>

## delivery plan



TOPIC **Mark-making**

LEARNING OBJECTIVE Be able to use mark-making and making skills

<i>Topic information</i>	<i>Delivery methods</i>	<i>Guidance</i>	<i>Box content</i>
Mark-making involves learners in exploring different media, and learning to understand how different media can be used to give different results.	This can be taught by asking learners to produce sheets of mark-making using different media, and by selecting examples for development. Short assignments can work successfully by just exploring media without any design idea or theme. However, see guidance section for notes on making the tasks relevant.	<p>These task-based exercises will produce results from all levels of ability within learner groups. However, a key point to convince your group of is how it will be used or applied. The phrase mark-making often brings to mind sheets of A2 paper with squirls, squiggles and cross-hatching using different media, normally in neatish little squares. Quite often learners will exclaim, 'I don't see the point of this!' It is better to be prepared with some examples that use initial mark-making in more sophisticated art, design or craft solutions. Examples might include a range of artists' drawings using different marks and media. Alternatively, you could supply examples where drawings have been taken into print. Other uses could be illustrations where mark-making has been used to great effect, possibly through scanning and manipulating. Textiles designs or surface pattern, and decorations for ceramics that incorporate mark-making could develop the relevance of the exercise.</p> <p>It is useful to look at the assessment criteria with the group, and discuss the differences between the pass, merit and distinction criteria; if your learners realise that they can get a higher grade by exploring a wider range of media and using it imaginatively they may well buy in to the process with more enthusiasm.</p>	Case Studies 3, 4, 5 and 6.



## 1. Design for living

Designers react to a range of factors that ultimately influence their design work. These include current available technology, materials and processes, cost factors, aesthetics and fitness for purpose. Our lives are enriched by design that improves our environment - travel, communication, entertainment, health care, homes and so on. The designer also has ethical responsibilities, in selecting materials and processes that limit harm to people and the environment in their production.

A junior designer wants to improve their portfolio by redesigning household items. The range of items is broad, but the designer intends to narrow the field down by making drawings of things that we use every day, and coming up with some design proposals, in drawing form on presentation boards. The designer will work through a series of stages to get to the final drawings, involving making a visual analysis of the items currently in use. The aim is to come up with a concept in drawn form that improves on the objects currently in use.

## activities

You could introduce a series of short tasks around the idea contained in this case study. As the unit focuses on drawing from primary sources, you will need to provide these. However, there is an opportunity to get the learners involved in this, so helping them to get engaged with the tasks.

### Task 1 Learners evaluate a range of design changes in one item

Introduce the group to a range of versions of the same object. You can get these, and set them up in your studio. The examples should be chronologically arranged, and it may take some time to get the objects together, but it will be worth it, and you can use them again as a resource in the future. I have a collection of telephones that I have used for this task, from a reproduction early 20th century bakelite model, a 1970's bright red rotary dial type, one of the first cordless phones with a box-like base unit, to more recent cordless handsets and a digital version.



At this point you could introduce some aspects of Unit 2 - Contextual Referencing in Art and Design. Encourage the group to analyse the examples making direct reference to formal elements, materials and techniques used. You can provide starting points or questions that will prompt the discussions. Some of these prompts could include contextual information, about factors affecting the design and production of the object(s). As ever, ask the learners to record their findings in their notebooks or work journals.

Another subject could be a kettle; from early on the stove metal types through to the round 360 degree connection types. You could extend the range by getting hold of types from around the same time that use slightly different materials. Another possible item could be chairs - from bent wood or Lloyd Loom through to contemporary designs. You could involve the group by asking them to bring in something from home, as long as it is the same item.

Set up a discussion, where the learners compare the different versions of the same object. You will need to start this off, as some of the subtleties in the changes may not be obvious. You can give them an A4 prompt sheet, entitled 'product evaluation' or similar, that addresses key factors, such as materials, style, decorative finish (or not), function and so on. They could use these sheets to gain comparative information on the items.

This will get them thinking about the items, and you can then introduce some of the more complex ideas, e.g. if you are looking at chairs, you can link the Bauhaus and Modernist ideals to the simplification of the design, use of the (then) contemporary materials and processes, and the lack of decorative features or pattern.

It may be beneficial to put your learners into small groups to help them come up with a good range of responses. They can then feed back to the rest of their group. You could bracket this so that one group looks at the first object, the next at the second and so on. They then present their findings to the group, and the evaluation sheets can be pinned up on the studio or classroom wall for each group to see and record the evaluations.



### Task 2 Draw the different versions

Now you can put the learners to work individually. The aim of this task is to make simple but clear line-based drawings that note the main shapes and components of the objects. The sheets produced in the task can be added to the evaluation sheets, and can go towards assessment for criteria 3 and 5.

### Task 3 Produce a new design

You could limit this to 2D paper-based design work. However, this wouldn't meet all the criteria involved in making, so some kind of product or model is necessary, if you are going to teach the whole unit in one go. It's fair to say that this task would work better if it linked to work in the Specialist Unit 9 - Working with 3D Design Briefs, as it will probably involve a degree of sophistication that will require considerable support and quite possibly time. It will depend on the group that you have, the resources available, and so on. If you are confident that you can get them to produce a basic model within the 60 hours for delivery then try it.

As this third task builds on the previous two it's an ideal opportunity to stress the importance of drawing, and how it links to design. The more times you can get this across and reinforce it with practical examples, the better the group will respond when you start stretching them to develop ideas beyond the first one they come to, or in refining their ideas.

### Tasks 1 and 2 link to assessment criteria 1 and 3.

If you develop the work in Task 3, then it will cover all assessment criteria. You could visit the V&A Museum in London, or the Design Museum. There may well be collections local to you that have a range of items that you could use. There is an historical angle to the tasks, if only that the objects will have evolved in some way over a period of time. The work can also link very easily to Unit 2 - Contextual Understanding in Art and Design. Indeed, the type of exercise in Tasks 1 and 2 could well be applied to different scenarios connected to Unit 2.



Try to stress how the evolving designs have improved the item or product. I have a small collection of cassette Walkmans, from very early to a recent version. I always think of how this product revolutionised listening to music, and it's a really obvious example of design changing how we live, especially with its descendants, portable MP3 players and iPods. Learners normally relate well to this kind of 'real life' example.

# assessment activity front sheet



ASSIGNMENT TITLE **Portraiture**

Learner's name		Assessor's name	
Date issued	Completion date		Submitted on

<i>Reference (ref number for spec criteria i.e. P1, M2 etc.</i>	<i>Assessment Criteria</i>	<i>Achieved</i>	<i>Evidence</i>	<i>Comments/feedback from assessor</i>
P1	use mark-making skills basically and safely when working from primary sources	Yes/No		
P3	communicate ideas basically using mark-making skills	Yes/No		
P5	describe formal elements, materials and techniques using correct technical terms when discussing own work	Yes/No		
M1	use a range of mark-making skills effectively and safely when working from primary sources	Yes/No		

## assessment activity front sheet



M3	communicate ideas effectively and consistently using mark-making skills	Yes/No		
M5	describe a range of formal elements, materials and techniques effectively using correct technical terms when discussing own work	Yes/No		
D1	use a wide range of mark-making skills imaginatively, independently and safely when working from primary sources	Yes/No		
D3	communicate ideas creatively, independently and fluently using mark-making skills	Yes/No		
D5	describe a wide range of formal elements, materials and techniques imaginatively, and correct technical terms when discussing own work	Yes/No		

### Student declaration

I declare that all the work submitted for this assignment is my own work or, in the case of group work, the work of myself and the other members of the group in which I worked, and that no part of it has been copied from any source.

I understand that if any part of the work submitted for this assignment is found to be plagiarised, none of the work submitted will be allowed to count towards the assessment of the assignment.

Signed:

Date:



ASSIGNMENT TITLE **Portraiture**

- ASSIGNMENT OBJECTIVES
- In the assignment you will need to show that you:
- are able to use mark-making skills
  - understand how ideas can be communicated using mark-making skills
  - are able to use formal elements, materials and techniques.

TASK INTRODUCTION **The scenario**

Imagine that an illustrator has been commissioned to produce images for a magazine article. The article is based around so-called alternative approaches to contemporary life. These may involve decisions about downsizing, or aiming to adopt a lifestyle that does not impact harmfully on the environment. This assignment puts you in the role of the illustrator. You have to produce ideas and artwork that looks different or alternative, showing:

- a distorted face
- a face made up of black and white areas, without any soft shading.

To enable you to enjoy the success of developing as an art and design student you need to practice your skills and different techniques. You will find your work improves if you can adopt an enquiring attitude to the world around you. Through investigating the world and objects in it you will develop what is called visual awareness. This induction assignment is the first part of this process. It also introduces a key part of visual awareness – positive and negative space.

**What is positive and negative space?**

Imagine a chair or stool. If there is one in the room now, look at it. Now imagine a flat drawing or photograph of the chair or stool. Positive space is the shapes of the actual chair or stool; negative space is the gaps or space around and between the parts of the chair or stool, this is not necessarily an easy thing to grasp, so keep thinking about it. If you don't understand it at first, don't worry – it will become clearer after more exercises.

TASK 1 Over the summer you were asked to produce at least one full-face self-portrait. This should have been made looking at the face straight on.

Using this drawing of your face, you will be using a grid system to distort it, and note how it changes the feel or look of the portrait.

The tutor will introduce and demonstrate the grid system. Draw the grid the same size as the self-portrait (a 1cm square grid)

TASK 2 From a black A5 sheet of sugar paper cut shapes that when assembled will reveal a white outline of the face (positive and negative space). Repeat the exercise using torn shapes to make the face.

Look at how different the face looks, and make notes in your work journal.

This is part of the evaluation that you will be asked to do in all of the projects.

TASK 3 Mount the drawings that you have produced neatly, as advised by your tutor. You should pay particular attention to all the health and safety guidance on cutting using scalpels or craft knives.



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**TASK 4** Present your work in a display and use information from your sketchbook/work journal to discuss your work using correct technical terms like line, tone and tonal values, positive and negative space, distortion and so on.

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ASSIGNMENT TITLE	<b>Portraiture</b>
ASSIGNMENT OBJECTIVES	<p>In this assignment learners should be able to:</p> <ul style="list-style-type: none"> <li>▪ use mark-making skills</li> <li>▪ understand how ideas can be communicated using mark-making skills</li> <li>▪ use formal elements, materials and techniques.</li> </ul>
WHAT YOUR STUDENTS WILL DO IN THIS ASSIGNMENT	<p><b>The scenario</b></p> <p>An illustrator has been commissioned to produce images for a magazine article. The article is based around so-called alternative approaches to contemporary life. These may involve decisions about downsizing, or aiming to adopt a lifestyle that does not impact harmfully on the environment. After an initial exchange of ideas between the magazine editor and the illustrator, it has been agreed that the imagery should be based on faces, and some kind of distortion that makes the faces look different - in a sense, alternative. The illustrator has developed a range of techniques for achieving different effects, and plans to submit hand-made examples to the client in two weeks. These will show</p> <ul style="list-style-type: none"> <li>▪ a distorted face</li> <li>▪ a face made up of black and white areas, without any soft shading.</li> </ul> <p>Learners will use mark-making and drawing from primary sources. The work produced will then be used to create different effects in other work. The learners will produce a self-portrait, in line and simple tone. This will be developed into a series of different versions that are distorted through using a basic grid system. It's a simple exercise that can be useful as an induction project. The distorted versions can look interesting and act as a good icebreaker for a group. The assignment then introduces a basic positive and negative space exercise, using white paper and black sugar paper. Again, it is a simple, low-resource level, task-based assignment that can easily be delivered within three full working days - 12-15 hours.</p>
WHAT THEY WILL LEARN IN THIS ASSIGNMENT	<p>The learners should understand how drawing can be used to develop further tasks. It is easy to overestimate how much they know about drawing, and the work they produce for the tasks will give you a good indication of their abilities - useful for fine tuning subsequent assignments. The use of a basic grid system will show them that there are ways of achieving end objectives, and that they do not need to rely on 'talent' to be able to draw, or to feel a lack of confidence through feeling that they lack this talent.</p> <p>They should also learn about formal elements, through discussion of their work. You will undoubtedly need to lead this, as this can be a difficult area. However, the learners must be able to use the correct terms, as evidenced by the criteria, so they will need to understand what they mean.</p> <p>They will learn about positive and negative space through discussion and a practical activity that develops their drawings further, so the overall assignment is broken down into short, snappy tasks that keep the group busy, and with support should provide some good work.</p>



MARK SCHEME  
(what is required for  
each grading level)

- P1 use mark-making skills basically and safely when working from primary sources
- P3 communicate ideas basically using mark-making skills
- P5 describe formal elements, materials and techniques using correct technical terms when discussing own work
  
- M1 use a range of mark-making skills effectively and safely when working from primary sources
- M3 communicate ideas effectively and consistently using mark-making skills
- M5 describe a range of formal elements, materials and techniques effectively using correct technical terms when discussing own work
  
- D1 use a wide range of mark-making skills imaginatively, independently and safely when working from primary sources
- D3 communicate ideas creatively, independently and fluently using mark-making skills
- D5 describe a wide range of formal elements, materials and techniques imaginatively, and correct technical terms when discussing own work

GUIDANCE NOTES

Pass level work will show a basic level of skills and understanding. The learners will show a willingness to develop their understanding, but this will not be realised. A Pass grade is a worthy attempt, but skills shown in the use of media and materials will not be sophisticated.

The Merit grade will use drawing skills effectively when working directly from subjects - this work will show a level of skill where the learner has understood how to develop the drawings, with a better sense of control. There will be more variations in the media used. The learner will be able to use a wider range of technical terms, and these will be used with some real understanding of what they mean

Distinction level work will contain a much wider range of media and the ways in which the learner has worked will show a much more controlled level of skill. There will be a sense of imagination in the work - and it will have been worked up with much more independence.

**It's always a good idea to encourage the enjoyment aspect of an assignment like this. Avoid getting bogged down in discussing formal elements at the expense of practical tasks - try to relate the elements clearly to the practical tasks, so they can see the link.**



ASSIGNMENT TITLE	<b>Portraiture</b>
ASSIGNMENT OBJECTIVES	<p>In this assignment you need to show that you:</p> <ul style="list-style-type: none"> <li>▪ are able to use mark-making skills</li> <li>▪ understand how ideas can be communicated using mark-making skills</li> <li>▪ are able to use formal elements, materials and techniques.</li> </ul>
WHAT YOU WILL DO IN THIS ASSIGNMENT	<p>This assignment has three parts:</p> <ol style="list-style-type: none"> <li>1. you will produce a self-portrait in black and white, using pencils</li> <li>2. you will distort the drawing using a grid technique</li> <li>3. you will make another drawing of the face that uses the terms positive and negative space, which you will produce using white paper and black sugar paper.</li> </ol>
WHAT YOU WILL LEARN IN THIS ASSIGNMENT	<p>You will learn how drawings can be used to develop ideas. You will also understand how different parts of art and design have guidelines that the artist or designer will use to improve their work - called formal elements. You will learn what some of these are, and how to use them in your own work.</p>
HOW THIS ASSIGNMENT WILL BE MARKED (the assessment criteria)	<p>To achieve a grade for the unit, you will need to cover all the assessment grade criteria for the unit as a whole. This task covers assessment criteria 1, 3 and 5.</p> <p>At Pass level, these are:</p> <p>P1 use mark-making skills basically and safely when working from primary sources</p> <p>P3 communicate ideas basically using mark-making skills</p> <p>P5 describe formal elements, materials and techniques using correct technical terms when discussing own work</p> <p>At Merit level, these are:</p> <p>M1 use drawing skills effectively when working directly from subjects</p> <p>M3 communicate ideas effectively and consistently using mark-making skills</p> <p>M5 describe a range of formal elements, materials and techniques effectively using correct technical terms when discussing own work</p> <p>At Distinction level, these are</p> <p>D1 use a wide range of mark-making skills imaginatively, independently and safely when working from primary sources</p> <p>D3 communicate ideas creatively, independently and fluently using mark-making skills</p> <p>D5 describe a wide range of formal elements, materials and techniques imaginatively, and correct technical terms when discussing own work.</p> <p>Look at the criteria, and discuss them with your tutor. The differences between the pass and merit criteria are described by the words basically and effectively.</p>



Basic means you have done the minimum for the brief, and your skill level is also at a basic level. Don't be disheartened if you get this grade. You will have time to improve over the course of your studies. Effectively means your techniques and understanding make your work look stronger, and you will probably have more of an understanding of the formal elements like line, shape and contrast. The distinction criteria involves you using more imagination, and doing this independently. If this project is being studied at the beginning of your course, don't be put off if you don't get a distinction. It may take time for you to develop the distinction level skills.

Be prepared to experiment with different materials. One of the key things you have to learn to do is try out different media and see how they work. You may well find that in trying out different media your work improves dramatically. Think about a pencil drawing - do you know the difference between an HB pencil and a 6B one? Why not try out a wide range of pencils and see what they do.

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**GUIDANCE NOTES**

Over the summer you were asked to produce at least one full-face self-portrait. This should have been made looking at the face straight on.

You will be using a grid system to distort the drawings of the face, and note how it changes the feel or look of the portrait.

1. The tutor will introduce and demonstrate the grid system that you are going to use. Watch and make notes in your sketchbook/work journal.
2. Draw the grid the same size as the self-portrait (a 1cm square grid).
3. Distort the image by altering the scale ratio, i.e. keep one axis at 1cm, and change the other to 2cm.
4. Make two drawings where the scale ratio on one axis has been altered. Make a note of the ratio you have changed to.
5. The tutor will demonstrate cutting and sticking. Again, watch and make notes.
6. From a black A5 sheet of sugar paper cut shapes that when assembled will reveal a white outline of the face (positive and negative space).
7. Repeat the exercise using torn shapes to make the face. Look at how different the face looks, and make notes in your work journal. This is part of the evaluation that you will be asked to do in all of your projects.

Remember, some of the terms being used may be complex. You might not have even heard the phrase 'formal elements' before. If you don't know or are confused, ask your tutor. They will be glad of the chance to explain things in more detail. And try to enjoy what you do - yes, it may be a challenge but that doesn't mean it has to be dull.

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ASSIGNMENT TITLE	<b>Portraiture</b>
TASK NUMBER AND TASK DETAIL	<p data-bbox="456 383 544 412"><b>Task 2</b></p> <p data-bbox="456 443 1439 703">This task involves you introducing positive and negative space. Use examples of art, craft and design that show simplification of shapes into positive and negative values. This could be in the form of a discussion group looking at imagery, or a more formal lecture. If you are lucky enough to be able to link this assignment with a current show or exhibition - either locally or nationally - it would be an ideal opportunity to get the learners interested in looking at others' work.</p> <ol data-bbox="507 719 1390 1144" style="list-style-type: none"> <li>1. Ask the learners to look at a stool on top of a table, and discuss the positive and negative shapes.</li> <li>2. Demonstrate cutting and sticking. Again, make sure the learners watch and make notes. Demonstrate the correct way to use scalpels and scissors, cutting mats and so on.</li> <li>3. Ask the learners using their drawing to cut shapes from a black A5 sheet of sugar paper that when assembled will reveal a white outline of the face (positive and negative space).</li> <li>4. Ask them to repeat the exercise using torn shapes to make the face. They should compare the different effects that cut and torn paper give, and make notes in their work journals.</li> </ol>
ASSESSMENT CRITERIA	<p data-bbox="456 1173 1390 1272">To achieve a grade for the unit, your learners will need to cover all the grade criteria in the unit specification. This task deals with assessment criteria 1, 3 and 5.</p> <p data-bbox="456 1294 746 1323">At Pass level, these are:</p> <p data-bbox="456 1346 1342 1413">P1 use mark-making skills basically and safely when working from primary sources</p> <p data-bbox="456 1435 1134 1464">P3 communicate ideas basically using mark-making skills</p> <p data-bbox="456 1487 1390 1554">P5 describe formal elements, materials and techniques using correct technical terms when discussing own work</p> <p data-bbox="456 1576 751 1606">At Merit level, these are:</p> <p data-bbox="456 1628 1294 1657">M1 use drawing skills effectively when working directly from subjects</p> <p data-bbox="456 1680 1358 1709">M3 communicate ideas effectively and consistently using mark-making skills</p> <p data-bbox="456 1731 1390 1798">M5 describe a range of formal elements, materials and techniques effectively using correct technical terms when discussing own work</p> <p data-bbox="456 1821 815 1850">At Distinction level, these are:</p> <p data-bbox="456 1872 1358 1939">D1 use a wide range of mark-making skills imaginatively, independently and safely when working from primary sources</p> <p data-bbox="456 1962 1422 2029">D3 communicate ideas creatively, independently and fluently using mark-making skills</p> <p data-bbox="456 2051 1310 2119">D5 describe a wide range of formal elements, materials and techniques imaginatively, and correct technical terms when discussing own work</p>



GRADE / LEVEL This assignment example was graded at criterion level, against assessment criteria 1, 3 and 5. It was awarded P1, M3 and P5. This means that it met 2 pass level criteria, and 1 merit level criteria.

EXEMPLAR ANSWER

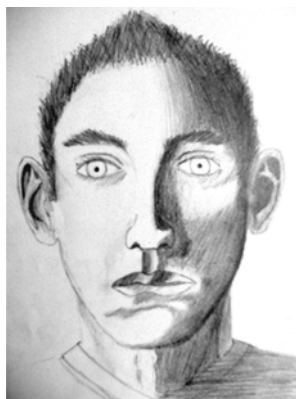


figure 1: original drawing



figure 2: example of preparatory tracing



figure 3: first positive/negative exercise

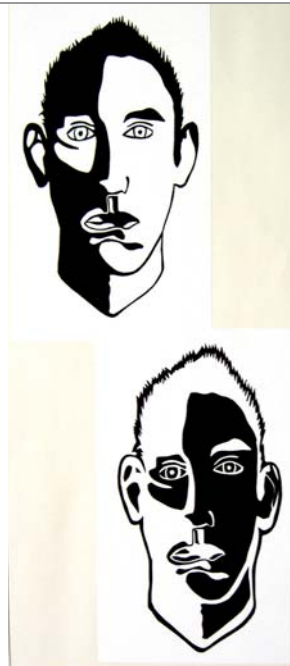


figure 4: positive/negative exercise



figure 5: torn paper exercise

**GRADING COMMENTS**

This learner's work was well executed and showed effective skills. The drawn element was not as strong in the early stages, but as the assignment progressed the learner seemed to grow in confidence. What was quite a difficult task in drawing became something that the learner clearly enjoyed doing, as the act of reducing the tonal values to positive and negative seemed to liberate them from worrying about whether or not they could draw.

In discussions about the work the learner was able to say how the shapes worked in providing the structure of the face, so the image is still readable, but is in fact made up of a few well chosen areas of black contrasted with white. The skills and understanding of formal elements was gauged as effective. It was felt at assessment that the learner had achieved P1, P3 and P5; the learner had used some different media, but not a sufficient range to justify M1, so this was left at P1. In discussions and in practical tasks the learner had shown an effective understanding of the tasks and how the process of reduction to positive and negative values worked. When the learner no longer felt hampered by their perceived lack of drawing skills, the learner was able to consistently engage with all aspects of the assignment. It was this consistency, coupled with



effective use of the reduction of the imagery into positive and negative shapes, which put the assessment at M3. The learner fully met P5, and the team felt that the work submitted might have pushed into the M5 criteria, but it was decided to finalise the assessment at P5, due to limitations in the range of skills shown in mark-making.

To achieve the merit criteria the learner would need to show more ability in using and exploring a wider range of mark-making skills - these might have included cross-hatching, varied use of a range of pencils in the original drawings and so on. They would also have needed to demonstrate understanding of a wider range of formal elements when discussing their own work.

To achieve the distinction criteria the learner would have needed to explore a much wider range of media in the drawing exercises, with more imagination and independence. However, the learner's experience and growth in confidence through a relatively short period of time was noted as being of real value and, although not directly assessable as such, was nonetheless of real importance.

**If as in this case there is an element of doubt or the grade appears to be on the borderline between two levels, don't agonise over the decision. Get an experienced member of staff to look, or involve more of the team. It's possibly easier to do with the team than wait for internal verification, which can often be timetabled some time after the assessment.**