Part B encounter: confirm the slot

Week 5 Lesson 1 • 30 November–4 December 2026

UNCONFIRMED • No visit, visitor or live call is booked by this pack. Both variants serve the same lesson and the same Part B evidence pages.

Confirmation field	Fill only when known
Real artist / practice	_____
Real arts organisation / representative	_____
Representative's role / contact held by school	_____
Chosen variant	Visit / visitor in school / live call
Actual date and teaching slot	_____
Artist's real work / short technique	_____
Organisation's real brief / purpose / audience	_____
Owner confirmation / access and materials	_____

Two real roles, two active tasks

The artist shows their own work and a short technique. Each pupil tries or directs it, asks about a choice and records learning. The organisation sets a real practical brief and its representative responds to pupils' actions or changes. A visitor may represent both, but must make the artist practice and organisation role clear. Record them separately.

Agree a safe paper/card option if suitable: pupils test a small arrangement of approved works and labels against the organisation's own display purpose. This is only a proposed task to agree, not an assertion of its brief. The host can set another accessible arts task. Update the kit to match the confirmed task.

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Variant 1: visit

At a real arts venue • 40 minutes of teaching after travel and arrival logistics. Use the confirmed names and task from page 1. No location is asserted.

Minutes	Visit actions
0–5	Teacher checks five learner questions and response modes. Host states artist and organisation roles; record real date.
5–8	At one agreed work/display, pupils choose who can answer the Starter question about the organisation's purpose.
8–14	Teacher models the four record steps in 60 seconds. Artist shows their own work and one short safe technique. Teach the four words in context.
14–22	Each pupil tries/directs the artist's step, asks a question and receives a response. Capture one individual learning detail for B p2.
22–31	Organisation representative states its real brief. Pair and trio test a layout or other agreed task using approved materials. Each learner chooses/directs a change and receives a response tied to the group's purpose or audience.
31–37	Pupils complete short records for B p2–4; adult scribes exact words where needed. Reset the space with the host.
37–40	Ask the end question of all five. Check which real experiences occurred and note any gaps before leaving.

Set up and access

Take 5 clipboards, 5 pencils, 5 question plans and 5 sets of the 3 B slips. Confirm the host's table space, five active turns, quiet response option and safe materials. School travel arrangements and permissions are separate from this teaching plan. Use work photos or precise scribing as agreed; never require pupil faces or recordings of the host.

Work only with items the host permits. Do not touch exhibits or move display works without permission. Use approved copies, supplied work cards or pupils' own pieces under the real organisation brief. An exhibition walk without an active task and learner learning record does not complete this planned B experience.

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Variant 2: visitor or live call

In school • 40 minutes of teaching after the visitor is settled or the connection is tested. The people, work and organisation brief remain real.

Minutes	Visitor / live-call actions
0–5	Teacher checks questions and five individual turns. Visitor/live participants introduce their real roles; teacher records date and status.
5–8	Show one actual work or permission-cleared image. Pupils choose the role for the Starter question.
8–14	Teacher gives the 60-second record model. Artist demonstrates one real technique, close to pupils or under a live camera. Word help follows.
14–22	Each learner tries/directs the step. Artist watches or receives a live description, answers the pupil's question and gives a response.
22–31	Organisation representative gives its actual brief and purpose. Learners try it at two table mats. Each pupil shows, describes or directs a change; the representative responds live to that change.
31–37	Keep short individual B records on p2–4 and tidy the room. Note the words or choices each learner confirms.
37–40	Ask the end question of all five. Confirm what really happened; leave any missing role/task as a gap.

Set up and access

Use the main guide's quantities for five. For a live call add 1 school computer, 1 display, 1 speaker/microphone and 1 webcam or document camera. Test view, sound and access before the period. Have the agreed materials at each tray. Give each learner a supported way to show or describe their action; speech on camera is not required.

A recorded video alone cannot replace the real exchange. A staff member working for the organisation may join with the artist or one genuine representative may demonstrate both roles. The group brief can use pupils' own work or class cards as materials, but must be the real organisation's task with live discussion of its purpose and pupils' results.

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Evidence, fallback and next steps

Keep the learner's own response

Locator	Evidence to keep
B_Explore.pdf p2	Artist: real name, practice/work, pupil action or direction, one choice/question and learning.
B_Explore.pdf p3	Organisation: real name, representative/role, actual brief, purpose/audience, pupil action/change and learning.
B_Explore.pdf p4	Pupil review connecting what they tried to what they learnt about both roles; a useful next step.
B_Explore.pdf p5	Optional Aspire comparison of two identified real artists' works. Leave blank if the second work is not available.

If the slot is not confirmed

Run the same 40-minute stages as rehearsal: retrieve questions, use labelled class models, practise one safe technique and a possible layout, then refine the questions and plan. Say: "Today we are practising. We have not had the real encounter." Keep this at B_Explore.pdf p1, clearly marked PRACTICE ONLY. Do not fabricate names, answers or dates, or fill the real-experience slips as if the encounter occurred. The teacher records the missing experience and a next action; a new date remains for the owner.

If the call or visit is interrupted

Keep any genuine experience already completed with its actual date. For example, an artist task can support p2 while p3 remains a gap. Do not convert the remaining rehearsal into organisation evidence. Arrange the missing live/active part before assessment; do not backdate. "Incomplete" describes the gap, not an extra assessment grade: the adviser uses only Pass / Attempted / Not attempted per part.

Aspire and Part C

If two real works are available, pupils compare a visible choice and cite each artist/work or source on B p5. Otherwise offer a fuller review and personal next step without inventing a comparison. This remains stretch only. W5 L2 can plan a separate new C piece using actual learning or earlier choices even while B is incomplete. No claim to another qualification outcome is made.

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