



Accredited

OCR LEVEL 2 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN ART AND DESIGN

DEVELOPING IDEAS IN RESPONSE
TO AN ART AND DESIGN BRIEF
LEVEL 2 UNIT 12

VERSION 1 OCTOBER 2013



WHAT CENTRES ARE ASKING ABOUT THE CAMBRIDGE TECHNICALS IN ART AND DESIGN

Level 2 Unit 12 - Developing Ideas in Response to an Art and Design Brief

1. The unit focuses around a brief. Are there any exemplars I can draw on?

There are no exemplars currently available (but OCR are looking to produce some exemplars).

Centres usually devise their own briefs to meet/match the needs and interests of their learners to resources and opportunities available in either their school/college, local community/business etc.

2. What makes a successful brief?

The brief can be set in absolutely any art and/or design context.

The primary purpose of the brief is to provide a vocational focus that is perhaps real or more usually, replicates a real life context in which the learner can respond to the requirements of an art and design client brief. The brief will present a clear series of requirements covering such aspects as location, timescales, size, budget etc.

A successful brief will clearly identify the constraints, focus on the client's requirements whilst presenting the learner with an exciting challenge in generating and developing a personal range of ideas, demonstrating how it might be successfully achieved.

After initial personal investigations have been carried out and to help satisfy P1, it can be useful for the learner to arrange a meeting (perhaps several weeks after the brief has been given) when they can work through a series of questions and further clarify/investigate the client's requirements with them.

The briefs that are set need to be relevant to learner's interests, clear in their requirements (not too vague and open) but be wide enough to offer an exciting range of possible solutions.

In devising a successful brief it is important to ensure there are good artist/designer references available.

In most centres a teacher (ideally not their own) acts as the client.

3. Should all my learners do the same brief?

They don't have to and this is really down to centre preference. In an ideal situation individual briefs that reflect specific learner interests can produce successful work from highly motivated learners.

Some centres have successfully used 'Scenarios' such as a fashion show, an exhibition space, a new restaurant/business etc. where a number of separate briefs relate to a larger context. A fashion show for example could provide opportunities for a number of individual briefs covering fashion, footwear, accessories, jewellery, millinery, as well as promotion, set design etc.

At Level 2 learners generally do best when they feel the brief is accommodating their individual interests.

4. Can a group approach be used in this unit?

This is probably not an ideal unit for a group approach in that the recording of individual contribution (which is essential), could be difficult.

Use of a 'scenario' where a group take on a large project or event etc, with learners taking on clearly identified individual aspects through individual briefs could however allow their individual contribution to be clearly evidenced.

5. D1 mentions a range of ideas to be presented to the client. Are two ideas sufficient?

It is not just in D1 that a range of ideas are 'mentioned' - P4 requires the learner to deliver a competent presentation to the client showing a range of ideas produced in response to a brief (or project).

A range of ideas would be 3 or more (so 2 would not be sufficient).



6. How should I construct the delivery of pitches to the client? Is there any recommended length of time? How can I ensure the dialogue is effective?

Centres generally find that presentations are best done to teachers acting as clients. This is even better if it can be a teacher other than the learner's usual teacher, as it simulates a more vocational context. The advantage of the client being a teacher involved in the delivery is the quality of feedback will be sympathetic to the creative situation.

10 minutes for the presentation and feedback will usually be more than enough time.

The presentation is something that learners often 'build themselves up to' and is a good opportunity for them to gain confidence in a vocational context. The idea that they are there to 'sell' their ideas is important and they usually respond well to a business-like situation in a designated space or office where they are not concerned about their peers.

7. If my learners generate ideas and pitch their ideas to the client in an appropriate manner yet do not use the client feedback that effectively what are the implications for the overall grade they can be awarded?

The context of the unit is responding to a client brief. P5 clearly requires learners to show they have used the client feedback they have gathered to identify the most suitable final idea for (future) development and realisation.

If they do not provide evidence of this they will not pass P5 and as they must satisfy all Pass criteria to achieve a Pass, the overall grade would in this case be a Fail.

8. Is this a good bolt on unit to deliver with other units in the suite?

This unit works perfectly with Unit 13 – Realising art and design ideas where learners can take their final idea from Unit 12 forward, developing and refining and eventually realising it.

9. Are there any health and safety considerations I need to be aware of in this unit?

We would encourage learners to at all times be aware of potential risks and work safely. Keeping a record of this is to be encouraged as good practice.

However, there are no assessment criteria in this unit that require evidence of health and safety and therefore learners will not be assessed on it.

10. You mention presentation techniques. What kind of techniques are you referring to?

Presentation techniques will vary according to the brief undertaken and the type of work produced. A competent presentation should clearly communicate, usually visually and verbally, a range of ideas to the client through whatever means is most suitable. This might for example, be maquettes for a sculpture, design or mood boards, or a PowerPoint presentation. These would usually be supported by sketchbooks/personal journals etc.



11. If the reaction from the client is negative will this stifle opportunities to achieve in P5 and M3?

It would be hoped that if investigations for P1 and P2 were appropriately carried out and teacher support/feedback usefully applied, that at least some of the client feedback will be positive. Client feedback will hopefully be constructive, reflecting strengths and weaknesses in the learner's ideas that allow them to act on the feedback and identify the most suitable final idea for development and realisation and for M3 allow them to further develop and refine their final idea.

12. Does the moderator need to see the client brief at the point of moderation?

The brief is usually at the front of the sketchbook/personal journal but where work is presented as a display/digitally it is important that the brief can be seen by the moderator who would otherwise find it very difficult to moderate the centres' assessment decisions.

13. How can the learner capture the client feedback?

There should be evidence of the presentation and centres/clients usually complete an evidence witness sheet that records the learner's presentation along with feedback on the range of ideas presented. Some centres digitally record presentations but care needs to be taken to ensure the quality is good if this is the case.

Learners can then record the feedback and use it accordingly.

14. Is the brief used in P1 the same brief as used in P2?

Yes.

15. How will you ensure learners have evidenced the communication of their ideas to the client?

Covered in question 13.

16. Is the brief approach related to only this unit or can it be used in others?

The primary consideration is to ensure evidence for all the assessment criteria for a pass can be met in full and that any brief used by a centre allows learners to do this.

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Telephone 02476 851509

Email cambridgetec@ocr.org.uk

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