

# Unit 5: Contextual Influences in Art and Design

<b>Unit code:</b>	<b>R/502/4970</b>
<b>QCF Level 3:</b>	<b>BTEC National</b>
<b>Credit value:</b>	<b>10</b>
<b>Guided learning hours:</b>	<b>60</b>

## ● Aim and purpose

The aim of this unit is to develop learners' skills and knowledge of how historical and cultural influences inform art, craft and design. Learners will achieve this by researching and recording information, whilst developing critical and analytical skills, and relating this to their own developing practice.

## ● Unit introduction

Artists, craftspeople and designers have always looked to the past for inspiration and innovation. In order to learn from the past and build on others' creativity, it is important for learners to appreciate some of the factors that are essential to a practitioner's professional development by understanding the importance of historical and cultural influences on art, craft and design. Practitioners in every field of the sector also recognise the need to, and value of, keeping abreast of contemporary art, craft and design developments, within and beyond their specialist practice.

This unit is intended to form the basis of learners knowledge and understanding of contemporary and historical art, craft and design. It underpins all other units in the qualification and aims to promote and deepen learners' contextual awareness of their own work. Learners will develop knowledge and understanding of key movements within an historical context, which will provide a framework for their understanding of works of art, craft and design. Learners will also understand why many artists, craftspeople and designers are able to respond to emerging technologies and environmental issues. Learners will develop skills in identifying, researching, selecting and recording appropriate references for study from primary and secondary contextual sources. Through exploring and recording from a wide variety of sources learners will develop their critical and analytical skills by using combinations of visual, written and verbal presentations. This will contribute to a cycle of application, as contextual understanding contributes to the learner's practical skills and their practice gives them inside knowledge of other practitioners work.

## ● Learning outcomes

**On completion of this unit a learner should:**

- 1 Know about key developments and influences in art, craft and design
- 2 Be able to research and record historical, contemporary and contextual information
- 3 Be able to review, produce and present outcomes from contextual sources

# Unit content

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## 1 Know about key developments and influences in art, craft and design

*Historical and contemporary developments:* characteristics; theories; influences; relationships; impact; technologies (inventions, manufacturing, photography, printing processes, cinema, digital)

*Movements:* 19th century eg Romanticism, Realism, Impressionism, Post-Impressionism, Symbolism, Expressionism, Arts and Crafts Movement, Art Nouveau; 20th century eg Fauvism, Cubism, Futurism, Dada, Surrealism, Bauhaus, Art Deco, Social Realism, Constructivism, Abstract Expressionism, Pop Art, Modernism, Post-Modernism, Punk Art; Brit Art; Performance Art, Installation Art, Outsider Art; 21st century eg digital, video art, internet, globalisation

*Influences:* eg fine art, photography, graphics, fashion, ceramics, other art forms, mass media, popular culture, environmental issues, the work of others

*Wider cultural context:* significant events eg Industrial Revolution, Great Exhibition, design reforms, colonialism, communications, trade, wars, social change, politics, migration, freedom of speech, individualism

*World cultures:* eg Japanese art, African tribal, Egyptian art, Celtic, medieval, folk, naive art, carnivals, fairgrounds

*Science and technology:* eg psychology, technology, new materials, photography, digital media, animation, computers, molecular discoveries, plastics, nylon, micro-electronics, LCD, aerodynamics, space age

## 2 Be able to research and record historical, contemporary and contextual information

*Research:* primary sources eg gallery visits, industries, practitioners' workplaces, work experience; secondary sources eg books, journals, CDs and DVDs, the internet

*Record:* extracting appropriate information eg read, respond, documents, key points, phrases, quotes; notation eg highlighting text, notes, annotated visual studies, combinations, written, printed, audio; visual information, photography, interviews, practitioners; commentary eg annotated art works, vocational vocabulary

*Contextual information:* historical context; social context; key movements; key individuals; influences; changes eg media, materials, technology, processes, techniques; visual language eg formal elements; practitioners eg others' work, professionals, peers, own work

## 3 Be able to review, produce and present outcomes from contextual sources

*Review:* eg identify, select, organise, research, plan, structure, analyse, create

*Produce:* eg appropriate format for presentation; academic conventions, bibliographies, references

*Methods of presentation:* completed outcomes eg essays, formal written reports, web pages, video, film, supporting notes, outline/storyboards, interactive DVDs, CD ROMs, poster, on screen presentations

## Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<b>P1</b> describe the characteristics and influences of key movements and the work of individuals [IE, CT]	<b>M1</b> research and organise information about art, craft and design developments, effectively linking the contexts in which works were produced	<b>D1</b> extract and analyse complex information independently, from comprehensive research
<b>P2</b> show how cultural contexts relate to historical and contemporary art, craft and design [IE, CT]	<b>M2</b> express coherent opinions, supported by examples drawn from established sources.	<b>D2</b> express informed judgements and argued conclusions, using specialist language fluently.
<b>P3</b> produce primary and secondary research [IE, CT, RL, SM]		
<b>P4</b> review information and produce outcomes [IE, CT, RL, SM, EP]		
<b>P5</b> present outcomes. [TW]		

**PLTS:** This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

<b>Key</b>	IE – independent enquirers CT – creative thinkers	RL – reflective learners TW – team workers	SM – self-managers EP – effective participators
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# Essential guidance for tutors

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## Delivery

Learner access to a well-stocked learning centre is essential with resources including a broad coverage of 19th, 20th and 21st century art, craft and design. These should include written and visual materials, books, journals, DVDs, videos, on-screen presentations and CD ROMs. The collection should be sufficient to enable learners to complete this unit. Learners should have access to primary research information through visits to art galleries and museums. Learners could also benefit from collecting information about contemporary artists, craftspeople and designers through visits to workshops and studios. Learners should be able to access the internet for research.

Successful delivery of this unit requires learners to gain a broad knowledge of developments in art, craft and design practice and how these relate to the different specialist areas by making links, where possible, between theory and practice across specific pathways. The unit aims to show learners how to study art, craft and design by looking at particular periods, key movements and practitioners from the 19th, 20th and 21st centuries how and, to select from their research to create completed outcomes. The unit content is a guide and is not prescriptive. Tutors can start with any era or stage of contemporary and historical contexts. Programmes of study could begin by using examples from current practice for deconstruction and analysis or by asking groups of learners to trace possible connections between historical work and cultural influences. Learning outcomes are linked and delivery can be integrated. The outcomes could also be delivered with other core and/or specialist unit assignments.

For learning outcome 1, an initial general introduction to the developments in art, craft and design from the 19th century to the present day may be appropriate for a whole cohort of learners. Tutors might then develop a more focused, selected programme of study suited to learners' chosen pathways. Programmes of study could include a series of lectures to deliver the broad-based content of this unit. It is important that learners recognise and understand how the wider culture (for example scientific and technological developments, political change, social trends, new movements, sub-cultures, changing music and street fashion) interconnects with innovation and development in all aspects of art, craft and design.

The impact of wars and subsequent social and political change on art, craft and design for example the First World War and Dada, Russian Revolution and Social Realism, Constructivism, the Second World War and Utility fashion, New Look fashion, the Cold War and space age design, the movement of émigrés across Europe, cultural events such as world fairs (The Exposition des Arts Decoratifs, Paris 1925, The Festival of Britain, London 1951), would allow learners to link developments in art and design with wider contextual influences.

Specialist subject areas should be included in the examples discussed, giving learners the opportunity to see connections between design developments and cultural influences across different disciplines.

For learning outcome 2, learners should have the opportunity to study from first-hand experience through visits to exhibitions, galleries containing historical and contemporary art, craft and design work and museums. Visiting practitioners, or related work experience, can provide first-hand understanding of the work of others in their specialist field. Learners will need to understand how to select and record information from a range of secondary sources. Access to a well-stocked learning centre is essential. Learners should be able to access the internet and, ideally, all teaching should be supported by a centre VLE. Computer technologies and other emerging visual technologies should be used where possible to support delivery.

Learners can focus their investigation on key individuals within a chosen specialism or take a more general overview. Whatever approach is used, learners need to apply their understanding to explain the main characteristics of, and progression in, art, craft and design developments during the 19th, 20th and 21st centuries, their interrelationships and the historical and contemporary interconnections. Learners should

be taught how to analyse the formal elements and visual language of specific work and the interrelationships between the work and historical and social contexts.

For learning outcome 2, learners should be taught the essential study skills involved in researching and recording from a range of different sources. Learners should be taught basic academic referencing to encourage individual thinking and to aid progression to higher learning.

Learning outcome 3 focuses on the presentation of an outcome. A vital part of this unit is learners' ability to synthesise their research skills into coherent outcomes. Tutors will need to develop learners' critical faculties and to expand and deepen their vocabulary of terms. This could be introduced by learners collating glossaries of terms and phrases, and the use of written pieces from art critics, to help build an understanding of methods of writing and analysis. Set questions, or suggested formats for the study of movements or specific works, might offer useful starting points for selecting and recording information from research or using descriptive and analytical writing.

Group discussions and seminars might be used to give learners guided opportunities for selecting focused investigations, synthesising their research and recordings towards appropriate outcomes.

Tutorials will form an essential part of the teaching programme, where learners will be guided through the selection, modification and refinement processes needed in order to present outcomes, in any format, appropriate to their intention.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and/assessment
Introduction to unit and structure of the programme – whole class
Introduction to research skills and use of referencing conventions
Lead lectures/seminars on key movements
Independent learner research and follow-up activities from lectures/seminars
<b>Assignment 1:</b> Decades – Individual Investigation into the Art, Craft and Design Prominent in a Decade Chosen by the Learner with Contextual References <ul style="list-style-type: none"><li>• Research a decade (adding to lecture/seminar notes where appropriate)</li><li>• Generate ideas for a presentation illustrated by AI poster using visuals and text</li><li>• Write presentation</li><li>• Design and produce a poster</li><li>• Give a presentation about the decade and receive feedback</li></ul>
<b>Assignment 2:</b> Extended Project from a Choice of Research Topics or Questions and to Include Independent Working <ul style="list-style-type: none"><li>• Research</li><li>• Analysis</li><li>• Production of outcome</li></ul>
Review of unit and assessment

## Assessment

For P1, learners should demonstrate their knowledge and understanding of developments in art, craft and design by explaining the characteristics of selected movements and selected individuals' works, and the materials and processes used. That should describe the formal elements of the selected works and catalogue associated artists and art influences. Learners should explain the connections between different art forms and movements and wider cultural influences. Evidenced for P1 may come from a range of activities where learners have undertaken ongoing, annotated, visual contextual study and integrated this unit with their specialist pathway.

For P2, learners need to show that, with tutor support, they have explored several examples of different kinds of information around a given subject. They should demonstrate an understanding through written and visual recording from selected sources using different approaches through annotated visual study, notes and descriptive written pieces. Learners should show some evidence of analytical ability, for example by deconstructing an image, object or film clip to demonstrate their understanding of how it has been created, what qualities are communicated and its wider contextual connections. There should be evidence of selection from a variety of sources.

Evidence for P3 requires the production of a body of relevant research. This may include appropriate lecture notes, research recording from primary and secondary sources, video evidence from an oral presentation, annotated visuals, presentation boards, written assignments or other recordings. Evidence should show the progressive development of learner understanding of the purpose of research recording. It is expected that primary experience from gallery or workshop visits will form part of the evidence, together with the use of secondary sources.

For P4, learners will need to show they can select relevant information from their recordings to develop and produce completed outcomes. Verbal evidence sheets and witness statements from individual tutorials, seminars and group discussions could be used to gather evidence of understanding the process of review and refinement in developing a study need for and similarly of the effective presentation skills.

For P5, learners might use varied presentation methods such as written essays, annotated illustrations, video, film or on-screen presentation or poster presentations to the class.

Learners should use their understanding of art and design developments to identify and select subjects for research.

To achieve M1, learners should research a broad range of information using different sources, and produce articulate explanatory notes, descriptive and analytical pieces of text or detailed annotated visual studies. There should be evidence of effective organisation of information and a planned approach to selecting and focusing ideas for outcomes. Works researched should always be considered in relation to the context in which they were produced.

For M2, learners need to synthesise their understanding using examples and quotes from established sources to support their personal opinions.

Evidence might be through a carefully structured an essay where each paragraph moves the text forward without digressions or repetitions or by investigating and collating visual and written critical analyses and developing a range of well-planned presentation methods as suggested in the unit content.

For D1, learners will, independently, select and comprehensively record from an extensive range of contextual sources, investigating and reviewing alternative opinions and interpretations.

For D2, learners will express informed judgements and argued conclusions using specialist language confidently and fluently. Outcomes produced for presentation may be creative and relevant to their specialism. This will demonstrate that the learning and contextual influences have been fully embedded in their own work.

Those working in time-based media may wish to explore more widely than the areas listed in the unit content. Sequential and time lapsed photography, animation, drawing and painting onto film and, the use of sound recording could also provide sources of evidence for presentations of contextual investigations at pass, merit and distinction level.

### Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
PI, P2, P3, MI, DI	<b>Assignment 1:</b> Decades	An exhibition designer producing contextual information for a themed display	Presentation with group feedback
PI, P2, P3 MI, M2 DI, D2	<b>Assignment 2:</b> Extended Investigation	A textile designer carrying out research for a new collection	On screen presentation of findings supported by illustrated workbook or essay; folder of course work

### Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Art and Design sector suite. This unit has particular links with the following unit titles in the BTEC Art and Design suite:

Level 1	Level 2	Level 3
Creative Use of Materials, Techniques and Processes	Contextual References in Art and Design	Art and Design Specialist Contextual Investigation
Explore Artists' and Designers' Work		

## National Occupational Standards

This unit also provides development opportunities for some of the underpinning skills, knowledge and understanding of the following National Occupational Standards:

### CCSkills Sector Skills Council

Design (revisions in draft form June 2009)

- DES1 Apply research on the history and theory of design to your own design activities
- DES2 Apply design industry knowledge to inform your own design work practice and work
- DES3 Use Critical Thinking Techniques in your design work
- DES14 Explore the history and social impact of creativity and how it can influence your own design work
- DES15 Research and evaluate the nature of design in a specific industry context
- DES21 Articulate, present and debate ideas in a creative environment

### Skillset Sector Skills Council

Photo Imaging

- C6 Contribute to The Development of The Photo Imaging Brief

### Skillfast-UK Sector Skills Council

Textiles and Material Design

- D1 Research design information and ideas for textiles and materials using a range of techniques
- D9 Clarify textile and material design briefs and research information
- D10 Develop alternative textile and material design ideas
- D15 Plan and contribute to the realisation of final textile and material design

## Essential resources

For this unit learners will need to understand how to select and record information from a range of primary and secondary sources. Access to a well-stocked learning centre is essential where resources include a broad coverage of 19th, 20th and 21st century art, craft and design. These should include written and visual materials, books, journals, DVDs, video, slides and CD ROMs. The collection should be sufficient to enable learners to complete this unit. Learners should also have access to primary research information through visits to art galleries and museums. Learners could benefit from collecting information about contemporary artists, craftspeople and designers through visits to workshops and studios. Learners should be able to access the internet for research.

## Employer engagement and vocational contexts

Centres should develop links with practising artists, craftspeople and designers, to deliver assignments to learners or to provide work experience.

Links with employers are essential to delivery of the programme in terms of work experience and future employment.

Vocational learning support resources include:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)

Business and finance advice:

- local and regional Business Link – [www.businesslink.gov.uk](http://www.businesslink.gov.uk)

Assignments should be vocationally relevant. Centres should consider the delivery of 'live projects' to support the vocational content of the unit and programme.

Creative & Cultural Skills ([www.ccskills.org.uk](http://www.ccskills.org.uk)), the sector skills council for design have launched the web portal Creative Choices ([www.creative-choices.co.uk](http://www.creative-choices.co.uk)). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the sector skills council for creative media, provide details ([www.skillset.org/photo](http://www.skillset.org/photo)) about careers advice and industry information, plus a regularly updated news and events page.

Skillfast-UK, the sector skills council for fashion and textiles, provide details pages ([www.skillfast-uk.org/justthejob](http://www.skillfast-uk.org/justthejob)) about careers advice and industry information, plus regularly updated news and events pages.

Links to National Occupational Standards – CA9 – Keep up to date with developments within the arts; O8NSAS1 - Communicate effectively; CV10 – Identify and describe items of cultural interest

Centres should develop links with local museums, art galleries, independent artists, craftspeople and designers, open studio events, heritage and cultural sections of the local council.

## Indicative reading for learners

### Textbooks

Britt D – *Modern Art Impressionism to Post Modernism* (Thames & Hudson, 2007) ISBN 978-0500238417

Buehler et al – *Essential Art: The History of Western Art* (Herbert Press, 2007) ISBN 978-0713687866

Collings M – *This is Modern Art* (Phoenix, 2000) ISBN 978-1841881003

De Olivera N, Oxley N and Milhae P – *Installation in the New Millennium* (Thames & Hudson, 2004) ISBN 978-0500284513

Dormer P – *Design Since 1945* (Thames & Hudson, 1993) ISBN 978-0500202616

Dormor R, Holmes S, Mott T, Schofield J, Thomas L, Wicks S, Wilson G – *Edexcel Level 3 BTEC National Art and Design Student Book* (Edexcel, 2010) ISBN 978-1846906374

Dormor R, Holmes S, Mott T, Schofield J, Thomas L, Wicks S, Wilson G – *Edexcel Level 3 BTEC National Art and Design Teaching Resource Pack* (Edexcel, 2010) ISBN 978-1846906374

Gay P – *Modernism: The Lure of Heresy – From Baudelaire to Beckett and Beyond* (Vintage, 2009) ISBN 978-0099441960

Hopkins D – *After Modern Art 1945-2000* (Oxford University Press, 2000) ISBN 978-0192842343

Hughes R – *The Shock of the New* (Thames & Hudson, 1991) ISBN 978-0500275825

Julier G – *The Thames & Hudson Dictionary of Design Since 1900* (Thames & Hudson, 2004)  
ISBN 978-0500203798

Little S – *Isms: Understanding Art* (A & C Black Publishers Ltd, 2004) ISBN 978-0713670110

Livingston A and I – *The Thames and Hudson Dictionary of Graphic Design and Designers* (Thames & Hudson, 2003) ISBN 978-0500203538

Noe C, et al – *Young Chinese Artists: The Next Generation* (Prestel, 2008) ISBN 978-3791341088

Poli F – *Post-Modern Art 1945 – 2008* (Collins Design, 2008) ISBN 978-0061665776

Sparke P – *Design in Context* (Bloomsbury, 1991) ISBN 978-0747510949

Wilk C – *Modernism Designing a New World* (V&A Publishing, 2008) ISBN 978-1851774777

Woodham J M – *Twentieth Century Design* (Oxford University Press, 1997) ISBN 978-0192842046

## Websites

<a href="http://www.design-council.org.uk">www.design-council.org.uk</a>	the national strategic body for design in the UK
<a href="http://www.designmuseum.org.uk">www.designmuseum.org.uk</a>	website of the Design Museum, dedicated to contemporary design
<a href="http://www.hayward.org.uk">www.hayward.org.uk</a>	website for the Hayward gallery
<a href="http://www.hillmancurtis.com">www.hillmancurtis.com</a>	website for film and web based company
<a href="http://www.nationalgallery.org.uk">www.nationalgallery.org.uk</a>	website for the National gallery
<a href="http://www.onedotzero.com">www.onedotzero.com</a>	digital arts organisation promoting use of moving image
<a href="http://www.tate.org.uk">www.tate.org.uk</a>	website for the Tate galleries
<a href="http://www.vam.ac.uk">www.vam.ac.uk</a>	website for the Victoria and Albert museum

## Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit:

Skill	When learners are ...
<b>Independent enquirers</b>	researching art, craft and design movements and individuals linking cultural contexts to historical and contemporary art, craft and design work researching, academic conventions and producing outcomes
<b>Creative thinkers</b>	understanding contemporary and historical art, craft and design in the wider context and researching and analysing connections between artists
<b>Reflective learners</b>	researching and presenting findings
<b>Team workers</b>	presenting work to an audience
<b>Self-managers</b>	managing own research and development of outcomes independently
<b>Effective participators</b>	presenting work to an audience.

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

Skill	When learners are ...
<b>Independent enquirers</b>	planning and carrying out research to further their understanding of lectures, seminars and visits to museums, galleries and practitioners, or to investigate assignment topics
<b>Creative thinkers</b>	seeking out innovative ways to present findings analysing connections between historical and wider contextual influences of key developments in art, craft and design
<b>Reflective learners</b>	setting goals to produce work and assimilate feedback
<b>Team workers</b>	presenting findings to group and providing informative handouts on topic
<b>Self-managers</b>	dealing with research from a variety of sources managing their time effectively
<b>Effective participators</b>	presenting work to a group.

## ● Functional Skills – Level 2

Skill	When learners are ...
<b>ICT – Use ICT systems</b>	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	researching key individuals, movements and contexts
Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used	planning for the production of a final outcome
Manage information storage to enable efficient retrieval	storing researched information in files
<b>ICT – Find and select information</b>	
Select and use a variety of sources of information independently for a complex task	planning and carrying out research to further their understanding of lectures, seminars and visits to museums, galleries and practitioners, or to investigate assignment topics
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	exploring, extracting and assessing the relevance of information from websites
<b>ICT – Develop, present and communicate information</b>	
Enter, develop and format information independently to suit its meaning and purpose including: <ul style="list-style-type: none"> <li>• text and tables</li> <li>• images</li> <li>• numbers</li> <li>• records</li> </ul>	formulating and presenting final outcomes
Bring together information to suit content and purpose	
Present information in ways that are fit for purpose and audience	
Evaluate the selection and use of ICT tools and facilities used to present information	
Select and use ICT to communicate and exchange information safely, responsibly and effectively including storage of messages and contact lists	communicating with tutor
<b>English</b>	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	discussing and debating cultural and contextual issues
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	seeking and reading and responding to research
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively.	writing notes from research writing up final outcomes.