

Blended learning approach to delivering BTEC International qualifications

September 2021 to August 2022

Art and Design

Guidance for BTEC International Level 2 and 3 qualifications

Teaching, learning and assessment

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Introduction

As COVID-19 may continue to impact upon teaching, learning and assessment through the academic year, affecting those learners who are part-way through their qualifications and those who are commencing this academic year, we have produced this guidance to support the effective delivery of BTEC course content. We are committed to ensuring that learners continue to benefit from the breadth of content of BTEC qualifications through adaptations in teaching and learning.

This document is intended to provide you with guidance for how you might adapt delivery for the sector's BTEC qualifications in the academic year of 2021-2022.

We will continue to work with our regulators and relevant sector bodies on any possible adaptations or accommodations in line with the relevant policy and regulatory considerations. Key aspects such as social distancing, safety, lost teaching time, subject content and practical activities have been considered from a sector

perspective for your reference. However, it should be noted that all of the guidance provided here must be considered within the context of any relevant guidance issued by your own centre, relevant governing and industry bodies, local and national government.

For further advice and guidance, please refer to the Teaching, Learning and Assessment pages on [Pearson's website](#) or contact us via the [Customer Support portal](#).

We look forward to continuing to support you and your learners throughout this challenging time and wish you well for the coming year.

Resources

To help you with the delivery of a blended-learning programme, several resources are available. You can purchase digital *Study Texts* and *Teacher Resource Packs* from our website [here](#) to support you with the delivery of our Level 3 International qualifications (2021).

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Additionally, there are free resources available [here](#), that support the delivery of Level 3 (2010) QCF qualifications in some sectors. Note that to enter this page you will first need to accept the Terms and Conditions.

Units with resources available will be marked according to the following key:

* Study Text

† Teacher Resource Pack

‡ QCF Guides

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Contents

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- **Overview of impact on sector**
- **Qualifications**
 - BTEC International Level 3 Art and Design (2020)
 - BTEC Nationals Level 3 Art and Design (2010 QCF)
 - BTEC International Level 2 Art and Design (2014)

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Overview: Art and Design

Adaptations to Assessments in 2021/2022

Please refer to the assessment section on the [International BTEC Adaptations page](#) for adaptations to assessments and qualifications for the 2021-2022 Academic Year.

Please note that not all qualifications can or will be adapted, and it is important that you refer to the relevant adaptation guidance for 2021-2022.

Some qualifications will not be adapted for one of the following reasons:

- An adaptation would impact the reliability and validity of the qualification
- The qualification is a licence to practice or primary purpose is progression to the workplace.

Learner eligibility

There are currently no plans to have these adaptations extend to learners who take assessments in 2022/23, regardless of when they are due to certificate.

Adaptations are only available in this academic year, for assessment due to take place between 1 September 2021-31 August 2022.

Social Distance

Although most units will be possible to deliver under socially-distanced conditions, centres will need to consider the following:

- access to specialist spaces i.e. workshops, darkrooms, recording rooms etc.
- specialist equipment shared amongst multiple learners
- specialist IT or other equipment that may be installed less than 1 metre apart
- any activities that may result in learners having to work closely together i.e. supporting each other to print screens when screen clamps are not available.

Centres will need to have measures in place to enable these to be carried out safely. Where this is not possible, the use of simulations would be acceptable

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during the present COVID-19 situation. However, where assessment criteria require learners to undertake practical work (e.g. use of assessment command verb 'demonstrate' or 'carry out') a simulation is not acceptable. Theory can be delivered by distance/blended learning methods and in some contexts (e.g. the Open University) this is the normal way of working.

Safety

Care is needed if an attempt is made to carry out practical work at home. This will not usually be possible and lone working should not be attempted.

Lost time teaching

Centres must focus on ensuring that learners have an adequate foundation for the units that will be delivered in 2021-22. Learners will probably have missed some teaching during early to mid 2021 and tutors will need to in-fill as they deliver the programmes during 2021-22. This will require careful planning, particularly on programmes in which the learners were in other settings during 2020-21 and are likely to have had varied experiences (e.g. those who start BTEC level 3 in Year 11 in September 2021).

Flexibility of delivery and assessment

There is considerable latitude for the use of diverse delivery models and assessment models. Most assessments can employ written reports, presentations, posters, video or audio recordings and other methods and these can be used in remote delivery. Visits to industries are valuable but not mandatory and work experience is not required in these programmes. It is possible that some practical-based units could be adapted to support remote delivery. However, this may result in learners being unfairly disadvantaged as a result of limited access to specialist materials and equipment, as well as being isolated from the creative atmosphere offered by a studio environment. Where remote delivery is possible, learners may need to rely on inferior equipment and software e.g. phone cameras, or open-source software with reduced functionality.

These factors could result in outcomes lacking the expected level of exploration and sophistication. Every effort should be made to ensure learners are not penalised for this. Where possible, practical skills should be supported by onsite delivery with appropriate adaptations made when necessary, to support blended learning. Studio and workshop time should focus on learner use of practical materials and specialist equipment to allow for

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skills-building in these areas. Contextual and theoretical aspects of units are more suited to remote teaching, where tasks, such as research etc., can be set, and written submissions or verbal presentations used for assessment evidence.

We have produced this [guidance and resource package](#) as a support for teachers and learners beginning the new academic year, because we understand there may be some limitations on learner access to classrooms/workshops and social-distancing restrictions that affect teaching and timetables.

In this pack, we have provided some general guidance, top tips and considerations for delivery under current circumstances, and some blended-learning workshop and project ideas, that have been designed for teachers and learners working from home and in class through a combination of online and face-to-face delivery.

What is important to retain the validity of the sector's qualifications?

As contact time between staff and learners may be limited, centres should prioritise contact time for practical work, as theory can be delivered remotely. Centres may decide to deliver optional units which do not require practical work in assessment.

Are there other methodologies that can be used to support the purpose of the qualification?

As long as practical work is employed where required, a wide range of assessment methods can be used in these programmes. However, time-constrained assessments are likely to be a poor substitute for other methods as they present inappropriate barriers to the demonstration of required learning outcomes.

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Teaching, Learning and Assessment: Art and Design

| Unit / Module Title | Remote delivery (✓ / X / partially) | Socially-distanced (✓ / X) | Delivery Guidance |
|--|--|-------------------------------|---|
| BTEC International Level 3 (2021) – Art and Design | | | |
| <p>All units should still be taught. However, as of 25 January 2021, there are further options, where necessary, for reducing assessment by 90 GLH in the Subsidiary Diploma, 150 GLH in the Foundation Diploma and an additional 300 GLH in the Diploma and Extended Diploma. This can be used to reduce one full assessment unit or can reduce the time spent by learners on assignments/extended projects in the larger units. This allows flexibility depending on what centres may have already covered and assessed in each year. However, Unit A1 may only be reduced by 90 GLH to allow for the prioritisation of skills development. We have previously given guidance relating to the expectation that learners will be producing a reduced amount of work for more extended projects, and this would apply where 60 GLH is taken out of Unit A3 Creative Project. All assessment criteria can still be assessed through a more limited amount of work and learners can plan the scale of their work to account for a shorter time span. All content for each year is in a single module and must still be taught whatever way centres choose to reduce assessment. We will continue to monitor the situation and further adaptations may be introduced in the event of further lockdowns or restrictions.</p> | | | |
| A1. Skills Development | ✓ | ✓ | <p>Remote delivery is possible but could be limited to a reduced range of materials, techniques and processes.</p> <p>Social-distancing could affect access to specialist workshop space or access to shared equipment. Care should be taken to plan access accordingly, so that learners are not disadvantaged, and can complete the practical aspects of this unit. Studio time, where possible, should be a priority for</p> |

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| | | | this unit. |
| A2. Responding to a brief | ✓ | ✓ | <p>Remote delivery is possible but could be limited to a reduced range of materials, techniques and processes. Supervised production period will not be possible to undertake remotely.</p> <p>Social-distancing could affect access to specialist workshop space or access to shared equipment. Care should be taken to plan access accordingly, so learners are not disadvantaged and are able to complete the practical aspects of this unit. Studio time, where possible, should be a priority for this unit.</p> |
| A3. Creative Project | ✓ | ✓ | <p>Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment.</p> <p>This unit should be delivered after the completion on unit A1.</p> |
| B1. Personal Progression | ✓ | ✓ | <p>Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment.</p> <p>Digital portfolios are a possibility (especially for remote delivery), but the quality of the outcome could be compromised as a result of limited access to equipment like photographic lighting and scanners.</p> <p>Delivery of this unit does rely on production of creative work in earlier units.</p> |
| B2. Personal | ✓ | ✓ | <p>Remote delivery is possible, but could be limited to a reduced range of materials, techniques and processes. Supervised production periods will</p> |

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| Investigation | | | <p>not be possible to undertake remotely.</p> <p>Social-distancing could affect access to specialist workshop space or access to shared equipment. Care should be taken to plan access accordingly, so learners are not disadvantaged and are able to complete the practical aspects of this unit. Studio time, where possible, should be a priority for this unit.</p> |
| B3. Creative Industry Response | ✓ | ✓ | <p>Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment.</p> <p>This unit is designed to be synoptic and relies on the development of relevant skills in earlier units.</p> |
| B4. Extended Creative Industry Response | ✓ | ✓ | <p>Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment.</p> <p>This unit is designed to be synoptic and relies on the development of relevant skills in earlier units.</p> |

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| Unit Title | Remote delivery (✓ / X / partially) | Socially-distanced (✓ / X) | Delivery Guidance |
|--|--|-------------------------------|---|
| BTEC International Level 3 (2010) – Art and Design | | | |
| Unit 1: Visual Recording in Art and Design | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment. |
| Unit 2: Materials, Techniques, and Processes in Art and Design | Partially | ✓ | Some remote delivery may be possible, but outcomes could be limited by reduced access to specialist materials, techniques and processes. Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for this unit |
| Unit 3: Ideas and Concepts in Art and Design | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment. |
| Unit 4: Communication through Art and Design | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment. |

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| Unit 5: Contextual Influences in Art and Design | ✓ | ✓ | Good unit for remote delivery. Social-distancing could create issues regarding access to IT equipment. |
| Unit 6: Application, Exploration and Realisation in Art and Design | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment depending on specialism. This unit is traditionally delivered as a Final Major Project and relies on the development of relevant skills in earlier units. |
| Unit 7: Design Methods in Art and Design | ✓ | ✓ | Good unit for remote delivery. Social-distancing could create issues regarding access to IT equipment. |
| Unit 8: Design Principles in Art and Design | ✓ | ✓ | Good unit for remote delivery. Social-distancing could create issues regarding access to IT equipment. |
| Unit 9: Professional Practice in Art and Design | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment depending on specialism. |

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| Unit 10: Personal and Professional Development in Art and Design | ✓ | ✓ | <p>Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment.</p> <p>Digital portfolios are a possibility (especially for remote delivery), but the quality of the outcome could be compromised as a result of limited access to equipment like photographic lighting and scanners.</p> <p>Delivery of this unit does rely on production of creative work in earlier units.</p> |
| Unit 11: Freelance Work in Art and Design | ✓ | ✓ | <p>Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment.</p> |
| Unit 12: Computers in Art and Design | ✓ | ✓ | <p>Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment.</p> |
| Unit 13: Art and Design Specialist Contextual Investigation | ✓ | ✓ | <p>Good unit for remote delivery. Social-distancing could create issues regarding access to IT equipment.</p> |

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| Unit 14: Community Art | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment. Learners could consider online communities or remote working practices to facilitate a community arts project. |
| Unit 15: Fundraising for Art and Design | ✓ | ✓ | Good unit for remote delivery. Social-distancing could create issues regarding access to IT equipment. |
| Unit 16: Promoting Art and Design Work | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment. Social-distancing could create issues regarding access to IT equipment. |
| Unit 17: Management of Art and Design Projects | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment. Social-distancing could create issues regarding access to specialist equipment. |
| Unit 18: Collaborative Working in Art and Design | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment when creating practical responses. Social-distancing could create issues regarding access to shared equipment. This unit requires collaborative working by learners, but this could be facilitated through remote working practices. |

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| Unit 19: Educating Through Art and Design | ✓ | ✓ | Good unit for remote delivery. Social-distancing could create issues regarding access to IT equipment. |
| Unit 20: Developing Business Models for the Art and Design Sector | ✓ | ✓ | Good unit for remote delivery. Social-distancing could create issues regarding access to IT equipment. |
| Unit 21: Starting a Small Business in Art and Design | ✓ | ✓ | Good unit for remote delivery. Social-distancing could create issues regarding access to IT equipment. |
| Unit 22: Setting up an Art and Design Studio | ✓ | ✓ | Good unit for remote delivery. Social-distancing could create issues regarding access to IT equipment. This unit requires collaborative working by learners, but this could be facilitated through remote working practices. |
| Unit 23: Photographic Media, Techniques and Technology | ✓ | ✓ | Remote delivery – this would negate any possibility of traditional photographic techniques or darkroom practice. Social-distancing – this could impact learner access to shared specialist resources including equipment and facilities. |

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| Unit 24: Photographic Studio Techniques | X | ✓ | Remote delivery is not possible. Social-distancing – this could impact learner access to shared specialist resources including equipment and facilities. |
| Unit 25: Studio Photography | X | ✓ | Learners may also need additional remedial teaching of photographic skills if this was not delivered during the first year of programme. Studio time, where possible, should be a priority for these units. |
| Unit 26: Specialist Studio Photography | X | ✓ | |
| Unit 27: Digital Image Capture and Editing | ✓ | ✓ | Adapted delivery could make this suitable for remote delivery. Social-distancing could create issues regarding access to specialist IT equipment. |
| Unit 28: Commercial Photographic Laboratory Operations | X | ✓ | Not suitable for remote delivery. Social-distancing could impact learner access to commercial operations. |
| Unit 29: Photography Location Techniques | ✓ | ✓ | Remote delivery could be possible provided learners are able to access suitable equipment. Learners may also need additional remedial teaching of photographic skills if this was not delivered during the first year of programme. |
| Unit 30: Location Photography | ✓ | ✓ | |

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| Unit 31: Specialist Location Photography | ✓ | ✓ | |
| Unit 32: Experimental Images in Photography | Partially | ✓ | Some remote delivery may be possible, but could be limited to a reduced range of non-digital materials, techniques and processes. Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for these units. |
| Unit 33: Lens Based Image Making | Partially | ✓ | |
| Unit 34: Image Manipulation Using Computer Applications | ✓ | ✓ | Adapted delivery could make this suitable for remote delivery. Social-distancing could create issues regarding access to specialist IT equipment. |
| Unit 35: Darkroom Practice | X | ✓ | Remote delivery not possible. Social-distancing could impact learner access to shared specialist resources including equipment and facilities. Studio time, where possible, should be a priority for these units. |
| Unit 36: Darkroom Applications | X | ✓ | |
| Unit 37: Graphics Media Techniques and Technology | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment. Social-distancing could affect access to specialist workshop space or access to shared specialist IT equipment. |

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| Unit 38: Mixed Media Image Making | Partially | ✓ | Some remote delivery may be possible, but could be limited to a reduced range of materials, techniques and processes. This would be insufficient for completion of this unit. Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for this unit. |
| Unit 39: Typefaces and Letterforms | ✓ | ✓ | Good unit for remote delivery. Social-distancing could create issues regarding access to specialist IT equipment. |
| Unit 40: Typographic and Layout Design | ✓ | ✓ | |
| Unit 41: Words and Images in Graphic Design | ✓ | ✓ | |
| Unit 42: Design for Advertising | ✓ | ✓ | |
| Unit 43: Graphics for 3D Applications | Partially | ✓ | Some remote delivery may be possible, but could be limited to a reduced range of non-digital and 3D materials, techniques and processes. Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for this unit. |

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| Unit 44: Website Design | ✓ | ✓ | Good unit for remote delivery. Social-distancing could create issues regarding access to specialist IT equipment. |
| Unit 45: Graphic Image Making | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment when creating practical responses. |
| Unit 46: Digital Storytelling | ✓ | ✓ | Social-distancing could create issues regarding access to shared equipment. |
| Unit 47: Factual Writing in Art and Design | ✓ | ✓ | Good unit for remote delivery. |
| Unit 48: Narrative Image Making | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment when creating practical responses. Social-distancing could create issues regarding access to shared equipment. |
| Unit 49: Specialist Illustration Using Computer Applications | ✓ | ✓ | Good unit for remote delivery provided learners have access to suitable software. Social-distancing could create issues regarding access to specialist IT equipment. |

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| Unit 50: Information Graphics | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment. Social-distancing could create issues regarding access to specialist IT equipment. |
| Unit 51: 3D Computer Modelling | ✓ | ✓ | Good unit for remote delivery provided learners have access to suitable software. Social-distancing could create issues regarding access to specialist IT equipment. |
| Unit 52: 3D Animation | Partially | ✓ | Some remote delivery could be possible depending on learner resource, but could be limited to a reduced range of materials, techniques and processes. Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for these units. |
| Unit 53: 2D Animation Production | Partially | ✓ | |
| Unit 54: Film and Video Editing Techniques | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment. Social-distancing could create issues regarding access to specialist IT equipment. |

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| Unit 55: Understanding Video Technology | Partially | ✓ | There are some aspects of these units that might be possible to be taught remotely depending on available resources. |
| Unit 56: Producing Video Installation Work | Partially | ✓ | Social-distancing could impact learner access to shared specialist resources including equipment and facilities. Studio time, where possible, should be a priority for these units. |
| Unit 57: Human- computer Interfaces for Computer Games | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment. Social-distancing could create issues regarding access to specialist equipment and facilities. |
| Unit 58: Sound in Interactive Media | ✓ | ✓ | |
| Unit 59: Stop Motion Animation Production | ✓ | ✓ | |
| Unit 60: Single Camera technique | ✓ | ✓ | |
| Unit 61: Pre- Production techniques for the Creative Media Industries | ✓ | ✓ | Good unit for remote delivery. Social-distancing could create issues regarding access to specialist IT equipment. |

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| Unit 62: Interactive Media Authoring | ✓ | ✓ | Adapted delivery is possible provided learners have access to specialist software |
| Unit 63: Interactive Media Design | ✓ | ✓ | Social-distancing could create issues regarding access to specialist IT equipment and facilities. |
| Unit 64: Introduction to Music Technology | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist equipment and software. Social-distancing could create issues regarding access to specialist equipment and facilities. |
| Unit 65: Audio Production Processes and Techniques | ✓ | ✓ | |
| Unit 66: Digital Video Production for Interactive Media | ✓ | ✓ | |
| Unit 67: Computer Game Engines | ✓ | ✓ | Adapted delivery is possible provided learners have access to specialist software |
| Unit 68: Computer Game Design | ✓ | ✓ | Social-distancing could create issues regarding access to specialist IT equipment and facilities. |

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| Unit 69: Sound for Computer Games | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment. Social-distancing could create issues regarding access to specialist equipment and facilities |
| Unit 70: Computer Game Story Development | ✓ | ✓ | Good unit for remote delivery. |
| Unit 71: Soundtrack Production for the Moving Image | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist equipment and software. Social-distancing could create issues regarding access to specialist equipment and facilities. |
| Unit 72: Drawing Concept Art for Computer Games | ✓ | ✓ | Adapted delivery is possible, but this could be affected by access to a limited range of non-digital materials, techniques and processes. Social-distancing could create issues regarding access to specialist equipment and facilities. |

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| Unit 73: Web Animation for Interactive Media | ✓ | ✓ | Good unit for remote delivery provided learners have access to the required software applications. |
| Unit 74: Principles of Software Design and Development | ✓ | ✓ | |
| Unit 75: Drawing from Observation | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment. |
| Unit 76: Generating Fine Art Ideas | ✓ | ✓ | |
| Unit 77: Fine Art Principles | ✓ | ✓ | |

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| Unit 78: Developing and Realising Fine Art Ideas | Partially | ✓ | Some remote delivery may be possible, but outcomes might be limited by reduced access to specialist materials, techniques and processes. Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for these units. |
| Unit 79: Multi- Disciplinary Work in Fine Art | Partially | ✓ | |
| Unit 80: Painting for Fine Art | Partially | ✓ | |
| Unit 81: Printmaking | Partially | ✓ | |
| Unit 82: Sculpture | Partially | ✓ | |
| Unit 83: Public Art | ✓ | ✓ | Good unit for remote delivery. Social-distancing could create issues regarding access to specialist IT equipment. |
| Unit 84: Presenting Fine Art Work | ✓ | ✓ | Adapted delivery is possible. Learners could consider presenting Fine Art work in a digital format for online exhibition/digital portfolio. Social-distancing could create issues regarding access to specialist equipment and facilities. |

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| Unit 85: Exploring Specialist Techniques | Partially | ✓ | Some remote delivery may be possible depending on specialist area of practice, but outcomes might be limited by reduced access to specialist materials, techniques and processes. |
| Unit 86: Extending Specialist Techniques | Partially | ✓ | Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for these units. |
| Unit 87: Exploring Specialist Ceramic Techniques | X | ✓ | Not suitable for remote delivery. |
| Unit 88: Extending Specialist Ceramics Techniques | X | ✓ | Social-distancing could affect access to specialist workshop space or access to shared equipment and facilities. Studio time, where possible, should be a priority for these units. |
| Unit 89: Developing and Realising Design Craft Ideas | Partially | ✓ | Some remote delivery may be possible, but outcomes might be limited by reduced access to specialist materials, techniques and processes. Studio time, where possible, should be a priority for this unit Social-distancing could affect access to specialist workshop space or access to shared equipment |

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| Unit 90: 3D Design Media, Techniques and Technology | X | ✓ | Not suitable for remote delivery. Social-distancing could affect access to specialist workshop space or access to shared equipment and facilities. Studio time, where possible, should be a priority for this unit. |
| Unit 91: Large Scale Working | X | ✓ | |
| Unit 92: Large Scale Design | ✓ | ✓ | |
| Unit 93: Small-scale Working | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment when creating practical responses. |
| Unit 94: Small-scale Design | ✓ | ✓ | Social-distancing could affect access to specialist workshop space or access to shared equipment and facilities. Studio time, where possible, should be a priority for this unit. |
| Unit 95: Human scale Working | ✓ | ✓ | |
| Unit 96: Human Scale Design | ✓ | ✓ | |
| Unit 97: Product Design | Partially | ✓ | Some remote delivery may be possible, but outcomes might be limited by reduced access to specialist materials, techniques and processes. |
| Unit 98: Design for moving parts | Partially | ✓ | Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for these units. |

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| Unit 99: Exploring Resistant Materials | X | ✓ | <p>Remote delivery would not be possible due to access to specialist materials and equipment.</p> <p>Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for these units.</p> |
| Unit 100: Extending Resistant Materials | X | ✓ | |
| Unit 101: Exploring Non-resistant Materials | X | ✓ | |
| Unit 102: Extending Non-resistant Materials | X | ✓ | |
| Unit 103: Exploring Specialist Glass Techniques | X | ✓ | |
| Unit 104: Extending Specialist Glass Techniques | X | ✓ | |

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| Unit 105: Exploring Specialist Metal and Jewellery Techniques | X | ✓ | <p>Remote delivery would not be possible due to access to specialist materials and equipment.</p> <p>Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for these units.</p> |
| Unit 106: Extending Specialist Metal and Jewellery Techniques | X | ✓ | |
| Unit 107: Exploring Specialist Textiles Techniques | X | ✓ | |
| Unit 108: Extending Specialist Textile Techniques | X | ✓ | |
| Unit 109: Sculptural Textiles | X | ✓ | |
| Unit 110: Papermaking and Printmaking | X | ✓ | |

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| Unit 111: Fabric Manipulation | X | ✓ | Remote delivery would not be possible due to access to specialist materials and equipment. |
| Unit 112: Felt making and Felting | X | ✓ | Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for these units. |
| Unit 113: Textiles Installation | Partially | ✓ | Some remote delivery may be possible, but limited due to access to a reduced range of specialist materials, techniques and processes. Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for these units. |
| Unit 114: Woven Textiles | Partially | ✓ | |
| Unit 115: Knitted Textiles | Partially | ✓ | |
| Unit 116: Embroidered Textiles | Partially | ✓ | |
| Unit 117: Surface Pattern | Partially | ✓ | |
| Unit 118: Repeat Pattern | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment. |
| Unit 119: Printed Textiles | X | ✓ | Not suitable for remote delivery. Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for this unit. |

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| Unit 120: Fashion Media Techniques and Technology | Partially | ✓ | Some remote delivery could be possible, but limited due to access to a reduced range of materials, techniques and processes. Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for this unit. |
| Unit 121: Pattern Construction for Fashion and Clothing | X | ✓ | Not suitable for remote delivery. Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for this unit. |
| Unit 122: Pattern Development for Fashion and Clothing | ✓ | ✓ | Remote delivery could be possible provided learners have underpinning knowledge of pattern cutting techniques. |
| Unit 123: Pattern Grading for Fashion and Clothing | ✓ | ✓ | Social-distancing could affect access to specialist workshop space or access to shared equipment. |
| Unit 124: Production Techniques for Fashion and Clothing | X | ✓ | Not suitable for remote delivery. Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for this unit. |

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| Unit 125: Computer Applications in Fashion | ✓ | ✓ | Good unit for remote delivery. Social-distancing could create issues regarding access to specialist IT equipment. |
| Unit 126: Fashion Marketing | ✓ | ✓ | |
| Unit 127: Fashion Visualisation | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment. |
| Unit 128: Garment Production | Partially | ✓ | There may be some aspects of this unit that could be taught remotely, dependent on resource. Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for this unit. |
| Unit 129: Accessory Production | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment. |

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| Unit 130: Fashion Presentation Techniques | ✓ | ✓ | Good unit for remote delivery. Social-distancing could create issues regarding access to specialist IT equipment. |
| Unit 131: Fashion Promotion | ✓ | ✓ | |
| Unit 132: Fashion in Retail | ✓ | ✓ | |
| Unit 133: Fashion Styling | ✓ | ✓ | |
| Unit 134: Fashion Buying | ✓ | ✓ | |
| Unit 135: Developing Costume Design Skills | ✓ | ✓ | |
| Unit 136: Make-up Application Skills and Creative Uses in Performance | X | X | Not suitable for remote delivery. Not suitable for social-distanced delivery due to application of make-up/hair styling to a performer. |
| Unit 137: Hair Styling and Dressing for Performers | X | X | |

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| Unit Title | Remote delivery (✓ / X / partially) | Socially-distanced (✓ / X) | Delivery Guidance |
|--|--|-------------------------------|--|
| BTEC International Level 2 (2014) – Art and Design | | | |
| Unit 1: Contextual References in Art and Design | ✓ | ✓ | Good unit for remote delivery. Social-distancing could create issues regarding access to IT equipment. |
| Unit 2: 2D Visual Communication | Partially | ✓ | Some remote delivery may be possible, but outcomes might be limited by reduced access to specialist materials, techniques and processes. |
| Unit 3: 3D Visual Communication | Partially | ✓ | Social-distancing could affect access to specialist workshop space or access to shared equipment. Where possible, studio time should be a priority for this unit. |
| Unit 4: Using Ideas to Explore, Develop and Produce Art and Design | ✓ | ✓ | Adapted delivery is possible, but this could be affected by limited access to specialist materials and equipment depending on specialism. This unit enables learners to apply the skills developed during the course and relies on the development of relevant skills in earlier units. |

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| Unit 5: Building an Art and Design Portfolio | ✓ | ✓ | Digital portfolios are a possibility (especially for remote delivery), but the quality of the outcome could be compromised as a result of limited access to equipment such as photographic lighting and scanners. Delivery of this unit relies on production of creative work in earlier units. |
| Unit 6: Working in the Art and Design Industry | ✓ | ✓ | Good unit for remote delivery. Social-distancing could create issues regarding access to IT equipment. |
| Unit 7: Working with Graphic Design Briefs | ✓ | ✓ | Adapted delivery could make this suitable for remote delivery. Social-distancing could affect access to specialist workshop space or access to shared equipment. |
| Unit 8: Working with Photography Briefs | ✓ | ✓ | Remote delivery would negate any possibility of traditional photographic techniques or darkroom practice. Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for this unit. |

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| Unit 9: Working with Fashion Design Briefs | Partially | ✓ | Some remote delivery may be possible, but outcomes might be limited by reduced access to specialist materials, techniques and processes. Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for this unit. |
| Unit 10: Working with Textile Briefs | Partially | ✓ | |
| Unit 11: Working with 3D Design Briefs | Partially | ✓ | |
| Unit 12: Working with Interactive Media Briefs | ✓ | ✓ | Adapted delivery could make this suitable for remote delivery. Social-distancing could affect access to specialist workshop space or access to shared equipment. |
| Unit 13: Working with Visual Arts Briefs | ✓ | ✓ | |
| Unit 14: Working with 3D Design Crafts Briefs | Partially | ✓ | Some remote delivery may be possible, but outcomes might be limited by reduced access to specialist materials, techniques and processes. Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for this unit. |

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| Unit 15: Working with Digital Art and Design Briefs | ✓ | ✓ | Adapted delivery could make this suitable for remote delivery. Social-distancing could affect access to specialist workshop space or access to shared equipment. |
| Unit 16: Working with Accessory Briefs | Partially | ✓ | Some remote delivery may be possible, but outcomes might be limited by reduced access to specialist materials, techniques and processes. Social-distancing could affect access to specialist workshop space or access to shared equipment. Studio time, where possible, should be a priority for this unit. |
| Unit 17: Working with Moving Image Briefs | ✓ | ✓ | Adapted delivery could make this suitable for remote delivery. Social-distancing could affect access to specialist workshop space or access to shared equipment. |
| Unit 18: Working with Site-specific Briefs | ✓ | ✓ | Adapted delivery could make this suitable for remote delivery. Social-distancing could affect access to specialist workshop space or access to shared equipment. |