

# Pearson BTEC Level 3 National Diplomas in Art and Design

Photography

Graphics

3D Design and Crafts

Fashion Design and Production



## Specification

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*First teaching from January 2016*

*First certification from 2018*

Issue 7



**Pearson  
BTEC Level 3  
National Diplomas  
in Art and Design  
Fashion Design and  
Production  
Graphics  
Photography  
3D Design and Crafts  
Specification**

First teaching September 2016

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### **Edexcel, BTEC and LCCI qualifications**

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### **About Pearson**

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This specification is Issue 7. We will inform centres of any changes to this issue. The latest issue can be found on our website.

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# Welcome

With a track record built over 30 years of learner success, BTEC Nationals are widely recognised by industry and higher education as the signature vocational qualification at Level 3. They provide progression to the workplace either directly or via study at a higher level. Proof comes from YouGov research, which shows that 62% of large companies have recruited employees with BTEC qualifications. What's more, well over 100,000 BTEC students apply to UK universities every year and their BTEC Nationals are accepted by over 150 UK universities and higher education institutes for relevant degree programmes either on their own or in combination with A Levels.

## Why are BTECs so successful?

BTECs embody a fundamentally learner-centred approach to the curriculum, with a flexible, unit-based structure and knowledge applied in project-based assessments. They focus on the holistic development of the practical, interpersonal and thinking skills required to be able to succeed in employment and higher education.

When creating the BTEC Nationals in this suite, we worked with many employers, higher education providers, colleges and schools to ensure that their needs are met. Employers are looking for recruits with a thorough grounding in the latest industry requirements and work-ready skills such as teamwork. Higher education needs students who have experience of research, extended writing and meeting deadlines.

We have addressed these requirements with:

- a range of BTEC sizes, each with a clear purpose, so there is something to suit each learner's choice of study programme and progression plans
- refreshed content that is closely aligned with employers' and higher education needs for a skilled future workforce
- assessments and projects chosen to help learners progress to the next stage. This means some are set by you to meet local needs, while others are set and marked by Pearson so that there is a core of skills and understanding that is common to all learners. For example, a written test can be used to check that learners are confident in using technical knowledge to carry out a certain job.

We are providing a wealth of support, both resources and people, to ensure that learners and their teachers have the best possible experience during their course. See *Section 10* for details of the support we offer.

## A word to learners

Today's BTEC Nationals are demanding, as you would expect of the most respected applied learning qualification in the UK. You will have to choose and complete a range of units, be organised, take some assessments that we will set and mark, and keep a portfolio of your assignments. But you can feel proud to achieve a BTEC because, whatever your plans in life – whether you decide to study further, go on to work or an apprenticeship, or set up your own business – your BTEC National will be your passport to success in the next stage of your life.

Good luck, and we hope you enjoy your course.

## Collaborative development

Students completing their BTEC Nationals in Art and Design will be aiming to go on to employment, often via the stepping stone of higher education. It was, therefore, essential that we developed these qualifications in close collaboration with experts from professional bodies, businesses and universities, and with the providers who will be delivering the qualifications. To ensure that the content meets providers' needs and provides high-quality preparation for progression, we engaged experts. We are very grateful to all the university and further education lecturers, teachers, employers, professional body representatives and other individuals who have generously shared their time and expertise to help us develop these new qualifications.

In addition, universities, professional bodies and businesses have provided letters of support confirming that these qualifications meet their entry requirements. These letters can be viewed on our website.

### Summary of Pearson BTEC Level 3 National Diplomas (Tech) in Art and Design specification Issue 7 changes

Summary of changes made between the previous issue and this current issue	Page number
The last paragraph of the <i>Qualification and unit content</i> section has been amended to allow centres delivering the qualification above to alter the content to reflect the context of the country where it is being delivered.	Page 9

If you need further information on these changes or what they mean, contact us via our website at: [qualifications.pearson.com/en/support/contact-us.html](https://qualifications.pearson.com/en/support/contact-us.html).

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# Introduction to BTEC National qualifications for the art and design sector

This specification contains the information you need to deliver the Pearson BTEC Level 3 National Diplomas in Art and Design. The specification signposts you to additional handbooks and policies. It includes all the units for these qualifications.

These qualifications are part of the suite of Art and Design qualifications offered by Pearson. In the suite there are qualifications that focus on different progression routes, allowing learners to choose the one best suited to their aspirations.

All qualifications in the suite share some common units and assessments, allowing learners some flexibility in moving between qualifications where they wish to select a more specific progression route. The qualification titles are given below.

Within this suite are BTEC National qualifications for post-16 learners wishing to specialise in a specific industry, occupation or occupational group. The qualifications give learners specialist knowledge and technical skills, enabling entry to an Apprenticeship or other employment, or progression to related higher education courses. Learners taking these qualifications must have a significant level of employer involvement in their programmes.

In the art and design sector these qualifications are:

Pearson BTEC Level 3 National Diploma in Fashion Design and Production (720 GLH) 601/7225/3

Pearson BTEC Level 3 National Diploma in Graphics (720 GLH) 601/7226/5

Pearson BTEC Level 3 National Diploma in Photography (720 GLH) 601/7227/7

Pearson BTEC Level 3 National Diploma in 3D Design and Crafts (720 GLH) 601/7224/1.

Other BTEC National qualifications in this sector provide a broad introduction that gives learners transferable knowledge and skills. These qualifications are for post-16 learners who want to continue their education through applied learning. The qualifications prepare learners for a range of higher education courses either by meeting entry requirements in their own right or by being accepted alongside other qualifications at the same level and adding value to them. Learners may progress to one of the qualifications in this specification having completed a smaller qualification that provides suitable fundamental knowledge and skills.

In the art and design sector these qualifications are:

Pearson BTEC Level 3 National Certificate in Art and Design (180 GLH) 603/0448/0

Pearson BTEC Level 3 National Extended Certificate in Art and Design (360 GLH) 601/7228/9

Pearson BTEC Level 3 National Foundation Diploma in Art and Design (510 GLH) 601/7230/7

Pearson BTEC Level 3 National Diploma in Art and Design (720 GLH ) 603/0447/9

Pearson BTEC Level 3 National Extended Diploma in Art and Design (1080 GLH) 601/7229/0.

This specification signposts all the other essential documents and support that you need as a centre in order to deliver, assess and administer the qualification, including the staff development required. A summary of all essential documents is given in *Section 7*. Information on how we can support you with these qualifications is given in *Section 10*.

The information in this specification is correct at the time of publication.

## Total Qualification Time

For all regulated qualifications, Pearson specifies a total number of hours that it is estimated learners will require to complete and show achievement for the qualification: this is the Total Qualification Time (TQT). Within TQT, Pearson identifies the number of Guided Learning Hours (GLH) that we estimate a centre delivering the qualification might provide. Guided learning means activities, such as lessons, tutorials, online instruction, supervised study and giving feedback on performance, that directly involve teachers and assessors in teaching, supervising and invigilating learners. Guided learning includes the time required for learners to complete external assessment under examination or supervised conditions.

In addition to guided learning, other required learning directed by teachers or assessors will include private study, preparation for assessment and undertaking assessment when not under supervision, such as preparatory reading, revision and independent research.

BTEC Nationals have been designed around the number of hours of guided learning expected. Each unit in the qualification has a GLH value of 60, 90 or 120. There is then a total GLH value for the qualification.

Each qualification has a TQT value. This may vary within sectors and across the suite depending on the nature of the units in each qualification and the expected time for other required learning.

The following table show all the qualifications in this sector and their GLH and TQT values.

## Qualifications, sizes and purposes at a glance

Title	Size and structure	Summary purpose
<b>Pearson BTEC Level 3 National Certificate in Art and Design</b>	180 GLH (240 TQT) Equivalent in size to 0.5 of an A Level. 2 units of which 1 is mandatory and 1 is external. Mandatory content (67%). External assessment (67%).	The qualification offers an introduction to the art and design sector through applied learning. The qualification supports progression to higher education when taken as part of a programme of study that includes other vocational or general qualifications.
<b>Pearson BTEC Level 3 National Extended Certificate in Art and Design</b>	360 GLH (480 TQT) Equivalent in size to one A Level. 4 units of which 3 are mandatory and 2 are external. Mandatory content (83%). External assessment (58%).	The qualification gives a coherent introduction to the study of art and design at this level. Learners develop art and design projects and gain an understanding of the creative process. They study visual recording and communication, critical analysis and production skills to produce art and design outcomes. The qualification is designed for post-16 learners who aim to progress to higher education and ultimately to employment, possibly in the creative industries, as part of a programme of study alongside other BTEC Nationals or A Levels.
<b>Pearson BTEC Level 3 National Foundation Diploma in Art and Design</b>	510 GLH (680 TQT) Equivalent in size to 1.5 A Levels. 6 units of which 4 are mandatory and 2 are external. Mandatory content (76%). External assessment (41%).	The qualification is designed for post-16 learners who want to progress to higher education in an art and design related discipline. It is an opportunity for learners to understand more about the scope of art and design and develop knowledge of the creative process. The optional units allow learners to study areas such as fashion, textiles, graphics, photography, 3D studies and fine art. The qualification has been designed as a one-year, full-time qualification, or a full two-year programme when studied alongside further Level 3 qualifications.
<b>Pearson BTEC Level 3 National Diploma in Art and Design</b>	720 GLH (965 TQT) Equivalent in size to two A Levels. 8 units of which 6 are mandatory and 3 are external. Mandatory content (83%). External assessment (46%).	The qualification is designed to be the substantive part of a 16–19 study programme for learners who want a strong core of sector study. This programme may include other BTEC Nationals or A Levels to support progression to higher education courses in art and design areas before entering employment. The additional qualification(s) studied allow learners either to give breadth to their study programme by choosing a contrasting subject, or to give it more focus by choosing a complementary subject.

Title	Size and structure	Summary purpose
<b>Pearson BTEC Level 3 National Extended Diploma in Art and Design</b>	1080 GLH (1440 TQT) Equivalent in size to three A Levels. 13 units of which 7 are mandatory and 4 are external. Mandatory content (66%). External assessment (42%).	The qualification is designed for post-16 learners who want to study art and design related degree courses at higher education. Learners gain knowledge and understanding of visual communication and the creative process to develop their creative voice. Learners develop an understanding of the importance and influence of the work of artists and designers to develop and realise their creative intentions. They produce a portfolio of art and design work to support progression to higher education. Optional units allow learners to gain knowledge in areas such as fashion, textiles, graphics, photography, 3D studies and fine art. The qualification is intended to be studied over two years as the substantial qualification in learners' study programme.
<b>Pearson BTEC Level 3 National Diploma in Fashion Design and Production</b>	720 GLH (970 TQT) Equivalent in size to two A Levels. 9 units of which 8 are mandatory and 2 are external. Mandatory content (92%). External assessment (33%)	The qualification is designed to give learners a technical understanding of fashion design and production. Learners gain knowledge and skills in design, pattern cutting, manufacturing methods and promotion to produce fashion projects. Learners choose an optional unit in another art and design discipline that complements the subject and gives breadth to their practice. The qualification is for post-16 learners intending to gain employment in the fashion industry, possibly after further study in higher education, and is designed to be studied over two years alongside additional qualifications.
<b>Pearson BTEC Level 3 National Diploma in Graphics</b>	720 GLH (975 TQT) Equivalent in size to two A Levels. 9 units of which 4 are mandatory and 2 are external. Mandatory content (58%). External assessment (33%).	The qualification is designed to give learners a technical understanding of graphics. Learners gain knowledge and skills in areas such as typography, illustration and web design to produce vocational projects in graphic design. Learners choose an optional unit in another art and design discipline that complements the subject and gives breadth to their practice. The qualification is for post-16 learners intending to gain employment in graphic design, possibly after further study in higher education. The qualification is usually studied over two years alongside additional qualifications.

Title	Size and structure	Summary purpose
<p><b>Pearson BTEC Level 3 National Diploma in Photography</b></p>	<p>720 GLH (965 TQT)            Equivalent in size to two A Levels.            9 units of which 8 are mandatory and 2 are external.            Mandatory content (92%).            External assessment (33%).</p>	<p>The qualification is designed to give learners a technical understanding of photography. Learners develop knowledge of studio and location photography, and digital and traditional methods of photography through vocational projects. Learners choose an optional unit in another art and design discipline that complements the subject and gives breadth to their practice. The qualification is for post-16 learners intending to gain employment in this sector, possibly after further study in higher education, and is designed to be studied over two years alongside additional qualifications.</p>
<p><b>Pearson BTEC Level 3 National Diploma in 3D Design and Crafts</b></p>	<p>720 GLH (970 TQT)            Equivalent in size to two A Levels.            9 units of which 8 are mandatory and 2 are external.            Mandatory content (92%).            External assessment (33%).</p>	<p>The qualification is designed to give learners a technical understanding of 3D design and crafts. Learners develop knowledge in 3D materials, techniques and processes through vocational projects. Learners choose an optional unit in another art and design discipline that complements the subject and gives breadth to their practice. The qualification is for post-16 learners intending to gain employment in this sector, possibly after further study in higher education, and would usually be studied over two years alongside additional qualifications.</p>

## Structures of the qualifications at a glance

This table shows all the units and the qualifications to which they contribute. The full structure for this Pearson BTEC Level 3 National in Art and Design is shown in *Section 2*. **You must refer to the full structure to select units and plan your programme.**

### Key

Unit assessed externally	<b>M</b> Mandatory units	<b>O</b> Optional units	
<b>P</b> Photography	<b>G</b> Graphics	<b>3D</b> 3D Design and Crafts	<b>FD</b> Fashion Design and Production

Unit (number and title)	Unit size (GLH)	Certificate (180 GLH)	Extended Certificate (360 GLH)	Foundation Diploma (510 GLH)	Diploma (720 GLH)	Extended Diploma (1080 GLH)	Diploma (720 GLH)			
							P	G	3D	FD
1 Visual Recording and Communication	120	M	M	M	M	M				
2 Critical and Contextual Studies in Art and Design	90		M	M	M	M				
3 The Creative Process	90		M	M	M	M				
4 Materials, Techniques and Processes in Art and Design	90			M	M	M				
5 Developing an Art and Design Portfolio	90				M	M				
6 Managing a Client Brief	120					M	M	M	M	M
7 Developing and Realising Creative Intentions	120				M	M	M	M	M	M
8 Professional Practice in Art and Design	120						M	M	M	M
9 Photographic Materials, Techniques and Processes	60	O	O	O	O	O	M	O	O	O
10 Graphics Materials, Techniques and Processes	60	O	O	O	O	O	O	M	O	O
11 Interactive Design Materials, Techniques and Processes	60	O	O	O	O	O	O	O	O	O
12 Fine Art Materials, Techniques and Processes	60	O	O	O	O	O	O	O	O	O
13 3D Design Materials, Techniques and Processes	60	O	O	O	O	O	O	O	M	O

*continued overleaf*

Unit (number and title)	Unit size (GLH)	Certificate (180 GLH)	Extended Certificate (360 GLH)	Foundation Diploma (510 GLH)	Diploma (720 GLH)	Extended Diploma (1080 GLH)	Diploma (720 GLH)			
							P	G	3D	FD
14 Textiles Materials, Techniques and Processes	60	O	O	O	O	O	O		O	O
15 Fashion Materials, Techniques and Processes	60	O	O	O	O	O	O		O	M
16 3D Design Craft Materials, Techniques and Processes	60	O	O	O	O	O			M	
17 Studio Photography	60					O	M			
18 Location Photography	60					O	M			
19 Digital Image Capture and Editing	60					O	M			
20 Non-Digital Photographic Techniques	60					O	M			
21 Typography and Typographic Design	60					O		O		
22 Graphics for 3D	60					O		O		
23 Branding in Graphic Design	60					O		O		
24 Graphic Illustration	60					O		O		
25 Conceptual Art for Games	60					O				
26 Web Design	60					O		O		
27 Animation	60					O				
28 App Design	60					O		O		
29 Constructed Textiles	60					O				
30 Woven Textiles	60					O				
31 Surface Design for Textiles	60					O				
32 Digital Applications for textiles	60					O				
33 Fashion Design	60					O				M
34 Pattern Development Methods and Techniques	60					O				M
35 Fashion Promotion	60					O				M
36 Manufacturing Methods for Fashion	60					O				M

continued overleaf

Unit (number and title)	Unit size (GLH)	Certificate (180 GLH)	Extended Certificate (360 GLH)	Foundation Diploma (510 GLH)	Diploma (720 GLH)	Extended Diploma (1080 GLH)	Diploma (720 GLH)			
							P	G	3D	FD
37 3D Model Making	60					O			M	
38 Extending 3D Design Materials, Techniques and Processes	60					O			M	
39 Working to Scale	60					O			M	
40 Contemporary Fine Art Practice	60					O				
41 Painting	60					O				
42 Printmaking	60					O				
43 Time-based Techniques in Art and Design	60					O				
44 Public Art	60					O				
45 Curating an Exhibition	60					O				



## Qualification and unit content

Pearson has developed the content of the new BTEC Nationals in collaboration with employers and representatives from higher education and relevant professional bodies. In this way, we have ensured that content is up to date and that it includes the knowledge, understanding, skills and attributes required in the sector.

Each qualification in the suite has its own purpose. The mandatory content provides a balance of breadth and depth ensuring that all learners have a strong basis for developing technical skills required in the sector. Learners are then offered the opportunity to develop a range of technical skills and attributes expected by employers with some opportunity to select between optional units where a degree of choice for individual learners to study content relevant to their own progression choices is appropriate. It is expected that learners will apply their learning in relevant employment and sector contexts during delivery and have opportunities to engage meaningfully with employers. The proportion of mandatory content ensures that all learners are following a coherent programme of study and acquiring the knowledge, understanding and skills that will be recognised and valued. Learners are expected to show achievement across mandatory units as detailed in *Section 2*.

BTEC Nationals have always required applied learning that brings together knowledge and understanding (the cognitive domain) with practical and technical skills (the psychomotor domain). This is achieved through learners performing vocational tasks that encourage the development of appropriate vocational behaviours (the affective domain) and transferable skills. Transferable skills are those such as communication, teamwork, planning and completing tasks to high standards, which are valued in both the workplace and in higher education.

Our approach provides rigour and balance, and promotes the ability to apply learning immediately in new contexts. Further details can be found in *Section 2*.

Centres should ensure that delivery of content is kept up to date. Some of the units within the specification may contain references to legislation, policies, regulations and organisations, which may not be applicable in the country you deliver this qualification in (if teaching outside of England), or which may have gone out-of-date during the lifespan of the specification. In these instances, it is possible to substitute such references with ones that are current and applicable in the country you deliver subject to confirmation by your Standards Verifier.

## Assessment

Assessment is specifically designed to fit the purpose and objective of the qualification. It includes a range of assessment types and styles suited to vocational qualifications in the sector. There are three main forms of assessment that you need to be aware of: external, internal and synoptic.

### Externally-assessed units

Each external assessment for a BTEC National is linked to a specific unit. All of the units developed for external assessment are of 90 or 120 GLH to allow learners to demonstrate breadth and depth of achievement. Each assessment is taken under specified conditions, then marked by Pearson and a grade awarded. Learners are permitted to resit external assessments during their programme. You should refer to our website for current policy information on permitted retakes.

The styles of external assessment used for qualifications in the Art and Design suite are:

- performance – learners prepare for assessment over an extended window and demonstrate skills that generate some non-written evidence
- set tasks – learners take the assessment during a defined window and demonstrate understanding through completion of a vocational task.

Some external assessments include a period of preparation using set information. External assessments are available once or twice a year. For detailed information on the external assessments please see the table in *Section 2*. For further information on preparing for external assessment see *Section 5*.

## Internally-assessed units

Most units in the sector are internally assessed and subject to external standards verification. This means that you set and assess the assignments that provide the final summative assessment of each unit, using the examples and support that Pearson provides. Before you assess you will need to become an approved centre, if you are not one already. You will need to prepare to assess using the guidance in *Section 6*.

In line with the requirements and guidance for internal assessment, you select the most appropriate assessment styles according to the learning set out in the unit. This ensures that learners are assessed using a variety of styles to help them develop a broad range of transferable skills. Learners could be given opportunities to:

- demonstrate practical and technical skills using appropriate materials, techniques and processes
- complete realistic tasks to meet specific briefs or particular purposes
- write up the findings of their own research
- use case studies to explore complex or unfamiliar situations
- carry out projects for which they have choice over the direction and outcomes.

You will make grading decisions based on the requirements and supporting guidance given in the units. Learners may not make repeated submissions of assignment evidence. For further information see *Section 6*.

## Synoptic assessment

Synoptic assessment requires learners to demonstrate that they can identify and use effectively, in an integrated way, an appropriate selection of skills, techniques, concepts, theories and knowledge from across the whole sector as relevant to a key task. BTEC learning has always encouraged learners to apply their learning in realistic contexts using scenarios and realistic activities that will permit learners to draw on and apply their learning. For these qualifications we have formally identified units which contain a synoptic assessment task. Synoptic assessment must take place after the teaching and learning of other mandatory units in order for learners to be able to draw from the full range of content. The synoptic assessment gives learners an opportunity to independently select and apply learning from across their programmes in the completion of a vocational task. Synoptic tasks may be in internally or externally assessed units. The particular unit that contains the synoptic tasks for this qualification is shown in the structure in *Section 2*.

## Language of assessment

Assessment of the internal and external units for these qualifications will be available in English. All learner work must be in English. A learner taking the qualifications may be assessed in British or Irish Sign Language where it is permitted for the purpose of reasonable adjustment. For information on reasonable adjustments see *Section 7*.

## Grading for units and qualifications

Achievement in the qualification requires a demonstration of depth of study in each unit, assured acquisition of a range of practical skills required for employment or progression to higher education, and successful development of transferable skills. Learners achieving a qualification will have achieved across mandatory units, including external and synoptic assessment.

Units are assessed using a grading scale of Distinction (D), Merit (M), Pass (P), Near Pass (N) and Unclassified (U). The grade of Near Pass is used for externally-assessed units only. All mandatory and optional units contribute proportionately to the overall qualification grade, for example a unit of 120 GLH will contribute double that of a 60 GLH unit.

Qualifications in the suite are graded using a scale of P to D\*, **or** PP to D\*D\*, **or** PPP to D\*D\*D\* Please see *Section 9* for more details. The relationship between qualification grading scales and unit grades will be subject to regular review as part of Pearson's standards monitoring processes on the basis of learner performance and in consultation with key users of the qualification.

## UCAS Tariff points

The BTEC Nationals attract UCAS points. Please go to the UCAS website for full details of the points allocated.

# 1 Qualification purpose

In this section you will find information on the purpose of these qualifications:

Pearson BTEC Level 3 National Diploma in Fashion Design and Production

Pearson BTEC Level 3 National Diploma in Graphics

Pearson BTEC Level 3 National Diploma in Photography

Pearson BTEC Level 3 National Diploma in 3D Design and Crafts

On our website we publish a full 'Statement of Purpose' for each qualification. These statements are designed to guide you and potential learners to make the most appropriate choice about the size of qualification that is suitable at recruitment.

## Pearson BTEC Level 3 National Diploma in Fashion Design and Production

### Who is this qualification for?

The Pearson BTEC Level 3 National Diploma in Fashion Design and Production is equivalent in size to two A Levels and it is aimed at learners who want to progress to employment in this sector. The qualification has been designed as a two-year programme of study, normally taken in conjunction with one or more qualifications at Level 3. It is intended as a Tech Level, and as such is designed to meet the Tech Bacc measure when studied alongside Level 3 mathematics and the Extended Project Qualification (EPQ).

### What does this qualification cover?

The qualification consists of eight mandatory units which give learners the skills and techniques to design, produce and promote fashion, clothing and accessories. Learners will be able to spot future trends and develop designs that reflect commercial and personal concerns. They will learn pattern cutting and manufacturing skills to turn their designs into reality; learning how to safely use tools and machinery. Learners explore fashion promotion analysing fashion campaigns and producing their own. The qualification allows learners to develop project planning and communication skills through vocational projects that refine their technical skills and abilities.

Learners choose an optional unit in another art and design discipline which complements the subject and gives breadth to their practice in an area such as photography, textiles, interactive design, 3D design, fine art or craft.

### What could this qualification lead to?

The qualification has been designed in consultation with employers and will support application to entry level roles in the fashion industry or to further training and apprenticeships where appropriate. The focus on technical skills in the fashion industry allows learners to apply for junior roles such as:

- junior accessory designer
- trainee pattern cutter
- stylist
- visual merchandiser
- fashion studio assistant.

A significant proportion of recruitment in the creative sector is at graduate level and learners may wish to progress to further learning which will support entry to a further range of careers in the sector. The qualification is intended to carry UCAS points and is recognised by Higher Education providers as meeting admission requirements to relevant Foundation Degree and BTEC Higher National courses, such as:

- FdA Fashion Design, Pattern Cutting & Construction
- FdA in Fashion, Retail and Enterprise
- HND Fashion

When studied with other qualifications within the study programme, such as an A Level or BTEC Extended Certificate in a different complementing sector such as Media, Business or Sport learners can progress into higher education on full degree courses for example:

- BA (hons) Fashion Design
- BA (Hons) Fashion Business and Promotion
- BA (hons) Performance Sportswear Design

Learners should always check the entry requirements for degree programmes at specific HE providers.

### **How does the qualification provide employability and technical skills?**

In the BTEC National units there are opportunities during the teaching and learning phase to give learners practice in developing employability skills. Where employability skills are referred to in this specification, we are generally referring to skills in the following three main categories:

- **cognitive and problem-solving skills:** use critical thinking, approach non-routine problems applying expert and creative solutions, use systems and technology
- **intrapersonal skills:** communicating, working collaboratively, negotiating and influencing, self-presentation
- **interpersonal skills:** self-management, adaptability and resilience, self-monitoring and development.

There are also specific requirements in some units for assessment of these skills where relevant. For example, where learners are required to undertake real or simulated activities.

Many of the mandatory and specified optional units encourage learners to develop the specific practical skills that employers are looking for.

### **How does the qualification provide transferable knowledge and skills for higher education?**

All BTEC Nationals provide transferable knowledge and skills that prepare learners for progression to university or other higher study either immediately or for career progression. The transferable skills that universities value include:

- the ability to learn independently
- the ability to research actively and methodically
- being able to give presentations and being active group members.

BTEC learners can also benefit from opportunities for deep learning where they are able to make connections among units and select areas of interest for detailed study. BTEC Nationals provide a vocational context in which learners can become prepared for life-long learning through:

- effective writing
- analytical skills
- creative development
- preparation for assessment methods used in degrees.

## Pearson BTEC Level 3 National Diploma in Graphics

### Who is this qualification for?

The Pearson BTEC Level 3 National Diploma in Graphics is equivalent in size to two A Levels and is aimed at learners who want to progress to employment in graphic design. It has been designed for post-16 learners as part of a two-year programme, normally in conjunction with one or more qualifications at Level 3. It is intended as a Tech Level, and as such is designed to meet the Tech Bacc measure when studied alongside Level 3 mathematics and the Extended Project Qualification (EPQ).

### What does this qualification cover?

Learners design graphics for a range of purposes, learning technical skills in areas such as layout and typography. These skills are applied in vocational projects which develop and test learners' abilities. The qualification has been designed in consultation with employers. Learners choose five optional specialist units from a possibility of seven, in areas of graphic design, such as illustration, branding, 3D and web design; this choice reflects the diversity and increasing digitalisation of skills for this occupation.

The qualification consists of three mandatory units where learners acquire relevant professional skills for the sector. Learners develop the skills and knowledge to respond to client briefs through *Unit 6: Managing a Client Brief* and refine their practice and increase their levels of independence through *Unit 8: Professional Practice in Art and Design* and *Unit 7: Developing and Realising Creative Intentions*.

Learners choose an optional unit in another art and design discipline which complements the subject in areas such as textiles, interactive design, fashion, fine art or photography.

### What could this qualification lead to?

This qualification is primarily designed to support progression to employment or an Apprenticeship in the area of graphics and support roles as a:

- design assistant/trainee
- trainee technical illustrator
- trainee technical graphic design assistant
- junior artworker
- desktop publishing assistant
- technical illustrator
- junior graphic designer.

A significant proportion of recruitment in the creative sector is at graduate level and learners may wish to progress to further learning which will support entry to a further range of careers in the sector. The qualification is intended to carry UCAS points and is recognised by Higher Education providers as meeting admission requirements to relevant Foundation Degree and BTEC Higher National courses, such as:

- FdA Graphic Communication
- HND Graphic Design

When studied with other qualifications within the study programme, such as an A Level or BTEC Extended Certificate in a different complementing sector such as Media, Business or Computing, learners can progress into higher education on full degree courses for example:

- BA (hons) Graphic Design
- BA (hons) Visual Communication
- BA (hons) Illustration
- BA (Hons) Information and Interface Design
- BA (Hons) Advertising Design

Learners should always check the entry requirements for degree programmes at specific HE providers.

### **How does the qualification provide employability and technical skills?**

In the BTEC National units there are opportunities during the teaching and learning phase to give learners practice in developing employability skills. Where employability skills are referred to in this specification, we are generally referring to skills in the following three main categories:

- **cognitive and problem-solving skills:** use critical thinking, approach non-routine problems applying expert and creative solutions, use systems and technology
- **intrapersonal skills:** communicating, working collaboratively, negotiating and influencing, self-presentation
- **interpersonal skills:** self-management, adaptability and resilience, self-monitoring and development.

There are also specific requirements in some units for assessment of these skills where relevant. For example, where learners are required to undertake real or simulated activities.

Many of mandatory and specified optional units encourage learners to develop the specific practical skills that employers are looking for.

### **How does the qualification provide transferable knowledge and skills for higher education?**

- All BTEC Nationals provide transferable knowledge and skills that prepare learners for progression to university or other higher study either immediately or for career progression. The transferable skills that universities value include:
- the ability to learn independently
- the ability to research actively and methodically
- to be able to give presentations and be active group members.

BTEC learners can also benefit from opportunities for deep learning where they are able to make connections among units and select areas of interest for detailed study. BTEC Nationals provide a vocational context in which learners can become prepared for life-long learning through:

- effective writing
- analytical skills
- creative development
- preparation for assessment methods used in degrees.

## Pearson BTEC Level 3 National Diploma in Photography

### Who is this qualification for?

The Pearson BTEC National Diploma in Photography is equivalent in size to two A Levels and it is aimed at learners who want to progress to employment in this industry. The qualification has been designed as a two-year programme of study, normally taken alongside one or more qualifications at Level 3. It is intended as a Tech Level, and as such is designed to meet the Tech Bacc measure when studied alongside Level 3 mathematics and the Extended Project Qualification (EPQ).

### What does this qualification cover?

The content of the qualification relates directly to the skills and understanding needed for employment and further study in photography and the qualifications have been developed in consultation with employers. Learners develop knowledge and technical skills through eight mandatory units which cover traditional and digital photography and learners will be able to take, edit and manipulate images. They develop specialist understanding in areas such as lighting and flash photography, and learn how to work in a photographic studio and on location.

The qualification is designed to enable learners to refine their knowledge in the sector and increase their levels of independence and employability; this is achieved through units such as *Unit 8: Professional Practice in Art and Design* and *Unit 6: Managing a Client Brief* where learners deliver self-directed projects and develop their communication skills.

Learners choose an optional unit in another art and design discipline which complements the subject and gives breadth to their practice in an area such as, textiles, interactive design, fashion, fine art or graphics.

### What could this qualification lead to?

This qualification is primarily designed to support progression to employment and Higher Apprenticeships in the creative sector and into job roles such as:

- trainee/assistant photographer
- trainee/assistant staff photographer
- trainee investigative/crime scene photographer
- junior minilab printer
- junior digital imaging technician
- picture library keyworder

### Will the qualification support progression to further learning, if so, what to?

A significant proportion of recruitment in the creative sector is at graduate level and learners may wish to progress to further learning which will support entry to a further range of careers in the sector. The qualification is intended to carry UCAS points and is recognised by Higher Education providers as meeting admission requirements to relevant Foundation Degree and BTEC Higher National courses, such as:

- FdA Photography
- HND Photography

When studied with other qualifications within the study programme, such as an A Level or BTEC Extended Certificate in a different complementing sector such as Biology or Media learners can progress into higher education on full degree courses for example:

- BA (Hons) in Press and Editorial Photography
- BA (Hons) Marine and Wildlife Photography
- BA (Hons) Photography

Learners should always check the entry requirements for degree programmes at specific HE providers.



### **How does the qualification provide employability and technical skills?**

In the BTEC National units there are opportunities during the teaching and learning phase to give learners practice in developing employability skills. Where employability skills are referred to in this specification, we are generally referring to skills in the following three main categories:

- **cognitive and problem-solving skills:** use critical thinking, approach non-routine problems applying expert and creative solutions, use systems and technology
- **intrapersonal skills:** communicating, working collaboratively, negotiating and influencing, self-presentation
- **interpersonal skills:** self-management, adaptability and resilience, self-monitoring and development.

There are also specific requirements in some units for assessment of these skills where relevant. For example, where learners are required to undertake real or simulated activities.

Many of mandatory and specified optional units encourage learners to develop the specific practical skills that employers are looking for.

### **How does the qualification provide transferable knowledge and skills for higher education?**

- All BTEC Nationals provide transferable knowledge and skills that prepare learners for progression to university or other higher study either immediately or for career progression. The transferable skills that universities value include:
- the ability to learn independently
- the ability to research actively and methodically
- to be able to give presentations and be active group members.

BTEC learners can also benefit from opportunities for deep learning where they are able to make connections among units and select areas of interest for detailed study. BTEC Nationals provide a vocational context in which learners can become prepared for life-long learning through:

- effective writing
- analytical skills
- creative development
- preparation for assessment methods used in degrees.

## Pearson BTEC Level 3 National Diploma in 3D Design and Crafts

### Who is this qualification for?

The Pearson BTEC Level 3 National Diploma in 3D Design and Crafts is equivalent in size to two A Levels and it is aimed at learners who want to progress to employment in this sector. The qualification has been designed as part of a two-year programme, normally taken alongside one or more qualifications at Level 3. It is intended as a Tech Level, and as such is designed to meet the Tech Bacc measure when studied alongside Level 3 mathematics and the Extended Project Qualification (EPQ).

### What does this qualification cover?

The content of the qualification relates directly to the skills and understanding needed for employment and further study in 3D Design and Crafts and the qualification has been developed with consultation from employers. Learners will develop knowledge and understanding through eight mandatory units. The content of the qualification allows learners to explore materials, techniques and processes in depth and to refine their technical skills through units such as *Unit 37: 3D Model Making* and *Unit 39: Working to Scale*.

The qualification is designed to enable learners to refine their knowledge in the sector and increase their levels of independence and employability; this is achieved through units such as *Unit 8: Professional Practice in Art and Design* and *Unit 6: Managing a Client Brief* where learners deliver self-directed projects and develop their communication skills.

Learners choose an optional unit in another art and design discipline which complements the subject and gives breadth to their practice in an area such as photography, textiles, interactive design, fashion, fine art or graphics.

### What could this qualification lead to?

This qualification has been designed to give learners the practical and technical skills to work in a variety of roles, such as:

- *modelmaker*
- *patternmaker*
- *smallworker*
- *caster*
- *CAD Technician*
- *CAD Designer*
- *potter*
- *woodworker*
- *jewelry Maker*
- *exhibition Designer*

### Will the qualification support progression to further learning, if so, what to?

A significant proportion of recruitment in the creative sector is at graduate level learners may wish to progress to further learning which will support entry to a further range of careers in the sector. The qualification is intended to carry UCAS points and is recognised by Higher Education providers as meeting admission requirements to relevant Foundation Degree and BTEC Higher National courses, such as:

- *FdA 3D Design*
- *HND 3D Design Crafts*

When studied with other qualifications within the study programme, such as an A Level or BTEC Extended Certificate in a different complementing sector such as Engineering, Business or Computing, learners can progress into higher education on full degree courses for example:

- BA (hons) Product Design
- BSc (Hons) Industrial Product Design
- BA (hons) Ceramics
- BA (hons) 3D Designer Maker
- BA (hons) Furniture and Lifestyle Products
- BA (hons) Interior Architecture

Learners should always check the entry requirements for degree programmes at specific HE providers.

### **How does the qualification provide employability and technical skills?**

In the BTEC National units there are opportunities during the teaching and learning phase to give learners practice in developing employability skills. Where employability skills are referred to in this specification, we are generally referring to skills in the following three main categories:

- **cognitive and problem-solving skills:** use critical thinking, approach non-routine problems applying expert and creative solutions, use systems and technology
- **intrapersonal skills:** communicating, working collaboratively, negotiating and influencing, self-presentation
- **interpersonal skills:** self-management, adaptability and resilience, self-monitoring and development.

There are also specific requirements in some units for assessment of these skills where relevant. For example, where learners are required to undertake real or simulated activities.

Many of mandatory and specified optional units encourage learners to develop the specific practical skills that employers are looking for.

### **How does the qualification provide transferable knowledge and skills for higher education?**

All BTEC Nationals provide transferable knowledge and skills that prepare learners for progression to university or other higher study either immediately or for career progression. The transferable skills that universities value include:

- the ability to learn independently
- the ability to research actively and methodically
- to be able to give presentations and be active group members.

BTEC learners can also benefit from opportunities for deep learning where they are able to make connections among units and select areas of interest for detailed study. BTEC Nationals provide a vocational context in which learners can become prepared for life-long learning through:

- effective writing
- analytical skills
- creative development
- preparation for assessment methods used in degrees.

## 2 Structure

### Qualification structure

The structure for the qualifications in this specification are:

Pearson BTEC Level 3 National Diploma in Fashion Design and Production page 18

Pearson BTEC Level 3 National Diploma in Graphics page 19

Pearson BTEC Level 3 National Diploma in Photography page 20

Pearson BTEC Level 3 National Diploma in 3D Design and Crafts page 21

### Pearson BTEC Level 3 National Diploma in Fashion Design and Production

#### Mandatory units

There are eight mandatory units, six internal and two external. Learners must complete and achieve at Near Pass grade or above in all mandatory external units and achieve a Pass or above in all mandatory internal units in group A. Learners must complete all four mandatory internal units in group B.

#### Optional units

Learners must complete 1 optional unit from group C.

Pearson BTEC Level 3 National Diploma in Fashion Design and Production				
Unit number	Unit title	GLH	Type	How assessed
<b>Mandatory units group A – learners complete and achieve all units</b>				
6	Managing a Client Brief	120	Mandatory	External
7	Developing and Realising Creative Intentions	120	Mandatory	External
8	Professional Practice in Art and Design	120	Mandatory and Synoptic	Internal
15	Fashion Materials, Techniques and Processes	60	Mandatory	Internal
<b>Mandatory units group B – learners complete all units</b>				
33	Fashion Design	60	Mandatory	Internal
34	Pattern Development Methods and Techniques	60	Mandatory	Internal
35	Fashion Promotion	60	Mandatory	Internal
36	Manufacturing Methods for Fashion	60	Mandatory	Internal
<b>Optional units group C – learners complete 1 unit</b>				
9	Photographic Materials, Techniques and Processes	60	Optional	Internal
10	Graphics Materials, Techniques and Processes	60	Optional	Internal
11	Interactive Design Materials, Techniques and Processes	60	Optional	Internal
12	Fine Art Materials, Techniques and Processes	60	Optional	Internal
13	3D Design Materials, Techniques and Processes	60	Optional	Internal
14	Textile Materials, Techniques and Processes	60	Optional	Internal

## Pearson BTEC Level 3 National Diploma in Graphics

### Mandatory units

There are four mandatory units, two external and two internal. Learners must complete and achieve at Near Pass grade or above in all mandatory external units and achieve a Pass or above in all mandatory internal units in group A.

### Optional units

Learners must take four units from group B and one unit from group C.

Pearson BTEC Level 3 National Diploma in Graphics				
Unit number	Unit title	GLH	Type	How assessed
<b>Mandatory units group A – learners complete and achieve all units</b>				
<b>6</b>	Managing a Client Brief	<b>120</b>	<b>Mandatory</b>	External
<b>7</b>	Developing and Realising Creative Intentions	<b>120</b>	<b>Mandatory</b>	External
<b>8</b>	Professional Practice in Art and Design	<b>120</b>	<b>Mandatory and Synoptic</b>	Internal
<b>10</b>	Graphics Materials, Techniques and Processes	<b>60</b>	<b>Mandatory</b>	Internal
<b>Optional units group B – learners complete 4 units</b>				
<b>21</b>	Typography and Typographic Design	<b>60</b>	<b>Optional</b>	Internal
<b>22</b>	Graphics for 3D	<b>60</b>	<b>Optional</b>	Internal
<b>23</b>	Branding in Graphic Design	<b>60</b>	<b>Optional</b>	Internal
<b>24</b>	Graphic Illustration	<b>60</b>	<b>Optional</b>	Internal
<b>26</b>	Web Design	<b>60</b>	<b>Optional</b>	Internal
<b>28</b>	App Design	<b>60</b>	<b>Optional</b>	Internal
<b>Optional units group C – learners complete 1 unit</b>				
<b>9</b>	Photographic Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>11</b>	Interactive Design Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>12</b>	Fine Art Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>13</b>	3D Design Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal

## Pearson BTEC Level 3 National Diploma in Photography

### Mandatory units

There are eight mandatory units, two external and six internal. Learners must complete and achieve at Near Pass grade or above in all mandatory external units and achieve a Pass or above in all mandatory internal units in group A. Learners must complete all four mandatory internal units in group B.

### Optional units

Learners must complete one optional unit from group C.

Pearson BTEC Level 3 National Diploma in Photography				
Unit number	Unit title	GLH	Type	How assessed
<b>Mandatory units group A – learners complete and achieve all units</b>				
<b>6</b>	Managing a Client Brief	<b>120</b>	<b>Mandatory</b>	External
<b>7</b>	Developing and Realising Creative Intentions	<b>120</b>	<b>Mandatory</b>	External
<b>8</b>	Professional Practice in Art and Design	<b>120</b>	<b>Mandatory and Synoptic</b>	Internal
<b>9</b>	Photographic Materials, Techniques and Processes	<b>60</b>	<b>Mandatory</b>	Internal
<b>Mandatory units group B – learners complete all units</b>				
<b>17</b>	Studio Photography	<b>60</b>	<b>Mandatory</b>	Internal
<b>18</b>	Location Photography	<b>60</b>	<b>Mandatory</b>	Internal
<b>19</b>	Digital Image Capture and Editing	<b>60</b>	<b>Mandatory</b>	Internal
<b>20</b>	Non Digital Photographic Techniques	<b>60</b>	<b>Mandatory</b>	Internal
<b>Optional units group C – learners complete 1 unit</b>				
<b>10</b>	Graphics Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>11</b>	Interactive Design Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>12</b>	Fine Art Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>13</b>	3D Design Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>14</b>	Textile Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>15</b>	Fashion Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal

## Pearson BTEC Level 3 National Diploma in 3D Design and Crafts

### Mandatory units

There are eight mandatory units, two external and six internal. Learners must complete and achieve at Near Pass grade or above in all mandatory external units and achieve a Pass or above in all mandatory internal units in group A. Learners must complete all four mandatory internal units in group B.

### Optional units

Learners must complete one optional unit from group C.

Pearson BTEC Level 3 National Diploma in 3D Design and Crafts				
Unit number	Unit title	GLH	Type	How assessed
<b>Mandatory units group A – learners complete and achieve all units</b>				
<b>6</b>	Managing a Client Brief	<b>120</b>	<b>Mandatory</b>	External
<b>7</b>	Developing and Realising Creative Intentions	<b>120</b>	<b>Mandatory</b>	External
<b>8</b>	Professional Practice in Art and Design	<b>120</b>	<b>Mandatory and Synoptic</b>	Internal
<b>13</b>	3D Design Materials, Techniques and Processes	<b>60</b>	<b>Mandatory</b>	Internal
<b>Mandatory units group B – learners complete all units</b>				
<b>16</b>	3D Design Craft Materials, Techniques and Processes	<b>60</b>	<b>Mandatory</b>	Internal
<b>37</b>	3D Model Making	<b>60</b>	<b>Mandatory</b>	Internal
<b>38</b>	Extending 3D Design Materials, Techniques and Processes	<b>60</b>	<b>Mandatory</b>	Internal
<b>39</b>	Working to Scale	<b>60</b>	<b>Mandatory</b>	Internal
<b>Optional units group C – learners complete 1 unit</b>				
<b>9</b>	Photographic Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>10</b>	Graphics Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>11</b>	Interactive Design Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>12</b>	Fine Art Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>14</b>	Textile Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal
<b>15</b>	Fashion Materials, Techniques and Processes	<b>60</b>	<b>Optional</b>	Internal

## External assessment

This is a summary of the type and availability of external assessment, which is of units making up 33% of the total qualification GLH. See *Section 5* and the units and sample assessment materials for more information.

For assessment from 2019 onwards refer to SAMS Issue 3 and unit content in this issue which replaces the 2017 versions.

Unit	Type	Availability
<b>Unit 6: Managing a Client Brief</b>	<ul style="list-style-type: none"> <li>• A task set and marked by Pearson completed under supervised conditions.</li> <li>• Learners will be given a client brief and a four week period in order to carry out research.</li> <li>• Learners will be provided with monitored research sessions of ten hours scheduled by the centre to produce materials that can be used in the supervised assessment.</li> <li>• The supervised assessment period is a maximum of fifteen hours and can be arranged over a number of sessions in a period timetabled by Pearson.</li> <li>• 60 marks.</li> </ul>	<b>January</b> <b>For assessment from January 2019 onwards</b>
<b>Unit 7: Developing and Realising Creative Intentions</b>	<ul style="list-style-type: none"> <li>• A task set and marked by Pearson completed under supervised conditions.</li> <li>• Learners will be given a theme and task to develop and realise a self-directed art and design piece within an eight week period.</li> <li>• Learners should compile research and development in monitored sessions of twenty hours scheduled by the centre.</li> <li>• The supervised assessment period is a maximum of twenty five hours and can be arranged over a number of sessions in a period timetabled by Pearson.</li> <li>• 60 marks.</li> </ul>	<b>May/June</b> <b>For assessment from May/June 2019 onwards</b>

## Synoptic assessment

The mandatory synoptic assessment requires learners to apply learning from across the qualification to the completion of a defined vocational task. Within the assessment for *Unit 8: Professional Practice in Art and Design*, learners will draw together their skills, knowledge and understanding from across their programme, to produce an art and design product for a particular purpose or market. Learners complete the task using knowledge and understanding from their studies of the sector and apply both transferable and specialist knowledge and skills.

In assessing the unit assignments will require learners to select from and apply their learning from across their programme. The unit provides further information.

## Employer involvement in assessment and delivery

You need to ensure that learners on this qualification have a significant level of employer involvement in programme delivery or assessment. See *Section 4* for more information.



# 3 Units

## Understanding your units

The units in this specification set out our expectations of assessment in a way that helps you to prepare your learners for assessment. The units help you to undertake assessment and quality assurance effectively.

Each unit in the specification is set out in a similar way. There are two types of unit format:

- internal units
- external units.

This section explains how the units work. It is important that all teachers, assessors, internal verifiers and other staff responsible for the programme review this section.

### Internal units

Section	Explanation
<b>Unit number</b>	The number is in a sequence in the sector. Numbers may not be sequential for an individual qualification.
<b>Unit title</b>	This is the formal title that we always use and it appears on certificates.
<b>Level</b>	All units are at Level 3 on the national framework.
<b>Unit type</b>	This shows if the unit is internal or external only. See structure information in <i>Section 2</i> for full details.
<b>GLH</b>	Units may have a GLH value of 120, 90 or 60 GLH. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
<b>Unit in brief</b>	A brief formal statement on the content of the unit that is helpful in understanding its role in the qualification. You can use this in summary documents, brochures etc.
<b>Unit introduction</b>	This is designed with learners in mind. It indicates why the unit is important, how learning is structured, and how learning might be applied when progressing to employment or higher education.
<b>Learning aims</b>	These help to define the scope, style and depth of learning of the unit. You can see where learners should be learning standard requirements ('understand') or where they should be actively researching ('investigate'). You can find out more about the verbs we use in learning aims in <i>Appendix 2</i> .
<b>Summary of unit</b>	This new section helps teachers to see at a glance the main content areas against the learning aims and the structure of the assessment. The content areas and structure of assessment are required. The forms of evidence given are suitable to fulfil the requirements.
<b>Content</b>	This section sets out the required teaching content of the unit. Content is compulsory except when shown as 'e.g.'. Learners should be asked to complete summative assessment only after the teaching content for the unit or learning aim(s) has been covered.

Section	Explanation
<b>Assessment criteria</b>	<p>Each learning aim has Pass and Merit criteria. Each assignment has at least one Distinction criterion.</p> <p>A full glossary of terms used is given in <i>Appendix 2</i>. All assessors need to understand our expectations of the terms used.</p> <p>Distinction criteria represent outstanding performance in the unit. Some criteria require learners to draw together learning from across the learning aims.</p>
<b>Essential information for assignments</b>	<p>This shows the maximum number of assignments that may be used for the unit to allow for effective summative assessment, and how the assessment criteria should be used to assess performance.</p>
<b>Further information for teachers and assessors</b>	<p>The section gives you information to support the implementation of assessment. It is important that this is used carefully alongside the assessment criteria.</p>
<b>Resource requirements</b>	<p>Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources see <i>Section 10</i>.</p>
<b>Essential information for assessment decisions</b>	<p>This information gives guidance for each learning aim or assignment of the expectations for Pass, Merit and Distinction standard. This section contains examples and essential clarification.</p>
<b>Links to other units</b>	<p>This section shows you the main relationship among units. This section can help you to structure your programme and make best use of materials and resources.</p>
<b>Employer involvement</b>	<p>This section gives you information on the units that can be used to give learners involvement with employers. It will help you to identify the kind of involvement that is likely to be successful.</p>

## External units

Section	Explanation
<b>Unit number</b>	The number is in a sequence in the sector. Numbers may not be sequential for an individual qualification.
<b>Unit title</b>	This is the formal title that we always use and it appears on certificates.
<b>Level</b>	All units are at Level 3 on the national framework.
<b>Unit type</b>	This shows if the unit is internal or external only. See structure information in <i>Section 2</i> for full details.
<b>GLH</b>	Units may have a GLH value of 120, 90 or 60 GLH. This indicates the numbers of hours of teaching, directed activity and assessment expected. It also shows the weighting of the unit in the final qualification grade.
<b>Unit in brief</b>	A brief formal statement on the content of the unit.
<b>Unit introduction</b>	This is designed with learners in mind. It indicates why the unit is important, how learning is structured, and how learning might be applied when progressing to employment or higher education.
<b>Summary of assessment</b>	This sets out the type of external assessment used and the way in which it is used to assess achievement.
<b>Assessment outcomes</b>	These show the hierarchy of knowledge, understanding, skills and behaviours that are assessed. Includes information on how this hierarchy relates to command terms in sample assessment materials (SAMs).
<b>Essential content</b>	For external units all the content is obligatory, the depth of content is indicated in the assessment outcomes and sample assessment materials (SAMs). The content will be sampled through the external assessment over time, using the variety of questions or tasks shown.
<b>Grade descriptors</b>	We use grading descriptors when making judgements on grade boundaries. You can use them to understand what we expect to see from learners at particular grades.
<b>Key terms typically used in assessment</b>	These definitions will help you analyse requirements and prepare learners for assessment.
<b>Resources</b>	Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources see <i>Section 10</i> .
<b>Links to other units</b>	This section shows the main relationship among units. This section can help you to structure your programme and make best use of materials and resources.
<b>Employer involvement</b>	This section gives you information on the units that can be used to give learners involvement with employers. It will help you to identify the kind of involvement that is likely to be successful.



## Index of units

This section contains all the units developed for this qualification. Please refer to *pages 6–7* to check which units are available in all qualifications in the art and design sector.

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# Unit 6: Managing a Client Brief

Level: **3**

Unit type: **External**

Guided learning hours: **120**

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## Unit in brief

Learners investigate the process of managing client briefs in the art and design sector, applying creative skills to develop responses.

## Unit introduction

Whether a sole trader, freelancer or member of a design house, for those working in the creative industries, being able to respond to and manage a client brief is an essential vocational skill.

In this unit, you will develop the skills required to successfully manage a client brief. You will learn how to interpret and respond to a brief, developing potential solutions within the constraints set by the client. You will develop a proposal through the presentation of draft or prototype art and design work. You will learn the importance of professional practice when developing your proposals for a client. You will review and reflect on the development process, justifying your creative choices and how you have met the needs of the client brief.

The skills and knowledge you develop in this unit will improve your professional practice. The presentation skills will also help prepare you for interviews into employment, an apprenticeship or higher education.

## Summary of assessment

This unit is assessed under supervised conditions. Learners will be provided with a client brief at the start of a four week period in order to perform research. Learners will be given ten hours scheduled by the centre for monitored preparation.

The supervised assessment period is fifteen hours and can be arranged over a number of sessions.

During the supervised assessment period, learners will develop a proposal for a piece of art or design work and present this in response to a brief. Pearson sets and marks the task.

Please see *Issue 3* of the Sample Assessment Material to help prepare learners for assessment.

The number of marks for the task is 60.

The assessment availability is January each year.

## Assessment outcomes

**AO1** Demonstrate ability to select relevant information and material to inform proposals

**AO2** Develop art and design proposals relevant to client briefs

**AO3** Justify the decisions in relation to the brief, audience and client demands

**AO4** Organise information and proposals for presentation



## Essential content

The essential content is set out under content areas. Learners must cover all specified content before the assessment.

### A Planning and management in response to a client brief.

#### A1 Interpret a client brief

- Identify the client, the audience and what outcome is required in relation to chosen art and design discipline.
- Review creative opportunities within the constraints of a brief.
- Analyse information about a client:
  - history of company
  - product ranges/services.
- Identify gaps in information during the research period and respond to them.
- Analyse information about an audience:
  - market research data, notes from focus group
  - questionnaires
  - demographic information.
- Identify specific technical requirements and constraints in the client brief:
  - brand colours
  - house styles
  - size/materials/sustainability.
- Plan time effectively with consideration of time constraints/deadline.

### B Developing an art and design proposal in response to a client brief

#### B1 Developing and refining a proposal

- Ideas generation techniques
- Apply client and audience analysis to the development process
- Generate a potential solution for a client
- Develop work for a proposal through drafting and prototyping
- Test and refine draft and prototype work
- Annotate development of a proposal, justifying choices and resources
- Review proposal with reference to client information and needs.

### C Presenting a response to a client brief

#### C1 Planning a presentation

- Determine appropriate format and method of presentation for the brief.
- Organise material and information for the presentation.
- Produce and finalise visual parts of a presentation.
- Visually communicate a potential solution for a client
- Produce speaker notes to explain and justify decisions and creative proposal.
- Prepare elements of a presentation:
  - introduce and frame concept
  - sequence information
  - formatting of slides with fonts, layout and styling
  - present ideas with supporting explanations
  - demonstrate how each aspect of the client brief has been addressed
  - justify decisions and design choices
  - consider appropriateness for audience
  - summarise and conclude.

**C2 Professional practice for presentations**

- Structure of presentation covering all elements within constraints.
- Use of terminology appropriate to the client.
- Effective use of visual prompts.
- Organise presentation material.

## Grade descriptors

To achieve a grade a learner is expected to demonstrate these attributes across the essential content of the unit. The principle of best fit will apply in awarding grades.

### **Level 3 Pass**

Learners will select relevant material that clearly informs and develops competent proposals. They will demonstrate that they can develop a proposal relevant to the brief. They will competently communicate their proposal and will organise their work, showing a clear sequence of information. Their chosen format for presentation will be fit for purpose and will focus on their proposal. They will adequately justify the decisions made, showing a clear line of reasoning relating to the brief and the client. Their presentation will be suitable for the client and be presented in a clear and logical sequence demonstrating a coherent understanding of professional practice.

### **Level 3 Distinction**

Learners will demonstrate an ability to analyse and interpret information and address all aspects of the brief in depth. They will select highly relevant material to inform and develop a comprehensive and innovative proposal. They can communicate their proposal with exceptional skill, presenting their work confidently and fluently. Their presentation will demonstrate attention to detail in all areas. They are able to effectively and persuasively justify the decisions made with an exceptional understanding of client and brief. They will demonstrate a sophisticated ability to engage their intended audience, showing an excellent understanding of professional practice.

## Key terms typically used in the unit

The following table shows the key terms that will be used consistently by Pearson in our assessments to ensure students are rewarded for demonstrating the necessary skills.

Please note: the list below will not necessarily be used in every paper/session and is provided for guidance only.

Command or term	Definition
Client brief	A person or company who commissions work, setting out details on the work required.
Competent	Demonstrating the necessary ability, knowledge or skill to do something successfully.
Confidence	Demonstrating certainty and focus in the work they produce.
Effective	Being successful in producing a desired or intended result.
Exceptional	Demonstrating outstanding ability.
Freelancer	A person who is self-employed and doesn't work for just one employer or client.
Professional practice	Demonstrates an understanding of the working practices in a work and professional environment.
Proposal	Suggested art and design solution to a brief such as draft, prototype, test, proof, model, rough, alpha, sample, toile or mock-up.

## Links to other units

This unit could be linked with other specialist units in the programme to understand vocational practice across the different disciplines. It is suggested that the skills developed in this unit should be assessed in Year 2.

## Employer involvement

Centres should involve employers in the delivery of this unit to ensure that learners understand real vocational practice and the range of clients and possible briefs that they may be asked to respond to for the final assessment. This could be in the form of:

- practice client briefs
- workshops with art and design practitioners
- practice presentation and pitches with employers
- work experience and work shadowing.

# Unit 7: Developing and Realising Creative Intentions

Level: **3**

Unit type: **External**

Guided learning hours: **120**

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## Unit in brief

This unit offers the opportunity for learners to develop and realise their own personal piece of art and design work.

## Unit introduction

This unit will give you the opportunity to develop and realise your own art and design idea. You will take into consideration all the aspects of art and design you have learned throughout the course and produce an art and design piece that exemplifies your skills and knowledge.

You will develop ideas in response to a theme and explore the work and working practices of artists and designers that inspire you. You will consider current trends and/or contextual influences to help you move forward with the piece. You will explore the materials, techniques and processes which you feel best meet your creative intentions. You will review and refine your ideas and practice throughout the process before finally completing your final piece. You will present your development and realisation process to a professional standard. To complete the assessment tasks within this unit, you will need to draw on your learning from across your programme.

The work you produce in this unit can form part of a larger digital portfolio which showcases your ideas, skills and knowledge which you can use for interview for higher education courses or employment.

## Summary of assessment

This unit is assessed under supervised conditions. Learners will be provided with a theme and task at the start of an eight week period in order to perform research and development. Learners are given 20 hours of monitored sessions scheduled by the centre for their research and development. The supervised assessment period is 25 hours and can be arranged over a number of sessions. During the supervised assessment period, learners will produce an outcome and digital portfolio.

Pearson sets and marks the task.

Please see *Issue 3* of the Sample Assessment Material to help prepare learners for assessment.

The number of marks for the task is 60.

The assessment availability is May/June each year.

## Assessment outcomes

**AO1** Demonstrate an ability to generate ideas in response to a stimulus

**AO2** Apply an understanding of contextual influences and trends to own work and practice

**AO3** Explore materials, techniques and processes to communicate creative intentions

**AO4** Demonstrate an ability to develop work and ideas by reviewing and refining throughout the creative process

**AO5** Be able to plan and realise creative intentions

**AO6** Demonstrate ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice

## Essential content

The essential content is set out under content areas. Learners must cover all specified content before the assessment.

### A Generating ideas in response to a stimulus.

#### A1 Planning a response to a stimulus

Possible starting points:

- work completed in past projects that may provide further exploration
- taking forward ideas, knowledge and skills generated throughout the course
- reflection of tutor and peer feedback to stimulate ideas
- opportunity to take risks, accept personal creative challenges and avoid obvious directions
- identifying vocational potential for progression towards
  - higher education
  - employment
  - freelance work.

#### A2 Ideas Generation Techniques

- Exploring and recording from primary sources.
- Brain storming, mind maps.
- Experimenting with potential materials and techniques and processes.
- Historical, contemporary, social and cultural influences .

#### A3 Project Proposal

- Initial ideas.
- Planned focus of the work.
- Plan for research into contextual sources and trends.
- Choice of initial materials, techniques and processes.
- Identifying the scope of the work within timescales.
- Identifying any equipment, specialist expertise required.
- Potential progression opportunities linked to project.

### B Applying contextual influences and trends to own work and practice

#### B1 Contextual Research

- Contextual research into areas, such as:
  - the work of creative practitioners
  - historical and/or contemporary practice
  - social, economic and political considerations
  - current trends.
- Types of research:
  - visual research – selecting, observing and recording of visual resources
  - action research – practical experimentation with techniques and processes
  - academic research – gathering information about practitioners and their working practices.

## **B2 Analysis of the work of others**

To be able to deconstruct the work of artists or designers and communicate why they are an influence through their:

- use of formal elements
- medium
- materials
- process:
  - production methods
  - techniques.
- content:
  - subject matter
  - imagery
  - message
  - explicit and implicit meanings
  - symbols and symbolism
  - intended mood and emotional impact
  - aesthetics.

## **C Select and apply media, materials, techniques and processes to produce art and design piece**

### **C1 Experimenting with materials, techniques and processes**

- Experimenting and testing ideas.
- Consider working across disciplines.
- Producing samples, mood boards, storyboard, treatments or test pieces to evaluate the effectiveness of ideas.
- Documenting work undertaken in order to inform development process.
- Annotation of ideas and justification of choices made to inform development process.
- Recording of work undertaken and ideas considered.

### **D Review and refine throughout the creative process**

#### **D1 Explore the development of work through the production process**

Considering the following:

- design sheets or screen grabs
- short film, games or animation clips, photographs
- models and maquettes
- toiles
- samples/drafts/working drawings.

#### **D2 Review and refine ideas**

Through:

- reviewing the potential and evolution of ideas
- reflecting on the strengths and weaknesses of ideas
- critiques; one to one, group and peer review
- plans to adapt or change things to improve.



**E Production of final piece****E1 Considerations when completing work to deadline**

- Making a time-plan which takes into account the use of chosen materials, techniques and processes.
- Consider timescales to prepare elements of work such as drying, firing, rendering.
- Health and safety requirements.
- Sourcing specialist technical equipment and assistance.

**E2 Realising final piece**

Realising final piece which shows:

- accuracy of construction or fluent application of media
- fullest interpretation of development work
- modifications that have been considered
- quality issues that have been addressed
- fitness for purpose
- reflects planned intention.

**F Presentation showing development of ideas and final piece****F1 Consideration of professional practice when compiling portfolios/sketchbooks**

- Research into websites, portfolios and shows of professional practitioners.
- Higher Education – requirements of submission of portfolio/sketchbooks for Higher Education Courses.
- Employment – choosing images of own work which best reflect the job role/apprenticeship.
- Presentation of work which meet requirements of a professional commission or brief.

**F2 Recording examples of visual work for a portfolio**

Setting up a photo shoot in a dedicated space

- backdrops, lighting, positioning, alternative views
- scan and import flat images using flatbed scanner
- size moving image files, output format
- use preview facilities, evaluate success or weakness during shoot progress.

**F3 Capturing and editing digital work**

- Organise data transfer via SD card, hard drive, USB pen
- Use software to capture images and output as contact sheets
- Make final decision on work, refine or further shoot if required
- Use image manipulation tools in software to edit images
- Digital format, use correct file naming protocols, import and/or export images
- Control file size and resolution depending on destination.

## Grade descriptors

To achieve a grade a learner is expected to demonstrate these attributes across the essential content of the unit. The principle of best fit will apply in awarding grades.

### Level 3 Pass

Learners demonstrate a competent ability to generate and develop effective ideas in response to a theme. Their choice of contextual influences and trends will be shown through their own work. Their experimentation and selection of materials, techniques and processes will be competent and focused, showing relevance to creative intentions. They will review and demonstrate effective refinement of ideas throughout the development process. Their final outcome will show a competent ability to bring together both technical and conceptual elements with creative intentions partially realised and demonstrating a basic response to the stimulus. Their presentation will show competence in their ability to select and show the development process and final outcome keeping within the set presentation parameters. Their supporting written material will demonstrate a mostly accurate use of spelling, grammar and subject-specific terminology.

### Level 3 Distinction

Learners demonstrate independent and insightful generation of ideas in response to theme with comprehensive explanations of how their ideas connect to the theme. Their choice of contextual influences and trends will be fully demonstrated through the development of their work. Their experimentation with materials, techniques and processes will be comprehensive and their selection will show purpose and confidence. A comprehensive review and refinement process will be demonstrated throughout; clearly showing how the choices made informed the development of the work. The final outcome will show a creative and independent response to the brief and be self-assured, both technically and conceptually, fully realising creative intentions. Their presentation will be accomplished, enhancing the quality of the work and showing purpose in learners' ability to select and comprehensively explain the development process and final outcome, meeting all the presentation parameters. Their supporting written material will demonstrate a correct and confident use of spelling, grammar and subject-specific terminology.

## Key terms typically used in assessment

The following table shows the key terms that will be used consistently by Pearson in its assessments to ensure students are rewarded for demonstrating the necessary skills.

Please note: the list below will not necessarily be used in every paper/session and is provided for guidance only.

Command or term	Definition
Accomplished	Demonstrating expert skill in the ability to carry out particular activities or tasks.
Competent	Demonstrating the necessary ability, knowledge, or skill to do something successfully.
Comprehensive	Covering all or nearly all elements or aspects of something such as a brief or task.
Confidence	Demonstrating certainty and focus in the work they produce.
Contextual Influences	The impact of other factors on a creative practitioner's work such as the time or era that work was produced, or any political, social, cultural influences.
Effective	Being successful in producing a desired or intended result.
Formal elements	The individual elements that make up a piece of art and design work such as form, line, colour, content, composition.
Insightful	Demonstrating an accurate and deep understanding of ideas, concepts and techniques.
Professional Practice	Demonstrates an understanding of how work is carried out in a work or professional environment.
Realisation	The final outcome of learners' creative work.
Stimulus	A starting point or a theme which learners use as a focus for the development of their creative work.
Trends	Fashions or styles that are currently popular.

## Links to other units

The assessment for this unit should draw on knowledge, understanding and skills developed from:

- Unit 1: Visual Recording and Communication
- Unit 2: Critical and Contextual Studies in Art and Design
- Unit 3: The Creative Process
- Unit 4: Materials, Techniques and Processes in Art and Design
- Unit 5: Developing an Art and Design Portfolio.
- Unit 6: Managing a Client Brief

This unit would relate to teaching of:

- Unit 9: Photographic Materials, Techniques and Processes
- Unit 10: Graphic Materials, Techniques and Processes
- Unit 13: 3D Design Materials, Techniques and Processes
- Unit 15: Fashion Materials, Techniques and Processes
- Unit 16: 3D Design Craft Materials, Techniques and Processes.

## Employer involvement

Centres should involve employers in the delivery of this unit to demonstrate real life, vocational practice in the development and realisation of art and design work. This could be through:

- workshops with art and design practitioners
- examination of professional art and design portfolios and sketchbooks
- work experience and work shadowing.

# Unit 8: Professional Practice in Art and Design

Level: **3**

Unit type: **Internal**

Guided learning hours: **120**

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## Unit in brief

Learners will explore professional practice in the art and design sector, developing a piece of art and design work for a particular market.

## Unit introduction

Art and design practitioners are often freelancers and entrepreneurs who need to find ways to earn a living. They can do this by selling their own work through an online marketplace, producing work for a commission, or responding to an invitation to submit work from a client or company.

In this unit, you will become a freelance art and design practitioner or entrepreneur, and explore real opportunities to produce work for a particular market. You will investigate the current trends and potential areas of funding, and come up with a proposal for a product you would like to develop. You will design and realise that idea and reflect on its success in the marketplace. You will also reflect on the process you went through and the all-important audience and/or client feedback. To complete the assessment tasks within this unit, you will need to draw on your learning from across your programme.

The skills you will develop in this unit, such as generating, designing and realising ideas, are integral to all vocational and professional practice. All these are essential parts of the application process to gain commissions, employment as an entrepreneur or for entry to higher education.

## Learning aims

In this unit you will:

- A** Explore the opportunities to develop art and design work for market
- B** Develop ideas, plans and costings to produce an art and design product for market
- C** Design and test an art and design product for market
- D** Realise an art and design product for market
- E** Review the success of an art and design product developed for market.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore the opportunities to develop art and design work for market	<b>A1</b> Investigating opportunities for work in the art and design sector <b>A2</b> Investigating current trends and styles	<ul style="list-style-type: none"> <li>• A report showing analysis of opportunities for work and of current trends and styles.</li> <li>• A product proposal with proposed timeframe.</li> </ul>
<b>B</b> Develop ideas, plans and costings to produce an art and design product for market	<b>B1</b> Developing ideas <b>B2</b> Costs, budgets and raising finance <b>B3</b> Timeframes for development	
<b>C</b> Design and test an art and design product for market	<b>C1</b> Develop and refine design ideas <b>C2</b> Testing the product with the market	A project folder, including: <ul style="list-style-type: none"> <li>• evaluation of the success of final product</li> <li>• design ideas, maquettes, samples, trial pieces</li> <li>• product outcome/s</li> <li>• annotations; blogs; vlogs, social media; client, or peer and tutor feedback</li> <li>• market questionnaire or other appropriate feedback</li> <li>• a reflective journal.</li> </ul>
<b>D</b> Realise an art and design product for market	<b>D1</b> Produce the final product	
<b>E</b> Review the success of an art and design product developed for market	<b>E1</b> Methods to gain feedback on the product <b>E2</b> Review the success of the product <b>E3</b> Review own working processes	

## Content

### Learning aim A: Explore the opportunities to develop art and design work for market

#### A1 Investigating opportunities for work in the art and design sector

- Commissions.
- Competitions.
- Online marketplaces.
- Art and craft fairs and markets.
- Invitations to submit work for an event or exhibition.

#### A2 Investigating current trends and styles

- Identifying what is popular at the moment and what sells well.
- Identifying gaps in the market.
- Researching social media and websites.
- Experimenting with materials, techniques and processes.
- Researching contextual influences.
- Taking risks, accepting personal creative challenges and avoiding obvious directions.

### Learning aim B: Develop ideas, plans and costings to produce an art and design product for market

#### B1 Developing ideas

- The product, e.g. its purpose, types of materials used.
- Your target audience.
- How you plan to sell the product, e.g. online, marketplaces, trade shows, conferences.
- What gives you a competitive edge? Do you have a unique selling point (USP), e.g. idea, gap in market, delivery, speed of making, personal style?
- Copyright, intellectual property.

#### B2 Costs, budgets and raising finance

Costing and pricing the product, to include:

- time – how long products take to make and expected earnings
- overheads – workshop running costs, business expenses, equipment, loans
- materials and additional technical expenses if necessary
- marketing – events fees, publicity materials, photography, agent fees, commission
- raising finance through:
  - bank loans
  - local authority
  - wider community funding, such as national or EU
  - crowd funding
  - venture capital.

#### B3 Timeframes for development

- Planning realistic timescales.
- Identifying milestones for project process.
- Managing the project processes within the timeframe making any necessary adjustments.

## **Learning aim C: Design and test an art and design product for market**

### **C1 Develop and refine design ideas**

- Refinement of ideas based on development of product.
- Potential and constraints of materials and techniques chosen.
- Development work through design of maquettes, samples.
- Competitor analysis – strengths and weaknesses.

### **C2 Testing the product with the market**

- Producing a small sample of the product.
- Test marketing:
  - selling at an event
  - offers of a trial
  - focus group
  - online survey.

## **Learning aim D: Realise an art and design product for market**

### **D1 Produce the final product**

- To consider:
  - access to necessary materials and equipment to produce product
  - health and safety, risk assessment and COSHH guidance
  - consideration of flammable materials for customers.
- Where to place product:
  - trade or craft fairs
  - retail outlets
  - exhibitions.
- Consider:
  - rules for online marketplaces, e.g. size of pictures, wording, tag words, hashtag
  - packaging and posting.

## **Learning aim E: Review the success of an art and design product developed for market**

### **E1 Methods to gain feedback on the product**

- From:
  - customers
  - client
  - audience.
- Through:
  - surveys
  - questionnaires
  - email follow-ups
  - telephone interviews
  - continuous critical review and analysis
  - critiques with tutors and peers.

### **E2 Review the success of the product**

- Review of sales figures.
- Online hits.
- Feedback from client.
- Strengths and weaknesses of product with proposals for development.



**E3 Review own working processes**

- Own work processes, including time-planning, reaction to feedback, methods of presentation.
- Creative achievements and how these relate to future intentions.
- Technical skills, e.g. use of materials, techniques and processes.
- Decisions made and quality of own selective practice.
- Lessons learned for future work.
- Plans for future work.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore the opportunities to develop art and design work for market</b>		
<p><b>A.P1</b> Discuss potential opportunities for work within art and design.</p> <p><b>A.P2</b> Discuss how current trends and styles could influence the potential for work within art and design.</p>	<p><b>A.M1</b> Analyse the potential opportunities for work within art and design, explaining the influence of current trends and styles.</p>	
<b>Learning aim B: Develop ideas, plans and costings to produce an art and design product for market</b>		
<p><b>B.P3</b> Produce a proposal explaining plans to produce an art and design product.</p> <p><b>B.P4</b> Explain how costings and budget have been calculated to develop the chosen product.</p>	<p><b>B.M2</b> Produce a detailed proposal, explaining plans to produce an art and design product that provides clear details of how costings and budget have been calculated.</p>	
<b>Learning aim C: Design and test an art and design product for market</b>		
<p><b>C.P5</b> Demonstrate adequate development of designs for an art and design product.</p> <p><b>C.P6</b> Demonstrate adequate recording of the process showing a limited response to feedback received during the development of the product.</p>	<p><b>C.M3</b> Demonstrate clear development of designs, competently recording the process and demonstrating in detail how responses to feedback have informed the development of the product.</p>	
<b>Learning aim D: Realise an art and design product for market</b>		
<p><b>D.P7</b> Demonstrate selection and application of appropriate materials, techniques and processes to produce a product to deadline.</p> <p><b>D.P8</b> Demonstrate some consideration of where and how to market the final product.</p>	<p><b>D.M4</b> Demonstrate confident selection and application of materials, techniques and processes to produce a product to deadline, with clear details of where and how the product will be marketed.</p>	
<b>Learning aim E: Review the success of an art and design product developed for market</b>		
<p><b>E.P9</b> Explain how the finished product met the original intentions, reviewing its success.</p> <p><b>E.P10</b> Explain how own working processes affected the development and success of the finished product.</p>	<p><b>E.M5</b> Analyse the success of the finished product, assessing the extent to which it met the original intentions.</p> <p><b>E.M6</b> Analyse the extent to which own working practices affected the development and success of the finished product.</p>	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aims: A and B (A.P1, A.P2, B.P3, B.P4, A.M1, B.M2, A.D1, B.D2)

Learning aims: C, D and E (C.P5, C.P6, D.P7, D.P8, E.P9, E.P10, C.M3, D.M4, E.M5, E.M6, C.D3, D.D4, E.D5)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to standard art room or studio materials and resources and equipment, to include traditional and contemporary vocational resources. Endorsed titles should have the appropriate vocationally relevant materials, equipment and processes.

### Essential information for assessment decisions

#### Learning aims A and B

**For pass standard,** learners will provide evidence that they understand the ways that artists and designers source opportunities for commissions and work within the art and design sector. They will show that they understand the nature of contemporary vocational working practices, and the prevalence of freelance working and entrepreneurs. They will show some evidence that they have investigated current trends and styles. Their proposal will be simple and show some link to the research they carried out. There will be details on simple costing methodologies for the creation of their product

**For merit standard,** learners will show a detailed and methodical analysis of the ways that artists and designers source opportunities for commissions and work across the art and design sector. They will show a detailed understanding of the nature of contemporary vocational working practices and they will have thoroughly investigated current trends and styles. Their proposal will show clear analysis and links with their research. There will be detailed evidence on the sources of funding and an analysis of how costing methodologies may impact on their product development proposals.

**For distinction standard,** learners will evaluate how artists and designers source opportunities for commissions in the art and design sector, making clear links with the prevalence of freelance workers and entrepreneurs in the sector. Their proposal will be thorough with comprehensive links to their research. They will justify their choices for gaining funding and evaluate how well their market research and costings may impact on their chosen product development.

#### Learning aims C, D and E

**For pass standard,** learners will demonstrate some basic recording of the process of the design and realisation of their product. Their records will show some amendments in response to testing and feedback from others. They will demonstrate a coherent selection of materials, techniques and processes for their product. The final product will be produced to deadline and will be accompanied with explanations of how they intend to market it. Their evaluation will include detailed descriptions of how far their product met their intentions and how their working practices impacted on the success of the product.

**For merit standard,** learners will demonstrate detailed and effective recording of the process of the design and realisation of their product. Their records will demonstrate active and detailed responses to testing and feedback from others. Learners will be assured in their selection of materials, techniques and processes for the product. Their final product will meet the deadline and will be accompanied with clear and detailed explanations of how they intend to market it. Their evaluation will be detailed and methodical giving detailed explanations of how far their product met their intentions, analysing in detail the effectiveness of their working practices and how they impacted on the success of the product.

**For distinction standard,** learners will comprehensively record the process of the design and realisation of their product with detailed justifications on how they amended their ideas based on testing and feedback. Learners will show imagination and creativity in their selection of materials, techniques and processes for the product. Their final product will meet the deadline and will be accompanied with innovative plans for marketing it. Their evaluations will insightfully explain how far their product met their intentions, making sophisticated links between their working practices and the success of the product.

## Links to other units

The assessment for this unit should draw on knowledge, understanding and skills developed from:

Unit 6: Managing a Client Brief

Unit 7: Developing and Realising Creative Intentions

Unit 9: Photographic Materials, Techniques and Processes (P)

Unit 10: Graphic Materials, Techniques and Processes (G)

Unit 13: 3D Design Materials, Techniques and Processes (3D)

Unit 15: Fashion Materials, Techniques and Processes (FD)

Unit 16: 3D Design Craft Materials, Techniques and Processes (3D)

Unit 17: Studio Photography (P)

Unit 18: Location Photography (P)

Unit 19: Digital Image Capture and Editing (P)

Unit 20: Non-Digital Photographic Techniques (P)

Unit 33: Fashion Design (FD)

Unit 34: Pattern Development Methods and Techniques (FD)

Unit 35: Fashion Promotion (FD)

Unit 36: Manufacturing Methods for Fashion (FD)

Unit 37: 3D Model Making (3D)

Unit 38: Extending 3D Design Materials, Techniques and Processes (3D)

Unit 39: Working to Scale (3D).

This unit would relate to teaching of:

Unit 11: Interactive Design Materials, Techniques and Processes

Unit 12: Fine Art Materials, Techniques and Processes

Unit 26: Web Design

Unit 24: Graphic Illustration

Unit 28: App Design.

## Employer involvement

Centres should involve employers and freelancers in the delivery of this unit. These could be local artists and designers who can give guidance and support to learners throughout the process. Real life commission opportunities and online market places can also be used to give real life opportunities to learners.



# Unit 9: Photographic Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners will be introduced to the fundamental materials, techniques and processes in photography to develop their skills and understanding.

## Unit introduction

Experimenting with different photographic materials, techniques and processes is an important and ever-evolving part of photographic practice. Practitioners continuously explore the potential and limitations of photographic methods to pursue their own creative interests and language, as well as using them for commercial work.

This unit will introduce you to a range of photographic materials, techniques and processes. You will explore both their technical characteristics and creative potential, using this experimentation to support your response to a photographic brief. Developing your skills and understanding of photographic materials, techniques and processes, and reviewing your working practice and development will help improve your work.

The knowledge and skills developed in this unit can enable you to develop your photographic skills further, and they support other art and design specialisms, such as graphic design, photomontage, fine art, film and video, fashion and 3D. The work you produce in this unit can be used as part of a portfolio for application to higher education courses or the workplace.

## Learning aims

In this unit you will:

- A** Explore photographic materials, techniques and processes
- B** Apply photographic materials, techniques and processes to a brief
- C** Review use of photographic materials, techniques and processes.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore photographic materials, techniques and processes	<b>A1</b> Photographic materials <b>A2</b> Photographic techniques <b>A3</b> Photographic processes	<ul style="list-style-type: none"> <li>An annotated folder that includes tests, contacts, proof prints, diagrams, materials lists, technical information about photographic materials, techniques and processes.</li> </ul>
<b>B</b> Apply photographic materials, techniques and processes to a brief	<b>B1</b> Generating ideas <b>B2</b> Applying photographic materials, techniques and processes <b>B3</b> Produce and present an outcome	A sketchbook that includes: <ul style="list-style-type: none"> <li>ideas, annotated examples of equipment, techniques and processes used, descriptions of image editing, manipulation techniques, postproduction, records of decision making and selection</li> <li>final selection and presentation of imagery</li> <li>evaluation.</li> </ul>
<b>C</b> Review use of photographic materials, techniques and processes	<b>C1</b> Review own use of photographic materials, techniques and processes	



## Content

### Learning aim A: Explore photographic materials, techniques and processes

#### A1 Photographic materials

- Cameras, lenses, film SLR, digital SLR, point-and-shoot/automatic, smartphones, tripods, meters.
- Software, hardware, scanners, hard drives, USB pens.
- Lighting, accessories.
- Non-digital materials, spirals, Paterson tanks, enlargers.
- Photographic materials, to include:
  - chemical-based materials, film stock, black and white, colour, paper
  - processing chemicals
  - personal protective equipment (PPE), current regulations on the control of substances hazardous to health (COSHH), safe working practices
  - printing paper stock, mounting board, mounting spray.

#### A2 Photographic techniques

- Aperture, shutter, in-camera metering, shooting modes, white balance and ISO settings.
- Lighting, e.g. studio-based controlled light, location-based light, available light.
- Digital image editing and manipulation.
- File protocols, saving, naming, compression and extension, preparation of imagery for web-based viewing.
- Non-digital techniques:
  - processing film
  - contact printing
  - enlargement printing
  - liquid light, image transfer.

#### A3 Photographic processes

- Preparation of digital cameras for shooting: white balance, insert, SD card, tethering insert, shooting mode, ISO.
- Preparation of film cameras for shooting: loading film, setting ISO.
- Digital image capture, software, hardware, contact sheets.
- Digital image editing, manipulation, e.g. cropping; adjusting contrast, exposure, levels.
- Preparation of digital files for printing: setting dpi, format, compression.
- Uploading imagery to digital platform, web based.
- Non-digital processes:
  - processing film in controlled conditions, cleaning negatives for printing
  - making contact sheets and prints, setting enlarger controls and timers
  - using chemicals safely and appropriately
  - drying wet-based prints
  - using image-transfer techniques, liquid light emulsion.

### Learning aim B: Apply photographic materials, techniques and processes to a brief

#### B1 Generating ideas

- Research of themes for the brief.
- Constraints and potential in the brief.
- Definition of purpose, audience needs, creative intention.
- Starting points such as primary sources, secondary sources.
- Visual recording.
- Initial review, refinement of ideas.

## **B2 Applying photographic materials, techniques and processes**

- Selection of equipment required:
  - cameras, lenses, accessories
  - hardware, computer, USB, external hard drives
  - software, image handling
  - film, paper, chemical processes.
- Lighting:
  - studio-based lighting, using controlled lighting
  - location-based lighting, using available light
  - experimental lighting, painting with light, multiple exposure.
- Image processing:
  - digital image capture
  - image-manipulation techniques
  - editing tools: crop, exposure, contrast
  - digital image handling, compression, file format
  - wet-based film processing.

## **B3 Produce and present an outcome**

- Refinement of photographic materials, techniques and processes, based on results of initial developmental work.
- Application of photographic materials, techniques and processes, such as:
  - chemical-based photographic prints/imagery
  - photomontage
  - digitally developed prints
  - series of connected images
  - screen- or web-based images, digital moving images.

## **Learning aim C: Review use of photographic materials, techniques and processes**

### **C1 Review own use of photographic materials, techniques and processes**

- Selected photographic materials, techniques and processes.
- Technical knowledge, such as:
  - camera settings and controls/modes
  - image processing/capture
  - hardware and peripheral requirements, software applications
  - wet- and chemical-based processes, developing time, fixing.
- Evaluation of final outcomes in relation to planned intentions.
- Justification of refinements and decisions taken in developing work.
- Progress and performance, identification of what has been learned and recommendations to develop future practice.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore photographic materials, techniques and processes</b>		<b>A.D1</b> Demonstrate an in-depth and imaginative exploration into photographic materials, techniques and processes, evaluating how they are used to communicate creative intentions.
<b>A.P1</b> Explain how photographic materials, techniques and processes are used to communicate creative intentions.  <b>A.P2</b> Demonstrate limited exploration into photographic materials, techniques and processes.	<b>A.M1</b> Demonstrate effective exploration into photographic materials, techniques and processes.	
<b>Learning aim B: Apply photographic materials, techniques and processes to a brief</b>		<b>B.D2</b> Demonstrate innovative application of photographic materials, techniques and processes to produce creative intentions that imaginatively respond to a brief.
<b>B.P3</b> Demonstrate development of basic ideas in response to a brief.  <b>B.P4</b> Apply photographic materials, techniques and processes appropriately to produce basic work in response to a brief.	<b>B.M2</b> Select and apply photographic materials, techniques and processes confidently to produce creative intentions in response to a brief.	
<b>Learning aim C: Review use of photographic materials, techniques and processes</b>		<b>C.D3</b> Evaluate how own exploration and application of photographic materials, techniques and processes has developed own practice, making in-depth and insightful suggestions for further improvement.
<b>C.P5</b> Explain how own exploration and application of photographic materials, techniques and processes has developed own photographic practice.  <b>C.P6</b> Explain how own photographic practice can be improved further.	<b>C.M3</b> Analyse how own exploration and application of photographic materials, techniques and processes has developed own practice, making detailed suggestions for further improvement.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to cameras and peripherals, and equipment for image processing. This will include computers, external hard drives, SD cards and card readers. Learners may use their own smartphones depending on the centre's policies. Suitable image-editing software must also be available to learners. Centres should also provide some non-digital resources where possible. These may include chemical-based processing, enlargers and a darkroom, or the ability for learners to explore image transfer and liquid light as an alternative to digital-based photographic materials, techniques and processes.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will show experimentation with some basic photographic materials, techniques and processes, and provide annotations on their findings. Learners will demonstrate some investigation into how they have been used in the work of other art and design practitioners. They will be able to provide annotations on how the different photographic materials, techniques and processes have been used, using mostly correct terminology.

**For merit standard,** learners will show a more detailed experimentation with a wider range of photographic materials, techniques and processes alongside extensive examples of how they have been used in the work of other art and design practitioners. Learners will be able to provide thorough annotations throughout and use correct terminology.

**For distinction standard,** learners will demonstrate a comprehensive exploration of photographic materials, techniques and processes, showing proficient use of complex and advanced techniques and processes, presenting their sketchbook creatively and fluently.

#### Learning aims B and C

**For pass standard,** learners will show some evidence that they have developed ideas from the brief, although these may lack coherence. They will demonstrate some correct application of photographic materials, techniques and processes, but potential for imaginative exploration will be missed, relying more on a straightforward and basic approach to their work. There may also be inconsistencies in the quality of the outcome. Learners will give details in their evaluations on how this unit has developed their photographic practice, and they will make broad suggestions on how they might improve their working practice.

**For merit standard,** learners will demonstrate that they understand the characteristics of different materials, techniques and processes by making clear selections on how they use them to communicate their creative intentions in response to a brief. The supporting annotation will highlight their working practices coherently. Learners will give in their evaluations, a methodical and detailed explanation of the specific skills and knowledge they develop throughout the unit, highlighting the strengths and weaknesses in their practice. Their plans for skills development will refer to specific techniques and processes that require further development.

**For distinction standard,** learners will demonstrate expertise and innovation in their selection and application of photographic materials, techniques and processes, demonstrating a creative interpretation of the brief/theme. Learners will give in-depth evaluations, making detailed reference to the areas of their practice they need to develop, with clear ideas on how they can improve further with insightful and detailed plans for development.

## Links to other units

This unit links to:

- Unit 17: Studio Photography
- Unit 18: Location Photography
- Unit 19: Digital Image Capture and Editing
- Unit 20: Non-Digital Photographic Techniques.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This could include:

- workshops with art and design practitioners
- visits to local studios or galleries
- mentoring from local practitioners
- employers setting assignment briefs and supporting the assessment of art and design work.

# Unit 10: Graphics Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners will be introduced to the fundamental materials, techniques and processes in 2D-, 3D- and time-based graphics.

## Unit introduction

Graphic designers continually experiment with 2D-, 3D- and time-based materials, processes and techniques to create new and innovative ideas, concepts and designs for products. These could be for advertising, packaging, branding or for editorial and website designs and information graphics.

In this unit, you will be introduced to a range of 2D-, 3D- and time-based graphic materials, techniques and processes used in graphic design. You will develop ideas for graphic designs based on your exploration and experimentation. You will review and reflect on the results, and make plans for skills development.

The technical skills and understanding you will develop in this unit are key skills required in the graphic design industry. The exploration with materials, techniques and processes you create can form part of a portfolio of work for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore materials, techniques and processes used in graphic design
- B** Apply graphics materials, techniques and processes to produce design solutions for a brief
- C** Review and reflect on own use of materials, techniques and processes in graphic design.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore materials, techniques, and processes used in graphic design	<b>A1</b> 2D-, 3D- and time-based graphics materials <b>A2</b> 2D-, 3D- and time-based graphics techniques <b>A3</b> 2D-, 3D- and time-based graphics processes	<ul style="list-style-type: none"> <li>• Annotated sketchbook showing exploration into the materials, techniques and processes across 2D-, 3D- and time-based graphics.</li> </ul>
<b>B</b> Apply graphics materials, techniques and processes to produce design solutions for a brief	<b>B1</b> Generating ideas <b>B2</b> Applying graphics materials, techniques and processes <b>B3</b> Presentation of design solutions	<p>Project folder showing evaluation of work and working practice with evidence of:</p> <ul style="list-style-type: none"> <li>• design process, including ideas, exploration with techniques, materials and processes and design development in response to a brief</li> <li>• presentation of final solutions to the brief.</li> </ul>
<b>C</b> Review and reflect on own use of materials, techniques and processes in graphic design	<b>C1</b> Review own development of skills and understanding of graphics materials, techniques and processes <b>C2</b> Reflection of own performance and proposals for developing future practice	



## Content

### Learning aim A: Explore materials, techniques and processes used in graphic design

#### A1 2D-, 3D- and time-based graphics materials

- 2D digital and non-digital materials, e.g. collage, lens-based and photographic materials, typographic and layout materials.
- 3D digital and non-digital materials, e.g. wood, metal, clay, computer-aided design (CAD), computer-aided manufacturing (CAM), paper/card engineering materials.
- Time-based materials, e.g. storyboards, animatic, video.

#### A2 2D-, 3D- and time-based graphics techniques

- 2D digital and non-digital techniques, e.g. mark making, drawing and digital drawing techniques, image manipulation techniques, typographic and layout techniques.
- 3D digital and non-digital techniques, e.g. model making, construction, CAD, CAM, paper/card engineering techniques.
- Time-based techniques, e.g. motion typography, audio visual techniques, time-based software techniques.

#### A3 2D-, 3D- and time-based graphics processes

- 2D typographic and layout design processes, e.g. in branding, editorial and web design.
- 3D graphic design processes, e.g. in packaging, 3D graphics.
- Time-based processes, e.g. advertising scamps, audio visual.
- Mediums such as advertising, packaging, branding, editorial design, information graphics, web and interactive design, film and TV title sequences.

### Learning aim B: Apply graphics materials, techniques and processes to produce design solutions for a brief

#### B1 Generating ideas

- Ideas and concepts generation techniques.
- Experimentation, chance, play, links between techniques.
- Combining materials, techniques and processes from 2D, 3D and time based.

#### B2 Applying graphics materials, techniques and processes

- Choice of appropriate materials to suit specific 2D-, 3D- or time-based ideas, concepts, products and purposes.

#### B3 Presentation of design solutions

- Formats of presentation of work, e.g. physical portfolio, online, digital files.
- Present final solutions, ideas and mood boards clearly and appropriately.

### Learning aim C: Review and reflect on own use of materials, techniques and processes in graphic design

#### C1 Review own development of skills and understanding of graphics materials, techniques and processes

- Critiques with colleagues, tutors or clients in order to gain opinion.
- Own objective critical practice to understand how the body of final work meets the requirements of the brief.
- Challenges and proposed solutions.
- The approach to the assignment, including time planning, work ethic, application, personal standards, selective practice, professionalism.
- Suitability of materials, techniques and processes used.
- Potential and limitations of materials, techniques and processes used.

**C2 Reflection of own performance and proposals for developing future practice**

- Justification of decisions and support choices made.
- Analyse own strengths and weaknesses and propose improvements.
- Meet personal objectives.
- Lessons learned for future work.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore materials, techniques and processes used in graphic design</b>		<b>A.D1</b> Demonstrate an in-depth and imaginative exploration into graphics materials, techniques and processes, evaluating how they are used to develop designs for different graphic design products.
<p><b>A.P1</b> Explain how materials, techniques and processes are used to create different graphic design products.</p> <p><b>A.P2</b> Demonstrate a limited exploration of materials, techniques and processes used in graphics.</p>	<p><b>A.M1</b> Analyse the materials, techniques and processes that can be used to develop designs for different graphic design products.</p> <p><b>A.M2</b> Demonstrate a confident exploration into the, materials, techniques and processes used in graphics.</p>	
<b>Learning aim B: Apply graphics materials, techniques and processes to produce design solutions for a brief</b>		<b>B.D2</b> Produce graphic design solutions which consistently demonstrate imaginative application of materials, techniques and processes, showing professional practice throughout.
<p><b>B.P3</b> Demonstrate development of ideas for graphic design solutions in response to a brief.</p> <p><b>B.P4</b> Apply appropriate materials, techniques and processes to produce design solutions in response to a brief.</p>	<p><b>B.M3</b> Demonstrate the development of innovative graphic design ideas applying materials, techniques and processes confidently to produce design solutions in response to a brief.</p>	
<b>Learning aim C: Review and reflect on own use of materials, techniques and processes in graphic design</b>		
<p><b>C.P5</b> Explain how the design solutions met the requirements of the brief with some reference to the materials, techniques and processes used.</p> <p><b>C.P6</b> Explain how own graphic design practice can be further developed.</p>	<p><b>C.M4</b> Analyse how the design solutions met the requirements of the brief, with detailed reference to the selection of materials, techniques and processes and with suggestions on how to improve own graphic design practice further.</p>	<b>C.D3</b> Evaluate how far the design solutions met the requirements of the brief with comprehensive reference to the techniques, materials and processes used and making thorough suggestions for how to improve own graphic design practice further.

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.M2, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M3, C.M4, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to design studio equipment, including pencil fine liners, set squares, rulers, drawing boards, safety rules, safety knives, cutting mats, scissors, paper, card, computer hardware, design software, design applications, scanners, printers, cameras.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will produce examples of materials, techniques and processes used across 2D-, 3D- and time-based graphic design products, although these will be limited in their scope. They will provide detail on how the materials, techniques and processes have been used for the products.

**For merit standard,** learners will produce examples from 2D-, 3D- and time-based graphic design products where more varied materials, techniques and processes have been used. Their explanations will offer detailed comparisons of how the materials, techniques and processes are used to produce products.

**For merit standard,** learners will produce examples showing a full range of 2D-, 3D- and time-based graphic designs and show a confident understanding and appreciation of the potential of the materials, techniques and processes used. The explanations will offer some conclusions on how effective they believe the methods have been in communicating creative intentions.

#### Learning aim B and C

**For pass standard,** learners will produce simple ideas and designs and will demonstrate some correct application of graphic materials, techniques and processes. They will rely on the most straightforward or basic approaches and there may be inconsistencies in the quality of the outcome. In their reviews, learners will give limited reasons on why they chose particular graphic design techniques, materials and processes to produce their design solutions. Their plans for future skills development will be broad without specific action points.

**For merit standard,** learners will develop creative ideas in their design solutions, following through in a confident and focused application of graphic design techniques, materials and processes. In their reviews, learners will give substantive reasons why they chose particular graphic design materials, techniques and processes. They will show they have used selection, revision and refinement throughout the process. Their plans for future skills development will refer to specific techniques and processes that need development.

**For distinction standard,** learners will demonstrate their ability to select and skilfully apply graphic design materials, techniques and process to produce innovative and original design solutions. They will also demonstrate professional practice throughout, including behaviours such as good timekeeping, teamwork and meeting deadlines. In their reviews, learners will justify the creative and technical decisions made, discussing the suitability and limitations of graphic design techniques, materials and processes used and explaining how any difficulties were overcome and alternative solutions instigated. Learners will clearly explain how the work produced will be used to support future initiatives and personal goals.

### **Links to other units**

It is suggested that this unit be taught before the following units:

- Unit 21: Typography and Typographic Design
- Unit 22: Graphics for 3D
- Unit 23: Branding in Graphic Design
- Unit 24: Graphic Illustration.

### **Employer involvement**

Centres may involve employers in the delivery of this unit if there are local opportunities to do so.

# Unit 11: Interactive Design Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners will explore, experiment and apply a range of materials, techniques and processes from across interface design.

## Unit introduction

Interactive design is an exciting and growing area of the creative arts. It increasingly plays a part in our everyday life; it is on our mobiles and our televisions. We use interactive interfaces to communicate with friends and even book our holidays. Interface design encompasses a range of specialisms, such as animation, web design, app design and concept art.

In this unit, you will be introduced to key areas of interactive design. You will explore the different areas of interactive design through experimenting and exploring with different techniques, materials and processes. As such, this unit offers opportunities to identify similarities across interactive design but also to merge seemingly unexpected materials, techniques and processes together. As with all interactive briefs, you will source research, generate ideas, develop, test and create final outcomes.

The work produced in this unit will form an important addition to your portfolio which supports and underpins the specialist interactive design unit and will prepare you for progression to higher education or to employment.

## Learning aims

In this unit you will:

- A** Explore interactive design materials, techniques and processes
- B** Apply interactive design materials, techniques and processes to a brief
- C** Review and reflect on the use of materials, techniques and processes in interactive design.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore interactive design materials, techniques and processes	<b>A1</b> Materials for interface design <b>A2</b> Techniques for interface design <b>A3</b> Processes for interface design	<ul style="list-style-type: none"> <li>Annotated sketchbook showing exploration into materials, processes and techniques from interactive design.</li> </ul>
<b>B</b> Apply interactive design materials, techniques and processes to a brief	<b>B1</b> Generate ideas <b>B2</b> Develop and produce outcomes	<ul style="list-style-type: none"> <li>An evaluation of own use of materials, techniques and processes including areas for development.</li> <li>Portfolio showing ideas generation, development and final outcome for interactive design product.</li> </ul>
<b>C</b> Review and reflect on the use of techniques, materials and processes in interactive design	<b>C1</b> Evaluate use of materials, techniques and processes	



## Content

### Learning aim A: Explore interactive design materials, techniques and processes

#### A1 Materials for interface design

For products such as apps, websites, animation, conceptual art for games.

- Materials, such as:
  - traditional 2D materials, e.g. pencils, pens, rulers
  - traditional 3D materials, e.g. clay, cards, objects
  - lens-based materials, e.g. cameras, smart phones
  - digital hardware and peripherals, e.g. scanners, storage devices, tablets, mobiles
  - digital software applications, e.g. vector and raster programs, app prototyping software, app design authoring software, 3D modelling software, 3D printers

#### A2 Techniques for interface design

- App design/web design techniques.
- 2D techniques for apps, such as line drawing for scamping, wireframes.
- Digital software techniques for creating graphics, icons and images.
- App authoring software techniques for interactions through navigating buttons, gestures, such as swipe and tap, transitions such as fade.
- Web authoring software techniques for interaction, such as hot-spots, mouseover, forms, drop-down menus.
- Conceptual art for games techniques:
  - 2D techniques for conceptual art, such as line drawing for thumbnails, washes for implying surface
  - digital techniques, such as pen tool for drawing, brushes to apply colours and shades
  - photographic techniques, such as angles, cropping
  - 3D digital modelling techniques, such as modelling, lighting.
- Animation for interactive media techniques:
  - traditional 2D techniques, such as pen, pencil, ink
  - traditional time-based techniques, such as flip books, stop motion
  - photographic techniques such as angles, perspective and camera techniques, such as pan, zoom
  - digital techniques for interaction, such as buttons, hotspots
  - digital editing techniques, such as tweening, layering
  - audio techniques, such as syncing, adding music, sound effects.

#### A3 Processes for interface design

- App design and web design processes, such as:
  - ideation
  - wireframes
  - coding and scripting
  - prototyping
  - user-testing
  - production.
- Conceptual art for games processes, such as:
  - ideation
  - thumbnails/concept sketches
  - character outlines
  - colour schemes
  - rendering
  - production.

- Animation for interactive media processes, such as:
  - storyboarding
  - script
  - models and set creation
  - animatics
  - audio
  - rendering.

### **Learning aim B: Apply interactive design materials, techniques and processes to a brief**

#### **B1 Generate ideas**

- Analyse requirements and constraints of brief.
- Plan a production schedule to ensure completion to deadline.
- Research and document influences related to the brief and the specialist area, e.g. web design, app design, concept art, animation for interaction.
- Apply ideas generating techniques such as brainstorming, interviews, primary and secondary research.

#### **B2 Develop and produce outcomes**

- Use appropriate materials, techniques and processes in the development of an idea.
- Combine and link materials, techniques and processes from across specialisms.
- Refine visual language when using techniques and processes.
- Present final outcome in an appropriate format.

### **Learning aim C: Review and reflect on the use of techniques, materials and processes in interactive design**

#### **C1 Evaluate use of materials, techniques and processes**

- Feedback on the use of materials, techniques and processes from teachers, peers, potential users.
- Analyse own understanding of interactive design materials, techniques and processes.
- Justify decisions for use of materials, techniques and processes in relation to brief.
- Review own practice, emphasising strengths and weaknesses.
- Reflect on ways to improve for future interactive design units.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore interactive design materials, techniques and processes</b>		<b>A.D1</b> Demonstrate an in-depth and imaginative exploration into interactive design materials, techniques and processes, evaluating how they are used to develop interfaces to meet the needs of a target audience.
<b>A.P1</b> Explain how interactive design materials, techniques and processes are used to create interfaces that meet the needs of a target audience.	<b>A.M1</b> Analyse how interactive design materials, techniques and processes are used to create interfaces that meet the needs of a target audience.	
<b>Learning aim B: Apply interactive design materials, techniques and processes to a brief</b>		<b>B.D2</b> Produce design solutions which consistently demonstrate an imaginative application of interactive design materials, techniques and processes, showing professional practice throughout.  <b>C.D3</b> Evaluate how far the design solutions met the requirements of the brief with comprehensive reference to the materials, techniques and processes used, making thorough suggestions for how to develop own interactive design practice further.
<b>B.P2</b> Demonstrate basic development of ideas for interactive design solutions.  <b>B.P3</b> Apply appropriate materials, techniques and processes to produce design solutions that meet the requirements of the brief.	<b>B.M2</b> Produce design solutions that creatively use interactive design materials, techniques and processes that meet the requirements of the brief.	
<b>Learning aim C: Review and reflect on the use of techniques, materials and processes in interactive design</b>		
<b>C.P4</b> Explain how the design solutions met the requirements of the brief with some reference to the materials, techniques and processes used.  <b>C.P5</b> Explain how own interactive design practice can be developed further.	<b>C.M3</b> Analyse how the design solutions met the requirements of the brief, with detailed reference to the selection of materials, techniques and processes and with detailed suggestions on how to develop own interactive design practice further.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.M1, A.D1)

Learning aims: B and C (B.P2, B.P3, C.P4, C.P5, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to design studio equipment, including dry and wet media and materials, such as pencils, pens, inks, sprays and paints. They will need access to resources, such as computer hardware and peripherals, computer software for drawing, image manipulation, app and web building and prototyping, moving image and animation software. The special resources required for this unit are dependent on the interactive design specialisms covered.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will produce examples of their exploration into the interactive design materials, techniques and processes used across at least three interactive products. They will provide some details on how the materials, techniques and processes have been used to appeal to the target audience for the products. Their own experimentation with materials, techniques and processes will be limited in scope with obvious or incomplete examples.

**For merit standard,** learners will carry out a detailed exploration into the materials, techniques and processes used across at least three interactive products. They will provide detailed explanations on why those materials, techniques and processes have been used for the particular target audiences and make comparisons across them. Learners' own experimentation with materials, techniques and processes will show control and refinement but will also show a willingness to take creative risks and explore some unexpected use of materials, techniques and processes.

**For distinction standard,** learners will carry out a comprehensive exploration into the materials, techniques and processes used across at least three interactive products making evaluative judgements on the quality and use of materials, techniques and processes across a diverse range of target audiences. Learners' own experimentation with materials, techniques and processes will be highly creative, demonstrating a clear understanding of how the designs meet the target audience.

#### Learning aim B and C

**For pass standard,** learners will produce some limited design ideas and solutions which will be obvious and expected but meet the requirements of the brief. They will apply the correct interactive design materials, techniques and processes to the design solutions although these will be limited in scope. Learners will give limited details on how their design solutions met the requirements of the brief in their reviews. They will refer to some but not all of the interactive design materials, techniques and processes. The evaluations on their own practice will be broad and without specific details or action points.

**For merit standard,** learners will produce ideas and design solutions that creatively meet the requirements of the brief. They will demonstrate a confident and focused application of range of highly appropriate interactive design materials, techniques and processes. Their reviews will give substantial reasons on how their design solutions met the requirements of the brief. They will give details on how and why they chose particular interactive design materials, techniques and processes. Their plans for future skills development will refer to specific techniques and processes that need development.

**For distinction standard,** learners will produce design ideas and solutions which are consistently innovative, highly refined and contain unexpected combinations of interactive materials, techniques and processes to a high technical and visual standard. Their reviews will justify how and why the final outcome and choice of materials, techniques and processes innovatively met the brief. Learners' evaluations of their own practice and skills development will identify areas of development and specifically target these with action plans for improvements.

### **Links to other units**

It is suggested that this unit is taught before the following units:

- Unit 25: Conceptual Art for Games
- Unit 26: Web Design
- Unit 27: Animation
- Unit 28: App Design.

### **Employer involvement**

Centres may involve employers in the delivery of this unit if there are local opportunities to do so.

# Unit 12: Fine Art Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners are introduced to materials, techniques and processes used in fine art.

## Unit introduction

Fine art is a varied and diverse sector of art and design encompassing a vast array of 2D, 3D and digital materials, techniques and processes, such as painting, printmaking, sculpture, installation, video and photography. These materials and techniques can be used individually, or in combination, to create both conceptual and more traditional pieces.

In this unit, you will explore the breadth of materials, techniques and processes used to create fine art. You will investigate their characteristics and properties, and experiment with the technical processes to develop an understanding of how fine artists communicate ideas. You will then develop some of your own ideas and outcomes using the techniques you have learned, and review the development of your skills in this area.

Experiments and samples you produce in this unit can form part of your portfolio for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore 2D, 3D and digital materials, techniques and processes used to produce fine art work
- B** Apply fine art materials, techniques and processes to produce work for a brief
- C** Review and reflect on own use of fine art materials, techniques and processes.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore 2D, 3D and digital materials, techniques and processes used to produce fine art work	<b>A1</b> Materials, techniques and processes in 2D fine art <b>A2</b> Materials, techniques and processes in 3D fine art <b>A3</b> Digital materials, techniques and processes used in fine art	<ul style="list-style-type: none"> <li>• Annotated sketchbook, or samples of technical explorations.</li> <li>• Test pieces.</li> <li>• Notes on material properties and characteristics.</li> </ul>
<b>B</b> Apply fine art materials, techniques and processes to produce work for a brief	<b>B1</b> Applying techniques to create sample fine art work to a brief <b>B2</b> Employ appropriate health and safety procedures when using techniques	<ul style="list-style-type: none"> <li>• Development materials.</li> <li>• Sample fine art piece.</li> <li>• Evaluation of techniques used and plans for future skills development.</li> </ul>
<b>C</b> Review and reflect on own use of fine art materials, techniques and processes	<b>C1</b> Review own development of skills and understanding of fine art materials, techniques and processes <b>C2</b> Reflection on own performance and proposals for future work	



## Content

### Learning aim A: Explore 2D, 3D and digital materials, techniques and processes used to produce fine art work

#### A1 Materials, techniques and processes in 2D fine art

- Materials:
  - media, including acrylic, oil, gum, resin
  - tools, including pens, pencils, brushes, cameras
  - specialised equipment, e.g. squeegees, rollers, enlargers
  - supports, including paper, card, board
  - specialised materials, e.g. canvas, sheet metal, cotton rag handmade paper.
- Techniques and processes:
  - painting, including washes, impasto, wet and dry brush and specialised techniques, e.g. glazing, scumbling, airbrushing
  - printmaking, including stencil, relief, planographic, intaglio and specialised techniques, e.g. drypoint, lithography, silkscreen
  - photography, including light sensitivity of material, exposure, aperture, shutter speed and specialised techniques, e.g. multiple exposure, burning, exposure compensation.
- Properties and characteristics of 2D techniques:
  - properties and characteristics of media, such as dilution, workability, drying time, tinting strength, transparency, opacity, texture, permanence, environmental impact
  - handling qualities, e.g. paint consistency, roller resistance, knife sharpness
  - quality of support, e.g. absorbency, texture, acid content of paper
  - presentation, including permanence, lightfastness, interior or exterior display, public or private space.

#### A2 Materials, techniques and processes in 3D fine art

- Specialised techniques, e.g. casting, installation, welding.
- Supporting techniques, including drawing and maquettes.
- Sculptural materials, including soft, hard and specialised materials, e.g. clay, metal sheet, resin.
- Tools for sculpture, including modelling tools, knives, hammers and specialised equipment, e.g. pug mills, power tools, kilns.
- Properties and characteristics of 3D techniques.
- Media, such as material states, workability, drying time, structural strength, flexibility, shrinkage, transparency, opacity, texture, colour, permanence, finishing, environmental impact.
- Handling qualities, e.g. specialised modelling tools, fine and coarse chiselling, power tool capabilities.
- Structural support, e.g. armature, framework, fixings.
- Intended presentation, including permanence, patina, interior or exterior display, site-specific, public or private space.

#### A3 Digital materials, techniques and processes used in fine art

- 2D digital technical processes, such as scanning, imaging, photography and specialised techniques, e.g. layering, masking, image adjustment.
- Digital printmaking technical processes, including inkjet, laser and specialised techniques, e.g. pigment-based inks, large format printing.
- 3D digital technical processes, including computer-aided design (CAD)/computer-aided manufacturing (CAM), wireframe, augmented reality, virtual reality, contour crafting.
- Time-based digital technical processes, including movie, animation, stop motion.

- Tools and materials:
  - mobile devices, computers, internet, software, cameras
  - specialised equipment, e.g. specialist software, microphones, backup devices.
  - presentation medium, including screens, paper and specialised presentation materials, e.g. canvas, projectors, multiple displays.
- Properties and characteristics of digital techniques:
  - properties, such as resolution, file format, presentation format, permanence, interactivity
  - handling qualities, e.g. responsiveness, user feedback, screen quality
  - intended presentation, such as permanence, lightfastness, scale, interior or exterior display, public or private space.

### **Learning aim B: Apply fine art materials, techniques and processes to produce work for a brief**

#### **B1 Applying techniques to create sample fine art work to a brief**

- Creation of working drawings, storyboards or maquettes in planning final piece.
- Selection and use of materials, techniques and processes.
- Creative of final art work.

#### **B2 Employ appropriate health and safety procedures when using techniques**

- Protocols for safe operation and use of equipment and machinery.
- Awareness of health and safety when working with others in a workroom, including maintaining a safe working environment.
- Control of tools, machinery and equipment, including hazards, limitations, emergency procedures, first aid protocols.

### **Learning aim C: Review and reflect on own use of fine art materials, techniques and processes**

#### **C1 Review own development of skills and understanding of fine art materials, techniques and processes**

- Critiques with colleagues, teachers or clients in order to gain opinion.
- Own review of how the designs meet the requirements of the brief.
- Suitability of materials, techniques and processes used.
- Potential and limitations of materials, techniques and processes used.

#### **C2 Reflection on own performance and proposals for future work**

- Evaluation of final outcomes in relation to planned intentions.
- Justification of refinements and decisions taken in developing work.
- Approach to the work, including time planning, work ethic, personal standards, professionalism.
- Progress and performance, identification of what has been learned and recommendations to develop future practice.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore 2D, 3D and digital materials, techniques and processes used to produce fine art work</b>		
<p><b>A.P1</b> Explain how 2D, 3D and digital materials, techniques and processes have been used to produce fine art pieces.</p> <p><b>A.P2</b> Demonstrate a limited exploration into the materials, techniques and processes used in fine art.</p>	<p><b>A.M1</b> Analyse how 2D, 3D and digital materials, techniques and processes have been used to produce fine art pieces.</p> <p><b>A.M2</b> Demonstrate a confident exploration into the materials, techniques and processes used in fine art.</p>	<b>A.D1</b> Demonstrate an in-depth and imaginative exploration into the materials, techniques and processes used in fine art.
<b>Learning aim B: Apply fine art materials, techniques and processes to produce work for a brief</b>		
<p><b>B.P3</b> Demonstrate some development of ideas in response to a brief.</p> <p><b>B.P4</b> Apply basic fine art materials, techniques and processes to produce a fine art response to a brief.</p>	<b>B.M3</b> Apply fine art materials, techniques and processes creatively to produce a fine art response to a brief.	<p><b>B.D2</b> Demonstrate a consistently imaginative approach in the application of fine art materials, techniques and processes.</p> <p><b>C.D3</b> Evaluate how far the application of fine art materials, techniques and processes met own creative intentions, making thorough suggestions on how to further develop fine art practice.</p>
<b>Learning aim C: Review and reflect on own use of fine art materials, techniques and process</b>		
<p><b>C.P5</b> Explain how the application of fine art materials, techniques and processes met own creative intentions.</p> <p><b>C.P6</b> Explain how own fine art practice can be further developed.</p>	<b>C.M4</b> Analyse how the application of fine art materials, techniques and processes met own creative intentions, with suggestions on how to further develop fine art practice.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.M2, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M3, C.M4, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- studio equipment, including brushes, paints, cameras
- tools for printmaking and sculpture
- hardware and software for digital image making
- 2D materials, including papers and other supports for fine art drawing, painting and printmaking
- sculptural materials, including clay, wood, metal and plastic.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will produce examples of 2D, 3D and digital fine art techniques although these will be limited in scope. They will give details of each of the different technical processes, identifying the correct materials and media used and making simple comparisons between them.

**For merit standard,** learners will produce a wide range of examples of 2D, 3D and digital fine art techniques. They will provide a methodical and detailed comparison of the technical processes used, making more detailed comparisons and links between the different materials and media used.

**For distinction standard,** learners will produce examples that show a full range of 2D, 3D and digital fine art techniques. Learners will show a confident understanding and appreciation of their creative potential for fine art work.

#### Learning aim B and C

**For pass standard,** learners will demonstrate an understanding of the brief and chosen basic appropriate techniques. Basic techniques include mixing colour, painting an image, making a clear print, capturing an image, building a sculptural form, creating and saving a digital image file. In their reviews, learners will give detailed reasons why they chose specific materials, techniques and processes in the production of their fine art response and explain how it met their creative intentions. Their plans for skills development will be broad without specific action points

**For merit standard,** learners will apply techniques imaginatively for their final fine art response. This includes evidence of control over the expressive nature of paint, choice of an appropriate finish to the work and some consideration of presentation method. In their reviews, learners will show that they carefully considered the materials, techniques and processes to create their fine art response, making links between the choice of methods and their creative intentions. They will explain how they changed and refined their ideas throughout the process. They will refer to feedback they have received and to specific techniques and processes that need further development.

**For distinction standard,** learners will demonstrate their ability to consistently use more adventurous and specialist fine art techniques throughout their practical work. These could include working with alternative and difficult materials, such as solvent-based paint, carving stone or creating a consistent time lapse movie, or using materials in an unusual and challenging way, for example, by working on a large or very small scale. In their reviews, learners will justify the choice of fine art materials, techniques and processes used to create their fine art response, making clear links between the choice of methods and their creative intentions. Learners will discuss the suitability and limitations of the methods used, drawing some conclusions on what worked and what did not. Learners will make detailed reference to feedback they have received and make comprehensive plans to further develop their fine art practice.

## Links to other units

This unit links to:

- Unit 40: Contemporary Fine Art Practice
- Unit 41: Painting
- Unit 42: Printmaking
- Unit 43: Time-Based Techniques in Art and Design
- Unit 45: Curating an Exhibition.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This could be through employers:

- setting briefs
- running workshops
- mentoring students
- arranging visits to local businesses.

# Unit 13: 3D Design Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore a range of 3D materials, techniques and processes. They will develop their skills through thorough investigation, and apply them to produce a final piece in response to a 3D brief.

## Unit introduction

There are a whole range of 3D materials that are used to create objects, art and artefacts that surround us every day. From the crockery in your kitchen to your favourite piece of jewellery to a bespoke piece of furniture, there are many applications of material and many techniques and processes. Each artist and designer must thoroughly understand their chosen material to be able to design and create a successful piece. What are the materials' characteristics? What are the best techniques and processes to use? How do you produce the effect and surface quality that you want to achieve?

This unit will introduce you to a range of 3D materials, techniques and processes through a thorough, in-depth investigation. You will use 2D and 3D ideas generation when responding to a brief, and apply your 3D skills to produce a body of work that reflects a deep knowledge and understanding of material and technique. You will keep a visual annotated log of your processes, and review and reflect on your results.

The technical skills you will develop in this unit are key for understanding 3D materials and techniques. The work produced can form part of a portfolio of work for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore 3D design materials, techniques and processes
- B** Apply 3D design materials, techniques and processes to a brief
- C** Review and reflect on 3D design materials, techniques and processes.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore 3D design materials, techniques and processes	<b>A1</b> 3D materials <b>A2</b> 3D processes and techniques	<ul style="list-style-type: none"> <li>• Presentation of samples, tests, models and maquettes.</li> <li>• Annotated log or sketchbook with notes on materials, techniques and processes.</li> </ul>
<b>B</b> Apply 3D design materials, techniques and processes to a brief	<b>B1</b> Generate ideas in response to a brief <b>B2</b> Application of materials, techniques and processes in response to a brief <b>B3</b> Present a final 3D outcome in response to a brief	<ul style="list-style-type: none"> <li>• Presentation showing the development of ideas and application of a 3D material, and related techniques and processes, in response to the brief.</li> <li>• Final outcome.</li> </ul>
<b>C</b> Review and reflect on 3D design materials, techniques and processes	<b>C1</b> Evaluation and reflection of materials, techniques and processes	<ul style="list-style-type: none"> <li>• An evaluation of the final outcome and reflection on the response to the brief.</li> </ul>



## Content

### Learning aim A: Explore 3D design materials, techniques and processes

#### A1 3D materials

- Paper, card, plaster, foam board, clay, metal, wood, Perspex®, plastics, concrete, aluminium foils, glass, 3D design software.

#### A2 3D processes and techniques:

- Carving, constructing, mould making, laminating, shaping, casting, finishing, scaling, modelling, cutting, gluing, joining, forming, measuring, welding, hand building, moulding, laser cutting, 3D printing, shaping, throwing, soldering, glazing, 3D design software.

### Learning aim B: Apply 3D design materials, techniques and processes to a brief

#### B1 Generate ideas in response to a brief

- The design process, to include idea generation, design, making and reviewing.
- The theme of the brief.
- Consider the following 2D ideas generation techniques:
  - mind mapping, visual mind mapping, word association, designing, drawing, sketching, working from primary and secondary sources, photography, screen-based design work.
- Consider the following 3D ideas generation techniques:
  - drawing in 3D, samples, models, maquettes, test pieces, 3D software.

#### B2 Application of materials, techniques and processes in response to a brief

- Select appropriate materials, techniques and processes to produce initial artefacts, prototypes, models or maquettes.
- Selection and use of material, tools and equipment.

#### B3 Present a final 3D outcome in response to a brief.

Production of final piece, to include:

- use of a 3D material
- use of appropriate techniques and processes.

### Learning aim C: Review and reflect on 3D design materials, techniques and processes

#### C1 Evaluation and reflection of materials, techniques and processes

- Reflection on how successfully the final work met the requirements of the brief.
- Recording of the creative process.
- Reflection on the strategies and processes used, including time planning, materials, techniques and processes used, quality of final body of work and presentation techniques.
- Analysis of own strengths and weaknesses, proposing areas for development.
- Justification of decisions made.
- Potential for future developments of this work.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore 3D design materials, techniques and processes</b>		<b>A.D1</b> Demonstrate an in-depth and imaginative exploration into 3D materials, techniques and processes, evaluating how they are used to communicate creative intentions.
<b>A.P1</b> Explain how 3D materials, techniques and processes are used to communicate creative intentions. <b>A.P2</b> Demonstrate limited exploration into 3D materials, techniques and processes.	<b>A.M1</b> Demonstrate effective exploration into 3D materials, techniques and processes, analysing how they are used to communicate creative intentions.	
<b>Learning aim B: Apply 3D design materials, techniques and processes to a brief</b>		<b>B.D2</b> Demonstrate innovative application of 3D materials, techniques and processes to produce creative intentions which imaginatively respond to a brief.  <b>C.D3</b> Evaluate how own exploration and application of 3D materials, techniques and processes has developed own practice, making in-depth and insightful suggestions for further improvement.
<b>B.P3</b> Demonstrate development of basic ideas in response to a brief. <b>B.P4</b> Apply 3D materials, techniques and processes appropriately to produce basic work in response to a brief.	<b>B.M2</b> Select and apply 3D materials, techniques and processes confidently to produce creative intentions in response to a brief.	
<b>Learning aim C: Review and reflect on 3D design materials, techniques and processes</b>		
<b>C.P5</b> Explain how own exploration and application of 3D materials, techniques and processes has developed own 3D design practice. <b>C.P6</b> Explain how own 3D practice can be improved further.	<b>C.M3</b> Analyse how own exploration and application of 3D materials, techniques and processes has developed own practice, making detailed suggestions for further improvement.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to workshop facilities, including general design technology spaces and workshops for wood, metal, plastics, ceramics, latex and plaster. General art and design rooms could also be used for design and card/paper/foam board construction. Learners could also access recycled materials. The special resources required for this unit are workshop based. They will vary according to the resources available in the centre, but must allow learners to work with a range of 3D materials, techniques and processes.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will identify, and compare and contrast the characteristics of at least three differing 3D materials. Learners should present samples that show an exploration of materials using a basic level of skill in their application of technique and process, demonstrating some control, although the results may be uneven with little refinement or attention to detail or finish. They will be able to provide annotations on how the different 3D materials, techniques and processes have been used, mostly using correct terminology.

**For merit standard,** learners will analyse the properties and characteristics of at least three differing 3D materials. They will purposefully explore varied 3D materials, and work with advanced techniques and processes that will include an attention to detail and finish. They will also understand material selection and how this impacts on the finished outcomes, and provide annotations that use the correct terminology and demonstrate reflective practice.

**For distinction standard,** learners will make judgements about the properties and characteristics of at least three differing 3D materials. They will thoroughly explore the 3D materials and consistently demonstrate high levels of creativity and skill. They will use materials and techniques innovatively, based on technical understanding and skills gained through analysis of their explorations. They may recognise and pursue potential from unexpected results. Their annotations will be thorough using the correct terminology, to reflect on the results.

#### Learning aims B and C

**For pass standard,** learners will show they have developed ideas from the brief, though these may lack coherence. They will demonstrate some correct applications of 3D materials, techniques and processes using a consistent basic level of skill, which should include some technically successful outcomes. The results, however, may be uneven with little refinement or attention to detail or finish. There may also be inconsistencies in the quality of the outcomes. Learners will give details in their evaluations on how this unit has developed their 3D practice, and they will make broad suggestions as to how they might improve their working practice.

**For merit standard,** learners will demonstrate that they understand the characteristics of different materials, techniques and processes by making clear selections on how they use them to communicate their creative intentions. They will work with advanced 3D skills that should include an attention to detail and finish and an understanding of material selection and how this impacts on the finished outcomes. The supporting annotation will highlight their working practices coherently. Their evaluation will give a methodical and detailed explanation of the specific skills and knowledge they developed throughout the unit, highlighting the strengths and weaknesses in their practice. Their plans for future skills development will refer to specific techniques and processes that require further development.

**For distinction standard**, learners will demonstrate expertise and innovation in their selection and application of 3D materials, techniques and processes, demonstrating a creative interpretation of the brief/theme. They will consistently demonstrate high levels of creativity and skill; they may use materials and techniques innovatively, based on technical understanding and skills gained through analysis of their explorations. They may recognise and pursue potential from unexpected results. Their evaluations will be in-depth and succinct, making recommendations on how they can improve their 3D practice.

### Links to other units

This unit links to:

- Unit 16: 3D Design Craft Materials, Techniques and Processes
- Unit 37: 3D Model Making
- Unit 38: Extending 3D Design Materials, Techniques and Processes
- Unit 39: Working to Scale.

### Employer involvement

Centres may involve employers in the delivery of this unit, if there are local opportunities. There is no specific guidance relating to this unit.



# Unit 14: Textile Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners are introduced to the fundamental materials, techniques and processes used in textiles.

## Unit introduction

Textile materials are everywhere: from the clothes we wear, to the furnishings in our homes, from fine art pieces for sculpture and tapestries through to embroidered panels and displays. Textile designs are often a reflection and affirmation of culture and lifestyle, whether the vivid and joyful prints of Africa, or the more practically based combination of woollens and animal skins worn in the Arctic Circle.

In this unit, you will be introduced to the key areas of textiles. You will investigate woven and constructed textiles, surface pattern design and the development and manufacture of these through traditional methods and digital applications. You will explore the materials, processes and techniques used in the development of different textile products and be introduced to the cultural and contextual influences which influence textile design.

The work produced in this unit will form an important addition to your portfolio, supporting the specialist textile units and preparing you for progression to higher education or the world of work.

## Learning aims

In this unit you will:

- A** Explore textile materials, techniques and processes
- B** Apply textile materials, techniques and processes to a brief
- C** Review own use of textile materials, techniques and processes.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore textile materials, techniques and processes	<b>A1</b> Products that incorporate textile <b>A2</b> Textile materials <b>A3</b> Textile techniques <b>A4</b> Textile processes	<ul style="list-style-type: none"> <li>Annotated portfolio showing experimentation with materials, techniques and processes used in textile design and production.</li> </ul>
<b>B</b> Apply textile materials, techniques and processes to a brief	<b>B1</b> Generating ideas <b>B2</b> Application of textile materials, techniques and processes <b>B3</b> Producing and presenting exploration and design ideas	Portfolio showing: <ul style="list-style-type: none"> <li>an evaluation of the final body of work, the techniques, materials and processes and own working practices</li> <li>sketchbook of ideas development, annotations, experiments</li> <li>final designs and samples.</li> </ul>
<b>C</b> Review own use of textile materials, techniques and processes	<b>C1</b> Evaluation of the use of textile materials, techniques and processes <b>C2</b> Reflection on own performance and proposals for future work	



## Content

### Learning aim A: Explore textile materials, techniques and processes

#### A1 Products that incorporate textile

- Clothing, accessories, footwear.
- Interior applications, tiles, carpets, bed linen.
- Exterior surfaces such as metal and concrete.
- Fine art applications such as soft sculpture, wall hangings, multimedia pieces, paintings.
- Alternative applications for specialist products including medical, military, sports, construction industry.

#### A2 Textile materials

- Drawing equipment, e.g. pencils, paint, digital software, printing equipment.
- Surface materials, e.g. natural fibres and fabrics, man-made fabrics; alternative surfaces, e.g. wood, plastic; applied materials, e.g. ribbons, threads.
- Production materials, e.g. screens, looms, knitting machines, sewing machines, software, digital printers, laser cutters.

#### A3 Textile techniques

- Design techniques, e.g. information from trend agencies and market intelligence, websites and blogs, sketching, digital imaging, printing, weaving, experimenting.
- Applied techniques, e.g. screen printing, dyeing, weaving, surface treatment, embellishing, embroidery, beading, overprinting, digital design and print.

#### A4 Textile processes

- Design, e.g. combining and experimenting with different processes, e.g. print, weave, knit and constructed textiles, traditional and non-traditional methods, dyeing.
- Manufacturing, e.g. selecting materials, health and safety considerations, combining different processes including traditional and digital methods, troubleshooting and finding alternative solutions.

### Learning aim B: Apply textile materials, techniques and processes to a brief

#### B1 Generating ideas

- Clarifying requirements of the brief.
- Creative approaches such as brainstorming, spider charts.
- Research of themes for brief – contextual influences and current trends.
- Definition of purpose, audience needs, market research, creative intention.
- Starting points such as primary sources, secondary sources.
- Initial review, refinement of ideas.

#### B2 Application of textile materials, techniques and processes

- Practical influences on the design process, such as target market, colour, purpose, durability, materials to be used, weight, warmth, function.
- Influences such as cultural associations, values, environmental and ethical considerations relating to use of materials and techniques.
- Selection of materials, tools, techniques and equipment.
- Experimentation with combining materials, techniques and processes.
- Revisiting the requirements of the brief to support ongoing critical selection and review of ideas.

### **B3 Producing and presenting exploration and design ideas**

- Refinement of textile materials, techniques and processes.
- Individual application of textile materials, techniques and processes to produce a presentation of outcomes in response to a brief.
- Revising and amending initial ideas through checking and monitoring of developing work.
- Troubleshooting and finding alternative solutions to problems.
- Revising presentation skills to create a professional body of work.
- Format of the final presentation, e.g. textile samples, presentation boards, storyboards, web page, digital portfolio, prints, video.

### **Learning aim C: Review own use of textile materials, techniques and processes**

#### **C1 Evaluation of the use of textile materials, techniques and processes**

- Critiques with colleagues, tutors or clients.
- Own review of work.
- Reflecting on own working practices, including time planning, work ethic, application, personal standards, selective practice, professionalism.
- Review of selection of materials, techniques and processes.
- Evaluation of final outcomes in relation to planned intentions.

#### **C2 Reflection on own performance and proposals for future work**

- Justification of decisions made.
- How successfully the work met the requirements of the brief.
- Understanding own strengths and weaknesses and propose improvements.
- Meeting personal objectives.
- Progress and performance, identification of what has been learned and recommendations to develop future practice.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore textile materials, techniques and processes</b>		<b>A.D1</b> Demonstrate an in-depth and imaginative exploration into textile materials, techniques and processes, evaluating how they are used to create different textile products.
<b>A.P1</b> Explain how techniques, materials and processes are used to create different textile products. <b>A.P2</b> Demonstrate limited exploration into textile materials, techniques and processes.	<b>A.M1</b> Demonstrate a confident exploration into textile materials, techniques and processes for different textile products.	
<b>Learning aim B: Apply textile materials, techniques and processes to a brief</b>		<b>B.D2</b> Demonstrate skilled application of textile materials, techniques and processes to produce innovative work which imaginatively responds to a brief.
<b>B.P3</b> Demonstrate development of basic ideas in response to a textile brief. <b>B.P4</b> Apply textile materials, techniques and processes appropriately to produce basic work in response to a brief.	<b>B.M2</b> Select and apply textile materials, techniques and processes effectively, to produce creative work in response to a brief.	
<b>Learning aim C: Review own use of textile materials, techniques and processes</b>		<b>C.D3</b> Evaluate how own exploration and application of textile materials, techniques and processes has developed own practice, making in-depth and insightful suggestions for further improvement.
<b>C.P5</b> Explain how own exploration and application of textile materials, techniques and processes has developed own practice. <b>C.P6</b> Explain how use of textile materials, techniques and processes can be improved further.	<b>C.M3</b> Analyse how own exploration and application of textile materials, techniques and processes has developed own practice, making detailed suggestions to improve own practice.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to drawing and imaging materials, which should include traditional and digital facilities for design and illustration including photography. Magazines, journals and books on textile design and illustration techniques will also need to be available. Learners will require access to textile materials and equipment, including facilities for dyeing, printing, weaving, knitting and constructing textile. Sewing machines, and pressing and finishing tools and equipment will be required. Presentation materials and methods should also be available in order to produce storyboards, blogs, presentation boards and videos.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will show some exploration into the key textile types of print, weave, knit and constructed textile, as well as some understanding of digital applications for design, presentation and manufacture. They will choose limited techniques, materials and processes to work, which will not clearly demonstrate the development of their textile skills.

**For merit standard,** learners will show a focused and detailed exploration into the key textile types of print, weave, knit and constructed textiles as well as a detailed understanding of digital applications associated with them. They will choose a broad range of techniques and processes to work with which will clearly show the development of their textile skills.

**For distinction standard,** learners will show a creative exploration into the key textile types of print, weave, knit and constructed textiles as well as a comprehensive understanding of how digital applications can be used with them. The links between the different processes will demonstrate a sophisticated understanding and development of their textile skills.

#### Learning aims B and C

**For pass standard,** learners will come up with basic ideas in response to a brief and select limited materials, techniques and processes to work with. Their final designs and samples will meet the requirements of the brief but lack refinement and a clear purpose. Learners will give details in their evaluations on how this unit has developed their textile practice, and they will make broad suggestions on how they might improve their working practice.

**For the merit standard,** learners will come up with some creative ideas in response to the brief and select a range of materials, techniques and processes that effectively meet the requirements of the brief. Their final designs and samples will show attention to detail and finish. Learners will give in their evaluations a methodical and detailed explanation of the specific skills and knowledge they developed throughout the unit, highlighting the strengths and weaknesses in their practice. Their plans for skills development will refer to specific techniques and processes that require further improvement.

**For the distinction standard,** learners will come up with highly innovative ideas in response to a brief. Their choice of materials, techniques and processes will be bold and experimental and produce highly accomplished designs and sample. Learners will give in-depth evaluations, making detailed reference to the areas of their practice they need to develop, with clear ideas on how they can further improve with insightful and detailed plans for development.

## Links to other units

This unit links to:

- Unit 30: Woven Textiles
- Unit 29: Constructed Textiles
- Unit 31: Surface Design for Textiles
- Unit 32: Digital Applications for Textiles.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This could include:

- workshops with art and design practitioners
- visits to local studios or galleries
- mentoring from local practitioners
- employers setting assignment briefs and supporting the assessment of art and design work.

# Unit 15: Fashion Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners are introduced to the fundamental materials, techniques and processes used in fashion.

## Unit introduction

Fashion is an exciting and innovative world, both creative and technical. As well as creating innovative designs for clothing and accessories, there are important technical skills involved in areas such as pattern cutting and fashion manufacturing. Fashion techniques and processes are also increasingly combined with other art and design disciplines, including textiles, graphics, photography and interactive media for job roles in fashion media, forecasting, styling, illustration, marketing and promotion.

In this unit, you will be introduced to the key techniques and processes in fashion. You will develop your own designs and will be introduced to the practice of translating your designs into garments through basic pattern-cutting and manufacturing techniques. You will also look at methods used to create markets and promote fashion.

The work produced in this unit will form an important addition to your portfolio, preparing you for progression to higher education or the world of work.

## Learning aims

In this unit you will:

- A** Explore fashion materials, techniques and processes
- B** Apply fashion materials, techniques and processes to a brief
- C** Review use of fashion materials, techniques and processes.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore fashion materials, techniques and processes	<b>A1</b> Fashion materials <b>A2</b> Fashion techniques <b>A3</b> Fashion processes	A portfolio with annotations showing: <ul style="list-style-type: none"> <li>• processes and techniques used in fashion design</li> <li>• materials and techniques used in pattern cutting and manufacturing</li> <li>• techniques and materials used in fashion imaging and promotion.</li> </ul>
<b>B</b> Apply fashion materials, techniques and processes to a brief	<b>B1</b> Generating ideas <b>B2</b> Applying materials, techniques and processes <b>B3</b> Producing and presenting an outcome	<ul style="list-style-type: none"> <li>• An evaluation of the final body of work, and the techniques, materials and processes applied.</li> <li>• A presentation of final response to a brief.</li> <li>• Design development ideas.</li> </ul>
<b>C</b> Review use of fashion materials, techniques and processes	<b>C1</b> Evaluation of the use of techniques, materials and processes applied to a fashion brief <b>C2</b> Reflection on own performance and proposals for future work	



## Content

### Learning aim A: Explore fashion materials, techniques and processes

#### A1 Fashion materials

- Design tools, such as drawing equipment, sketchbooks, papers, journals, magazines, digital applications.
- Pattern cutting and manufacture, such as pattern paper, block card, cutting equipment, calico, sewing machines, specialist machines.
- Imaging and promotion, such as cameras, studio equipment, lighting, mount board.

#### A2 Fashion techniques

- Design techniques, such as information from trend agencies and market research, specification drawing, detail drawing, digital imaging, printing.
- Pattern cutting and manufacture, such as block making, basic pattern manipulation, working on the stand, toile making, use of machinery, sample sewing, health and safety in the workroom.
- Imaging and promotion, such as illustration, styling garments, fashion shoots.

#### A3 Fashion processes

- Design, such as research analysis, assimilating trend information, developing ideas.
- Pattern cutting and manufacture, such as preparing patterns for cutting out, selecting appropriate materials, preparing specification drawings, cutting out and bundling for sewing, selecting threads, equipment and machinery, producing experimental samples.
- Imaging and promotion, such as recording developments, incorporating illustration, type, layout to final work, presentation methods, seeking feedback.

### Learning aim B: Apply fashion materials, techniques and processes to a brief

#### B1 Generating ideas

- Clarifying requirements of the brief.
- Researching themes for the brief.
- Constraints and potential in the brief.
- Definition of purpose, audience needs, creative intention.
- Starting points, such as primary sources, secondary sources.
- Visual recording.
- Synthesising information and applying it to the development of ideas.
- Initial review, refinement of ideas.

#### B2 Applying materials, techniques and processes

- Practical influences on the design process, such as target market, purpose, durability, materials to be used, weight, warmth, function.
- Influences, such as cultural associations, values, environmental and ethical considerations relating to use of materials and techniques.
- Selection of materials, tools, techniques and equipment.
- Experimentation with combining materials, techniques and processes.
- Revisiting the requirements of the brief to support ongoing critical selection and review of ideas.

#### B3 Producing and presenting an outcome

- Refinement of fashion materials, techniques and processes.
- Selection and application of fashion materials, techniques and processes.
- Revising and amending initial ideas through checking and monitoring of developing work.
- Troubleshooting and finding alternative solutions to problems.

- Revising imaging and presentation skills to create a professional presentation.
- Format of the final presentation, i.e. samples, presentation boards, storyboards, web page, digital portfolio, prints, video.

**Learning aim C: Review use of fashion materials, techniques and processes**

**C1 Evaluation of the use of techniques, materials and processes applied to a fashion brief**

- Critiques with colleagues, teachers or clients in order to gain opinion.
- Own review of work.
- Reflecting on working practice, such as time planning, work ethic, application, personal standards.
- Reviewing of materials, techniques and processes selected to develop the fashion work.
- Evaluation of final outcomes in relation to planned intentions.

**C2 Reflection on own performance and proposals for future work**

- Justification of decisions made.
- Understand own strengths and weaknesses and propose improvements.
- Meeting personal objectives.
- Progress and performance, identification of what has been learned and recommendations to develop future practice.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore fashion materials, techniques and processes</b>		<b>A.D1</b> Demonstrate an in-depth and imaginative exploration into fashion materials, techniques and processes, evaluating how they are used to create different fashion garments.
<b>A.P1</b> Explain how techniques, materials and processes are used to create different fashion garments.  <b>A.P2</b> Demonstrate limited exploration into fashion materials, techniques and processes.	<b>A.M1</b> Demonstrate a confident exploration into how fashion materials, techniques and processes are used to create different fashion garments.	
<b>Learning aim B: Apply fashion materials, techniques and processes to a brief</b>		<b>B.D2</b> Demonstrate skilled application of fashion materials, techniques and processes to produce innovative work that imaginatively responds to a brief.
<b>B.P3</b> Demonstrate development of basic ideas in response to a fashion brief.  <b>B.P4</b> Apply fashion materials, techniques and processes appropriately to produce work in response to a brief.	<b>B.M2</b> Select and apply fashion materials, techniques and processes effectively to produce creative work in response to a brief.	
<b>Learning aim C: Review use of fashion materials, techniques and processes</b>		<b>C.D3</b> Evaluate how own exploration and application of fashion materials, techniques and processes has developed own practice, making in-depth and insightful suggestions for further improvement.
<b>C.P5</b> Explain how own exploration and application of fashion materials, techniques and processes has developed own practice.  <b>C.P6</b> Explain how own use of fashion materials, techniques and processes can be improved further.	<b>C.M3</b> Analyse how own exploration and application of fashion materials, techniques and processes has developed own practice, making detailed suggestions for further improvement.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to drawing and imaging materials, which should include traditional and digital facilities for design, illustration and graphic imaging, including photography. Magazines, journals and books on fashion design and illustration techniques will also need to be available. Learners will require access to pattern-cutting materials and equipment, as well as a range of selected fabrics and workroom equipment, such as sewing machines, pressing and finishing tools, and other equipment. Presentation materials and methods should also be available in order to produce web pages, storyboards, blogs, presentation boards and videos.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will show some exploration into basic materials, techniques and processes used for a small number of fashion garments. In their experimentation, learners will lack a clear focus and the evidence provided will not clearly demonstrate the development of their fashion skills.

**For merit standard,** learners will show a purposeful exploration of the materials, techniques and processes used for a wide range of fashion garments. In their experimentation, learners will show clear links between the different elements and will demonstrate a clear development of their fashion skills.

**For distinction standard,** learners will show in their portfolios a fluent and comprehensive exploration of fashion materials, techniques and processes for a varied range of fashion garments. The links between the different processes will demonstrate a sophisticated understanding and development of their fashion skills.

#### Learning aims B and C

**For pass standard,** learners will come up with basic ideas in response to a brief and select limited materials, techniques and processes to work with. Their final designs and samples will meet the requirements of the brief, but will lack refinement and a clear purpose. Learners will give details in their evaluations on how this unit has developed their fashion practice, and they will make broad suggestions on how they might improve their working practice.

**For merit standard,** learners will come up with some creative ideas in response to the brief and select a range of materials, techniques and processes that effectively meet the requirements of the brief. Their final designs and samples will show attention to detail and finish. Learners will give in their evaluations a methodical and detailed explanation of the specific skills and knowledge they developed throughout the unit, highlighting the strengths and weaknesses in their practice. Their plans for skills development will refer to specific techniques and processes that require further development.

**For distinction standard,** learners will come up with highly innovative ideas in response to a brief. Their choice of materials, techniques and processes will be bold and experimental and they will produce highly accomplished designs and samples. Learners will produce in-depth evaluations with detailed reference to the areas of their practice they need to develop and clear ideas on how they can improve further, with insightful and detailed plans for development.

## Links to other units

This unit links to:

- Unit 33: Fashion Design
- Unit 36: Manufacturing Methods for Fashion
- Unit 34: Pattern Development Methods and Techniques
- Unit 35: Fashion Promotion.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This could include:

- workshops with art and design practitioners
- visits to local studios or galleries
- mentoring from local practitioners
- employers setting assignment briefs and supporting the assessment of art and design work.

# Unit 16: 3D Design Craft Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore contemporary craft design practices and materials, techniques and processes. They will develop their skills to produce a final piece in response to a design craft brief.

## Unit introduction

Design crafts plays a dynamic role in the UK's social economic and cultural life. The term 'design craft' covers a wide, diverse and exciting range of disciplines, including jewellery, ceramics, wood, metal, textiles and glass. The strength in the sector is the depth of traditional making skills, married with contemporary techniques, technologies, ideas and materials to create innovative products.

In this unit, you will find out about the skills required to produce contemporary design craft. You will explore and experiment with different materials and techniques using resistant and non-resistant materials and focus on a good standard of finish. You will keep records and learn how to analyse your results. You will apply these skills when responding to a design craft brief to produce a finished item, reviewing and reflecting on the processes used and the finished product produced.

The technical skills and knowledge of design practices that you will develop in this unit are key skills required when working in the craft sector. The work produced can form part of a portfolio of work for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore design craft materials, techniques and processes
- B** Apply design craft practices to produce a craft item that meets the requirements of a brief
- C** Review and reflect on own design craft practices to improve future work.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore design craft materials, techniques and processes	<b>A1</b> Types of design craft items <b>A2</b> Non-resistant material <b>A3</b> Resistant materials <b>A4</b> Design craft techniques	<ul style="list-style-type: none"> <li>• A presentation of samples, models and maquettes of design craft techniques and processes, undertaken with resistant and non-resistant materials.</li> </ul>
<b>B</b> Apply design craft practices to produce a design craft item that meets the requirements of a brief	<b>B1</b> Generate ideas and select materials in response to the brief <b>B2</b> Application of materials, techniques and processes in response to a brief	<ul style="list-style-type: none"> <li>• An annotated visual log of processes and materials used, the results and review of the findings.</li> <li>• Final piece.</li> <li>• An evaluation of the final piece and reflection on the response to the brief.</li> </ul>
<b>C</b> Review and reflect on own design craft practices to improve future work	<b>C1</b> Review of design craft processes and evaluation of final piece	



## Content

### Learning aim A: Explore design craft materials, techniques and processes

#### A1 Types of design craft items

- Sculptures.
- Items of tableware.
- Craft artefacts.
- Items for interiors/exteriors.
- Artefacts worn by the body.

#### A2 Non-resistant materials

- Such as: plaster, wire, card, balsa wood, modroc, string, felt, paper, clay, found materials, recycled materials, rubber, fabric, wool, wood.

#### A3 Resistant materials

- Such as: glass, resin, metal, Perspex®, wood, acrylic sheet, recycled materials, found materials, plastics, polystyrene, polymers.

#### A4 Design craft techniques

- Such as: gluing, joining, forming, cutting, measuring, casting, hand building, moulding, finishing, laser cutting, 3D printing, shaping, throwing, soldering, weaving, stitching, felting, glazing, printing.

### Learning aim B: Apply design craft practices to produce a design craft item that meets the requirements of a brief

#### B1 Generate ideas and select materials in response to the brief

- The design process, to include idea generation, design, making and reviewing.
- The theme/purpose of the brief/target audience.
- Ideas generation techniques, such as:
  - mind mapping, visual mind mapping, word association, designing, drawing, sketching, working from primary and secondary sources, photography, screen-based design work
  - drawing in 3D, samples, models, maquettes, test pieces, 3D software.
- Selection of appropriate materials, techniques and processes to produce initial drafts, models, maquettes, tests, samples.

#### B2 Application of materials, techniques and processes in response to a brief

- Plan production process.
- Select appropriate materials, techniques, processes, tools and equipment to produce artefacts, prototypes, models or maquettes.
- Refine selection of materials if required.

### Learning aim C: Review and reflect on design craft practices to improve future work

#### C1 Review of design craft processes and evaluation of final piece of work

- Reflection on how successfully the final work met the requirements of the brief.
- Recording of the creative process.
- Reflection on the strategies and processes used, including time planning, materials, techniques and processes used, quality of final body of work and presentation techniques.
- Analysis of own strengths and weaknesses, proposing areas for development.
- Justification of decisions made.
- Potential for future developments of this work.
- Lessons learned for the future.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore design craft materials, techniques and processes</b>		<b>A.D1</b> Demonstrate an in-depth and imaginative exploration of design craft materials, techniques and processes, evaluating how they are used to create craft items.
<p><b>A.P1</b> Explain how design craft materials, techniques and processes are used to create 3D craft items.</p> <p><b>A.P2</b> Demonstrate a limited exploration of design craft materials, techniques and processes.</p>	<p><b>A.M1</b> Demonstrate a confident exploration of design craft materials, techniques and processes, analysing how they are used to create craft items.</p>	
<b>Learning aim B: Apply design craft practices to produce a craft item that meets the requirements of a brief</b>		<b>B.D2</b> Demonstrates innovative selection and application of design craft materials, techniques and processes to produce an item, which imaginatively meets the requirements of the brief.
<p><b>B.P3</b> Demonstrate development of basic ideas in response to a brief.</p> <p><b>B.P4</b> Apply basic craft practices in the production of a craft item that meets the requirements of a brief.</p>	<p><b>B.M2</b> Demonstrate purposeful selection and confident application of craft practices to produce an item that meets the requirements of the brief.</p>	
<b>Learning aim C: Reflect and review on design craft practices to improve future work</b>		<b>C.D3</b> Evaluate how own exploration and application of design craft materials, techniques and processes has developed own practice, making in-depth and insightful suggestions for further improvement.
<p><b>C.P5</b> Explain how own exploration and application of design materials, techniques and processes has developed own design craft practice.</p> <p><b>C.P6</b> Explain how own design craft practice can be improved further.</p>	<p><b>C.M3</b> Analyse how own exploration and application of design craft materials, techniques and processes has developed own practice, making detailed suggestions for further improvement.</p>	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to resistant and non-resistant workshops that could involve wood-based materials, ceramics and textiles, such as felting, light metal work, glass, simple casting, laser cutting or 3D printing. Learners should also have access to recycled materials. The special resources required for this unit are workshop based. They will vary according to the resources available in the centre but must allow learners to work with a range of both resistant and non-resistant materials.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will explore both resistant and non-resistant materials and use a limited range of techniques and processes. They will produce a few basic samples, models or maquettes and their annotated log will have brief details on their working practices and results.

**For merit standard,** learners will show a purposeful and confident exploration of a variety of resistant and non-resistant materials, applying techniques and processes to produce samples that show attention to detail and an understanding of the potential of the materials they have selected. Their annotated log will have detailed explanations and reflections on their working practices and results.

**For distinction standard,** learners will show they can apply techniques and processes to resistant and non-resistant materials innovatively, producing imaginative samples. They will recognise potential in the materials they have experimented with, often producing unexpected results. They will keep a thorough log of results, reflecting on the results and offering opinions on their working practices.

#### Learning aim B and C

**For pass standard,** learners will produce a craft item that tentatively responds to the brief. They will use appropriate materials, techniques and processes and basic skills that are technically successful, although may lack some refinement. The log will catalogue some of the ideas, development and processes, materials and techniques used, and show some basic reflection. Learners will give details in their evaluations on how this unit has developed their design craft practice. They will make broad suggestions about how they might improve their working practice.

**For merit standard,** learners will produce a craft item that shows a consistent and focused application of design craft materials, techniques and processes. They will use more advanced techniques and their work will show attention to detail and finish. Their log will be detailed, explaining clearly the development of ideas and working practices, with reflection throughout. Learners will give a methodical and detailed explanation of the specific skills and knowledge they developed throughout the unit in their evaluations, highlighting the strengths and weaknesses in their practice. Their plans for skills development will refer to specific techniques and processes that require further development.

**For distinction standard,** learners will produce an accomplished final craft item that shows innovation and creativity as well as a mastery of the materials, techniques and processes they have selected to work in. Their log will show thorough analysis and reflection through the development of their ideas and their working practices. Learners will produce in-depth evaluations, making recommendations on how they can improve their 3D practice further with insightful and detailed plans for future development.

### **Links to other units**

This unit links to:

- Unit 37: 3D Model Making
- Unit 38: Extending 3D Design Materials, Techniques and Processes
- Unit 39: Working to Scale.

### **Employer involvement**

Centres may involve employers in the delivery of this unit, if there are local opportunities. This could be through employers setting briefs, running workshops, mentoring students or visits to local businesses.



# Unit 17: Studio Photography

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore studio photography materials, techniques and processes to develop the skills to produce photographs within a photographic studio environment.

## Unit introduction

Photographing in the studio environment allows you, as a photographer, to create the perfect image, using your skills and knowledge to control every element of the shot, including lighting, composition and background.

In this unit, you will find out about studio photography. You will explore a range of studio equipment and materials, learning the techniques and processes that allow you to operate the equipment safely to produce creative and appropriate photographic images.

The skills and knowledge you will develop in this unit are key skills required to become a photographer. The work you produce can form part of a portfolio of work that will support progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore and experiment with studio equipment and techniques safely in the production of photographic work
- B** Plan and produce photographic work in a studio environment
- C** Reflect on and review photographic work produced within the studio environment.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore and experiment with studio equipment and techniques safely in the production of photographic work	<b>A1</b> Photographic studio equipment <b>A2</b> Photographic studio techniques <b>A3</b> Health and safety considerations	<ul style="list-style-type: none"> <li>• Annotated sketchbook documenting all experimentation undertaken, including health and safety notes, lighting diagrams.</li> </ul>
<b>B</b> Plan and produce photographic work in a studio environment	<b>B1</b> Planning a photographic studio shoot <b>B2</b> Undertaking a photographic studio shoot	<ul style="list-style-type: none"> <li>• Annotated sketchbook documenting the planning of a studio shoot.</li> <li>• A body of photographic work produced within a studio environment.</li> <li>• An evaluation and reflection on the work produced.</li> </ul>
<b>C</b> Reflect on and review photographic work produced within the studio environment	<b>C1</b> Evaluation and reflection of work produced	



## Content

### Learning aim A: Explore and experiment with studio equipment and techniques safely in the production of photographic work

#### A1 Photographic studio equipment

- Camera formats: small, medium, large, compact, phone, SLR (film).
- Lens types: wide angle, standard, telephoto, angle of view, focal length, format.
- Camera accessories: tripod, studio stand, remote release, cable release, lens hood, filters.
- Exposure measurement devices: through-the-lens, hand-held.
- Lighting equipment: flash, slave, continuous (tungsten and HMI), fluorescent, reflectors, diffusers, screens.
- Recording media:
  - digital, e.g. flash cards, tethering hard drives, file size, file format, file handling, white balance
  - film, e.g. monochrome, colour, negative, transparency
  - characteristics of film, e.g. speed, contrast, grain, resolution, colour balance, exposure latitude.

#### A2 Photographic studio techniques

- Camera movements on large format cameras, differential focus.
- Creating atmosphere: formality, informality, props, studio sets.
- Lighting: lighting ratios, intensity, flash synchronisation, wavelength, colour temperature, reflection, refraction, absorption, contrast control, painting with light, tent lighting, macro, fibre-optic, strobe, time lapse, high speed.
- Exposure measurements: reflective, incident, compensation, lighting ratios.
- Controls: aperture, shutter speed, focusing, depth of field, depth of focus, perspective.

#### A3 Health and safety considerations

Ensuring the environment is safe for all users, for example:

- trip hazards – camera stand, props, tripods
- ensure the lights/fittings are secure on the stands
- electricity – ensuring cables are wired upwards and do not cause risk of tripping
- current Electricity at work regulations (for Portable appliance testing)
- Light – strong flashlight can damage the eyes
- Darkness – the low light in the studio presents a hazard in itself – various props, wires, camera stands are less evident in the dark
- heat – flashlights
- importance of undertaking a risk assessment
- ensuring all involved in the shoot are aware of any concerns regarding health and safety
- check all equipment is safe and fit for purpose prior to use
- make sure anyone using the equipment is trained to use them safely and appropriately.

### Learning aim B: Plan and produce photographic work in a studio environment

#### B1 Planning a photographic studio shoot

- Idea or concept behind the shoot, such as:
  - creative intentions, intended audiences
  - output specifications, e.g. screen, print, size
  - constraints, e.g. financial, technology, content, styling
  - key influences, e.g. commercial, political, own work
  - subject types, e.g. individual, group.

- Research, such as:
  - sets, props, models, permissions required etc.
- Equipment, location and timing such as:
  - preparation of equipment for use in the studio
  - ensuring batteries and power packs are fully charged
  - memory sticks and hard drives are correctly formatted
  - preparing any props or costumes that are required for the shoot
  - arranging safe set up of the equipment.
- Models and crew, such as:
  - makeup artists, wardrobe stylists, hairstylists, set designers, lighting assistants etc.
  - ensure whole team is given the correct information and is informed of any practical or health and safety considerations.

## **B2 Undertaking a photographic studio shoot**

- During the shoot, including:
  - image capture
  - use of controls, e.g. aperture, shutter speed, focusing, depth of field/focus, distance viewpoint, perspective
  - use of appropriate lighting, e.g. lighting ratios, intensity
  - instructing models, e.g. position, expressions, timings.
- Post-processing and presentation, including:
  - process, e.g. film-based (darkroom, film processing, print processing), digital (file format, transfer, storage and backup) post-production, manipulation, e.g. cropping, contrast management, montage
  - printing, e.g. digital printout, darkroom printing
  - presentation, e.g. mounting, framing, projecting
  - digital output via PDF, powerpoint.

## **Learning aim C: Reflect on and review photographic work produced within the studio environment**

### **C1 Evaluation of work and working practices**

- How effectively was the equipment used during the shoot?
- Did the planned techniques and processes work successfully?
- How successful was the management of the shoot, e.g. communication to team, time management?
- Did the results achieve original intentions?
- What has been learned and how will this impact on future working practices?
- Which skills and knowledge need to be developed further in studio photography?

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore and experiment with studio equipment and techniques safely in the production of photographic work</b>		<b>A.D1</b> Demonstrate an in-depth and innovative exploration into studio photography equipment and techniques, consistently demonstrating a consideration of health and safety issues.
<b>A.P1</b> Demonstrate some exploration into studio photography equipment and techniques.  <b>A.P2</b> Demonstrate consideration of health and safety issues when exploring with studio photography equipment and techniques.	<b>A.M1</b> Demonstrate a confident exploration into studio photography equipment and techniques, showing clear consideration of health and safety issues.	
<b>Learning aim B: Plan and produce photographic work in a studio environment</b>		<b>B.D2</b> Demonstrate attention to detail in the planning and organisation of a photographic shoot, producing creative work within a studio environment that successfully meets the planned intentions.
<b>B.P3</b> Demonstrate some planning skills when organising a studio photographic shoot.  <b>B.P4</b> Apply appropriate photographic equipment, techniques and media to produce photographs within a studio environment to achieve planned intentions.	<b>B.M2</b> Demonstrate initiative and effective planning skills when organising a photographic shoot.  <b>B.M3</b> Apply photographic equipment, techniques and media effectively to produce photographs within a studio environment to achieve planned intentions.	
<b>Learning aim C: Reflect on and review photographic work produced within the studio environment</b>		<b>C.D3</b> Evaluate the success of a studio photography shoot, making valid insights into the production process and comprehensive suggestions for future skills development.
<b>C.P5</b> Explain how own application of studio photography equipment and techniques met intended outcomes.  <b>C.P6</b> Explain how own studio photography practice can be developed further.	<b>C.M4</b> Analyse the success of photographs produced within a studio environment, with considered reflection upon the production process and making detailed suggestions for how own areas of practice can be improved.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, B.M3, C.M4, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to an appropriate photographic studio environment. Facilities need to include cameras, other image-capture devices, lighting equipment for studio photography. Digital and/or film cameras can be used for this unit. Centres delivering wet-based photography will need to provide adequate darkroom facilities. Where centres are using digital photography, access to suitable computer facilities will be required.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will demonstrate in their samples an exploration of a limited range of equipment, such as cameras, lighting and accessories, and basic techniques, such as exposure, lighting levels, aperture and shutter speed. They will produce some short health and safety notes that cover a consideration of some of the issues.

**For merit standard,** learners will demonstrate in their samples a more coherent and effective exploration of a wide range of equipment and techniques for studio photography. Their health and safety notes will be detailed, covering most of the issues.

**For distinction standard,** learners will demonstrate in their samples the ability to use more specialist equipment and techniques for studio photography. Their notes will show a comprehensive understanding of health and safety issues.

#### Learning aims B and C

**For pass standard,** learners will produce a basic plan for their studio photographic shoot that covers most of the considerations. They will mostly select the correct equipment, techniques or media for the shoot and produce final photographic images that show they have achieved their planned intentions, although these may lack refinement and a good quality of finish. In their reviews, learners will give detailed reasons why they chose specific studio set ups for their shoot and explain the equipment, techniques and media they used. Their self-reflection will give details on how this unit has developed their photographic practice, and they will make broad suggestions on how they might improve their future working practice.

**For merit standard,** learners will produce detailed plans for their studio photographic shoot that cover all considerations. Learners will select the appropriate equipment, techniques and media and produce final photographic images that clearly realise their planned intention. In their reviews, learners will methodically analyse the entire production process and identify strengths and areas for improvement. The review will explain their choice of specific equipment, techniques and media and discuss how their ideas changed and evolved throughout the process. Their plans for skills development will refer to specific techniques and processes that require further development.

**For distinction standard,** learners will produce a comprehensive plan for their studio photographic shoot that covers all considerations in detail. They will select and apply their equipment and techniques in an innovative way to realise their planned intention with creativity. Learners will draw conclusions in their reviews on the work they have produced. There will be clear justification for decisions taken relating to equipment, techniques and media selected, as well as aesthetic choices. They will make detailed reference to the areas of their practice they need to develop, with clear and insightful plans for development.

## Links to other units

This unit links to:

- Unit 9: Photographic Materials, Techniques and Processes
- Unit 18: Location Photography
- Unit 19: Digital Image Capture and Editing
- Unit 20: Non-Digital Photographic Techniques.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This could include:

- workshops with art and design practitioners
- visits to local studios or galleries
- mentoring from local practitioners
- employers setting assignment briefs and supporting the assessment of art and design work.

# Unit 18: Location Photography

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore techniques and develop the skills to produce photographs while out on location.

## Unit introduction

Developing the ability to shoot on location allows you to use the whole world as your studio. You will use landscapes, cityscapes and the urban environment as your backdrop, creating amazing photographs by using available ambient light that you could not recreate in the studio environment.

You will discover the characteristics of location photography and develop an understanding of the specific challenges you will face when planning and undertaking a location shoot. You will explore a range of photographic equipment, techniques and media, developing your skills in order to plan and undertake a location shoot. You will produce, refine and critically reflect on the photographic work undertaken.

The skills and knowledge you will develop in this unit are key skills required to become a photographer. The work you produce can form part of a portfolio of work that will support progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore the equipment, techniques and media used in the production of location photography
- B** Produce photographic work on location for a set brief
- C** Review development and application of photographic work produced on location.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore the equipment, techniques and media used in the production of location photography	<b>A1</b> Characteristics of location photography <b>A2</b> Photographic equipment <b>A3</b> Photographic techniques and media <b>A4</b> Health and safety considerations	Annotated sketchbook documenting all exploration undertaken, including: <ul style="list-style-type: none"> <li>• detailing the characteristics of location photography</li> <li>• the challenges of shooting on location</li> <li>• the equipment, techniques and processes used.</li> </ul>
<b>B</b> Produce photographic work on location for a set brief	<b>B1</b> Planning a location shoot <b>B2</b> Undertaking a location shoot	<ul style="list-style-type: none"> <li>• A written or orally presented evaluation and reflection on the work produced.</li> <li>• A body of photographic work produced on location with supporting planning documentation.</li> </ul>
<b>C</b> Review development and application of photographic work produced on location	<b>C1</b> Evaluation and reflection of work produced	



## Content

### Learning aim A: Explore the equipment, techniques and media used in the production of location photography

#### A1 Characteristics of location photography

- Typical locations, including:
  - interiors
  - exteriors, e.g. workplaces, transport, entertainment
  - landscapes, e.g. rural, urban, industrial
  - cityscapes
  - sporting events
  - underwater.
- Purpose of location photography, including:
  - commercial, industrial, e.g. public relations, corporate reports, technical reports, advertising
  - social, e.g. portraiture, wedding
  - photojournalism, press, e.g. sport, events
  - documentary, e.g. issues, events, wars, environment
  - editorial, e.g. fashion, food, products
  - scientific, e.g. natural history, forensic, medical
  - challenges, e.g. weather, lighting, timing, legal and ethical considerations, health and safety requirements.

#### A2 Photographic equipment

- Camera formats, e.g. compact, phone, SLR (film, digital).
- Lens types, e.g. wide angle, standard, telephoto.
- Camera accessories, e.g. tripod, remote release, cable release.
- Exposure measurement devices, e.g. through the lens, hand-held; lighting.
- Lighting equipment, e.g. flash, continuous, fluorescent.

#### A3 Photographic techniques and media

- Exposure, e.g. ISO, aperture, shutter speed.
- Setting the white balance.
- Light, e.g. natural, artificial, ambient light direction, use of reflectors, diffusers, flash.
- Subject isolation techniques, e.g. depth of focus, bokeh, differential focus, blur motion, freeze motion, panning; processing, output, e.g. digital, chemical.
- Through-the-lens exposure measurement methods, e.g. reflective, incident, subject brightness range, spot and centre-weighted, matrix, multi-zone, compensation.
- Visual language, e.g. composition, viewpoint, scale, framing, contrast.
- Recording media, e.g. digital (flash cards, hard drives), film (monochrome, colour, negative, transparency), film characteristics (speed, contrast, grain, resolution, colour, temperature, spectral sensitivity).
- Loading and unloading a camera, camera settings, handling negatives, battery charge, available memory, downloading images, computer hardware/software, darkroom facilities.

#### A4 Health and safety considerations

- Ensuring the transport to the chosen location is safe and reliable.
- Getting the necessary permission for accessing and photographing chosen locations.
- Applying knowledge of property release permissions and whether they are required on certain public buildings.
- Knowing the importance of undertaking a location recce and completing a risk assessment.
- Being aware of privacy laws, for example:
  - ensuring all involved in the shoot are aware of any concerns regarding health and safety
  - checking all equipment is safe and fit for purpose prior to taking out on location.

## **Learning aim B: Produce photographic work on location for a set brief**

### **B1 Planning a location shoot**

- Idea or concept behind the shoot, such as:
  - creative intentions, e.g. commercial, political, professional practice
  - intended audiences
  - output specifications, e.g. screen, print, size
  - constraints, e.g. financial, technology, location, content
  - research, e.g. location, weather conditions, light conditions permissions required etc.
- Equipment, location and timing, such as:
  - preparing equipment to take on location
  - ensuring batteries and power packs are fully charged
  - preparing any props or costumes that are required for the shoot
  - arranging safe transportation and storage of the equipment.
- Models and crew, such as:
  - make-up artists
  - wardrobe stylists
  - hairstylists
  - set designers
  - lighting assistants.

### **B2 Undertaking a location shoot**

- Image capture, such as:
  - using controls, e.g. aperture, shutter speed, focus
  - direction of light to the subject.
- Post-processing and presentation, such as:
  - process, e.g. film-based (darkroom, film processing, print processing), digital (file format, transfer, storage)
  - post-production, manipulation, e.g. cropping, contrast management, montage
  - printing, e.g. digital printout, darkroom printing
  - presentation, e.g. mounting, framing, projecting.

## **Learning aim C: Review development and application of photographic work produced on location**

### **C1 Evaluation of work and working practices**

- Reviewing the working practice used to develop photographic work on location.
- Documenting how effectively photographic techniques, equipment and processes were used during the location shoot.
- Evaluating the results achieved during the location shoot and discussing how the outcomes have achieved the original planned intentions.
- Justifying decisions taken.
- Discussing what has been learned and how this will impact on future working practices.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore the equipment, techniques and media used in the production of location photography</b>		<b>A.D1</b> Demonstrate an in-depth understanding of the characteristics and challenges of location photography with detailed reference to the use of equipment, techniques and media.
<p><b>A.P1</b> Explain the types and characteristics of location photography with reference to the use of equipment, techniques and media.</p> <p><b>A.P2</b> Explain the challenges when shooting on location.</p>	<p><b>A.M1</b> Analyse the characteristics and challenges of location photography with detailed reference to the use of equipment, techniques and media.</p>	
<b>Learning aim B: Produce photographic work on location for a set brief</b>		<b>B.D2</b> Apply photographic equipment, techniques and media creatively to produce photographic work on location that imaginatively realises planned intentions.
<p><b>B.P3</b> Apply appropriate photographic equipment, techniques and media to produce photographic work on location.</p> <p><b>B.P4</b> Produce photographic work on location that achieves planned intentions.</p>	<p><b>B.M2</b> Apply photographic equipment, techniques and media coherently and effectively to produce photographic work on location.</p> <p><b>B.M3</b> Produce photographic work on location that effectively realises planned intentions.</p>	
<b>Learning aim C: Review development and application of photographic work produced on location</b>		
<p><b>C.P5</b> Explain how own application of location photography equipment, techniques and media met the requirements of the brief.</p> <p><b>C.P6</b> Explain how own location photography practice can be developed further.</p>	<p><b>C.M4</b> Analyse the success of own location photography with considered reflection upon the production process, and making detailed suggestions for how own areas of practice can be improved.</p>	<b>C.D3</b> Evaluate the success of a location photography shoot, making valid insights into the production process and comprehensive suggestions for future skills development.

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, B.M3, C.M4, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to photographic equipment, including cameras, tripods, light meters, diffusers and reflectors etc. Digital and/or film cameras can be used for this unit. Centres delivering wet-based photography will need to provide adequate darkroom facilities. Where centres are using digital photography, access to suitable computer facilities for image capture and output will be required.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will explain the characteristics of shooting on location and the challenges faced, using examples from a limited range of location photography such as sporting events, photojournalism, and wildlife photography. Learners' explanations will demonstrate a use of basic equipment, techniques and media, such as an exploration of cameras, lenses and accessories as well as exposure, aperture and shutter speed.

**For merit standard,** learners will provide a detailed analysis of the characteristics of shooting on location and the challenges faced, using a wide variety of examples and making detailed comparisons between them. Learners' work will have a clear and coherent focus that demonstrates experimentation with more advanced techniques, such as the use of different film types and subject isolation techniques.

**For distinction standard,** learners will provide a comprehensive and in-depth evaluation of the characteristics of shooting on location and the challenges faced. Learners' work will demonstrate innovative experimentation with techniques in a wide variety of locations, and their annotations will make judgements on this specialist area of photography.

#### Learning aims B and C

**For pass standard,** learners will produce a basic plan for the location shoot and produce final photographic images that achieve their planned intentions. Learners will use mostly the appropriate equipment, techniques or media during the location shoot, although the final work may lack refinement and a good quality of finish. Learners will provide detailed reasons why they chose specific locations for their shoot and explain the reasons for the equipment, techniques and media they chose. Learners' plans for future skills development will be broad without specific action points.

**For merit standard,** learners will produce detailed plans for their location shoot, covering all considerations. Learners will select the correct equipment and use the appropriate techniques and media to produce final work that has a good quality of finish and realises their planned intentions. Learners will reflect on the entire production process and identify its strengths and areas for improvement. The review will explain their choice of specific equipment, techniques and media and discuss how their ideas changed and evolved throughout the process. Learners' plans for skills development will refer to specific techniques and processes that need development.

**For distinction standard,** learners will produce a comprehensive plan for their location shoot, covering all considerations in detail. Learners will demonstrate their ability to use specialist equipment and media and apply techniques throughout the production process. The work produced will show creativity as well as skill, with high levels of refinement and quality of finish. Learners will evaluate their photographic work and their working processes throughout the production process. There will be clear justification for decisions taken in relation to the equipment, techniques and media selected as well as aesthetic choices made. Learners should clearly explain how the work produced will be used to support future initiatives and personal goals.

## Links to other units

This unit links to:

- Unit 9: Photographic Materials, Techniques and Processes
- Unit 17: Studio Photography
- Unit 19: Digital Image Capture and Editing
- Unit 20: Non-Digital Photographic Techniques.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This could include:

- workshops with art and design practitioners
- visits to local studios or galleries
- mentoring from local practitioners
- employers setting assignment briefs and supporting the assessment of art and design work.

# Unit 19: Digital Image Capture and Editing

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore the potential of digital photographic image capture, editing and manipulation techniques.

## Unit introduction

Being able to capture and edit images digitally is an important part of contemporary practice in fields, such as advertising, pack shot or fashion styling, and photo-journalism. It is also used by art and design practitioners to develop ideas for their own work.

In this unit, you will explore different ways of digitally capturing and editing images. You will identify the resources and software required for managing image capture, and develop skills in image editing and manipulation. You will also learn about the legal and ethical considerations in relation to image making and publicity before applying this understanding to developing imagery in response to a brief. You will evaluate your use of digital image capture and manipulation techniques and processes.

The knowledge and skills developed in this unit can be applied across a number of different art and design specialisms, such as fine art, fashion and graphic design, and the work produced can be used as part of a portfolio to support progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore the potential of techniques and processes for digital image capture and editing
- B** Apply digital image capture and editing techniques and processes to a set brief
- C** Review own development of digital image capture and editing techniques and processes.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore the potential of techniques and processes for digital image capture and editing	<b>A1</b> How digital images are used and edited <b>A2</b> Equipment, techniques and processes for digital image capture <b>A3</b> Equipment, techniques and processes for editing digital images	Annotated folder with: <ul style="list-style-type: none"> <li>• examples of digital images and their manipulation/editing</li> <li>• examples of own experimentation with digital image capture and editing.</li> </ul>
<b>B</b> Apply digital image capture and editing techniques and processes to a set brief	<b>B1</b> Considerations when capturing and editing digital images for a set brief <b>B2</b> Application of digital image editing and manipulation techniques	Sketchbook, including: <ul style="list-style-type: none"> <li>• final evaluation of work produced, with a review of the skills development and areas for future improvement</li> <li>• records of image capture, with annotated examples of equipment and techniques used, descriptions of image editing and manipulation techniques</li> </ul>
<b>C</b> Review own development of digital image capture and editing techniques and processes	<b>C1</b> Presentation of digital imagery <b>C2</b> Reflection on development of skills in digital capture and editing techniques and processes	<ul style="list-style-type: none"> <li>• final images</li> <li>• presentation of imagery that shows application of digital image capture and editing.</li> </ul>



## Content

### Learning aim A: Explore the potential of techniques and processes for digital image capture and editing

#### A1 How digital images are used and edited

- Digital images can be used for:
  - magazine commissions
  - advertising briefs
  - digital artwork
  - blogs
  - archiving
  - generating personal themes in creative work
  - source materials
  - recording ideas development, work in progress.
- Commercial importance of digital capture and editing:
  - speed of response to situation or event
  - portability of editing on laptop or tablet
  - transmitting edited imagery via internet to users, clients.
- Legal and ethical considerations:
  - ownership, copyright, intellectual property of imagery
  - technical considerations, software licensing
  - laws, libel, invasion of privacy
  - ethical issues, such as confidentiality, representation, commercial pressures versus legal requirements, journalistic demand for imagery.

#### A2 Equipment, techniques and processes for digital image capture

Equipment and peripherals required to enable digital capture.

- Lens-based equipment:
  - digital cameras
  - mobile phone cameras
  - webcams
  - scanning equipment
  - flatbed
  - film.
- Computers, monitors.
- USB, SD cards, card readers, USB camera-to-computer leads.
- Techniques to capture specific characteristics, such as:
  - continuous tone
  - colour/monochrome
  - transparent/opaque
  - natural objects/found objects
  - digital moving image/video downloaded from third party.

#### A3 Equipment, techniques and processes for editing digital images

- Equipment required to enable digital image editing:
  - hardware – computer, USB, portable hard drives
  - software applications, image handling.
- Techniques used in digital image capture and editing:
  - image manipulation software applications, image handling
  - basic editing tools such as crop, exposure, contrast
  - manipulation tools such as layers, mask, opacity.

## **Learning aim B: Apply digital image capture and editing techniques and processes to a set brief**

### **B1 Considerations when capturing and editing digital images for a set brief**

- Making technical and aesthetic decisions based on requirements of set brief.
- Formats for contact sheets when outputting.
- Range of materials to be scanned such as 2D and 3D.
- Format such as print/screen.
- Dpi and resolution, bit depth.
- File size and format.
- File size, file storage.
- Recognition of common faults and unwanted effects such as pixelation, posterisation, colour casts, tonal changes, lighting faults, underexposure, overexposure.
- Availability of manipulation tools through toolbars, menus, controls.
- Matching selection of techniques to creative intention and purpose of the set brief.

### **B2 Application of digital image editing and manipulation techniques**

- Basic image editing techniques, such as:
  - crop
  - constrain
  - exposure levels
  - colour balance, conversion
  - contrast.
- Image manipulation techniques, such as:
  - layering, distortion, curves
  - use of filters, effects, masks
  - colour gamut/profiles.
- Applying file compression if required (lossy, lossless).
- Recording and adjusting effects through use of screengrabs, contact sheets.

## **Learning aim C: Review own development of digital image capture and editing techniques and processes**

### **C1 Presentation of digital imagery**

- Present imagery produced in response to the set brief, such as:
  - contact sheets
  - original images
  - edited images
  - proof prints
  - screen grabs, screenshots
  - outcomes.
- Presentation of technical information on digital capture and editing techniques:
  - capture settings
  - equipment used during capture
  - software applications
  - hardware and peripheral requirements
  - use of tools and palettes.

**C2 Reflection on development of skills in digital capture and editing techniques and processes**

Considerations, to include:

- how techniques used improved imagery
- the relationship between specific techniques and their impact on visual language
- the gains and losses when editing digital imagery, such as gains in contrast and dramatic quality of imagery in relation to potential loss of subtle tonal values
- considering how digital image capture and editing techniques can be applied in future work.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore the potential of techniques and processes for digital image capture and editing.</b>		<b>A.D1</b> Demonstrate an in-depth understanding of how digital image capture and editing techniques can be used for different purposes.
<p><b>A.P1</b> Explain how art and design practitioners use, edit and manipulate digital images for different purposes.</p> <p><b>A.P2</b> Demonstrate some exploration into digital image capture and editing techniques.</p>	<p><b>A.M1</b> Demonstrate a detailed exploration into how digital image capture and editing techniques can be used for different purposes.</p>	
<b>Learning aim B: Apply digital image capture and editing techniques and processes to a set brief</b>		<b>B.D2</b> Demonstrate innovative application of digital image capture and editing techniques and processes to produce images that imaginatively respond to a set brief.  <b>C.D3</b> Justify the choices made on use of digital capture and editing techniques and processes, explain how images produced met the requirements of the set brief, making comprehensive suggestions for how own practice can be further developed.
<p><b>B.P3</b> Produce basic ideas for use of digital image and capture techniques and process in response to a set brief.</p> <p><b>B.P4</b> Apply some digital image capture and editing techniques and processes to produce imagery in response to a set brief.</p>	<p><b>B.M2</b> Demonstrate confident selection and application of digital image capture and editing techniques and processes to produce imagery that effectively responds to a set brief.</p>	
<b>Learning aim C: Review own development of digital image capture and editing techniques and processes</b>		
<p><b>C.P5</b> Explain how own use of digital image capture and editing techniques produced images that met the requirements of the brief.</p> <p><b>C.P6</b> Explain how own practice in digital image capture and editing techniques and processes can be further developed.</p>	<p><b>C.M3</b> Analyse how far own use of digital image capture and editing techniques and processes met the requirements of the brief, making detailed suggestions for how own practice can be further developed.</p>	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to computers and suitable peripherals to support image capture, such as USB pens, portable hard drives, SD cards and card readers. Digital cameras and scanners are also required. Learners may use their own smartphones depending on the centre's policies. Suitable image editing software must also be available to learners.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will produce examples that demonstrate an exploration of a limited range of equipment, techniques and processes, accompanied with brief notes explaining how the techniques have been used for different creative intentions and purposes.

**For merit standard,** learners will produce examples that demonstrate a detailed exploration into a wide range of digital capture and editing techniques and processes. Their notes will be detailed and will make links between these techniques and the contexts in which they are employed.

**For distinction standard,** learners will produce examples that demonstrate a comprehensive exploration into a wide range of sophisticated digital capture and editing techniques and processes. Their notes will evaluate the constraints and factors that influence the use of these techniques.

#### Learning aims B and C

**For pass standard,** learners will identify a range of appropriate equipment and resources to be used for digital image capture. They will complete image capture tasks, though the range of imagery they capture may be limited, and they will manage the process of storing digital files. Their editing and manipulation will meet their intentions but will lack creativity and risk taking.

Learners will explain in detail their working processes and methods on the set brief. They will make some links between their intention, selection of digital image editing and manipulation techniques and the requirements of the brief, without offering insights into how different approaches and techniques might have yielded stronger or alternative results. Learners will make broad suggestions on how they might improve their working practice.

**For merit standard,** learners will apply digital capture techniques to generate a range of visual imagery for further editing and manipulation. They will use manipulation techniques consistently and with control throughout the editing stage. Learners will be effective in meeting the set brief and their own creative intentions. The organisation and management of digital files will be thorough and in-depth. Learners will methodically analyse the entire production process, identifying strengths and areas for improvement. The review will explain their choice of specific equipment, techniques and media and discuss how their ideas changed and evolved throughout the process. Their plans for skills development will refer to specific techniques and processes that require further development.

**For distinction standard,** learners will demonstrate a sophisticated control of the digital image capturing process. They will use digital resources to ensure captured imagery is exciting and professional. They will refine and rework images using sophisticated manipulation techniques. Their control and management of digital processes will be professional and sophisticated. Outputs will be extremely well-managed and visually exciting.

Learners will draw conclusions in their reviews on the work they have produced. There will be clear justification for decisions taken relating to equipment, techniques and media selected as well as aesthetic choices. They will make detailed reference to the areas of their practice they need to develop, with clear and insightful plans for future development.

## Links to other units

This unit links to:

- Unit 9: Photographic Materials, Techniques and Processes
- Unit 17: Studio Photography
- Unit 18: Location Photography
- Unit 19: Non-Digital Photographic Techniques.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This could include:

- workshops with art and design practitioners
- visits to local studios or galleries
- mentoring from local practitioners
- employers setting assignment briefs and supporting the assessment of art and design work.





# Unit 20: Non-Digital Photographic Techniques

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners develop skills and techniques in non-digital photography through practical applications.

## Unit introduction

In the world of digital photography, non-digital techniques are becoming an increasingly specialist discipline. However, wet-based printing is seen to have some advantages over digital printing in areas, such as tonal depth, quality of imagery and colour range while non-digital photographic techniques are still used with other art and design disciplines, such as fine art, textiles and 3D design.

In this unit, you will develop skills in non-digital photographic materials, techniques and processes. You will explore and experiment with a range of these, reflecting on how they can be used to produce good quality photographic work. You will then apply these skills to a set brief, reflecting on the development of your skills and reviewing the final photographic work.

The skills you develop in this unit can be used in photography or with other art and design specialisms such as 3D design or fine art. The work you produce can support progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore how non-digital photographic equipment, materials and techniques are used to produce imagery
- B** Produce imagery using non-digital photographic techniques in response to a brief
- C** Review development and application of non-digital photographic techniques.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore how non-digital photographic equipment, materials and techniques are used to produce imagery	<b>A1</b> Non-digital photographic equipment and materials <b>A2</b> Non-digital photographic techniques <b>A3</b> Health and safety considerations	<ul style="list-style-type: none"> <li>• Annotated sketchbook, with analysis and exploration of non-digital photographic techniques.</li> </ul>
<b>B</b> Produce imagery using non-digital photographic techniques in response to a brief	<b>B1</b> Producing non-digital photographic imagery in response to a set brief <b>B2</b> Refining non-digital photographic imagery and outcomes for a set brief	Portfolio to include: <ul style="list-style-type: none"> <li>• initial ideas generation</li> <li>• evidence of techniques used and how ideas were refined</li> <li>• final photographs with technical notes</li> <li>• review, analysis and evaluation.</li> </ul>
<b>C</b> Review development and application of non-digital photographic techniques	<b>C1</b> Review of own use of non-digital photographic techniques	

## Content

### Learning aim A: Explore how non-digital photographic equipment, materials and techniques are used to produce imagery

#### A1 Non-digital photographic equipment and materials

- Cameras, e.g. pinhole, film, disposable.
- Specific chemicals and solutions.
- Photosensitive film and papers.
- Enlargers.
- Trays.
- Brushes.
- Developer.
- Stop wash.
- Fix.

#### A2 Non-digital photographic techniques

- Darkroom based techniques, such as:
  - film-based
  - processing
  - using negatives in enlargers
  - exposing prints
  - photograms
  - image transfer.
- Experimental techniques, such as:
  - hand-colouring
  - toning
  - tinting
  - posterisation
  - baseboard print distortion
  - sandwich printing
  - emulsion lift.

#### A3 Health and safety considerations

- Personal protective equipment (PPE) in the darkroom.
- Using protective clothing, e.g. gloves, goggles.
- Observing Control of Substances Hazardous to Health (COSHH) Regulations 2002 legislation.
- Safe disposal of used chemicals.
- Safe studio and workshop practice.

### Learning aim B: Produce imagery using non-digital photographic techniques in response to a brief

#### B1 Producing non-digital photographic imagery in response to a set brief

- Requirements of a set brief, e.g. purpose, size, message.
- Constraints, e.g. materials, budget, access to resources.
- Selecting techniques and processes to meet requirements.
- Planning use of equipment and resources, e.g. dark room.

#### B2 Refining non-digital photographic imagery and outcomes for a set brief

- Modifying outcomes throughout process.
- Producing further samples, tests, interim pieces.
- Refining imagery throughout process through application of techniques.
- Selecting imagery to be used as final print.

## **Learning aim C: Review development and application of non-digital photographic techniques**

### **C1 Review of own use of non-digital photographic techniques**

- How effectively non-digital photographic techniques, equipment and processes were selected and used.
- Reviewing own working practice, used to develop non-digital photographic techniques.
- Justifying decisions taken.
- Evaluating the results achieved and how they met planned intentions.
- Discussing what has been learned.
- Planning to develop practice further.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore how non-digital photographic equipment, materials and techniques are used to produce imagery</b>		<b>A.D1</b> Demonstrate an in-depth and innovative exploration into non-digital photographic equipment, materials and techniques, demonstrating consistent consideration of health and safety issues.
<b>A.P1</b> Demonstrate some exploration into non-digital photographic equipment, materials and techniques.  <b>A.P2</b> Demonstrate some consideration of health and safety issues when exploring non-digital photographic equipment, materials and techniques.	<b>A.M1</b> Demonstrate a confident exploration into non-digital photographic equipment, materials and techniques, showing a clear consideration of health and safety issues.	
<b>Learning aim B: Produce imagery using non-digital photographic techniques in response to a brief</b>		<b>B.D2</b> Demonstrate sophisticated application of non-digital techniques and processes to produce creative imagery in response to a set brief.  <b>C.D3</b> Evaluate how own use of non-digital photographic techniques produced images that met the requirements of the brief, making comprehensive suggestions for how own practice can be further improved.
<b>B.P3</b> Produce basic ideas for use of non-digital photography in response to a brief.  <b>B.P4</b> Apply basic non-digital photographic techniques to produce imagery in response to a set brief.	<b>B.M2</b> Demonstrate innovative selection and application of non-digital photographic techniques to produce imagery in response to a set brief.	
<b>Learning aim C: Review development and application of non-digital photographic techniques</b>		
<b>C.P5</b> Explain how own application of non-digital photographic techniques produced images that met the requirements of the brief.  <b>C.P6</b> Explain how own practice in non-digital photography techniques can be further developed.	<b>C.M3</b> Analyse how far own use of non-digital photographic techniques produced images that met the requirements of the brief, making detailed suggestions for how own practice can be further improved.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to studio facilities for using controlled light for processing non-digital photographic work. Centres should, where possible, provide darkroom facilities. Where centres do not use darkroom facilities, a range of controlled lighting or blackout conditions should be made available to allow learners to explore liquid emulsions, image transfer and using liquid light. Chemicals for processing, developing and fixing wet-based photographic media will be required, with suitable extraction and PPE provided.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will produce examples that show a limited exploration into techniques and processes, with basic references to technical and aesthetic considerations.

**For merit standard,** learners will produce examples that show dexterity and sensitivity to the qualities of the techniques and processes they have explored.

**For distinction standard,** learners will produce examples that show a confident handling of techniques and process, with an understanding of how to control and manage the production of work through specific approaches and techniques.

#### Learning aims B and C

**For pass standard,** learners will produce a basic response to the set brief. Their selection of materials and processes will show some appreciation of the potential of techniques, though this may be inconsistent across the body of work they have produced. Learners will explain in detail how their choice of techniques, processes and methods meet the requirements of the set brief. They will make some links between their intention, selection of techniques and their understanding of the requirements of the brief, though this may be mainly descriptive. Their plans for skills development will be broad, without specific action points.

**For merit standard,** learners will show a greater control of the materials, techniques and processes they have used in response to the brief. Their final body of work will show refinement through attention to detail and finish. Learners will provide a detailed and methodical explanation of how the techniques and processes they use meet the requirements of the brief. They will make clear and effective links between intention, selection of techniques and their understanding of the requirements of the brief. Their plans for future skills development will refer to specific techniques and processes that need development.

**For distinction standard,** learners will develop a confident and sophisticated set of images that fully meet the requirements of the set brief and show an understanding of the inherent qualities of materials and techniques used. Learners will deconstruct their choice of techniques and processes. Their evaluation will be clearly developed to make judgements on the strengths and weakness in their work. Learners will clearly explain how the work produced will be used to support future initiatives and personal goals.

## Links to other units

This unit links to:

- Unit 9: Photographic Materials, Techniques and Processes
- Unit 17: Studio Photography
- Unit 18: Location Photography
- Unit 19: Digital Image Capture and Editing.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This could include:

- workshops with art and design practitioners
- visits to local studios or galleries
- mentoring from local practitioners
- employers setting assignment briefs and supporting the assessment of art and design work.



# Unit 21: Typography and Typographic Design

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners investigate and explore typography and typographic design, developing skills in creating and producing typographic and layout designs to communicate a message to a specific audience.

## Unit introduction

Graphic design is all around us, in advertising, on packaging, websites, social media and magazines, communicating complex information and messages through the creative use of typography and typographic design.

In this unit, you will learn the terminology and conventions used in the graphic design industry and explore how designers work with letterforms, type and layout to create designs. You will explore digital and non-digital typographic and layout processes and techniques, and work through the design process to develop ideas and designs to a specific design brief.

The technical skills and understanding you will develop in this unit are key skills required in the graphic design industry. The typographic and layout designs you create can form part of a portfolio of work for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore the techniques and processes used in typographic and layout design to communicate meaning to an audience
- B** Develop ideas for typographic and layout designs to communicate a message to a specific audience
- C** Review and reflect on use of typographic and layout design techniques and processes.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore the techniques and processes used in typographic and layout design to communicate meaning to an audience	<b>A1</b> Purpose of typography and typographic design <b>A2</b> Conventions of typographic and layout design <b>A3</b> Digital techniques and processes <b>A4</b> Non-digital techniques and processes	Annotated report showing: <ul style="list-style-type: none"> <li>• examples of typographic and layout designs from different mediums</li> <li>• examples of own exploratory design work</li> <li>• ideas for typographic and layout designs.</li> </ul>
<b>B</b> Develop ideas for typographic and layout designs to communicate a message to a specific audience	<b>B1</b> Development of ideas and designs in response to a brief <b>B2</b> Development of final design ideas <b>B3</b> Present design ideas	<ul style="list-style-type: none"> <li>• An evaluation of design ideas and outcomes based on feedback, review and reflection.</li> <li>• Sketchbook showing development of ideas and designs.</li> <li>• Final presentation of design ideas and outcomes.</li> </ul>
<b>C</b> Review and reflect on use of typographic and layout design techniques and processes	<b>C1</b> Evaluation and reflection of work	

## Content

### Learning aim A: Explore the techniques and processes used in typographic and layout design to communicate meaning to an audience

#### A1 Purpose of typography and typographic design

- To help convey information, messages and meaning to readers and audiences.
- Through mediums, such as advertising, packaging, branding, editorial design, information graphics, web and interactive design, film and TV title sequences.

#### A2 Conventions of typographic and layout design

- Typographic conventions, including fonts, type families, type styles, formatting, structure of letterforms.
- Layout conventions, including grid and layout systems, information hierarchies, visual communication and navigation.
- Use of visual language, including colour, texture, shape, images, scale and proportion.
- Contextual influences on typographic designers, including intended purpose, client requirements, target audience, historical, cultural, social, political and personal influences.

#### A3 Digital techniques and processes

- Computer hardware, design software and applications for the creation of typography, symbols, logos, typographic manipulation, and page layout for print and screen-based outcomes.
- Digital drawing, scanning and image-making techniques and methods to create letterforms and layouts.
- Creating, saving and exporting design ideas in appropriate sizes, resolution, proportion and file formats to suit both print and screen-based outcomes.
- Basic techniques, including:
  - drawing letterforms, digitising letterforms and using basic software tools to create typographic layouts including grid systems
  - saving and exporting in the correct and appropriate file sizes, resolutions and file formats.
- Advanced techniques, including:
  - combining software and software tools appropriately to draw, create letterforms and typographic layouts
  - using keyboard shortcuts, automated and quicker software techniques and tools to quicken workflow
  - ability to refine letterforms and layouts using specific typographic and layout conventions and systems.

#### A4 Non-digital techniques and processes

- Cutting tools, drawing equipment and mixed media methods, including photocopying and printing techniques, collage, paper and card engineering to create 2D and 3D letterforms and layouts.
- Cameras and scanners for digitising handmade artwork and outcomes.
- Basic techniques, such as drawing and making letterforms, symbols and creating layouts on paper using grid systems.
- Advanced techniques, such as refining letterforms, creating a typeface and refining layouts on paper using a variety of typographic and layout systems and conventions.

## **Learning aim B: Develop ideas for typographic and layout designs to communicate a message to a specific audience**

### **B1 Development of ideas and designs in response to a brief**

#### **Demonstration of the design process.**

- Analysis of a typographic and layout design brief.
- Explore typographic and layout techniques, communicating the correct meaning for a specific context, message and target audience.
- Research and influences related to the brief, and typographic and layout design.
- Design ideas and design development to find solutions to the brief.
- Prototyping and refinement of the typographic and layout design idea.

### **B2 Development of final design ideas**

Select and use appropriate typographic design, visual language and layout design to communicate the appropriate message to the audience.

- Typographic design, typefaces, type styles and formatting.
- Visual language (colour, texture, shape, scale and proportion).
- Layout design, including grid and layout systems, information hierarchies and navigation.

### **B3 Present design ideas**

- Present typographic and layout designs clearly and appropriately.
- Formats of presenting work, e.g. physical portfolio, online folio, and digital files.

## **Learning aim C: Review and reflect on use of typographic and layout design techniques and processes**

### **C1 Evaluation and reflection of work**

- Feedback on the finished designs, including from teachers, peers, client, social media.
- Review of design ideas and final design against design brief.
- Analysis of own understanding of typographic and layout design.
- Review of own work practice, including strengths and weaknesses, challenges and solutions.
- Justification of decisions made.
- Lessons learned for future work.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore the techniques and processes used in typographic and layout design to communicate meaning to an audience</b>		<b>A.D1</b> Demonstrates an in-depth understanding of how typographic and layout techniques and processes are used to convey complex messages.
<b>A.P1</b> Explain how typographic and layout designs are used to communicate messages in different mediums.  <b>A.P2</b> Demonstrate experimentation with basic digital and non-digital typographic and layout design techniques and processes to communicate messages.	<b>A.M1</b> Compare how typographic and layout designs are used to communicate messages across different mediums.  <b>A.M2</b> Demonstrate experimentation with advanced typographic and layout design techniques and processes to communicate different messages.	
<b>Learning aim B: Develop ideas for typographic and layout designs to communicate a message to a specific audience</b>		<b>B.D2</b> Produce designs using advanced typographical skills in a creative way which innovatively conveys the intended message to an audience in the development of typographic and layout designs.  <b>C.D3</b> Justify how the choice of typographic and layout designs met the design brief, proposing future areas for typographic skills development.
<b>B.P3</b> Produce typographic and layout design ideas for a set brief which convey the intended message to a specific audience.  <b>B.P4</b> Apply basic typographic and layout design techniques and processes in the production of designs for a set brief.	<b>B.M3</b> Produce creative designs which successfully use typographic and layout techniques and processes to convey the intended message to a specific audience for a set brief.	
<b>Learning aim C: Review and reflect on use of typographic and layout design techniques and processes</b>		
<b>C.P5</b> Explain how the final typographic designs met the set brief.  <b>C.P6</b> Review own use of typographic and layout techniques and processes.	<b>C.M4</b> Assess how well the final typographic designs met the set brief, highlighting strengths and weaknesses of design ideas and typographic skills.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.M2, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M3, C.M4, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to design studio equipment, including pencils, fine liners, set squares, rulers, drawing boards, safety rules, safety knives, cutting mats, scissors, paper, card, computer hardware, design software, design applications, scanners, printers, cameras.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will produce examples of typographic and layout design from recognisable mediums and messages, such as advertising or packaging, and highlight a number of different typographic and layout conventions, such as type styles and information hierarchies. In their own work, learners should experiment with basic digital and non-digital techniques, such as drawing and digitising letterforms and using basic software tools to create typographic layouts.

**For merit standard,** learners will produce examples from more varied mediums, such as web and interactive design and TV title sequences. Their explanations will offer detailed comparisons of how typographic and layout conventions are used to convey different messages and meanings. In their own work, learners will demonstrate more advanced techniques. These include combining software and software tools to draw and create letterforms and typographic layouts, creating a typeface, refining layouts on paper in 2D and 3D, and using a variety of typographic and layout systems and conventions.

**For distinction standard,** learners will produce examples that convey complex and subtle messages and meanings to readers and audiences by their sophisticated use of typography and layout. Their own work will successfully try to mirror this, experimenting with techniques that have clear intention and purpose.

#### Learning aims B and C

**For pass standard,** learners will produce simple design ideas, which are followed through in a limited way in their application of typographic and layout design techniques. In their reviews, learners will give detailed reasons why they chose particular typographic and layout conventions to meet the brief. Their plans for skills development will be broad, without specific action points.

**For merit standard,** learners will form creative ideas in their final designs, which are clearly followed through in their application of typographic and layout design techniques and which convey the intended message clearly to the target audience. In their reviews, learners will give substantive reasons on how their designs meet the brief, referring to incremental stages of development. They will demonstrate their use of informed critical selection and revision and refinement of ideas and techniques. Their plans for skills development will refer to specific techniques and processes that need development.

**For distinction standard,** learners will demonstrate their ability to consistently use advanced typographic design skills combined with innovation and creativity in their design ideas. In their reviews, learners will have justified the creative and technical decisions made, discussing the strengths and weaknesses of their work, and explaining how any difficulties were overcome and alternative solutions instigated. Learners will clearly explain how the work produced will be used to support initiatives and personal goals.

## Links to other units

This unit links to:

- Unit 10: Graphics Materials, Techniques and Processes
- Unit 22: Graphics for 3D
- Unit 23: Branding in Graphic Design
- Unit 24: Graphic Illustration.

## Employer involvement

Centres may involve employers in the delivery of this unit, if there are local opportunities.

This could be through:

- employers setting briefs
- running workshops
- mentoring students
- visits to local businesses.



## Unit 22: Graphics for 3D

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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### Unit in brief

Learners develop skills in 3D design, creating designs to communicate information in innovative and engaging ways.

### Unit introduction

Graphics for 3D design are all around us, in packaging, products, signage, interactive games, animation, websites and vehicle livery, often communicating complex information through the creative use of information graphics.

In this unit, you will learn the terminology and conventions used in 3D design and explore how designers work with typography, imagery and layout to create surface graphics designs for 3D objects. You will explore digital and non-digital 3D prototyping, as well as typographic, image making layout and information graphics processes and techniques. You will then work through a design process to develop ideas and designs for a specific design brief. You will learn about the design constraints when creating 3D mock-ups, including form and functionality, structure, accessibility and purpose.

The technical skills and understanding you will develop in this unit are key skills required in the graphic design industry. The graphics for 3D designs you create can form part of a portfolio of work for progression to employment or higher education.

### Learning aims

In this unit you will:

- A** Explore the digital and non-digital techniques and processes used in graphics for 3D design
- B** Develop ideas for graphics for 3D designs to communicate information to a specific target market
- C** Review and reflect on use of graphics for 3D design techniques and processes.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore the digital and non-digital techniques and processes used in graphics for 3D design	<b>A1</b> Purpose of graphics for 3D design <b>A2</b> Conventions of graphics for 3D design <b>A3</b> Digital techniques and processes <b>A4</b> Non-digital techniques and processes	Annotated sketchbook showing: <ul style="list-style-type: none"> <li>• examples of graphics for 3D designs from different mediums</li> <li>• own exploratory design work and ideas for graphics for 3D designs.</li> </ul>
<b>B</b> Develop ideas for graphics for 3D designs to communicate information to a specific target market	<b>B1</b> Development of ideas and designs in response to a brief <b>B2</b> Development of final design ideas <b>B3</b> Present design ideas	<ul style="list-style-type: none"> <li>• An evaluation of design ideas and prototypes.</li> <li>• Sketchbook showing development of ideas and designs.</li> <li>• Presentation of final prototypes.</li> </ul>
<b>C</b> Review and reflect on use of graphics for 3D design techniques and processes	<b>C1</b> Evaluation and reflection of work	

## Content

### Learning aim A: Explore the digital and non-digital techniques and processes used in graphics for 3D design

#### A1 Purpose of graphics for 3D design

- To convey information, messages and meaning to a target market, customer, user.
- To visualise, communicate, verify and evaluate potential design ideas, solutions, intentions, requirements and alternatives.
- Through mediums such as packaging, point of sale displays, exhibition graphics, signage, livery, products, interactive displays and 3D animations.

#### A2 Conventions of graphics for 3D design

- Surface graphics: typography, layout, colour, pattern, texture, shape, images, scale and proportion.
- 3D models, mock-ups: visualisation techniques, construction, printing and prototyping techniques and processes, materials, tools, software, hardware, processes needed to realise the solution.
- Considerations such as functionality, durability, sustainability, ethical and inclusive design requirements.
- Contextual influences such as intended purpose, client requirements, target audience, historical, cultural, social, political and personal influences.

#### A3 Digital techniques and processes

- Computer hardware, design software and applications for the creation of 3D models and flat plans for 3D design prototypes.
- Computer hardware, software and applications for the creation of surface graphics for 3D design prototypes.
- Creating, saving and exporting design ideas in appropriate sizes, resolution, proportion and file formats to suit both 2D and 3D prototyping, printing and screen based outcomes.
- Basic techniques, including:
  - technical drawing and visuals for 2D models and plans of 3D prototypes using basic Raster and Vector software tools
  - adding surface graphics to the 2D visuals using basic Raster and Vector software tools
  - saving and exporting in the correct and appropriate file sizes, resolutions and file formats.
- Advanced techniques, including:
  - technical drawing and visuals for 3D models of 3D prototypes using 3D modelling software tools
  - adding surface graphics to the 3D visuals using 3D rendering tools
  - combining software and software tools appropriately to create 3D computer models with surface graphics, testing and developing designs
  - using keyboard shortcuts, automated and quicker software techniques and tools to quicken workflow
  - ability to refine 3D models and surface graphics using specific 3D computer modelling and 3D Rendering techniques, conventions and systems.

#### A4 Non-digital techniques and processes

- Cutting and forming tools, such as Vac Former, technical drawing equipment and mixed media methods, materials to create 3D flat plans, 3D models, mock-ups and 2D surface graphics.
- Basic techniques, such as drawing and making 3D designs and surface graphics on and using paper and card.
- Advanced techniques, such as refining surface graphics using various techniques, materials and processes and making 3D models using a variety of construction techniques using different materials.

## **Learning aim B: Develop ideas for graphics for 3D designs to communicate information to a specific target market**

### **B1 Development of ideas and designs in response to a brief**

Demonstration of design process:

- analysis of a graphics for 3D design brief
- explore graphics for 3D techniques to ensure correct meaning is communicated for a specific context, message and target audience
- research influences related to the brief and graphics for 3D design
- design ideas and design development to find solutions to the brief
- prototyping and refinement of the graphics for 3D design idea.

### **B2 Development of final design ideas**

Select and use appropriate 3D modelling and construction and surface graphics. To consider:

- 3D modelling techniques
- surface graphics techniques
- testing and developing designs.

### **B3 Present design ideas**

- Presentation of graphics for 3D designs.
- Formats of presentation of work, e.g. physical portfolio, online folio, and digital files.

## **Learning aim C: Review and reflect on use of graphics for 3D design techniques and processes**

### **C1 Evaluation and reflection of work**

- Feedback on the finished designs, including from teachers, peers, target market, social media.
- Review of design ideas and final design against design brief.
- Analysis of own understanding of graphics for 3D design.
- Review of own work practice, including strengths and weakness, challenges and solutions.
- Justification of decisions made.
- Lessons learned for future work.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore the digital and non-digital techniques and processes used in graphics for 3D design</b>		<b>A.D1</b> Demonstrate in-depth exploration of advanced digital and non-digital graphics for 3D design techniques and processes in the production of design ideas.
<p><b>A.P1</b> Explain how graphics for 3D designs are used to communicate information in different mediums.</p> <p><b>A.P2</b> Demonstrate exploration of basic digital and non-digital graphics for 3D design techniques and processes in the production of design ideas.</p>	<p><b>A.M1</b> Compare how graphics for 3D designs are used to communicate information across different mediums.</p> <p><b>A.M2</b> Demonstrate exploration of advanced digital and non-digital graphics for 3D design techniques and processes in the production of design ideas.</p>	
<b>Learning aim B: Develop ideas for graphics for 3D designs to communicate information to a specific target market</b>		<b>B.D2</b> Demonstrate application of advanced graphics for 3D design skills that innovatively conveys information to a specific target market.  <b>C.D3</b> Justify how the choice of graphics and 3D designs met the design brief, proposing future areas for graphics for 3D design skills development.
<p><b>B.P3</b> Demonstrate development of ideas for 3D design graphics in response to a brief.</p> <p><b>B.P4</b> Produce graphics for 3D designs for a set brief which conveys information to a specific target market.</p>	<b>B.M3</b> Select and produce creative graphics for 3D designs for a set brief which successfully conveys information to a specific target market.	
<b>Learning aim C: Review and reflect on use of graphics for 3D design techniques and processes</b>		
<p><b>C.P5</b> Explain how the final graphics for 3D designs met the set brief.</p> <p><b>C.P6</b> Review own use of graphics for 3D design techniques and processes.</p>	<b>C.M4</b> Assess how well the final graphics for 3D designs met the set brief, making detailed suggestions for own areas of skills development.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.M2, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M3, C.M4, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to design studio equipment, including pencils, fine liners, set squares, rulers, drawing boards, safety rules, safety knives, cutting mats, scissors, paper, card, computer hardware, design software, design applications, scanners, printers, cameras.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will provide examples of graphics for 3D design from recognisable mediums, such as packaging and point of sale displays, highlighting a number of different conventions such as use of visual language for surface graphics, 3D visualisation and deconstruction techniques and fit for purpose requirements. In their own explorations, learners will show experimentation with basic digital and non-digital techniques, such as technical drawing and making 3D designs and surface graphics on and using paper and card.

**For merit standard,** learners will produce detailed comparisons of graphics for 3D design conventions used to convey information from more varied mediums such as interactive design, animation and exhibition graphics. In their own explorations, learners will show experimentation with more advanced techniques, such as refining surface graphics using various techniques, materials and processes and making 3D models using a variety of construction techniques using different materials.

**For distinction standard,** learners will use examples that convey complex information to the target market in sophisticated ways. Learners will demonstrate a comprehensive exploration with a wide range of techniques demonstrating how they can be used to convey different messages for different audiences. The links between the different processes will demonstrate a sophisticated understanding and development of their 3D graphics skills.

#### Learning aims B and C

**For pass standard,** learners will produce simple design ideas and final design solutions that are followed through in their use of 3D modelling designs and surface graphics and that convey the intended information to the target market. Learners will provide explanations that give detailed reasons why they chose particular 3D modelling and surface graphics conventions to meet the brief. Their plans for skills development will be broad without specific action points.

**For merit standard,** learners will form more creative ideas in their final designs that are followed through in their use of 3D modelling designs and surface graphics and that convey the intended information effectively to the target audience. Learners will give in their explanations substantive reasons on how their designs meet the brief and also where they don't. Their plans for skills development will refer to specific techniques and processes that need development.

**For distinction standard,** learners will demonstrate their ability to use consistently advanced graphics for 3D design skills combined with innovation and creativity in their design ideas. Learners will give in their evaluations detailed reasons and judgements on how and why their choice of 3D modelling and surface graphics decisions and conventions meet the design brief. They will make detailed suggestions for skills development and improvement of designs.

## Links to other units

This unit links to:

- Unit 10: Graphics Materials, Techniques and Processes
- Unit 21: Typography and Typographic Design
- Unit 23: Branding in Graphic Design
- Unit 24: Graphic Illustration.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This could include:

- workshops with art and design practitioners
- visits to local studios or galleries
- mentoring from local practitioners
- employers setting assignment briefs and supporting the assessment of art and design work.



# Unit 23: Branding in Graphic Design

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore the concept of branding, developing skills in creating and producing designs to communicate brand associations, values, personality, behaviours and communication.

## Unit introduction

Branding is all around us and is a way of communicating the values and personality of a business, hopefully impacting positively on the target audience.

In this unit, you will learn about the conventions used in the branding industry and explore how designers work with these conventions to create visual identities in their designs. You will understand how good design can communicate a brand's values, personality and associations effectively to increase customer/user involvement and make it stand out from its competitors. You will explore branding design methods and techniques yourself and work through a design process to develop ideas and designs for a specific branding brief. Finally, you will review the development of your branding skills and understanding and evaluate the success of your final designs.

The technical skills and understanding you will develop in this unit are key skills required in the graphic design industry. The branding designs you create can form part of a portfolio of work for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore the techniques and processes used in developing brand identities for different consumer audiences
- B** Apply branding techniques and processes to develop designs for a specific consumer audience
- C** Review and reflect on use of branding design techniques and processes.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore the techniques and processes used in developing brand identities for different consumer audiences	<b>A1</b> Purpose of developing brand identities <b>A2</b> Conventions of branding design <b>A3</b> Visual identity techniques and processes	Presentation showing: <ul style="list-style-type: none"> <li>• examples of branding designs from different mediums</li> <li>• own exploratory techniques and ideas for branding designs.</li> </ul>
<b>B</b> Apply branding techniques and processes to develop designs for a specific consumer audience	<b>B1</b> Development of ideas and designs in response to a brief <b>B2</b> Development of final design ideas	<ul style="list-style-type: none"> <li>• An evaluation of branding design ideas and outcomes.</li> <li>• Final presentation of branding design ideas and outcomes.</li> </ul>
<b>C</b> Review and reflect on use of branding design techniques and processes	<b>C1</b> Evaluation and reflection of work	

## Content

### Learning aim A: Explore the techniques and processes used in developing brand identities for different consumer audiences

#### A1 Purpose of developing brand identities

- To help convey a brand's values, personality, behaviours and related associations to a target audience, adding value.
- To raise brand awareness, loyalty, consumer knowledge and perceptions, differentiation from other brands.

#### A2 Conventions of branding design

- Consideration of customer demographic, social media and marketing trends.
- Use of visual language, including colour, type, texture, images, materials, shape, scale and proportion.
- Logo and symbol design, semiotics, connotation, denotation, interpretation.
- Use of written elements, including name, language, strap lines, storytelling and the use of narrative.
- Contextual influences on branding designers, including intended purpose, client requirements, costs, and resources, cultural and political influences.
- Brand protection: copyright, trademarks, creating a new mark, domain names.
- Consideration of branding across mediums, including 2D and 3D design, interactive and web-based design.
- Considerations, including vision and positioning, naming, identity and experience.

#### A3 Visual identity techniques and processes

- Development of logo and symbol designs through sketching, use of computer hardware and vector software.
- Ideas generation techniques to create a big idea/concept for the brand. Creating consistent and adaptable designs across different media.
- Visual communication to develop: a visual language, messages, mood, hidden/double meanings.
- Techniques to produce messages which are functional, literal, abstract, explicit, factual.
- Using semiotics, word and image combinations.
- Basic techniques include:
  - adhering to conventions of branding design
  - drawing logos, symbols and basic use of software tools to create logos, symbols and designs
  - recognisable branding – creating consistent designs across different media.
- Advanced techniques include:
  - breaking the rules and being innovative with visual identity appropriate to brand values
  - combining software and vector software tools appropriately to create logos, symbols and designs
  - ability to refine logos, symbols and designs using appropriate logo and symbol design and visual language conventions
  - creating consistent and adaptable designs across different media, suitability of media to convey brand values.

## **Learning aim B: Apply branding techniques and processes to develop designs for a specific consumer audience**

### **B1 Development of ideas and designs in response to a brief**

Demonstration of design process:

- analysis of a branding design brief
- explore branding design techniques communicating the correct brand values, associations, behaviours and personality
- research influences related to the brief and branding design
- design ideas and design development to find solutions to the brief
- prototyping and refinement of the branding design idea.

### **B2 Development of final design ideas**

- Logo and symbol design.
- Visual language (colour, type, texture, images, materials, shape, scale and proportion).
- Verbal language (brand name, use of language, tone of voice, dialogue with customer, user, audience).
- Target market involvement, experiences, environments, interactions.
- Ideas and concepts and visual communication.
- Outcomes could include: logos, advertising, editorial, livery, packaging, clothing/uniforms, TV and film, images/illustrations, web based, interactive, environments, interiors, copywriting, experiences.

## **Learning aim C: Review and reflect on use of branding design techniques and processes**

### **C1 Evaluation and reflection of work**

- Review of design ideas and final design against design brief.
- Analysis of own understanding of branding design.
- Review of own work practice, including strengths and weakness, challenges and solutions.
- Justification of decisions made.
- Lessons learned for future work.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore the techniques and processes used in developing brand identities for different consumer audiences</b>		<b>A.D1</b> Demonstrate an in-depth understanding of how branding designs are used to communicate brand values and personality to different audiences.
<b>A.P1</b> Explain how branding designs are used to communicate brand values and personality to consumer audiences.  <b>A.P2</b> Demonstrate exploration with basic brand design techniques and processes.	<b>A.M1</b> Analyse how branding designs are used to communicate brand values and personality to consumer audiences.  <b>A.M2</b> Demonstrate exploration with advanced brand design techniques and processes.	
<b>Learning aim B: Apply branding techniques and processes to develop designs for a specific consumer audience</b>		<b>B.D2</b> Consistently demonstrates advanced branding design skills innovatively in the development of brand designs.  <b>C.D3</b> Justify how the choice of branding designs met the design brief, proposing future areas for brand design skills development.
<b>B.P3</b> Produce basic ideas for branding in response to a set brief.  <b>B.P4</b> Produce branding designs for a set brief which convey the brand's values to a specific consumer audience.	<b>B.M3</b> Produce creative branding designs for a set brief which successfully convey the brand's values, personality and behaviours to a specific audience.	
<b>Learning aim C: Review and reflect on use of branding design techniques and processes</b>		
<b>C.P5</b> Explain how the final branding designs met the set brief.  <b>C.P6</b> Review own use of branding design techniques and processes.	<b>C.M4</b> Assess how well the final branding designs met the set brief, highlighting strengths and weaknesses of design ideas and branding design skills.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.M2, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M3, C.M4, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to design studio equipment, including pencils, fine liners, set squares, rulers, drawing boards, safety rules, safety knives, cutting mats, scissors, paper, card, computer hardware, design software, access to the internet and social media, design applications, scanners, printers, cameras.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will produce explanations which use examples of branding design from recognisable brands, explaining how their brand values and personality are conveyed through visual and verbal identities, identifying a number of different branding conventions, such as name, logo and symbol design methods. In their own explorations, learners will experiment with basic graphic design techniques, such as drawing simple logos, creating names through word association and using basic software tools to create logos and symbols.

**For merit standard,** learners will produce detailed and methodical comparisons of branding conventions with examples that use more varied methods such as social media and customer/user experience design. In their own explorations, learners should demonstrate experimentation with more advanced graphic design techniques such as combining software and software tools to draw, create and refine logos, symbols and brand designs.

**For distinction standard,** learners will use examples which convey complex brand values and personality to consumers, users and audiences in sophisticated and innovative ways. Their explanations will be detailed, making links between the techniques used and the messages conveyed. Their own experimentations should show comprehensive exploration of a wide variety of branding techniques and processes.

#### Learning aims B and C

**For pass standard,** learners will produce final designs which will be limited in their creativity and use of branding techniques but will be successful in conveying the brand values for a specific consumer audience. Learners will give detailed reasons why they chose particular design techniques and processes to meet the brief and their review of their graphic design skills will be broad without specific action points.

**For merit standard,** learners will produce final designs that effectively use branding techniques to create designs that successfully convey the brand values, as well as the personality and behaviours, to the specific consumer audience. Learners will consider the strengths and weaknesses of their designs and the graphic design techniques they used. Their plans for skills development will refer to specific techniques and processes that need development.

**For distinction standard,** learners will use advanced branding design skills combined with creativity in their design ideas to produce designs that innovatively convey the brand values, personality and behaviours to a specific consumer audience. Learners will consider all elements of their designs and the techniques and processes they used, giving full justifications as to why they chose them for that particular audience. They will make comprehensive suggestions for how they plan to improve their branding skills.

## Links to other units

This unit links to:

- Unit 10: Graphics Materials, Techniques and Processes
- Unit 21: Typography and Typographic Design
- Unit 22: Graphics for 3D
- Unit 24: Graphic Illustration.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This could include:

- workshops with art and design practitioners
- visits to local studios or galleries
- mentoring from local practitioners
- employers setting assignment briefs and supporting the assessment of art and design work.



# Unit 24: Graphic Illustration

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore processes and techniques of graphic illustration, applying technical skills to effectively communicate messages to target audiences.

## Unit introduction

The art of illustrating information takes many different forms: on book covers, in books, icons on websites, corporate branding and even as infographics in newspapers and magazines. Graphic illustrators use media and materials to communicate complex information and messages to target audiences.

In this unit, you will discover a wide variety of approaches to graphic illustration. You will research a range of graphic illustrations and review the processes and techniques used to communicate messages. You will explore a range of ideas and explore the principles of visual communication. You will use media, materials and processes to complete a final graphic illustration. Continuous review and reflection as you develop your ideas and techniques, will help to improve your final graphic illustrations.

The skills and knowledge you develop in this unit are key to helping you prepare to work in the creative industries. The outcomes produced can form part of a portfolio of work for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore materials, processes and techniques used for graphic illustration
- B** Apply graphic illustration materials, processes and techniques in response to a set brief
- C** Review and reflect on the materials, processes and techniques used to develop graphic illustration practice.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore materials, processes and techniques used for graphic illustration	<b>A1</b> Characteristics of graphic illustration <b>A2</b> Types of graphic illustration <b>A3</b> Exploring traditional media, materials and techniques of graphic illustration <b>A4</b> Exploring digital media, materials and techniques of graphic illustration	<ul style="list-style-type: none"> <li>• Annotated sketchbook with examples of graphic illustrations for different audiences and different formats.</li> </ul>
<b>B</b> Apply graphic illustration materials, processes and techniques in response to a set brief	<b>B1</b> Develop a graphic illustration for a target audience <b>B2</b> Present a final graphic illustration	<ul style="list-style-type: none"> <li>• Exploration into processes and techniques and annotation on how these could be used to answer brief.</li> <li>• Presentation of final outcomes.</li> </ul>
<b>C</b> Review and reflect on the materials, processes and techniques used to develop graphic illustration practice	<b>C1</b> Record of graphic illustration process <b>C2</b> Evaluation of the final product	<ul style="list-style-type: none"> <li>• An evaluation of process, ideas and outcomes based on review and reflection of their own performance, with recommendations for improvement.</li> </ul>

## Content

### Learning aim A: Explore materials, processes and techniques used for graphic illustration

#### A1 Characteristics of graphic illustration

- Communicate messages and meanings, visually document, instruct, inform, identify, and provide narrative or commentary.
- Fulfil requirements of client, target audience, personal intentions such as cultural, social and political contexts and influences.
- Manipulate visual language, including line, colour, texture, shape, scale, space.

#### A2 Types of graphic illustration

- Commercial graphic illustrations, e.g. logos, icons, characters, technical diagrams, graphic lettering, animations.
- Formats and mediums, including:
  - print-based – packaging, editorial design
  - screen-based – web and interactive design
  - moving image – title sequences, idents.
- Media, such as drawing, painting, collage, montage, pixel, vector, 3D.

#### A3 Exploring traditional media, materials and techniques of graphic illustration

- Traditional mediums and processes, such as drawing with pens, painting with gouache, printmaking with lino.
- Hand-held and mechanical tools and technologies used, such as brushes, rollers, printing presses.
- Experiments with techniques, e.g. tonal drawing, painting with washes, printmaking through stencils.
- Physical properties of traditional materials, such as soft, wet, smooth.
- Advanced techniques such as purposefully mixing different traditional techniques to create experimental graphic illustrations.
- Protocols for safe operation and use of equipment and studios.
- Awareness of health and safety when working with equipment and with others.

#### A4 Exploring digital media, materials and techniques of graphic illustration

- Digital technology to capture or scan photos, sketches, experiments, and software applications for drawing, manipulation of images.
- Software tools and techniques to edit and refine illustrations.
- Visual properties of digital imagery, e.g. hard, dry, rough.
- Advanced techniques such as purposefully combining traditional and non-traditional visual experiments.
- Saving and exporting graphic illustration in appropriate sizes, colour modes, resolution and file formats for print or screen.

## **Learning aim B: Apply graphic illustration materials, processes and techniques in response to a set brief**

### **B1 Develop a graphic illustration for a target audience**

- Analysis of brief requirements and outcomes.
- Ideas generation through brainstorming, research, collecting, recording.
- Identify key visual or textual references and inspirations.
- Presentation of key stages of visual development through sketches, mock-ups, prototypes.
- Initial graphic illustrations ideas in response to client and target audience requirements.
- Plan the final production process to meet commercial requirements, such as deadlines, using a selection of:
  - visual language such as line, shape, form, texture
  - graphic composition to create a visual hierarchy through scale, depth, perspective, balance
  - digital and/or traditional tools and techniques.
- Production of a final graphic illustration.

### **B2 Present a final graphic illustration**

- In appropriate media, such as screen or print.
- Present graphic illustrations clearly and in context, e.g. on website, in layout, on poster.

## **Learning aim C: Review and reflect on the materials, processes and techniques used to develop graphic illustration practice**

### **C1 Record of graphic illustration process**

- Design brief.
- Annotated visual experiments and processes.
- Key inspirations.
- Health and safety notes.

### **C2 Evaluation of the final product**

- Review of final graphic illustration against original brief.
- Quality control checking and recording to industry standards.
- Analysis of own understanding of graphic illustration.
- Review of own practice, e.g. achievements, justification of key decisions, strengths and weaknesses.
- Targets for future work.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore materials, processes and techniques used for graphic illustration</b>		
<p><b>A.P1</b> Explain how graphic illustration materials, processes and techniques are used to communicate to audiences.</p> <p><b>A.P2</b> Demonstrate experimentation with traditional and digital processes materials, processes and techniques for graphic illustration.</p>	<p><b>A.M1</b> Assess how graphic illustration materials, processes and techniques are used to communicate creative intention.</p> <p><b>A.M2</b> Demonstrate ability to combine traditional and digital processes, materials and techniques for graphic illustration.</p>	<b>A.D1</b> Demonstrate an in-depth understanding of how graphic illustration materials, processes and techniques can be used to communicate creative intentions.
<b>Learning aim B: Apply graphic illustration materials, processes and techniques in response to a set brief</b>		
<p><b>B.P3</b> Demonstrate development of basic ideas to produce a graphic illustration for a target audience.</p> <p><b>B.P4</b> Apply appropriate material processes and techniques to produce a graphic illustration that meets the requirements of the brief.</p>	<p><b>B.M3</b> Develop and refine creative ideas and demonstrate innovative use of illustration techniques to create a graphic illustration which meets the requirements of the brief.</p>	<b>B.D2</b> Demonstrate integration of highly appropriate processes and techniques in the refinement and production of a graphic illustration, showing professional practice throughout.
<b>Learning aim C: Review and reflect on the materials, processes and techniques used, to develop graphic illustration practice</b>		
<p><b>C.P5</b> Explain how the finished graphic illustration met the requirements of the brief, with reference to the materials, processes and techniques used.</p> <p><b>C.P6</b> Explain how own graphic illustration practice can be further developed.</p>	<p><b>C.M4</b> Analyse how far the finished graphic illustration met the requirements of the brief with reference to the materials, processes and techniques used and making detailed suggestions for how own graphic illustration practice can be improved.</p>	<b>C.D3</b> Evaluate the success of the final graphic illustration in meeting the brief, with reference to the materials, processes and techniques used and making comprehensive suggestions on how to improve own graphic illustration practice.

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.M2, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M3, C.M4, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to design studio equipment, including dry media and materials such as pencils, pens, rulers, markers, and wet materials such as inks, sprays, paints. Other resources include safety knives and scalpels, cutting mats, scissors, papers and cards. Other resources required include computer hardware, computer software such as drawing and image manipulation, scanners, printers and cameras.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will provide examples of graphic illustration commonly found in mass media and possibly limited in scope to those that learners have personal interest in. These examples will be used to basically highlight how formal elements have been manipulated to communicate ideas or messages in graphic illustration. In their own experimentation, learners will have explored digital and traditional methods, although the outcomes from this experimentation will be basic and expected such as vector drawings or one-colour linocuts. Annotations of the visual and physical characteristics will be descriptive but accurate.

**For merit standard,** learners will provide detailed comparisons of a range of commercial graphic illustrations sourced from more than one medium and made with differing materials. Formal elements will be correctly identified and explained clearly and methodically in relation to communicating ideas or messages. In their experimentation, learners should demonstrate a more deliberate and advanced control of techniques and processes. This will include integrating traditional, non-traditional or digital techniques together.

**For distinction standard,** learners will provide examples from more unexpected commercial graphic illustrations that use experimental materials for different purposes to communicate complex ideas or messages to a diverse target audience. Learners' experimentation will include working with alternative and difficult materials and mediums safely and skilfully, learning new skills beyond the content of taught sessions.

#### Learning aims B and C

**For pass standard,** learners will produce basic ideas that lead to developing a graphic illustration which communicates to the target audience. In general the correct media, materials, tools and techniques will have been used to manipulate appropriate visual language for the graphic illustrations purpose. In their reviews, learners will provide detailed reasons why they chose particular media and materials to develop their graphic illustration for the target audience. They will explain their methods and approaches. Their plans for skills development will be broad and without specific action points.

**For merit standard,** learners will generate a number of creative ideas and select one to refine and produce which is highly appropriate to the target audience, uses visual language and skilfully uses advanced processes and techniques that are collectively appropriate for the brief. In their reviews, learners will consider the strengths and weaknesses of their final graphic illustration and the processes and techniques used. They will give substantive reasons for their choices. Their plans for skills development will refer to specific techniques and processes that need development.

**For distinction standard,** learners will demonstrate their ability to generate and refine creative ideas and consistently and creatively apply advanced graphic illustration techniques and processes in digital and traditional media and materials. This may include integration of digital and traditional into one graphic illustration. The result must be seamless, highly skilled and contain elements of innovation to the target audience. In their reviews, learners will make judgements in their evaluations on how and why their choice of media, materials, processes and techniques meet the design brief. They will make suggestions for development and improvement of their graphic illustration but also their own practice for units and projects.

## Links to other units

This unit links to:

- Unit 10: Graphics Materials, Techniques and Processes
- Unit 21: Typography and Typographic Design
- Unit 22: Graphics for 3D
- Unit 23: Branding in Graphic Design.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This could be through employers:

- setting briefs
- running workshops
- mentoring students
- arranging visits to local businesses.



# Unit 26: Web Design

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners will explore the features and uses of websites. They will develop visual and technical skills to design their own website for a specific audience.

## Unit introduction

Web design is an exciting and expanding area. Multinational companies, governments, small businesses, local institutions and individuals all use and interact daily with websites. The constant development of new technologies, increasingly sophisticated web users and continual creative and innovative ways of presenting information, make this an in-demand and progressive area of design.

In this unit, you will investigate a range of different websites, their design and purposes and learn the key principles of website functionality and communication. You will then experiment with ideas on how to use visual language, typography and grids to design your website for a particular purpose and target audience. You will develop content and design and then use software to design and upload your site. You will review the development process and reflect on the skills you have learned throughout the unit.

The skills and knowledge you will develop in this unit are key skills required in the interactive and design industries. Much of the learning from this unit can be applied to other digital scenarios such as app design. The outcomes produced can form part of a portfolio of work for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore the components, techniques and processes used in the design of websites
- B** Apply technology and tools to organise, test, produce and publish a website
- C** Reflect and review on use of techniques and technologies in the production of a website.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore the components, techniques and processes used in the design of websites	<b>A1</b> Purposes and characteristics of websites <b>A2</b> Web design features and software used to construct the components of a website	Annotated visual report to include: <ul style="list-style-type: none"> <li>• examples of websites, features, characteristics</li> <li>• explorative work on design features of assets and web pages through use of visual language.</li> </ul>
<b>B</b> Apply technology and tools to organise, test, produce and publish a website	<b>B1</b> Defining a target audience and exploring ideation techniques <b>B2</b> Technical and aesthetic development of web pages <b>B3</b> Website production and publication in response to a brief	<ul style="list-style-type: none"> <li>• An evaluation of the final pages.</li> <li>• Functioning pages for a website accompanied by a site map.</li> <li>• Record of the process undertaken to develop and produce a website.</li> </ul>
<b>C</b> Reflect and review on use of techniques and technologies in the production of a website	<b>C1</b> Record of website development process <b>C2</b> Evaluation and reflection of work	

## Content

### Learning aim A: Explore the components, techniques and processes used in the design of websites

#### A1 Purposes and characteristics of websites

- Purposes, such as to share, publicise and present information, data and ideas.
- Uses, such as to showcase work of artists and designers, social interaction, news, entertainment, leisure, commerce, storage.
- Access through devices, such as mobile, tablets, laptops, desktop computers and across browsers.
- Terminology and technologies, such as the internet, server, world wide web, web pages, URL, http, cookies, plug-ins, codes such as HTML, CSS, and scripting language, e.g. Javascript®.
- Adherence to standards, such as World Wide Web Consortium (W3C®), open source, user needs, accessibility, compatibility, intuitiveness, responsive design.

#### A2 Web design features and software used to construct the components of a website

- Basic HTML code through text editors with tags, including doctype, body, headline, paragraph, links, style, attributes.
- Information structuring conventions such as grids, information hierarchy, typographic hierarchy, visual balance, scale.
- Types of websites, including static and dynamic and types of pages, including landing page, home, about us, contact, search.
- Interactivity through hyperlinks and assets, e.g. moving image, audio, text, images, graphics.
- Software for designing and producing assets and web authoring programs for website production and development.

### Learning aim B: Apply technology and tools to organise, test, produce and publish a website

#### B1 Defining a target audience and exploring ideation techniques

Ideas generating techniques such as brainstorming, primary and secondary research, photography, sketches to come up with:

- user personas of target audience, e.g. gender, age, background, hobbies
- tone of voice such as serious, adventurous, playful
- references and inspiration for written and visual content.

#### B2 Technical and aesthetic development of web pages

- Website structure through sitemap and interaction, navigation and user interface development through wireframes and paper prototyping.
- Visual language of web pages and assets through grids, typography, hierarchy, colour, texture, shape, scale or pace, speed, timings.
- Respond to user testing and user feedback in refining assets and web pages.
- Appropriate software techniques to develop assets and web page designs whilst working with specifications such as colour modes, file types, file size, resolution.

#### B3 Website production and publication in response to a brief

- Construction of web pages through web authoring programs.
- Explore software tools and features such as workspace, views, toolbars, tools.
- Site management for publishing, including organising and following conventions of folders, files, naming conventions, meeting deadlines.
- Testing for industry standards, including check internal and external hyperlinks to other web pages, load times, and download times.
- Search engine optimization techniques (SEO), e.g. title tag, descriptive tags, simple URLs, links to and from other websites.

- Website hosting through process of a web server, domain name and registration, web hosting service.
- Procedures of uploading a website via File Transfer Protocol (FTP) application.

**Learning aim C: Reflect and review on use of techniques and technologies in the production of a website**

**C1 Record of website development process**

- Design brief.
- Wireframes.
- Sitemap.
- Aesthetic development.
- Software notes and screen grabs.

**C2 Evaluation and reflection of work**

- Review of website against intentions.
- Recording to industry standards of usability and functionality.
- Appropriate and industry standard use of software for production and development.
- Self-review of own development, e.g. rationale for key decisions, strengths and weaknesses, opportunities for future development.
- Transferrable learning to and from other units.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore the components, techniques and processes used in the design of websites</b>		<b>A.D1</b> Evaluate how far the features and technologies used to create websites are designed to meet the needs of the target audience.
<p><b>A.P1</b> Explain how the features and components of websites are designed to meet the needs of the target audience.</p> <p><b>A.P2</b> Explain the technical and aesthetic considerations in the production of websites.</p>	<p><b>A.M1</b> Analyse how the features and technologies used to create websites are designed to appeal to different target audiences.</p>	
<b>Learning aim B: Apply technology and tools to organise, test, produce and publish a website</b>		<b>B.D2</b> Demonstrate a creative combination of visual communication with technology in the design of websites which meet the requirements of the target audience, showing professional practice throughout.
<p><b>B.P3</b> Demonstrate development of ideas for design and content for a website for a specified target audience.</p> <p><b>B.P4</b> Produce website pages which fulfil its purpose and meets the requirements of the target audience.</p>	<p><b>B.M2</b> Produce a finished website which innovatively uses visual communication and technology to fulfil its purpose and which meets the requirements of the target audience.</p>	
<b>Learning aim C: Reflect and review on use of techniques and technologies in the production of a website</b>		<b>C.D3</b> Justify the extent to which the design and technologies used to create a website met the intended purpose making comprehensive suggestions for how web design practice can be further improved.
<p><b>C.P5</b> Explain how the finished web site met the requirements of the brief, with reference to the techniques and technologies used.</p> <p><b>C.P6</b> Explain how own web design practice can be further developed.</p>	<p><b>C.M3</b> Analyse how well the design and technologies used met the requirements of the brief, making detailed suggestions for web design practice can be improved.</p>	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- design studio equipment, such as pencils, fine liners, rulers, post-it notes, paper, card, computer hardware
- a range of browsers and peripherals such as printers, scanners and cameras
- computer software used for image manipulation, drawing, moving image and sound production, and web authoring and prototyping applications.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will explain in detail the purposes and uses of each website and identify the correct terms used in the construction of website assets and elements. Learners will make simple links between the purpose of the website, target audience and the way it has been designed.

**For merit standard,** learners will produce a detailed and methodical comparison of the purposes and uses of each website, making detailed links between the choice of features and technologies, and the purpose and target audience of the websites. They will correctly annotate most of the website elements and assets.

**For distinction standard,** learners will make judgements on how well the choice of features and technologies used in the design of a wide range of websites are linked to their purposes and target audiences. Learners are able to annotate correctly all website elements and assets.

#### Learning aims B and C

**For pass standard,** learners will experiment with some elements of visual language to create sketched and digital wireframes and prototype designs that are appropriate to the audience. Their web pages will be simple with working internal links, correct organisation of files and folders with graphics, images and other media abiding to correct web-ready conventions. In their reviews, learners will give detailed reasons on why they have chosen their website interface and assets, the software and basic techniques used in its production and how it met brief specifications. Their plans for skills development will be broad without specific action points.

**For merit standard,** learners will demonstrate more ambitious and detailed construction of assets and interfaces, showing how the technical and aesthetic elements work together. The web pages and assets should also show they are highly appropriate to the conventions of the target audience. Their web pages will embed a range of appropriate assets and links, which are fully functional, with their intention confidently demonstrated through effective use of visual communication. In their reviews, learners will have considered individual components of the website including assets, grid, content, and how visual communication techniques have been manipulated to achieve these. Learners will include explanations of how key technical decisions were made to develop and refine their project. Their plans for skills development will refer to specific techniques that need improvement.

**For distinction standard,** learners will demonstrate a sophisticated use of assets from a range of media, such as graphics, moving image and audio, combined with an imaginative use of visual communication to develop web pages which creatively meet the requirements of the brief, with all internal and external links functional. In their reviews, learners will justify in detail the reasons for their choices of visual language, interaction and asset selection and how these collectively have led to final website decisions. Learners will also reflect on the decisions they have changed and make detailed suggestions to improve their future web design practice.

## Links to other units

This unit links to:

- Unit 11: Interactive Design Materials, Techniques and Processes
- Unit 27: Animation
- Unit 28: App Design.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.



# Unit 28: App Design

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners will explore the features and uses of a variety of apps. They will design and develop their own app for a particular purpose and target audience.

## Unit introduction

There has been a revolution in the way people interact with mobile technology, especially through software applications known as apps. Apps can be used for a diverse range of purposes, such as a leisure app for gaming, a location app to find the nearest service, or a news app that allows you to keep up to date with breaking news, sport or entertainment as it happens. In this booming market, apps need to have an eye-catching design and straightforward navigation and interaction to ensure that they stand out from the crowd and attract their target market.

In this unit, you will research a range of apps to discover the key principles of navigation and user interaction. You will then plan, design and develop an app for a particular purpose and target audience. You will apply visual communication skills using colour, typography and grids to design the user interface and will produce a functioning app, which you will user test, review and reflect on its development.

The skills and knowledge you will develop in this unit are key skills required in the graphic and digital design industries. Much of the learning from this unit can be applied to other digital scenarios, such as website design. The outcomes produced can form part of a portfolio of work or progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore the techniques used to develop assets and user interface designs for apps
- B** Develop assets, navigation and interactivity for interface designs to create an app
- C** Review and reflect on the development and application of techniques to create an app.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore the techniques used to develop assets and user interface designs for apps	<b>A1</b> Purposes and uses of apps <b>A2</b> Interaction and navigation in apps	A presentation showing: <ul style="list-style-type: none"> <li>• examples of the different type of apps for different purposes, identifying their individual uses and characteristics and the visual communication used in their design</li> <li>• own experimentation with app design techniques.</li> </ul>
<b>B</b> Develop assets, navigation and interactivity for interface designs to create an app	<b>B1</b> Generating ideas for new apps <b>B2</b> Development and production of assets and user interfaces <b>B3</b> Producing an app <b>B4</b> Publishing and promotion of an app	<ul style="list-style-type: none"> <li>• Evaluation of process and final app.</li> <li>• Sketchbook which includes ideas progression and the development of assets and designs for an app.</li> </ul>
<b>C</b> Review and reflect on the development and application of techniques to create an app	<b>C1</b> Record of the app development <b>C2</b> Evaluation and reflection of final app	<ul style="list-style-type: none"> <li>• Finished app.</li> </ul>

## Content

### Learning aim A: Explore the techniques used to develop assets and user interface designs for apps

#### A1 Purposes and uses of apps

- Purposes, e.g. providing software for interactive communication, information retrieval, performing of specific tasks.
- Uses, e.g. social communication, news, navigation and mapping, entertainment, education, moving image and audio.
- Characteristics of apps, e.g. touch, connectivity, mobility, offline working, convenience, ease of access, personalisation.
- User requirements, e.g. interaction, functionality, accessibility, legibility, intuitiveness, content driven design, efficiency.
- Apps work across platforms, e.g. smartphones and tablets and operating systems such as Android®, Apple® iOS, Windows® Mobile, BlackBerry®.
- Restrictions, e.g. storage, compatibility, supported fonts, screen size, screen resolution, screen orientation, canvas size.
- Standards and terms used in app development, e.g. user experience (UX), user interface (UI), graphical user interface (GUI), post-WIMP (windows, icons, menus, pointer), information architecture (IA), iterative design, prototyping.

#### A2 Interaction and navigation in apps

- Interface elements, including visual, written and interactive content, grid and typography.
- Navigational elements, e.g. buttons, menus.
- Informational elements, e.g. icons, controls: sliders, steppers.
- Touch-based interactive gestures, e.g. tap, press, swipe.
- Navigation movements, e.g. horizontal, vertical, back, master, detail and navigation transitions: slide, expand.
- Assets, e.g. moving image, audio, sound, text, graphics.
- Additional for users, e.g. sharing, customisation, links to natives: camera, Global Positioning System (GPS).

### Learning aim B: Develop assets, navigation and interactivity for interface designs to create an app

#### B1 Generating ideas for new apps

Generating idea techniques such as brainstorming, primary and secondary research, photography, drawings, scripts, interviews to come up with:

- user personas, e.g. my mother, my father, my friend, my partner, age, about, photo
- user journeys based on target audience requirements
- genre such as sports, fantasy, political, adventure, music
- mood and atmosphere such as urban, traditional, cutting edge, heritage.

#### B2 Development and production of assets and user interfaces

- Structure and interactive development, e.g. wireframes, prototyping, workflows, information architecture, storyboard.
- Development of app through layout and grids, images and icons, typefaces and typographic hierarchy.
- Development of assets through visual language, e.g. form colour, shape, texture or, for sound and motion, pace, tone, speed.
- Carry out and respond to user testing and user feedback on individual assets and graphical interface.
- Technical development of assets through software whilst considering restrictions such as platform, file formats, resolution, size.
- Interactive flow and functionality development through paper to digital prototyping software.

### **B3 Producing an app**

Production process includes:

- project management for publishing, including organising and following conventions of folders, files formats, naming
- application of basic commands, tools and techniques within app development program to apply assets, elements and features to create an app
- dry run and final testing on target device for navigation, consistency, interactivity, usability, intentions, efficiency.

### **B4 Publishing and promotion of an app**

- Digital distribution platforms through app stores, website, email.
- Promotion and publicising through app icon, distinctive app naming, app description, keywords, listing features, through other media, e.g. store listings page, own and other websites, social buzz.

## **Learning aim C: Review and reflect on the development and application of techniques to create an app**

### **C1 Record of the app development**

- Design brief.
- Wireframes.
- Navigation flow between screens.
- Visual communication experiments.
- User-testing feedback.
- Software notes and screen grabs.

### **C2 Evaluation and reflection of final app**

- Feedback on final app from, for example, teachers, peers, target audience, social media.
- Review of app against original brief.
- Recording to industry standards of usability, consistency, navigation, legibility and accessibility.
- Review against appropriate and industry standard use of software.
- Self-review of own development, e.g. strengths and weaknesses, challenges and opportunities.
- Justifications for key decisions.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore the techniques used to develop assets and user interface designs for apps</b>		<b>A.D1</b> Evaluate how the assets and user interfaces in apps are designed to meet the requirements of different purposes and target audiences.
<p><b>A.P1</b> Explain how the interaction and navigation functions in apps are designed to meet the requirements of target audiences.</p> <p><b>A.P2</b> Demonstrate exploration into app design techniques to produce design ideas for assets and user interfaces for different purposes.</p>	<p><b>A.M1</b> Analyse how the assets and user interfaces in apps are designed to meet the requirements of different target audiences.</p> <p><b>A.M2</b> Demonstrate a detailed exploration into app design techniques to produce creative design ideas for assets and user interfaces for different purposes.</p>	
<b>Learning aim B: Develop assets, navigation and interactivity for interface designs to create an app</b>		<b>B.D2</b> Demonstrate a creative combination of visual communication with app design techniques to produce a finished app which meets the requirements of the brief.
<p><b>B.P3</b> Demonstrate development of ideas for an app for a particular purpose and specified audience.</p> <p><b>B.P4</b> Apply visual language and technologies to develop and design assets and user interfaces to an app for a specified audience.</p>	<p><b>B.M3</b> Apply visual language and technologies innovatively to develop and design assets and user interfaces for an app for a specified audience.</p>	
<b>Learning aim C: Review and reflect on the development and application of techniques to create an app</b>		<b>C.D3</b> Justify how the development and design of the app fulfils its purpose for a specified audience, making suggestions for future improvements.
<p><b>C.P5</b> Explain how the design of the app met the intended purpose and audience with reference to the use of visual language and app development techniques.</p> <p><b>C.P6</b> Explain how own use of visual language and app development techniques can be further developed.</p>	<p><b>C.M4</b> Analyse how well the application of visual language and app development techniques fulfilled the intended purpose and met the requirements of the specified audience.</p>	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.M2, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M3, C.M4, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- design studio equipment, such as pencils, fine liners, rulers, post-it notes, paper, card, computer hardware
- a range of browsers and peripherals, such as printers, scanners, printers and cameras
- computer software, such as used for image manipulation, drawing, moving image and sound production and web authoring and prototyping applications.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will provide examples from a limited number of apps, making simple links between their design and their purpose and user requirements. The examples will come from recognisable apps to the learners, e.g. from social media. Learners' explanations of the use of navigation and interaction may be limited to specific user journeys through recognisable sequences such as uploading and sharing content. Their own experimentations will show some exploration of visual language and digital software to produce basic app components, assets and user interfaces.

**For merit standard,** learners will provide examples from a wider range of apps, making detailed comparisons on their design, interaction and navigation features and their purposes and audiences. Learners' own experimentations will demonstrate use of more advanced software tools and techniques to produce assets and user interface design ideas for a wider range of purposes and audiences.

**For distinction standard,** learners will make judgements and connections across a diverse selection of apps with different purposes and target audiences that use a more complex range of assets and user interfaces.

#### Learning aims B and C

**For pass standard,** learners will produce basic ideas, assets and user interfaces. Their final app will be developed with use of appropriate software tools and techniques to produce basic commands and tools and, although suitable for the target audience, will lack sustained refinement. In their reviews, learners will provide detailed reasons on how the choice of visual language and app development techniques meets the purpose of the app and the needs of the target audience. Their plans for skills development will be broad without specific action points.

**For merit standard,** learners will show a development of ideas using a wide range of assets and user interfaces that go beyond the initial expectation of the target audience. They will use advanced tools during their app development to create a fully functioning app. In their reviews, learners will consider each screen of the app and provide reasons for the choice of visual language, techniques and features used in relation to the purpose of the app and target audience. Learners should reflect on the decisions and choices for design, navigation and interactivity of these screens and their plans for skills development will refer to specific techniques that need improvement.

**For distinction standard,** learners will produce innovative ideas and consistently demonstrate their ability to link creative visual language with advanced specialist app development and production technologies. All screens and assets have full functionality and are able to fit within target audience expectations while also challenging aspects of the target audience's conventions. Learners should consider each screen of the app and provide reasons for the choice of visual language, techniques and features used in relation to the purpose of the app and target audience. In their reviews, learners should reflect on the decisions and choices for design, navigation and interactivity of these screens and their plans for skills development will refer to specific techniques that need improvement.

## Links to other units

This unit links to:

- Unit 11: Interactive Design Materials, Techniques and Processes
- Unit 26: Web Design
- Unit 27: Animation.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This could be through employers setting briefs, running workshops, mentoring students or visits to local businesses.



# Unit 33: Fashion Design

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners will develop ideas for fashion design briefs through exploring contemporary design trends and contextual influences used in design development in the fashion industry.

## Unit introduction

Being able to identify and respond to future design trends and contemporary contextual influences is an essential part of fashion design practice. Fashion designers need to be able to react to these trends and influences to enable them to produce designs that are current and relevant.

In this unit, you will source, gather and analyse fashion trends information and investigate current contextual influences. You will develop your fashion design skills and have the opportunity to experiment with ideas, based on the fashion trends and themes you have researched. You will develop a design idea using the design development process, taking into consideration both commercial and aesthetic factors. You will then present your work, reflecting and reviewing the success of your design.

The designs produced in this unit can contribute to your portfolio of work for progression to higher education or employment.

## Learning aims

In this unit you will:

- A** Explore future design trends and contemporary contextual influences in the fashion industry
- B** Apply the design development process to produce designs for a fashion brief
- C** Review the interpretation of fashion trends and contextual influences in the production of fashion designs to a brief.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore future design trends and contemporary contextual influences in the fashion industry	<b>A1</b> Sources of information about fashion trends <b>A2</b> Contextual influences on fashion trends	<ul style="list-style-type: none"> <li>• Presentation of future fashion trends, citing forecasting sources and contextual influences.</li> <li>• Annotated sketchbook showing experimentation with ideas and materials, and their development based on contemporary design trends.</li> </ul>
<b>B</b> Apply the design development process to produce designs to a fashion brief	<b>B1</b> The fashion design development process <b>B2</b> Production of final design solutions	<ul style="list-style-type: none"> <li>• Evaluation of the final design ideas.</li> <li>• Development plan, outlining proposed creative response.</li> </ul>
<b>C</b> Review the interpretation of fashion trends and contextual influences in the production of fashion designs to a brief	<b>C1</b> Gaining feedback on final design ideas <b>C2</b> Evaluation of final design ideas and work processes	<ul style="list-style-type: none"> <li>• Presentation of final designs.</li> <li>• Completed reflective log, which records the ideas and processes applied.</li> </ul>

## Content

### **Learning aim A: Explore future design trends and contemporary contextual influences in the fashion industry**

#### **A1 Sources of information about fashion trends**

- Fashion forecasting and trend predictions from sources, including trend agencies, specialist publications, fashion blogs and social media.
- Market intelligence sources, such as Mintel and Verdict.
- Trends in fabric types and colours.

#### **A2 Contextual influences on fashion trends**

- Art and design movements, artists and designers, films, literature, music.
- Contemporary exhibitions, museums, new technologies, street style, television, social media, trade fairs.
- Global trends, such as economic, political, cultural and lifestyle factors, demographics.
- Environmental, ecological and ethical considerations.

### **Learning aim B: Apply the design development process to produce designs to a fashion brief**

#### **B1 The fashion design development process**

- Planning: outline a timescale for completion of design development phase.
- Synthesising trend information and contextual research to develop initial themes and concepts.
- Assessment of research findings such as selection and use of audience research, refining ideas after feedback from others.
- Consideration of design specifics such as age groups, gender, intended retail methods, purpose, pricing, season.
- Consideration of qualities required such as appearance, function, cost, type of fabric and materials.
- Generating ideas through brainstorming, sketching, mind maps.
- Producing and presenting mood boards illustrating potential client preferences – lifestyle, colours, fabrics, influences and trends.

#### **B2 Production of final design solutions**

- Selection of final design solutions that meet the requirements of a brief.
- Checking final design details such as seaming, openings, surface decoration, fastenings.
- Consideration of the style and appearance of final body of work to ensure cohesion, individuality and professionalism.
- Final checks to ensure that work is presented to the standard required and that all sections of the brief have been addressed.

### **Learning aim C: Review the interpretation of fashion trends and contextual influences in the production of fashion designs to a brief**

#### **C1 Gaining feedback on final design ideas**

- Gain opinion by organising critiques with colleagues, teachers and clients and/or online through social media, blogs, websites.
- Proposing solutions to feedback/issues.
- Responding to audience reaction following critique.

**C2 Evaluation of final design ideas and work processes.**

- Reflection on how successfully the final work met the requirements of the brief.
- Reflection on how well the final designs interpreted design trends and contextual influences.
- Understand own strengths and weaknesses, proposing areas for development.
- Reflection on work processes, including time planning, reaction to feedback, methods of presentation.
- Justification of decisions made.
- Lessons learned for future work.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore future design trends and contemporary contextual influences in the fashion industry</b>		<b>A.D1</b> Evaluate the extent to which contemporary contextual influences and fashion forecasting sources influence fashion designs.
<b>A.P1</b> Explain the future design trends as predicated by fashion forecasting sources.  <b>A.P2</b> Explain how contemporary contextual influences may influence fashion designs.	<b>A.M1</b> Analyse how far contemporary contextual influences and future design trends will influence fashion designs.	
<b>Learning aim B: Apply the design development process to produce designs to a fashion brief</b>		<b>B.D2</b> Produce fashion designs which demonstrate innovative interpretations of current trends and contextual influences, showing professional practice throughout.  <b>C.D3</b> Evaluate the success of the finished designs in interpreting contemporary contextual influences and design trends whilst meeting the requirements of the brief, making insightful suggestions on how to improve own fashion design practice.
<b>B.P3</b> Demonstrate exploration and interpretation of contemporary design trends and contextual influences in the production of fashion designs to a brief.  <b>B.P4</b> Demonstrate application of design development process to produce fashion designs to a brief.	<b>B.M2</b> Demonstrate a comprehensive exploration of the design development process and a creative interpretation of design trends and contextual influences to produce fashion designs to a brief.	
<b>Learning aim C: Review the interpretation of fashion trends and contextual influences in the production of fashion designs to a brief</b>		
<b>C.P5</b> Explain how the finished designs interpreted contemporary contextual influences and design trends whilst meeting the requirements of the brief.  <b>C.P6</b> Explain how own fashion design practice can be further developed.	<b>C.M3</b> Analyse how far the finished designs interpreted contemporary contextual influences and design trends whilst meeting the requirements of the brief, making detailed suggestions on how own fashion design practice can be further improved.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to a design studio and drawing materials. Learners will also need to have A4 or A3 sketchbooks and A2 paper or development sheets as well as material for storyboarding such as foam board. Access will be required to computers with printing and digital imaging software such as Photoshop®, PowerPoint®, Prezi®, Illustrator® and Word® so that professional presentations and designs can be developed. Learners should have access to top-of-the-range fashion retail outlets, including department stores, and designer and high street stores. The unit could also include visits to exhibitions, trade fairs and museums appropriate to the brief.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will show in their explanations a limited understanding of fashion trends and contextual influences, referring to the most obvious sources such as magazines and journals, websites and blogs. Their explanations about contextual influences will only refer to current cultural and social trends.

**For merit standard,** learners will show a clear understanding of the factors that can influence fashion design, with detailed comparisons between the fashion trends. Their contextual sources will show more complex understanding in areas such as the environment, and ethical and global trends. The secondary sources used will be more specialist, such as fashion forecasting agencies and colour authorities, and primary sources such as fashion shows and trade fairs will be cited.

**For distinction standard,** learners will make informed judgements about which predicted trends will be targeted by design companies and used in future collections, making links between contextual influences and predicted fashion trends.

#### Learning aim B and C

**For pass standard,** learners will produce basic designs that meet the brief and show some influence of design trends and contextual influences. Their portfolio will show evidence that they have considered most parts of the design development process but not necessarily all. Learners will produce reviews that give brief details on how their designs met the brief, and interpreted the trends and contextual influences they researched. They will produce a limited evaluation of their fashion design practice with some suggestions for how they can improve their practice.

**For merit standard,** learners will produce designs which show some creativity in how they have interpreted contextual and trend influences. Their portfolio will clearly show how they have followed the design development processes and there will be some evidence of critical selection in their choice of final designs. Learners will produce reviews that give clear and detailed analysis of how their designs meet the brief, and interpret the trends and contextual influences they researched. They will produce a detailed evaluation of their working practices, making detailed plans on how they could improve their practice further.

**For distinction standard,** learners will produce designs that innovatively combine the interpretation of design trends and contextual influences with their own original design ideas. Their portfolio will show experimentation with different materials and techniques, and a boldness of style with a willingness to take creative risks. Learners will also demonstrate a professional practice throughout the unit. A professional approach includes high attendance at classes and workshops, good timekeeping, and meeting all interim and final deadlines. Learners will produce reviews which give substantive reasons about how their designs interpreted the trends and contextual influences. They will present conclusions on how well their final designs meet the brief, identifying strengths and weaknesses in their design practice and referring to specific areas for development.

## Links to other units

This unit links to:

- Unit 15: Fashion Materials, Techniques and Processes
- Unit 34: Pattern Development Methods and Techniques
- Unit 35: Fashion Promotion.
- Unit 36: Manufacturing Methods for Fashion.

## Employer involvement

Centres may involve employers in the delivery of this unit, if there are local opportunities.

This could be through:

- employers setting briefs
- running workshops
- mentoring students
- visits to local businesses.



# Unit 34: Pattern Development Methods and Techniques

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore the methods and techniques used to develop patterns for fashion garments.

## Unit introduction

Once a fashion designer has finished their design, a pattern is developed to ensure the garment is made to its exact requirements. Accurate pattern cutting and development skills are therefore essential to ensure that the finished garment is made to the precise specifications of the design and meets the requirements of the designer.

In this unit, you will explore the methods and techniques used to develop standard pattern blocks into a finished sample pattern. You will learn how to manipulate patterns to add shape, form and styling to a garment, including techniques used to grade patterns up and down in size. You will adapt and alter basic blocks to fulfil design requirements and experiment with different fabrics, fibres and components within a design. You will produce sample pattern components to produce a full-sized pattern for a specific design. Finally, you will compare and review the different techniques used in pattern development, as well as reflecting on your own progress and the methods used to produce the finished product.

The technical skills and understanding you will develop in this unit are key skills required in the fashion industry. They also support the fashion design and fashion manufacturing units in this qualification. The patterns produced can form part of a portfolio of work for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore pattern development and cutting materials, techniques and processes
- B** Apply pattern development and cutting techniques to produce a full sized pattern for a fashion design
- C** Review and reflect on use of pattern cutting and development techniques.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore pattern development and cutting materials, techniques and processes	<b>A1</b> Pattern blocks for pattern development <b>A2</b> Pattern cutting equipment and tools <b>A3</b> Adaptation of basic blocks through dart and seam manipulation to create flat patterns <b>A4</b> Alternative pattern cutting methods for different types of fabrics and garments	<ul style="list-style-type: none"> <li>• Pattern cutting workbook with examples of pattern blocks, drafting and adaptation techniques with annotations of equipment.</li> </ul>
<b>B</b> Apply pattern development and cutting techniques to produce a full sized pattern for a fashion design	<b>B1</b> Adaptation of pattern cutting methods and applications to create an original design <b>B2</b> Basic principles of pattern grading <b>B3</b> Production of a finished pattern and a lay plan for an original design	<ul style="list-style-type: none"> <li>• An evaluation of the final body of work based on feedback, review and reflection.</li> <li>• Workbook which records the processes and methods used in the adaptation and development of an individual pattern.</li> </ul>
<b>C</b> Review and reflect on use of pattern cutting and development techniques	<b>C1</b> Record of pattern development process <b>C2</b> Evaluation and reflection of work	<ul style="list-style-type: none"> <li>• Presentation of finished pattern with a lay plan.</li> </ul>

## Content

### Learning aim A Explore pattern development and cutting materials, techniques and processes

#### A1 Pattern blocks for pattern development

- Bespoke pattern blocks – drafted from key measurements from the body, including for bust/chest, waist, hips, shoulder, nape to waist, inside leg.
- Ready-made industry standard blocks, which can be adjusted for shape, fit, form and function.
- Pattern development.
- Patterns developed to a quarter scale initially.
- Working drawings and 'spec' for pattern cutters developed alongside pattern.

#### A2 Pattern cutting equipment and tools

- Tools for drawing out, drafting and measuring patterns, for marking up patterns with the correct balance marks and notches.
- Set squares, L squares and French curves to refine individual pattern areas.
- Cards and paper for creating patterns such as manila card, plastic sheet.

#### A3 Adaptation of basic blocks through dart and seam manipulation to create flat patterns

- Manipulate front and back bodice blocks.
- Shape seam lines in the bodice or dress block into curved and angular design seaming.
- Develop skirt shapes to adapt length, fit, shape through, slashing and spreading, godets, gores and peplums, curved and straight waistbands.
- Adapt the sleeve block to create sleeve designs, such as shirt, puff, flared, gathered head, sleeve openings.
- Develop the basic trouser block to create different leg shapes, such as skinny, bootleg, flared, bags and different pocket and waistbands.
- Consider openings and facings, taking into account the style and purpose of the garment and the fabric to be used.

#### A4 Alternative pattern cutting methods for different types of fabrics and garments

Characteristics of fabrics influence the type of pattern development techniques used, such as:

- modelling on the stand and working directly with fabric on the form using draping and moulage techniques
- use of draping tape to work directly onto the dress stand creating style lines and seaming
- drawing directly onto the body form and using moulding and steaming to shape materials
- digital pattern cutting and computer-aided design (CAD)-related lay planning, including specialist software packages.

### Learning aim B: Apply pattern development and cutting techniques to produce a full sized pattern for a fashion design

#### B1 Adaptation of pattern cutting methods and applications to create an original design

- Translate the scale and proportion of design into the development of flat pattern.
- Produce patterns for design details such as collars, pockets and yokes.
- Ensure technical accuracy of seam allowances, grain lines, notches, balance marks.
- Interpretation of designers' sketches into working 'spec' drawings.
- Breaking down 'spec' drawings into pattern components.
- Checking fit, shape, proportion and styling through production of part and full toiles.
- Use of alternative methods as appropriate to create drape, flounce, fullness or to manipulate details such as collar shapes, cuffs, belts and pockets.

### **B2 Basic principles of pattern grading**

- Tools, equipment and techniques used for pattern grading.
- Three principle methods of grading; cut and spread, pattern shifting and digital grading.
- Taking and applying standard measurements for grading a basic pattern block.
- Adding grading marks and accurately marking out a graded pattern.
- Grading sizes up and down using traditional manual methods.
- Grading using digital software.

### **B3 Production of a finished pattern and lay plan for an original design**

- Production of the final full-scale pattern using correct conventions, including quantity to cut, folds, manufacture indicators, piece names, interlinings and facings.
- Production of manufacturing instruction sheet for the cutter and sample machinist.
- Production of lay plan showing how pattern pieces for a complete garment should be laid up on the fabric.
- Consideration of features that affect lay planning, including warp, weft, bias, grain, stripes, checks, one way naps.
- Modification of designs to accommodate limitations or potential of materials and construction methods.

## **Learning aim C: Review and reflect on use of pattern cutting and development techniques**

### **C1 Record of pattern development process**

- Design brief.
- Working drawing of the garment pattern to be produced.
- Pattern development workbook with scale samples and written notes.
- Example of pattern grading techniques for a basic block.
- Examples of full scale pattern pieces.
- Finished pattern for own design.
- Lay plan for finished pattern.
- Visual record of the pattern-cutting process with explanatory notes.

### **C2 Evaluation and reflection of work**

- Feedback on the finished pattern sample from, e.g, teachers, peers, social media.
- Review of final product against original brief.
- Quality control checking for accuracy and communication of instructions of final pattern.
- Potential and limitations of the processes of block adaptation, pattern development, adaptations for fit, economic use of materials, suitability of materials selected.
- Effectiveness of final pattern in achieving creative intentions, as well as fitness for purpose and economy of final lay plan.
- Review of own work practice, e.g. strengths and weaknesses, challenges and solutions.
- Justification of decisions made.
- Lessons learned for future work.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore pattern development and cutting materials, techniques and processes</b>		<b>A.D1</b> Demonstrate sophisticated pattern cutting and development techniques producing patterns for different fabrics and types of garment.
<p><b>A.P1</b> Demonstrate experimentation with basic pattern cutting and development techniques to produce pattern samples.</p> <p><b>A.P2</b> Demonstrate basic use of an alternative pattern cutting technique to produce a pattern sample.</p>	<p><b>A.M1</b> Demonstrate experimentation with advanced pattern cutting and development techniques, materials and techniques to produce pattern samples.</p> <p><b>A.M2</b> Demonstrate use of alternative pattern cutting techniques for use with specialist fabrics and garments.</p>	
<b>Learning aim B: Apply pattern development and cutting techniques to produce a full sized pattern for a fashion design</b>		<b>B.D2</b> Produce patterns to a high technical standard, selecting appropriate pattern development techniques and demonstrating professional practice throughout.  <b>C.D3</b> Evaluate the choice of pattern development techniques and processes used to meet the design requirements, making comprehensive suggestions for how own pattern development can be further developed.
<p><b>B.P3</b> Apply appropriate pattern cutting and development techniques to produce a pattern that meets the technical requirements of the brief.</p> <p><b>B.P4</b> Apply appropriate pattern labelling and manufacturing instructions for a pattern that meets the requirements of the brief.</p>	<b>B.M3</b> Select and apply pattern cutting and development techniques to produce a pattern that clearly meets the technical and creative requirements of the brief, is correctly labelled and has detailed manufacturing instructions.	
<b>Learning aim C: Review and reflect on use of pattern cutting and development techniques</b>		
<p><b>C.P5</b> Explain how the finished pattern met the design requirements with reference to the cutting and development techniques selected and methods used.</p> <p><b>C.P6</b> Explain how own pattern cutting and development skills can be further developed.</p>	<b>C.M4</b> Analyse how the finished pattern met the design requirements with detailed reference to the pattern development techniques and processes used, making detailed suggestions for how own pattern development skills can be further developed.	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.M2, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M3, C.M4, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to a set of basic blocks for male and female bodies. These will include: bodice, sleeve, dress, skirt and trouser block for women and bodice, sleeve and trouser block for men. Other resources will include: regulation height cutting tables, pattern paper (spot and cross and plain) tracing paper, manila pattern card, dress stands for standard size male and female figures, Perspex® metre rules, vary curves, French curves, graduated set squares, L squares, cutting shears, paper scissors, pins and wrist pincushion, tracing wheels, pattern drill or hole punch, draping tape, notchers, a supply of toile materials such as lightweight calico, heavyweight calico and stretch fabric for draping, 4B pattern pencils, tailor's chalk, pattern weights.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will produce sample patterns that show basic manipulation techniques, such as adding shape and form to the flat pattern pieces. Learners will experiment with at least one alternative method of pattern development. This could be modelling on the stand or using digital pattern cutting software.

**For merit standard,** learners will demonstrate more advanced methods, such as adding three dimensional form and styling to pattern development through extended dart manipulation, such as concealing shaping into more complex seaming or style lines and the addition of yokes, inserts or panels. Learners will also demonstrate use of appropriate alternative methods of developing patterns for specialist fabrics or garments.

**For distinction standard,** learners will demonstrate a high level of sophistication in the application of the techniques and processes, showing experimentation with a wider range of more complex fabrics and more intricate garments

#### Learning aim B and C

**For pass standard,** learners will produce the finished pattern to deadline and will follow the instructions of the brief correctly, with all component parts marked up with brief instructions for cutting and machining. However, they may not always use the appropriate methods, equipment or conventions for the allocated design or fabric. Learners will show some understanding of pattern grading techniques, demonstrating this through the application of basic cut and spread grading methods to resize a pattern up and down one size. In their reviews, learners will give brief details of the processes used and why these were selected to meet the requirements of the brief. Their plans for future skills development will be broad without specific action points.

**For merit standard,** learners will produce a finished pattern that is technically accurate and clearly meets the requirements of the brief. Learners will select the most appropriate equipment, techniques and processes to complete the pattern, showing a clear understanding of marking up conventions and writing detailed instructions for cutting and machining. In their reviews, learners will provide a detailed and methodical analysis of the different pattern development methods used, explaining how the component parts of the pattern worked together in the context of the design, and explaining why methods and processes were chosen. Learners will demonstrate that they have understood and applied the principles of cut and spread grading methods to size a selected pattern up and down one size. They will also show evidence of having researched grading through pattern shifting and digital applications. Their plans for skills development will refer to specific techniques and processes that need development.

**For distinction standard**, learners will produce high-quality patterns throughout the unit. They will show this through high levels of technical accuracy in their measurements, stitching and cutting. They will experiment with alternative techniques throughout their practical work, working with specialist fabrics and garments. This could include creating patterns for difficult shapes, styles and fabrics. Learners will demonstrate an advanced understanding of the principles of cut and spread pattern grading, applying these accurately and professionally to grading a selected pattern one size up and down. They will also show evidence of the application of pattern shifting and digital methods of pattern grading. They will demonstrate a professional approach to their work across the whole unit. A professional approach includes high attendance at classes and workshops, good timekeeping and meeting all interim and final deadlines. In their reviews learners will justify the choice of pattern development techniques used and compare the merits of these different methods. They will give full suggestions for improvements and adaptations in their practice with clear action points, having reviewed feedback.

### Links to other units

This unit links to:

- Unit 15: Fashion Materials, Techniques and Processes
- Unit 33: Fashion Design
- Unit 35: Fashion Promotion
- Unit 36: Manufacturing Method for Fashion.

### Employer involvement

Centres may involve employers in the delivery of this unit, if there are local opportunities.

This could be through:

- employers setting briefs
- freelancers running workshops
- mentoring students or visits to local businesses.



# Unit 35: Fashion Promotion

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners will explore how strategies and techniques are used in the fashion industry to promote positive brand identity and create successful promotional campaigns.

## Unit introduction

Fashion promotion encompasses a wide range of activities such as public relations, advertising, marketing, branding and journalism. The promotional process uses these activities to gain maximum exposure to the public. Methods for doing this include events such as celebrity endorsements, 'red-carpet' functions, fashion shows and in-store promotions. Using media, such as magazine and newspaper editorials, TV advertisements, online blogs and advertising are other promotional methods.

In this unit, you will explore the development of a promotional campaign, considering the contexts of different promotional activities and how to communicate intentions visually and in writing, using a range of media and techniques.

This unit will develop essential transferable skills, such as project planning, managing communication and presentation techniques. These can all then be useful in your career progression, either to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore how fashion promotion is used in the fashion industry
- B** Plan and present a fashion promotion campaign
- C** Review the success of a fashion promotion campaign.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore how fashion promotion is used in the fashion industry	<b>A1</b> The components of fashion promotion <b>A2</b> Strategies for fashion promotion campaigns	<ul style="list-style-type: none"> <li>• A presentation on the different components of fashion promotion, including case studies of successful promotional strategies.</li> </ul>
<b>B</b> Plan and present a fashion promotion campaign	<b>B1</b> Plans and development of a promotional campaign <b>B2</b> Production and completion of a promotional campaign	<ul style="list-style-type: none"> <li>• An evaluation of fitness for purpose of the promotional campaign.</li> <li>• A sketchbook showing exploration and development of ideas and plans for a promotional campaign.</li> </ul>
<b>C</b> Review the success of a fashion promotion campaign	<b>C1</b> Gaining feedback on final promotional campaign <b>C2</b> Evaluation of final campaign and the methods used	<ul style="list-style-type: none"> <li>• A presentation of final promotional campaign.</li> </ul>

## Content

### Learning aim A: Explore how fashion promotion is used in the fashion industry

#### A1 Components of fashion promotion

- Advertising: techniques such as AIDA (attention, interest, desire, action) and USP (unique selling point).
- Branding: successful branding and links with advertising and marketing.
- Marketing: marketing principles, such as 'the marketing mix'.
- Fashion media: magazines, supplements, newspapers, catalogues, television, online promotion, apps, social media, blogs.
- Events: fashion shows, in-store promotional events, online live streaming, publicity stunts, celebrity endorsement, guerrilla marketing, 'flash mob' productions, red carpet promotion, sponsorship.
- Illustration and imaging: key illustrators and their style, e.g. traditional, contemporary, graphic, digital and mixed media; contemporary applications for illustration, e.g. fashion/beauty product packaging.
- Photography and styling: use of photographers and stylists.

#### A2 Strategies for fashion promotion campaign

- Targeted research, e.g. intended customer, competitor brands, past promotional campaigns.
- Adapting promotions for different markets, e.g. luxury goods, mass market.
- Re-launching an established brand to a new customer base.
- Global considerations, e.g. economic, cultural, environmental and ecological factors.
- Contemporary trends, including art and design movements, artists and designers, films, literature, music, street style, social media.
- Appropriate method for the right brand.

### Learning aim B: Plan and present a fashion promotion campaign

#### B1 Plans and development of a promotional campaign

- Planning: outline of the timescale for the campaign plan, identifying the target market and proposing strategies to be used.
- Research: targeted to the brief, and including sources that support the campaign requirements.
- Assessment of research findings: through selection of information and feedback from tutors, peers and social media.
- Generation of initial ideas through brainstorming, drawing, mind mapping, discussion, annotation, screen-based imaging, photography.
- Development of ideas and strategies: visual solutions being considered for colours, layout, impact, messages, written content, media to be targeted, web pages, blogs.
- Consideration of qualities, e.g. appearance, fitness for purpose, individuality, impact, originality, cost of materials, appeal, graphic solutions.
- Review of initial ideas to establish key creative intentions, to apply critical selection and consolidate creative direction.

#### B2 Production and completion of a promotional campaign

- Selection of final promotional solutions to meet the requirements of the brief.
- Checking final details, including graphic layout, typography, quality of images (photography and/or illustration) professionalism of presentation, written content, headings, spelling, professional finish, screen appearance.
- Considerations of the final body of work for cohesion, professionalism and individuality.
- Final checks to ensure that all component parts of the brief are finalised, e.g. press pack, curriculum vitae (CV), web page, portfolio, blog.
- Preparing materials for presentation to the audience, e.g. handouts, flyers, PowerPoint® sheets, gifts or goody bags.
- Presentation of ideas to client.

## **Learning aim C: Review the success of a fashion promotion campaign**

### **C1 Gaining feedback on final promotional campaign**

- Formally presenting the final campaign to colleagues and tutors to gain opinion and feedback.
- Responding to comment and questions following the presentation.
- Proposing solutions to issues raised in the feedback.

### **C2 Evaluation of final campaign and the methods used**

- Reflection on the effectiveness of the final campaign to meet the brief requirements and reflection on the strategies and processes used, e.g. time planning, materials and media, quality of final body of work and presentation techniques.
- Analysis of own strengths and weaknesses, proposing areas for development.
- Justification of decisions made.
- Potential for future developments of this work.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore how fashion promotion is used in the fashion industry</b>		
<p><b>A.P1</b> Explain how the different components of fashion promotion are used together to form a promotional campaign.</p> <p><b>A.P2</b> Explain the strategies used to ensure a fashion promotional campaign is successful.</p>	<p><b>A.M1</b> Analyse how the different components of fashion promotion are used together to form a successful promotional campaign strategy.</p>	
<b>Learning aim B: Plan and present a fashion promotion campaign</b>		
<p><b>B.P3</b> Develop ideas and solutions for a fashion promotion campaign, demonstrating an understanding of promotional methods and processes.</p> <p><b>B.P4</b> Present a completed fashion promotion campaign, which meets the requirements of a brief.</p>	<p><b>B.M2</b> Develop creative ideas and solutions for a fashion promotion campaign, demonstrating a detailed understanding of promotional methods and processes.</p> <p><b>B.M3</b> Present creative fashion promotion strategies and processes for a promotional campaign that meets the requirements of a brief.</p>	<p><b>B.D2</b> Produce a fashion promotion campaign that demonstrates innovative solutions to a brief and shows a comprehensive understanding of fashion promotion strategies and processes.</p> <p><b>C.D3</b> Justify choices of promotional methods, techniques and ideas for final campaign, assessing its strengths and weaknesses, and making suggestions for future development.</p>
<b>Learning aim C: Review the success of a fashion promotion campaign</b>		
<p><b>C.P5</b> Explain how the choice of promotional methods, techniques and ideas met the requirements of the brief.</p> <p><b>C.P6</b> Explain how own practice in fashion promotion can be further developed.</p>	<p><b>C.M4</b> Analyse the success of own decisions on choice of promotional methods, techniques and ideas used in the final promotional campaign, making detailed suggestions to improve own practice and presentations.</p>	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, B.M3, C.M4, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to research facilities, both online and through visits to fashion shows, designer outlets and stores. It would also be useful if visits could be arranged to a public relations company, an advertising agency, a press office or a magazine to see fashion promotion in action. Drawing and imaging tools and materials will be required, including traditional materials such as pencils, paints, sketchbooks and paper, as well as imaging software for onscreen work. Learners will also need to be able to produce professional presentations through appropriate methods, as well as have access to still and video cameras, a studio and processing facilities. A space will be required to make a professional final presentation.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will take the information from the most obvious sources, such as handouts from the teacher, magazines and websites, with basic explanations of each of the promotional processes and strategies used.

**For merit standard,** learners will explain how the different areas of promotion can link together to produce a coherent and effective campaign, showing how component areas work as a whole. Research will include information drawn from primary sources such as independent visits to fashion shows or department store press offices, or contact made with public relations companies.

**For distinction standard,** learners will analyse the component areas of fashion promotion, evaluating the merits of each and comparing how these work successfully for different products and services in the fashion industry.

#### Learning aim B and C

**For pass standard,** learners will show a basic interpretation of the brief, with limited ideas and some experimentation with different strategies. Their presentation will demonstrate an understanding of the fashion promotion process, through the selection and application of strategies that show they have considered and understood the main components in producing a promotional campaign, but not necessarily all. Learners will give in their reviews reasons for the choices made and how they have met the requirements of the brief. They will refer to feedback received from others, as well as reflecting on how they could improve their practice in the future.

**For merit standard,** learners will demonstrate a creative interpretation of the brief, experimenting with more than one idea and using a variety of different strategies that show cohesion. The presentation will demonstrate a clear and confident understanding of the strategies and components used in a promotional campaign. In their reviews, learners will give substantive reasons on how their work met the brief, explaining how the ideas and applications developed and evolved throughout the working process. They will analyse the promotional methods used, explaining why these were selected, and make detailed suggestions for how they can improve their practice.

**For distinction standard,** learners will demonstrate innovation in their ideas and strategies for a fashion brief. Their presentation will demonstrate a comprehensive understanding of the components and strategies that can be used together in a fashion promotional campaign. In their reviews, learners will justify the methods and techniques used, explaining clearly the creative processes applied to the campaign and explaining how these were evaluated, selected and developed. They will assess the strengths and weaknesses of the final body of work, making suggestions for future developments relating to professional goals.

## Links to other units

This unit links to:

- Unit 15: Fashion Materials, Techniques and Processes
- Unit 33: Fashion Design
- Unit 34: Pattern Development Methods and Techniques
- Unit 36: Manufacturing Methods for Fashion.

## Employer involvement

Centres may involve employers in the delivery of this unit, if there are local opportunities.

This could be through

- employers setting briefs
- running workshops
- mentoring students or visits to local businesses.



# Unit 36: Manufacturing Methods for Fashion

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore the production methods used for a variety of fashion garments and develop skills in manufacturing techniques to produce a finished sample fashion garment.

## Unit introduction

This unit explores production methods used for fashion garments and allows you to develop skills in manufacturing techniques.

In this unit, you will discover the manufacturing processes used to produce fashion garments. You will examine the different components that make up fashion garments and the types of machinery and equipment used to produce them. You will experiment with different techniques and processes, using a variety of different fabrics and fibres, and focusing on a good standard of finish and presentation. You will produce sample components of garments before producing a finished sample garment for a particular fashion design, and then review and reflect on the processes used and the finished product.

The technical skills and knowledge you will develop in this unit are key skills required in the fashion industry. The samples produced can form part of a portfolio of work for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore the manufacturing processes and techniques used to produce fashion garments
- B** Apply manufacturing processes and techniques to produce a sample fashion garment
- C** Review the manufacturing processes and techniques used in the production of a sample fashion garment.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore the manufacturing processes and techniques used to produce fashion garments	<b>A1</b> Types and characteristics of fashion garments <b>A2</b> Manufacturing equipment processes and techniques used to produce fashion garments	<ul style="list-style-type: none"> <li>An annotated sketchbook with examples of fashion garments, their key components and characteristics, and the manufacturing processes and techniques used in their manufacture.</li> </ul>
<b>B</b> Apply manufacturing processes and techniques to produce a sample fashion garment	<b>B1</b> Production of a sample garment <b>B2</b> Health and safety procedures when operating manufacturing equipment and machinery	<ul style="list-style-type: none"> <li>An evaluation of the final piece of work based on feedback, review and reflection.</li> <li>Presentation of sample garment.</li> </ul>
<b>C</b> Review the manufacturing processes and techniques used in the production of a sample fashion garment	<b>C1</b> Record of the manufacturing process <b>C2</b> Evaluation and reflection of work	<ul style="list-style-type: none"> <li>Log that records the process undertaken to produce the sample fashion garment, including safety notes.</li> </ul>

## Content

### Learning aim A: Explore the manufacturing processes and techniques used to produce fashion garments

#### A1 Types and characteristics of fashion garments

- Types of garments, e.g. daywear, evening wear, formal wear, sportswear.
- Characteristics of garments, e.g. strength, stretch, water resistance, warmth.
- Aesthetic qualities of garments, e.g. proportion, fit, drape.
- Types of material such as natural fibres, man-made fabrics, alternative materials, e.g. rubber, plastic.
- Finishes and surfaces, e.g. opaque, transparent, stretch.
- Weave design, e.g. herringbone, tartan, corduroy.
- Surface embellishment, such as embroidery, pleating, smocking.

#### A2 Manufacturing equipment, processes and techniques used to produce fashion garments

- Equipment and machinery such as:
  - hand tools and equipment, e.g. shears, dress stands, set squares
  - sewing machines: industrial and/or domestic
  - edging and finishing machines, e.g. three- and five-thread overlockers, edge binders
  - pressing equipment, e.g. steam irons, steam finishers, pressing boards
  - importance of health and safety in the workroom, including correct use of machinery and equipment according to manufacturers' guidelines, and related risk assessments.
- Manufacturing processes and techniques such as:
  - marking out and cutting fabric, practice seaming, establishing tension, stitch length and type, edge finishing, assembly, pressing and finishing techniques
  - sewing methods for lightweight fabrics, e.g. fine machine needles
  - use of industrial sewing and pressing equipment for heavyweight fabrics, e.g. wool, denim and fleece
  - techniques for lightweight fine fabrics, such as French seaming, hand-finishing methods and dry pressing
  - techniques for manufacture, such as light tailoring, interlining, steam pressing
  - specialist manufacturing techniques for alternative fabrics, such as gluing, fusing, lacing, stud fastening
  - techniques for surface designs including printing techniques, e.g. screen print, batik.

### Learning aim B: Apply manufacturing processes and techniques to produce a sample fashion garment

#### B1 Production of a sample garment

- Planning the production process, including the selection and use of appropriate machinery and equipment.
- Production of a 'sample spec sheet' with instructions for sequencing the manufacture of the garment.
- Production process: pattern cutting, prepare and cut fabric, select threads, fasteners, trims and apply appropriate manufacturing techniques, including pressing and finishing.
- Manufacture of a prototype, reviewing and adapting from 2D design into 3D garment.
- Use of machinery, equipment and processes to produce sample garment.

#### B2 Health and safety procedures when operating manufacturing equipment and machinery

- Protocols for safe operation and use of equipment and machinery.
- Awareness of health and safety when working with others in a workroom, including maintaining a safe work environment.
- Control of machinery and equipment, including speeds, hazards, limitations, emergency procedures, first aid protocols.

**Learning aim C: Review the manufacturing processes and techniques used in the production of a sample fashion garment**

**C1 Record of the manufacturing process**

- Design brief.
- Sample spec sheet.
- Summary of ideas for manufacturing processes and equipment needed.
- Annotated garment components.
- Health and safety notes.

**C2 Evaluation and reflection on work**

- Feedback on the finished sample from, e.g. teachers, peers, social media.
- Review of final product against original brief.
- Quality control checking and recording to industry standards.
- Analysis of own understanding of the manufacturing process.
- Review of own work practice, e.g. strengths and weaknesses, challenges and solutions.
- Justification of decisions made.
- Lessons learned for future work.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore the manufacturing processes and techniques used to produce fashion garments</b>		
<p><b>A.P1</b> Demonstrate some exploration into the manufacturing processes used to produce fashion garments.</p> <p><b>A.P2</b> Demonstrate application of manufacturing processes and techniques to produce samples of garment components.</p>	<p><b>A.M1</b> Demonstrate a confident exploration and application of the manufacturing processes and techniques used to produce fashion garments.</p>	<p><b>A.D1</b> Demonstrate an in-depth exploration and application of manufacturing processes and techniques used to produce fashion garments.</p>
<b>Learning aim B: Apply manufacturing processes and techniques to produce a sample garment</b>		
<p><b>B.P3</b> Produce a finished sample garment which meets the specifications of the design.</p> <p><b>B.P4</b> Apply appropriate manufacturing processes and techniques to produce a finished sample garment.</p>	<p><b>B.M2</b> Apply manufacturing processes and techniques to produce a finished sample garment to a high technical standard that meets the specifications of the design.</p>	<p><b>B.D2</b> Apply specialist manufacturing processes and techniques to produce a finished sample garment that meets the specification of the design, demonstrating professional practice throughout.</p>
<b>Learning aim C: Review the manufacturing processes and techniques used in the production of a sample fashion garment</b>		
<p><b>C.P5</b> Explain how the choice of manufacturing processes and techniques to produce the sample garment met the specifications of the design.</p> <p><b>C.P6</b> Explain how own fashion manufacturing processes can be developed further.</p>	<p><b>C.M3</b> Analyse how far the choice of the manufacturing processes and techniques met the specifications of the design, giving clear details on how future practice can be developed further.</p>	<p><b>C.D3</b> Evaluate how the choice of manufacturing processes and techniques met the specifications of the design, making comprehensive suggestions for how future practice can be developed further.</p>

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to:

- workroom equipment, including:
  - set squares, metre rules, paper and fabric shears, stand-at cutting tables, basic pattern blocks, spot and cross pattern paper, tailor's chalk, tracing wheels, pattern weights, pattern pencils
- machinery, including:
  - industrial sewing machines, domestic sewing machines with embroidery and buttonhole functions; an overlock machine, steam press and pressing accessories
- materials, including:
  - a selection of interlinings, linings, fabric swatches, calico of different weights, threads, zips, buttons, bias binding, hand sewing needles.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard**, learners will provide in their sketchbooks a limited exploration into manufacturing methods and techniques used to produce a small range of garment components, using basic manufacturing techniques. Basic techniques include seaming, a garment opening, zip insertion, shaping, hemming and basic surface decoration.

**For merit standard**, learners will provide in their sketchbooks a self-assured exploration into a variety of manufacturing methods and techniques, to produce different garment components. These will use a range of different fabrics and fibres and use some advanced techniques. Advanced techniques include producing different types of garment opening, adapting darts for shaping, producing a range of different pockets or the application of different decorative surface decoration.

**For distinction standard**, learners will provide in their sketchbooks a comprehensive exploration into a wide range of manufacturing processes and techniques used to make up more complex garment components, with some examples of using alternative fabrics and fibres.

#### Learning aim B and C

**For pass standard**, learners will follow the design and sample specification sheet correctly and produce the sample to deadline. However, they may not always use the appropriate equipment for each of the components and the fabrics they use. Learners will give in their reviews detailed reasons why they chose specific manufacturing processes and techniques in the production of their finished sample garment and explain how it met the design brief. Their plans for skills development will be broad without specific action points.

**For merit standard**, learners will produce each of the components of the sample to a high technical standard. A high technical standard means they will show attention to detail and accuracy in their seaming and topstitching, a clean finish to the garment both inside and out, thorough under pressing and top pressing, removal of hanging threads, and accurate and neat application of fastenings and trimmings. Learners will have considered in their reviews each component of the garment and each of the fabrics used, explaining their choice of specific processes and techniques, and explaining how they changed and refined their ideas throughout the process. Their plans for skills development will refer to specific techniques that need development.

**For distinction standard**, learners will demonstrate their ability to use specialist techniques to produce their sample garment. These could include working with alternative and difficult materials such as rubber, leather, PVC, silk chiffon; or combining different materials in an unusual and original way using appropriate machine feet and plates, threads and needles, and producing a clean and professional finish. Learners will also demonstrate a professional approach to their work across the whole unit. A professional approach includes high attendance at classes and workshops,

good timekeeping and meeting all interim and final deadlines. In their reviews, learners will give detailed reasons for their choices of manufacturing processes and techniques in the production of their sample garment, referring specifically to the requirements of the design. They will make thorough suggestions on how they will improve their fashion manufacturing skills.

### **Links to other units**

This unit links to:

- Unit 15: Fashion Materials, Techniques and Processes
- Unit 33: Fashion Design
- Unit 34: Pattern Development Methods and Techniques
- Unit 35: Fashion Promotion.

### **Employer involvement**

Centres may involve employers in the delivery of this unit, if there are local opportunities.

This could be through:

- employers setting briefs
- running workshops
- mentoring students
- visits to local businesses.



# Unit 37: 3D Model Making

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore how 3D models are used and develop the techniques to enable them to produce a 3D model for a brief.

## Unit introduction

3D model making is an exciting, varied and expanding area of the creative industries. Historically used in architecture, interior design, and furniture and product design, it is now also used in other sectors such as filmmaking, special effects, prop making, games design and animation.

In this unit, you will explore and experiment with different materials and techniques used to develop 3D models, focusing on the design and quality of finish. You will apply these skills to a 3D-model-making brief, reviewing and reflecting on the processes used and the finished model produced.

The technical skills and knowledge of 3D model making you will develop are key skills required when working in a wide variety of industries, from special effects, games design and animation to architecture and product design. The work produced can form part of a portfolio of work for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore the materials, techniques and processes used in 3D model making
- B** Apply 3D-model-making materials, techniques and processes to produce a 3D model to a brief
- C** Reflect on and review 3D-model-making practices.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore the materials, techniques and processes used in 3D model making	<b>A1</b> Use of 3D models within art and design <b>A2</b> Materials used for 3D model making <b>A3</b> Techniques and processes used for 3D model making	<ul style="list-style-type: none"> <li>• An annotated portfolio of samples, prototypes and maquettes that demonstrate materials, techniques and processes used in 3D model making.</li> </ul>
<b>B</b> Apply 3D-model-making materials, techniques and processes to produce a 3D model to a brief	<b>B1</b> Generate ideas in response to a brief <b>B2</b> Application of materials, techniques and processes in response to a brief	<ul style="list-style-type: none"> <li>• A presentation showing the development of ideas and prototypes in response to a brief.</li> <li>• The final piece.</li> <li>• An evaluation of the final piece and reflection on response to the brief.</li> </ul>
<b>C</b> Reflect on and review 3D-model-making practices	<b>C1</b> Review outcomes in response to a brief <b>C2</b> Reflection on 3D-model-making skills and work processes	

## Content

### **Learning aim A: Explore the materials, techniques and processes used in 3D model making**

#### **A1 Use of 3D models within art and design**

- Architecture, product design, furniture design, games design, interior design.

#### **A2 Materials used for 3D model making**

- Materials, e.g. foam board, plastic, styrene, wood.
- Construction materials, such as fixings and fittings, adhesives and fillers, dressmaking pins, paper fasteners, paperclips, rubber bands.
- Digital applications, such as computer-aided design (CAD) software, 3D software, software for laser cutting and 3D printing.
- Health and safety considerations when working with machinery, electronics and harmful substances.

#### **A3 Techniques and processes used for 3D model making**

- Techniques and processes, such as measuring, hand building, laser cutting, 3D printing, soldering.
- Non digital techniques, such as carving, constructing, shaping, casting, finishing, scaling, modelling, cutting.

### **Learning aim B: Apply 3D-model-making materials, techniques and processes to produce a 3D model to a brief**

#### **B1 Generate ideas in response to a brief**

- The purpose of the model.
- The range of materials needed, e.g. resistant and non-resistant materials.
- Generate 2D ideas, such as mind mapping, sketching, drafting designs.
- Generate 3D ideas, such as, samples, models, maquettes, test pieces, 3D software models.

#### **B2 Application of materials, techniques and processes in response to a brief**

- The selection of appropriate materials, techniques and processes to produce initial artefacts, prototypes, models or maquettes.
- The selection and use of materials, tools and equipment.

### **Learning aim C: Reflect on and review 3D-model-making practices**

#### **C1 Review outcomes in response to a brief**

- Justification of choice of materials, techniques and processes to produce a final 3D model.
- Reflection on how successfully the final work met the requirements of the brief.

#### **C2 Reflection on 3D-model-making skills and work processes**

- Reflection on the strategies and processes used, including time planning, materials, techniques and processes used, quality of final body of work and presentation techniques.
- Analysis of own strengths and weaknesses.
- Plans for future development of 3D-model-making skills.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore the materials, techniques and processes used in 3D model making</b>		<b>A.D1</b> Demonstrate an in-depth and imaginative exploration into the materials, techniques and processes used to create 3D models for different purposes.
<p><b>A.P1</b> Explain how materials, techniques and processes are used to produce 3D models for different purposes.</p> <p><b>A.P2</b> Demonstrate a limited exploration into the materials, techniques and processes used in 3D model making.</p>	<p><b>A.M1</b> Demonstrate a confident exploration into the materials, techniques and processes used to produce 3D models for different purposes.</p>	
<b>Learning aim B: Apply 3D-model-making materials, techniques and processes to produce a 3D model to a brief</b>		<b>B.D2</b> Demonstrate high levels of creativity and skill when using and applying materials, techniques and processes to produce a 3D model that meets the requirements of the brief.  <b>C.D3</b> Justify how the choice of materials, techniques and processes for the production of a 3D model met the requirements of the brief, making detailed suggestions for future skills development.
<p><b>B.P3</b> Demonstrate development of basic ideas for a 3D model in response to a brief.</p> <p><b>B.P4</b> Demonstrate appropriate selection of materials, techniques and processes to produce a 3D model that meets the requirements of the brief.</p>	<p><b>B.M2</b> Demonstrate purposeful selection and confident application of materials, techniques and processes to produce a 3D model that meets the requirements of the brief</p>	
<b>Learning aim C: Reflect on and review 3D-model-making practices</b>		
<p><b>C.P5</b> Explain how the final 3D model met the brief with reference to the materials techniques and processes used.</p> <p><b>C.P6</b> Explain how own 3D-model-making practice can be improved further.</p>	<p><b>C.M3</b> Analyse how the final 3D model met the brief with detailed reference to the materials, techniques and processes used, and make suggestions for future skills development.</p>	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

The special resources required for this unit are mainly workshop based. In some cases, this will be underpinned with computers. The work will vary according to the resources available in the centre, but must enable learners to work with a range of 3D materials, techniques and processes. Workshop facilities could include general design technology spaces, and workshops for wood, metal, plastics, ceramics, latex and plaster. General art and design rooms could also be used for design and card/paper construction. Computer software could include CAD, 3D software, and software for laser cutters and 3D printers.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will provide some basic details of the types of materials, techniques and processes used for 3D models for a limited range of purposes. In their own experimentation, learners will produce basic samples, prototypes and maquettes using a limited range of materials, techniques and processes.

**For merit standard,** learners will provide detailed explanations on the types of materials, techniques and processes used to produce 3D models for a broad range of purposes. In their own experimentation, learners will show attention to detail and finish, and an understanding of how material influences the finished outcome.

**For distinction standard,** learners will show consideration of materials, techniques and processes used for a wide range of purposes. In their own experimentation with 3D, learners must demonstrate high levels of creativity and skill.

#### Learning aims B and C

**For pass standard,** learners will select and use appropriate materials and basic techniques and processes to produce a final model that meets the requirements of the brief. The final piece will be technically successful, but could lack some refinement. They will provide a detailed explanation of the stages of the making process, and how their choice of materials, techniques and processes resulted in a 3D model that met the requirements of the brief. There will be limited evidence of self-reflection and learners will give broad suggestions for development.

**For merit standard,** learners will produce a competent final piece that meets the requirements of the brief, and shows consistent and purposeful use of techniques and processes. They will provide a detailed and methodical analysis of the making process and success of the final piece and how it met the brief. There will be evidence of reflection of their own strengths and weaknesses. Learners will consider lessons learned and make specific suggestions for skills development.

**For distinction standard,** learners will produce an accomplished final piece that shows a mastery of their chosen materials, techniques and processes. Learners will combine these skills with creative ideas that innovatively meet the requirements of the brief. They will provide comprehensive analysis of and reflection on the making process and the success of the final piece. Learners will give detailed justifications for the decisions made with an evaluation of their practical and personal skills, making considered and detailed suggestions for their future development.

## Links to other units

This unit links to:

- Unit 13: 3D Design Materials, Techniques and Processes
- Unit 16: 3D Design Craft Materials, Techniques and Processes
- Unit 39: Working to Scale
- Unit 38: Extending 3D Design Materials, Techniques and Processes.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.

This could include:

- workshops with art and design practitioners
- visits to local studios or galleries
- mentoring from local practitioners
- employers setting assignment briefs and supporting the assessment of art and design work.





# Unit 38: Extending 3D Design Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners choose to specialise in one 3D material. They will extend their making and finishing skills and apply this knowledge to produce a final piece in response to a 3D brief.

## Unit introduction

Successful 3D work is dependent on a number of factors: visually interesting and innovative design ideas, confident and sensitive manipulation of materials, techniques and processes, and skilful making and high-quality finishes.

In this unit, you will select and explore in-depth a chosen 3D material and extend your specialist knowledge. You will develop and extend your making and finishing skills through a thorough investigation of the material, its characteristics and the processes and techniques used. You will broaden your knowledge through practice and experimentation and will evolve in personal directions through investigations of ideas, designs and the making process. You will then respond to a brief and apply your skills to produce a final piece which reflects your knowledge and understanding of the material and techniques associated with it. You will keep a visual annotated log of your processes and review and reflect on your results.

The technical skills you will develop in this unit are key when understanding 3D materials and techniques. The work produced can form part of a portfolio of work for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore the characteristics, techniques and processes for a chosen 3D material
- B** Apply techniques and processes for a selected 3D material to produce a response to a 3D brief
- C** Review and reflect on how exploration of a chosen 3D design material improved own practice.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore the characteristics, techniques and processes for a chosen 3D material	<b>A1</b> Chosen 3D material <b>A2</b> Chosen 3D processes <b>A3</b> Characteristics of chosen 3D material	<ul style="list-style-type: none"> <li>Evidence of samples, tests, models, maquettes with notes on the characteristics of chosen material and their use of techniques and processes.</li> </ul>
<b>B</b> Apply techniques and processes for a selected 3D material to produce a response to a 3D brief	<b>B1</b> Generate ideas in response to a brief <b>B2</b> Application of materials, techniques and processes in response to a brief <b>B3</b> Produce a final 3D piece in response to a brief	<ul style="list-style-type: none"> <li>An evaluation of the final piece and reflection on response to the brief.</li> <li>An annotated visual log of the development of ideas and the application of the processes, materials and techniques used for the chosen 3D material.</li> <li>Final 3D outcome.</li> </ul>
<b>C</b> Review and reflect on how exploration of a chosen 3D design material improved own practice	<b>C1</b> Review of final 3D piece and own work processes	

## Content

### Learning aim A: Explore the characteristics, techniques and processes for a chosen 3D material

#### A1 Chosen 3D material

- Clay.
- Metal.
- Wood.
- Plastics.
- Glass.

#### A2 Chosen 3D processes

- Carving, constructing, mould making, laminating, shaping, casting, finishing, scaling, modelling, cutting, gluing, joining, forming, measuring, welding, hand building, moulding, finishing, laser cutting, 3D printing, shaping, throwing, soldering, glazing.

#### A3 Characteristics of chosen 3D material

- Surface, wetness, dryness, malleability, resistance, material states, workability, drying time, structural strength, flexibility, shrinkage, transparency, opacity, texture, colour, permanence, finishing, environmental impact.

### Learning aim B: Apply techniques and processes for a selected 3D material to produce a response to a 3D brief

#### B1 Generate ideas in response to a brief

- The design process to include idea generation, design, making and reviewing throughout.
- The purpose of the brief.
- Consider the following 2D ideas generation:
  - mind mapping, visual mind mapping, word association, designing, drawing, sketching, working from primary and secondary sources, photography, screen-based design work.
- Consider the following 3D ideas generation:
  - drawing in 3D, samples, models, maquettes, test pieces, 3D software.

#### B2 Application of materials, techniques and processes in response to a brief

- Select appropriate materials, techniques and processes to produce initial artefacts, prototypes, models or maquettes.
- Selection and use of material, tools and equipment.

#### B3 Produce a final 3D piece in response to a brief

- Use of chosen 3D material.
- Correct selection of techniques, processes and tools.

### Learning aim C: Review and reflect on how exploration of a chosen 3D design material improved own practice

#### C1 Review of final 3D piece and own work processes

- Reflection on how successfully the final work meets the requirements of the brief.
- Recording of the creative process.
- Reflection on the strategies and processes used, including time planning, materials and media used, quality of final body of work and presentation techniques.
- Analysis of own strengths and weaknesses, proposing areas for development.
- Justification of decisions made.
- Potential for future developments of this work.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore the characteristics, techniques and processes for a chosen 3D material</b>		<b>A.D1</b> Demonstrate an in-depth and imaginative exploration into a chosen 3D material, evaluating how far the application of techniques and processes, can communicate creative intentions.
<p><b>A.P1</b> Explain how the characteristics of a chosen 3D material can communicate creative intentions.</p> <p><b>A.P2</b> Demonstrate limited exploration into the techniques and processes for a chosen 3D material.</p>	<p><b>A.M1</b> Analyse the characteristics of a chosen 3D material through a purposeful exploration into how the application of techniques and processes can communicate creative intentions.</p>	
<b>Learning aim B: Apply techniques and processes for a selected 3D material to produce a response to a 3D brief</b>		<b>B.D2</b> Apply innovation and skill in the application of techniques and processes for a 3D material producing an accomplished response to a brief.
<p><b>B.P3</b> Demonstrate development of basic ideas in response to a brief.</p> <p><b>B.P4</b> Apply techniques and processes for a 3D material appropriately to produce a basic response to a brief.</p>	<p><b>B.M2</b> Apply techniques and processes for a 3D material confidently to produce a creative response to a brief.</p>	
<b>Learning aim C: Review and reflect on how exploration of a chosen 3D design material improved own practice</b>		<b>C.D3</b> Evaluate how own exploration of a chosen 3D material and the application of techniques and processes has developed own practice, making in-depth and insightful suggestions for further improvement.
<p><b>C.P5</b> Explain how own exploration of a chosen 3D material and the application of techniques and processes has developed own 3D design practice.</p> <p><b>C.P6</b> Explain how own 3D practice can be improved further.</p>	<p><b>C.M3</b> Analyse how own exploration of a chosen 3D material and the application of techniques and processes has developed own practice, making detailed suggestions for further improvement.</p>	

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, C.M3, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

The special resources required for this unit are workshop based. They will vary according to the resources available in the centre but must allow learners to work with a range of 3D materials, techniques and processes. Workshop facilities could include: general design technology spaces, workshops for wood, metal, plastics, ceramics, latex and plaster. General art and design rooms could also be used for design and card/paper construction. Learners could also access recycled materials.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will identify the material characteristics of their chosen 3D material. Their evidence will show an exploration of the material using a consistent basic level of skill that should include technically successful outcomes, using some control. The results, however, may be uneven with little refinement or attention to detail or finish.

**For merit standard,** learners will assess and analyse the characteristics of their chosen 3D material. Their evidence of exploration will show focus and their experimentation will demonstrate some advanced skills, with an attention to detail and an understanding of how the chosen material impacts on creative intentions.

**For distinction standard,** learners will make judgements about the characteristics and limitations of their chosen 3D material and how it could be used to meet creative intentions. They will thoroughly explore the 3D material and consistently demonstrate high levels of creativity and skill; they may use materials and techniques innovatively, based on technical understanding and skills gained through analysis of their explorations. They may recognise and pursue potential from unexpected results.

#### Learning aims B and C

**For pass standard,** learners will produce and develop limited ideas in response to the brief. They will select and use appropriate, but basic, techniques and processes. They will produce a competent final piece that meets the requirements of the brief, is technically successful but lacks refinement. Their log will catalogue all processes, materials and techniques used and show some basic reflection on the development of their work. In their reviews, learners will give details on how this unit has developed their 3D practice in their chosen material, and they will make broad suggestions on how they might improve their future working practice.

**For merit standard,** learners will use techniques and processes effectively in their response to a brief. They will extend their skills to try out more advanced making techniques and processes, which they will do successfully. The final piece will show an attention to detail and finish. Their log will show detailed review and reflection throughout the development of their work. Their review will be methodical and provide a detailed explanation of the specific skills and knowledge they developed using their chosen material, highlighting the strengths and weaknesses in their practice. Their plans for future skills development will refer to specific techniques and processes that require further development.

**For distinction standard,** learners will show high levels of creativity and skill when using and applying 3D making techniques and processes in response to a brief. They will produce an accomplished final piece which shows mastery of the skill learned. The log will comprehensively show analysis and reflection throughout the development of their work. Their reviews will be in-depth, making recommendations on how they can further improve their 3D practice in their chosen material with insightful and detailed plans for development

## Links to other units

This unit links to:

- Unit 13: 3D Design Materials, Techniques and Processes
- Unit 16: Design Craft Materials, Techniques and Processes
- Unit 39: Working to Scale
- Unit 37: 3D Model Making.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities. There is no specific guidance related to this unit.





# Unit 39: Working to Scale

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

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## Unit in brief

Learners explore working to small and large scales, creating technical drawings and producing a three-dimensional final piece in response to a brief.

## Unit introduction

Many designers and makers working in the creative industries work to scale, from the jewellery or toy designer whose product may be created much smaller than their design, to the architect or public artist whose designs will be created on a large scale. Scaling up or down is an important skill for any 3D designer/maker to have. Practitioners use these skills to create technical 2D drawings and a model to convey what their design will look like in three dimensions before the product is actually made.

In this unit, you will develop the skills to produce a 3D model to scale. You will explore the techniques for working to large and small scales by creating technical 2D drawings. Through experimentation with materials, techniques and processes, you will produce a 3D piece. You will apply these skills when responding to a brief to produce a model final outcome to scale, reviewing and reflecting on the process and the finished model produced.

The technical skills and knowledge of working to scale you will develop in this unit are key skills required for working in a variety of industries, from jewellery and glass design to theatre set design and public art sculpture. The work produced can form part of a portfolio of work for progression to employment or higher education.

## Learning aims

In this unit you will:

- A** Explore the materials, techniques and processes used to work to large and small scales in 3D
- B** Apply working-to-scale practices to produce a 3D object to a brief
- C** Review own working-to-scale practices.

## Summary of unit

Learning aim	Key content areas	Recommended assessment approach
<b>A</b> Explore the materials, techniques and processes to work to large and small scales in 3D	<b>A1</b> Technical drawing techniques for working to large and small scales <b>A2</b> Techniques, materials and processes for large- and small-scale working	<ul style="list-style-type: none"> <li>• Presentation of technical drawings, models and maquettes using large- and small-scale materials, techniques and processes.</li> </ul>
<b>B</b> Apply working-to-scale practices to produce a 3D object to a brief	<b>B1</b> Generate ideas in response to the brief <b>B2</b> Select appropriate materials and techniques to produce technical drawings for a 3D model <b>B3</b> Produce a 3D scale model or maquette	<ul style="list-style-type: none"> <li>• Technical drawing of the final piece.</li> <li>• Final piece.</li> <li>• An evaluation of the final piece and reflection on the response to the brief.</li> </ul>
<b>C</b> Review own working-to-scale practices	<b>C1</b> Evaluation of the final 3D scale model/maquette	

## Content

### Learning aim A: Explore the materials, techniques and processes used to work to large and small scales in 3D

#### A1 Technical drawing techniques for working to large and small scales

- Working to large scale for: architectural models, site-specific sculpture, public art, interior design, theatre set design, furniture.
- Working to small scale for: jewellery making, product design, ceramic tableware, glass.
- 2D technical drawing techniques for working to scale:
  - views: multiview, section, auxiliary, pattern, exploded
  - axonometric projections: isometric, oblique, cabinet, trimetric, diametric
  - perspective: one point, two point, three point
  - ratio.
- Tools required include: ruler, scale rule, calculator, layout paper, digital applications, callipers, protractors, set squares, angle finder.

#### A2 Techniques, materials and processes for large- and small-scale working

- Materials used for 3D working to scale, such as foam board, plaster, clay, glass, metal.
- Digital materials, such as computer-aided design (CAD) software, 3D software.
- Construction materials, such as fixings and fittings, adhesives and fillers, and drawing and dressmaking pins.
- Techniques and processes, such as measuring, hand building, laser cutting, 3D printing, soldering.
- Non-digital techniques, such as carving, constructing, shaping, casting, finishing, scaling, modelling, cutting.
- Consideration of health and safety when working with machinery, tools, electronics and harmful substances.

### Learning aim B: Apply working-to-scale practices to produce a 3D object to a brief

#### B1 Generate ideas in response to the brief

- Consideration of the purpose of the brief and target audience.
- Idea-generation techniques such as:
  - mind mapping, visual mind mapping, word association, designing, drawing, sketching, working from primary and secondary sources, photography, screen-based design work
  - drawing in 3D, samples, models, maquettes, test pieces, 3D software.

#### B2 Select appropriate materials and techniques to produce technical drawings for a 3D model

- Appropriate scale.
- Selection of appropriate materials, techniques and processes.
- Selection and use of appropriate tools and equipment.
- Production of technical drawings.

#### B3 Produce a 3D scale model or maquette

- Plan production process.
- Produce prototypes, models or maquettes.
- Refine selection of materials if required.
- Produce final scale model.

## **Learning aim C: Review own working-to-scale practices**

### **C1 Evaluation of the final 3D scale model/maquette**

- Evaluate the design process throughout.
- Review the final response against the brief.
- Reflect on the strategies and processes used, including time planning, materials and media used, quality of final body of work and presentation techniques.
- Analysis of own strengths and weaknesses, proposing areas for development.
- Justify decisions made.
- Potential for future developments of this work.

## Assessment criteria

Pass	Merit	Distinction
<b>Learning aim A: Explore the materials, techniques and processes used to work to large and small scales in 3D</b>		<b>A.D1</b> Demonstrate an in-depth and innovative exploration into the materials, techniques and processes used to work to scale in 3D, demonstrating high-quality technical drawing techniques.
<p><b>A.P1</b> Demonstrate some ability to use technical drawing techniques when working to scale.</p> <p><b>A.P2</b> Demonstrate a limited exploration into the materials, techniques and processes used to work to scale in 3D.</p>	<p><b>A.M1</b> Demonstrate a confident exploration into the materials, techniques and processes used to work to scale in 3D, demonstrating competent technical drawing techniques.</p>	
<b>Learning aim B: Apply working-to-scale practices to produce a 3D object to a brief</b>		<b>B.D2</b> Demonstrate high levels of accuracy and an innovative application of materials, techniques and processes to produce a technical drawing and 3D scale model that meets the requirements of a brief.
<p><b>B.P3</b> Produce a basic technical drawing of a 3D object to scale.</p> <p><b>B.P4</b> Apply appropriate 3D model-making materials, techniques and processes to produce a 3D scale model that meets the requirements of a brief.</p>	<p><b>B.M2</b> Produce a detailed technical drawing of a 3D object to scale.</p> <p><b>B.M3</b> Demonstrate purposeful selection and confident application of 3D-model-making materials, techniques and processes to produce a 3D scale model that meets the requirements of a brief.</p>	
<b>Learning aim C: Review own working-to-scale practices</b>		
<p><b>C.P5</b> Explain how the final 3D model met the requirements of the brief, with reference to use of working-to-scale materials, techniques and processes.</p> <p><b>C.P6</b> Explain how own working to scale practice can be improved further.</p>	<p><b>C.M4</b> Analyse how the final 3D scale model met the requirements of the brief with reference to use of materials, techniques and processes, and making detailed suggestions for how practice can be improved further.</p>	<b>C.D3</b> Evaluate how own selection of materials, techniques and processes for the production of a 3D scale model met the requirements of the brief, making in-depth and insightful suggestions for how practice can be improved further.

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary along with suitable forms of evidence. *Section 6* gives information on setting assignments and there is further information on our website.

There is a maximum number of two summative assignments for this unit. The relationship of the learning aims and criteria is:

Learning aim: A (A.P1, A.P2, A.M1, A.D1)

Learning aims: B and C (B.P3, B.P4, C.P5, C.P6, B.M2, B.M3, C.M4, B.D2, C.D3)

## Further information for teachers and assessors

### Resource requirements

The special resources required for this unit are mainly workshop based with an underpinning of computer software required in some cases. The work will vary according to the resources available in the centre, but must allow the learners to work with a range of 3D materials, techniques and processes. Workshop facilities could include general design technology spaces, and workshops for wood, metal, plastics, ceramics, latex and plaster. General art and design rooms could also be used for design and card/paper construction. Computer software could include CAD, 3D software and software for laser cutters and 3D printers.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will produce scale technical drawings of 3D objects for both small and large items, as well as 3D samples that show a limited exploration into materials, techniques and processes. Although technically accurate, the results may be uneven with little refinement or attention to detail or finish.

**For merit standard,** learners will produce detailed technical drawings of 3D objects for both large and small items that clearly indicate the measurements, scale, ratio, materials and surface finish, and at least two views. Learners will show a purposeful exploration into a wide range of materials and techniques. Their models and maquettes will show a good attention to detail and finish.

**For distinction standard,** learners will produce highly accurate technical drawings that clearly indicate measurements, scale, ratio, materials and surface finish, offering a number of different views. They will have thoroughly explored varied materials and techniques, showing both creativity and skill in the production of their 3D models and maquettes.

#### Learning aims B and C

**For pass standard,** learners will apply basic 3D-model-making practices to produce a scale model that meets the requirements of the brief. The final piece will be technically accurate but lack refinement. The technical drawing will be clear and provide the information needed to produce the item. Learners will give details in their evaluations about the process of making the final piece, including the success of their technical drawing. Learners will reflect on how the final model met the brief and make limited plans for skills development.

**For merit standard,** learners will produce innovative, final scale models that show a consistent and purposeful use of 3D-model-making techniques and processes. The technical drawings will be detailed, showing several views of the item. Learners will give evaluations that are detailed and a methodical analysis of the making process, the success of the final 3D model and how it met the requirements of the brief. There will be some consideration of their own strengths and weaknesses and the lessons learned, with detailed suggestions for improving their skills further.

**For distinction standard,** learners will produce an accomplished final scale model that shows high levels of skill and creativity. The technical drawing will be thorough, detailed and professionally presented, showing various views and all the information required to produce the object. Learners' evaluations will justify the decisions made during the making process from conception to final piece in relation to the brief. They will analyse their technical skills and working practice, making considered and comprehensive suggestions for future skills development.

## Links to other units

This unit links to:

- Unit 13: 3D Design Materials, Techniques and Processes
- Unit 16: Design Craft Materials, Techniques and Processes
- Unit 38: Extending 3D Design Materials, Techniques and Processes
- Unit 37: 3D Model Making.

## Employer involvement

Centres may involve employers in the delivery of this unit if there are local opportunities.



## 4 Planning your programme

### How do I choose the right BTEC National qualification for my learners?

BTEC Nationals come in a range of sizes, each with a specific purpose. You will need to assess learners very carefully to ensure that they start on the right size of qualification to fit into their 16–19 study programme, and that they take the right pathways or optional units that allow them to progress to the next stage.

If a learner is clear that they want to progress to the workplace they should be directed towards an occupationally-specific qualification, such as a BTEC National Diploma, from the outset.

Some learners may want to take a number of complementary qualifications or keep their progression options open. These learners may be suited to taking a BTEC National Certificate or Extended Certificate. Learners who then decide to continue with a fuller vocational programme can transfer to a BTEC National Diploma or Extended Diploma, for example for their second year.

Some learners are sure of the sector they want to work in and are aiming for progression into that sector via higher education. These learners should be directed to the two-year BTEC National Extended Diploma as the most suitable qualification.

As a centre, you may want to teach learners who are taking different qualifications together. You may also wish to transfer learners between programmes to meet changes in their progression needs. You should check the qualification structures and unit combinations carefully as there is no exact match among the different sizes. You may find that learners need to complete more than the minimum number of units when transferring.

When learners are recruited, you need to give them accurate information on the title and focus of the qualification for which they are studying.

### Is there a learner entry requirement?

As a centre it is your responsibility to ensure that learners who are recruited have a reasonable expectation of success on the programme. There are no formal entry requirements but we expect learners to have qualifications at or equivalent to Level 2.

Learners are most likely to succeed if they have:

- five GCSEs at good grades and/or
- BTEC qualification(s) at Level 2
- achievement in English and mathematics through GCSE or Functional Skills.

Learners may demonstrate ability to succeed in various ways. For example, learners may have relevant work experience or specific aptitude shown through diagnostic tests or non-educational experience. They may also provide an art and design portfolio of work.

### What is involved in becoming an approved centre?

All centres must be approved before they can offer these qualifications – so that they are ready to assess learners and so that we can provide the support that is needed. Further information is given in *Section 8*.

### What level of sector knowledge is needed to teach these qualifications?

We do not set any requirements for teachers but expect that centres will assess the overall skills and knowledge of the teaching team to ensure that they are relevant and up to date. This will give learners a rich programme to prepare them for employment in the sector. As part of the requirements of the programme are to involve employers in delivery this should support centres in ensuring that they are following up to date practices when delivering the programme.

### What resources are required to deliver these qualifications?

As part of your centre approval you will need to show that the necessary material resources and work spaces are available to deliver BTEC Nationals. For some units, specific resources are required. This is indicated in the units.

## How can myBTEC help with planning for these qualifications?

myBTEC is an online toolkit that supports the delivery, assessment and quality assurance of BTECs in centres. It supports teachers with activities, such as choosing a valid combination of units, creating assignment briefs and creating assessment plans. For further information see *Section 10*.

## Which modes of delivery can be used for these qualifications?

You are free to deliver BTEC Nationals using any form of delivery that meets the needs of your learners. We recommend making use of a wide variety of modes, including direct instruction in classrooms or work environments, investigative and practical work, group and peer work, private study and e-learning.

## What are the requirements for meaningful employer involvement?

### Requirements

This BTEC National Diplomas in Art and Design have been designed as a Tech Level qualification. As an approved centre you are required to ensure that during their study, every learner has access to meaningful activity involving employers. Involvement should be with employers from the sector and should form a significant part of the delivery or assessment of the qualification. Each centre's approach to employer involvement will be monitored in two ways. It will be monitored at centre level in the first term each year as part of the annual quality management review process that addresses centre strategy for delivery, assessment and quality assurance, when we will ask you to show evidence of how employer involvement is provided for all learners. You will need to show evidence in order to gain reporting clearance for certification. It will be monitored also at programme level as part of the standards verification process to confirm that plans for employer involvement meet the requirements of the specification. These approaches are designed to ensure additional activities can be scheduled where necessary so learners are not disadvantaged (see *Section 8: Quality assurance*).

We know that the vast majority of programmes already have established links with employers. In order to give you maximum flexibility in creating and strengthening employer involvement, we have not specified a particular level of input from employers. However, meaningful employer involvement, as defined below, should contribute significantly to at least **two** units of which one must be a mandatory unit.

There are suggestions in many of the units about how employers could become involved in delivery and/or assessment. These suggestions are not exhaustive and there will be other possibilities at local level.

Employer involvement in these units is subject to verification as part of the standards verification process (see *Section 8*).

### Definition

Activities that are eligible to be counted as meaningful engagement are:

- structured work experience or work placements that develop skills and knowledge relevant to the qualification
- projects or assessments set with input from industry practitioners
- master classes or guest lectures from industry practitioners
- 'expert witness' reports from practitioners that contribute to the assessment of a learner's work.

There may be other ways in which learners can benefit from contact with employers or prepare for employment, such as listening to careers talks or working in simulated environments. While they provide benefits to learners they do not count as meaningful engagement.

### Support

It is important that you give learners opportunities that are high quality and directly relevant to their study. We will support you in this through guidance materials and by giving you examples of best practice.

## **What support is available?**

We provide a wealth of support materials, including curriculum plans, delivery guides, authorised assignment briefs, additional papers for external assessments and examples of marked learner work.

You will be allocated a Standards Verifier early on in the planning stage to support you with planning your assessments. There will be extensive training programmes as well as support from our Subject Advisor team.

For further details see *Section 10*.

## **How will my learners become more employable through these qualifications?**

All BTEC Nationals are mapped to relevant occupational standards (see *Appendix 1*).

In the mandatory content and the selected optional units that focus on technical preparation learners will be acquiring the key knowledge and skills that employers need. Also, employability skills, such as team working and entrepreneurialism, and completing realistic tasks have been built into the design of the learning aims and content. This gives you the opportunity to use relevant contexts, scenarios and materials to enable learners to develop a portfolio of evidence that demonstrates the breadth of their skills and knowledge in a way that equips them for employment.

# 5 Assessment structure and external assessment

## Introduction

BTEC Nationals are assessed using a combination of *internal assessments*, which are set and marked by teachers, and *external assessments* which are set and marked by Pearson:

- mandatory units have a combination of internal and external assessments
- all optional units are internally assessed.

We have taken great care to ensure that the assessment method chosen is appropriate to the content of the unit and in line with requirements from employers and higher education.

In developing an overall plan for delivery and assessment for the programme, you will need to consider the order in which you deliver units, whether delivery is over short or long periods and when assessment can take place. Some units are defined as synoptic units (see *Section 2*). Normally, a synoptic assessment is one that a learner would take later in a programme and in which they will be expected to apply learning from a range of units. Synoptic units may be internally or externally assessed. Where a unit is externally assessed you should refer to the sample assessment materials (SAMs) to identify where there is an expectation that learners draw on their wider learning. For internally-assessed units, you must plan the assignments so that learners can demonstrate learning from across their programme. A unit may be synoptic in one qualification and not another because of the relationship it has to the rest of the qualification.

We have addressed the need to ensure that the time allocated to final assessment of internal and external units is reasonable so that there is sufficient time for teaching and learning, formative assessment and development of transferable skills.

In administering internal and external assessment, the centre needs to be aware of the specific procedures and policies that apply, for example to registration, entries and results. An overview with signposting to relevant documents is given in *Section 7*.

## Internal assessment

Our approach to internal assessment for these qualifications will be broadly familiar to experienced centres. It offers flexibility in how and when you assess learners, provided that you meet assessment and quality assurance requirements. You will need to take account of the requirements of the unit format, which we explain in *Section 3*, and the requirements for delivering assessment given in *Section 6*.

## External assessment

A summary of the external assessment for this qualification is given in *Section 2*. You should check this information carefully, together with the unit specification and the sample assessment materials, so that you can timetable learning and assessment periods appropriately.

Learners must be prepared for external assessment by the time they undertake it. In preparing learners for assessment you will want to take account of required learning time, the relationship with other external assessments and opportunities for retaking. You should ensure that learners are not entered for unreasonable amounts of external assessment in one session. Learners may resit an external assessment to obtain a higher grade of near pass or above. If a learner has more than one attempt, then the best result will be used for qualification grading, up to the permitted maximum. It is unlikely that learners will need to or benefit from taking all assessments twice so you are advised to plan appropriately. Some assessments are synoptic and learners are likely to perform best if these assessments are taken towards the end of the programme.

## Key features of external assessment in art and design

In art and design, after consultation with stakeholders, we have developed the following.

- *Unit 6: Managing a Client Brief*

In this unit, learners develop the key vocational skills of managing and responding to briefs set by clients. The external brief will set out key requirements to which learners must respond. Learners will then produce a presentation of their ideas, demonstrating how they have met the brief.

- *Unit 7: Developing and Realising Creative Intentions*

In this unit, learners are given the opportunity to produce a self-directed piece of art and design work in response to an externally-set theme. They will demonstrate the skills and knowledge they developed throughout the course, selecting and presenting work that best represents their practice and facilitates their progression opportunities.

## Units

The externally-assessed units have a specific format which we explain in *Section 3*. The content of units will be sampled across external assessments over time through appropriate papers and tasks. The ways in which learners are assessed are shown through the assessment outcomes and grading descriptors. External assessments are marked and awarded using the grade descriptors. The grades available are Distinction (D), Merit (M), Pass (P) and Near Pass (N). The Near Pass (N) grade gives learners credit below a Pass, where they have demonstrated evidence of positive performance which is worth more than an unclassified result but not yet at the Pass standard.

## Sample assessment materials

Each externally-assessed unit has a set of sample assessment materials (SAMs) that accompanies this specification. The SAMs are there to give you an example of what the external assessment will look like in terms of the feel and level of demand of the assessment. In the case of units containing synoptic assessment, the SAMs will also show where learners are expected to select and apply from across the programme.

The SAMs show the range of possible question types that may appear in the actual assessments and give you a good indication of how the assessments will be structured. While SAMs can be used for practice with learners, as with any assessment the content covered and specific details of the questions asked will change in each assessment.

A copy of each of these assessments can be downloaded from our website. An additional sample of each of the Pearson-set units will be available before the first sitting of the assessment to allow your learners further opportunities for practice.

## 6 Internal assessment

This section gives an overview of the key features of internal assessment and how you, as an approved centre, can offer it effectively. The full requirements and operational information are given in the *BTEC Quality Assurance Handbook* available on our website. All members of the assessment team need to refer to this document.

For this qualification, it is important that you can meet the expectations of stakeholders and the needs of learners by providing a programme that is practical and applied. You can tailor programmes to meet local needs and use links with local employers and the wider vocational sector.

When internal assessment is operated effectively, it is challenging, engaging, practical and up to date. It must also be fair to all learners and meet national standards.

### Principles of internal assessment

Our approach to internal assessment for this qualification is to offer flexibility in how and when you assess learners, provided that you meet assessment and quality assurance requirements. You will need to take account of the requirements of the unit format, which we explain in *Section 3 Units*, and the requirements for delivering assessment, given in *Section 7 Administrative arrangements*.

### Operating internal assessment

#### The assessment team

It is important that there is an effective team for internal assessment so that all assessment is planned and verified. Full information is given in the *BTEC Quality Assurance Handbook*.

The key roles are:

- the Lead Internal Verifier (Lead IV) for the qualification has overall responsibility for the planning, record keeping and standard setting for the qualification. The Lead IV registers with Pearson annually and organises training using our support materials
- Internal Verifiers (IVs) check that assignments and assessment decisions are valid and that they meet our requirements. In a small team all people will normally be assessors and IVs. No one can verify their own actions as an assessor
- assessors set or use assignments to assess learners to national standards.

#### Planning and record keeping

The Lead IV makes sure that there is a plan for assessment of the internally-assessed units and maintains records of assessment undertaken.

The key records are:

- verification of assignment briefs
- learner authentication declarations
- assessor decisions on assignments, with feedback given to learners
- verification of assessment decisions.

Examples of records and further information are given in the *BTEC Quality Assurance Handbook*.

#### Effective organisation

Internal assessment needs to be well organised so that learners' progress can be tracked and so that we can monitor that assessment is being carried out in line with national standards. We support you through, for example, providing training materials and sample documentation. Our online myBTEC service can help support you in planning and record keeping. Further information on using myBTEC can be found in *Section 10 Resources and support* and on our website.

To make sure that learners are able to complete assignments on time, it is particularly important that you manage the overall assessment programme and deadlines.

## Learner preparation

To ensure that you provide effective assessment tasks for your learners, you need to make sure that they understand their responsibilities for assessment and the centre's arrangements.

From induction onwards, you will want to ensure that learners are motivated to work consistently and independently to achieve the requirements of the qualification. Learners need to understand how assessments are used, the importance of meeting assessment deadlines and that all the work submitted for assessment must be their own.

You will need to explain to learners the requirements of assessment and the expected standard that they need to achieve to attain a grade, how assessments relate to the teaching programme and how they should use and reference source materials, including what would constitute plagiarism. You should also set out your approach to operating assessment, such as how learners must submit work and request extensions.

You are encouraged to employ a range of formative assessment approaches as part of teaching and learning before assessing the units summatively. Formative assessment supports teaching and learning, and should be ongoing throughout the learning process. It enables tutors to enhance learning by giving learners constructive feedback so that they can identify their strengths and weaknesses, and to put measures in place to target areas that need work. To ensure that learners progress, formative assessment approaches that incorporate reflective learning and regular skills assessment are important in encouraging self-development and reflective practice. You can give feedback on the following:

- technique and skills development
- identifying stretch and challenge.

## Setting assessments through assignments

For internally-assessed units, an assessment task is defined as the independent production of evidence, by the learner, during a set period. The format of assessment tasks can include practical, written and observed activities.

An assignment provides the context for assessment tasks and should be issued to learners as a vocational scenario with a defined start date, a completion date and clear requirements for the production of evidence. A valid assessment task will enable a clear, summative assessment of outcomes based on the assessment criteria.

An assessment task in an assignment must be a distinct activity, completed independently by learners. It is a separate, more formal activity but can follow on from teaching activities that learners complete with direction from tutors.

When setting your assignments, you need to work with the information given in the *Essential information for assessment decisions* and the *Assessment activity* sections of the units. You can choose to use the suggested scenarios or to adapt them to take account of local circumstances, provided that assignments are verified.

In designing your own assignments you should bear in mind the following points.

- A learning aim must always be assessed as a whole.
- Assessment tasks in assignments must be structured to allow learners to demonstrate the full range of achievement at all grade levels. All learners need to be treated fairly by being given the opportunity to achieve a higher grade if they have the ability.
- Learners should be given clear tasks, activities and structures for evidence, the criteria should not be given as tasks.
- Assessment tasks in assignments provide a final summative assessment of a learning aim.
- Assessment tasks will draw on the specified range of teaching content for the learning aim. The specified teaching content is compulsory. The evidence for assessment need not cover every aspect of the teaching content as learners will normally be given particular examples, case studies or contexts in their assignments. For example, if a learner is carrying out a practical performance, then they must address all the relevant range of content that applies in that instance.

An assignment should have:

- a vocational scenario or context that motivates the learner to apply their learning through the assignment, such as an audience or purpose for which the evidence is being provided
- clear instructions to the learner about what they are required to do, normally set out through a series of tasks.

## Forms of evidence

The units allow for a variety of forms of evidence to be used, provided that they are suited to the type of learning aim being assessed. For most units, the practical demonstration of skills is necessary. The units give information on suitable forms of evidence that would give learners the opportunity to apply a range of transferable and sector skills. Centres may choose to use different suitable forms for evidence to those proposed. Overall, learners should be assessed using varied forms of evidence.

The main forms of evidence include:

- projects
- recordings of performance, role play, interviews and practical tasks
- oral or written presentations with assessor questioning
- work logbooks and reflective journals.

It is important to note that an observation record is a source of evidence and does not confer an assessment decision. It must be sufficiently detailed to enable others to make a judgement about the quality and sufficiency of the performance and must document clearly the rationale for the assessment decision. Observation records should be accompanied by supporting evidence, which may take the form of video, audio recordings, photographs, preparation notes, learner logs and other similar types of record.

The form(s) of evidence selected must allow:

- the learner to provide all the evidence required for the learning aim(s) and the associated assessment criteria at all grade levels
- the learner to produce evidence that is their own independent work
- a verifier to independently reassess the learner to check the assessor's decisions.

Centres need to take particular care in ensuring that learners produce independent work.

## Making valid assessment decisions

### Assessment decisions through applying unit-based criteria

Assessment decisions for this qualification are based on the specific criteria given in each unit and set at each grade level. The way in which individual units are written provides a balance of assessment of sector-specific knowledge, technical and practical skills, and transferable skills appropriate to the purpose of the qualification.

Pass, Merit and Distinction criteria all relate to individual learning aims. The assessment criteria for a unit are hierarchical and holistic where, in satisfying the M criteria, a learner would also have satisfied the P criteria. The unit assessment grid shows the relationships of the criteria so that assessors can apply all the criteria to the learner's evidence at the same time.

Assessors must show how they have reached their decisions using the criteria in the assessment records. When a learner has completed all the assessment for a unit then the assessment team will give a grade for the unit. This is given according to the highest level for which the learner is judged to have met all the criteria. Therefore:

- to achieve a Distinction, a learner must have satisfied all the Distinction criteria (and all the Pass and Merit criteria); these define outstanding performance across the unit as a whole
- to achieve a Merit, a learner must have satisfied all the Merit criteria (and all the Pass criteria) through high performance in each learning aim



- to achieve a Pass, a learner must have satisfied all the Pass criteria for the learning aims, showing coverage of the unit content and therefore attainment at Level 3 of the national framework.

The award of a Pass is a defined level of performance and cannot be given solely on the basis of a learner completing assignments.

Learners who do not satisfy the Pass criteria should be reported as Unclassified.

### **Making assessment decisions using criteria**

Assessors should review authenticated learner work and make judgements on standards using the assessment criteria and the supporting information provided in units and training materials. The evidence from a learner can be judged using all the relevant criteria at the same time. The assessor needs to make a judgement against each criterion that evidence is present and sufficiently comprehensive.

Assessors should use the following information and support in reaching assessment decisions:

- the *Essential information for assessment decisions* section in each unit
- your Lead IV and assessment team's collective experience, supported by the standardisation materials we provide.

Once the team has agreed the outcome, a formal assessment decision is recorded and reported to learners. The information given:

- must show the formal decision and indicate where criteria have been met
- may show where attainment against criteria has not been demonstrated
- avoid giving direct, specific instructions on how the learner can improve the evidence to achieve a higher grade.

### **Authenticity of learner work**

Assessors must ensure that evidence is authentic to a learner through setting valid assessments and supervising them during the assessment period. Assessors must take care not to provide direct input, instructions or specific feedback that may compromise authenticity.

Once an assessment has begun, learners must not be given feedback that relates specifically to their evidence and how it can be improved, learners must work independently.

An assessor must assess only learner work that is authentic, i.e. learners' own independent work. Learners must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work. Assessors must complete a declaration that:

- the evidence submitted for this assessment is the learner's own
- the learner has clearly referenced any sources used in the work
- they understand that false declaration is a form of malpractice.

Centres can use Pearson templates or their own templates to document authentication. During assessment, an assessor may suspect that some or all of the evidence from a learner is not authentic. The assessor must then take appropriate action using the centre's policies for malpractice. Further information is given in *Section 8 Administrative arrangements*.

### **Resubmission of improved evidence**

The final assessment of evidence for the relevant learning aims is normally the final assessment decision, except where the Lead IV approves one opportunity to resubmit improved evidence based on the completed assessment.

The Lead IV has the responsibility to make sure that resubmission is operated fairly. This means:

- checking that a learner can be reasonably expected to perform better through a second submission, for example that the learner has not performed as expected
- making sure that giving a further opportunity does not give an unfair advantage over other learners, for example through the opportunity to take account of feedback given to other learners
- checking that the learner will be able to provide improved evidence without further guidance and that the original evidence submitted remains valid.

Once an assessment decision has been given to the learner, the resubmission opportunity must have a deadline within 15 working days in the same academic year. However, we recognise that there are circumstances where the resubmission period may fall outside of the 15-day limit owing to a lack of resources being available, for example where learners may need to access a performance space or have access to specialist equipment. Where it is practical to do so, for example evaluations, presentations, extended writing, resubmission must remain within the normal 15-day period.

For assessment to be fair, it is important that learners are all assessed in the same way and that some learners are not advantaged by having additional time or the opportunity to learn from others. Therefore, learners who did not complete assessment tasks by the planned deadline or by an authorised extension deadline (if one was given for specific circumstances), may not have the opportunity to subsequently resubmit. Similarly, learners who submit work that is not their own should not be given an opportunity to resubmit.

The outcome of any resubmission of the assessment task by the learner is then recorded as the final decision.

A learner who has not achieved their expected level of performance in the relevant learning aims **after resubmission** of an assessment may be offered a single retake opportunity using a new assessment task. The highest grade that may be awarded is a Pass.

The Lead IV must authorise a retake with a new assessment only in exceptional circumstances and where it is necessary, appropriate and fair to do so. For further information on offering a retake opportunity please refer to the *BTEC Centre Guide to Internal Assessment* available on our website. There is information on writing assignments for retakes on our website, see [www.btec.co.uk/keydocuments](http://www.btec.co.uk/keydocuments).

# 7 Administrative arrangements

## Introduction

This section focuses on the administrative requirements for delivering a BTEC qualification. It will be of value to Quality Nominees, Lead IVs, Programme Leaders and Examinations Officers.

## Learner registration and entry

Shortly after learners start the programme of learning, you need to make sure that they are registered for the qualification and that appropriate arrangements are made for internal and external assessment. You need to refer to the *Information Manual* for information on making registrations for the qualification and entries for external assessments.

Learners can be formally assessed only for a qualification on which they are registered. If learners' intended qualifications change, for example if a learner decides to choose a different pathway specialism, then the centre must transfer the learner appropriately.

## Access to assessment

Both internal and external assessments need to be administered carefully to ensure that all learners are treated fairly, and that results and certification are issued on time to allow learners to progress to chosen progression opportunities.

Our equality policy requires that all learners should have equal opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every learner. We are committed to making sure that:

- learners with a protected characteristic are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic
- all learners achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications*.

## Administrative arrangements for internal assessment

### Records

You are required to retain records of assessment for each learner. Records should include assessments taken, decisions reached and any adjustments or appeals. Further information can be found in the *Information Manual*. We may ask to audit your records so they must be retained as specified.

### Reasonable adjustments to assessment

A reasonable adjustment is one that is made before a learner takes an assessment to ensure that they have fair access to demonstrate the requirements of the assessments. You are able to make adjustments to internal assessments to take account of the needs of individual learners. In most cases this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments if necessary.

Further details on how to make adjustments for learners with protected characteristics are given on our website in the document *Supplementary guidance for reasonable adjustment and special consideration in vocational internally-assessed units*.

### Special consideration

Special consideration is given after an assessment has taken place for learners who have been affected by adverse circumstances, such as illness. You must operate special consideration in line with our policy (see previous paragraph). You can provide special consideration related to the period of time given for evidence to be provided or for the format of the assessment if it is equally valid. You may not substitute alternative forms of evidence to that required in a unit, or omit the application of any assessment criteria to judge attainment. Pearson can consider applications for special consideration in line with the policy.

### Appeals against assessment

Your centre must have a policy for dealing with appeals from learners. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy could be a consideration of the evidence by a Lead IV or other member of the programme team. The assessment plan should allow time for potential appeals after assessment decisions have been given to learners. If there is an appeal by a learner, you must document the appeal and its resolution. Learners have a final right of appeal to Pearson but only if the procedures that you have put in place have not been followed. Further details are given in the document *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*.

## Administrative arrangements for external assessment

### Entries and resits

For information on the timing of assessment and entries, please refer to the annual examinations timetable on our website.

### Access arrangements requests

Access arrangements are agreed with Pearson before an assessment. They allow students with special educational needs, disabilities or temporary injuries to:

- access the assessment
- show what they know and can do without changing the demands of the assessment.

Access arrangements should always be processed at the time of registration. Learners will then know what type of arrangements are available in place for them.

### Granting reasonable adjustments

For external assessment, a reasonable adjustment is one that we agree to make for an individual learner. A reasonable adjustment is defined for the individual learner and informed by the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors, to include:

- the needs of the learner with the disability
- the effectiveness of the adjustment
- the cost of the adjustment; and
- the likely impact of the adjustment on the learner with the disability and other learners.

Adjustment may be judged unreasonable and not approved if it involves unreasonable costs, timeframes or affects the integrity of the assessment.

### Special consideration requests

Special consideration is an adjustment made to a student's mark or grade after an external assessment to reflect temporary injury, illness or other indisposition at the time of the assessment. An adjustment is made only if the impact on the learner is such that it is reasonably likely to have had a material effect on that learner being able to demonstrate attainment in the assessment.

Centres are required to notify us promptly of any learners who they believe have been adversely affected and request that we give special consideration. Further information can be found in the special requirements section on our website.

## Conducting external assessments

Centres must make arrangements for the secure delivery of external assessments. External assessments for BTEC qualifications include examinations, set tasks and performance.

Each external assessment has a defined degree of control under which it must take place. Some external assessments may have more than one part and each part may have a different degree of control. We define degrees of control as follows.

### High control

This is the completion of assessment in formal invigilated examination conditions.

### Medium control

This is completion of assessment, usually over a longer period of time, which may include a period of controlled conditions. The controlled conditions may allow learners to access resources, prepared notes or the internet to help them complete the task.

### Low control

These are activities completed without direct supervision. They may include research, preparation of materials and practice. The materials produced by learners under low control will not be directly assessed.

Further information on responsibilities for conducting external assessment is given in the document *Instructions for Conducting External Assessments*, available on our website.

## Dealing with malpractice in assessment

Malpractice means acts that undermine the integrity and validity of assessment, the certification of qualifications, and/or that may damage the authority of those responsible for delivering the assessment and certification.

Pearson does not tolerate actions (or attempted actions) of malpractice by learners, centre staff or centres in connection with Pearson qualifications. Pearson may impose penalties and/or sanctions on learners, centre staff or centres where incidents (or attempted incidents) of malpractice have been proven.

Malpractice may arise or be suspected in relation to any unit or type of assessment within the qualification. For further details regarding malpractice and advice on preventing malpractice by learners, please see Pearson's *Centre guidance: Dealing with malpractice and maladministration in vocational qualifications*, available on our website.

The procedures we ask you to adopt vary between units that are internally-assessed and those that are externally assessed.

### Internally-assessed units

Centres are required to take steps to prevent malpractice and to investigate instances of suspected malpractice. Learners must be given information that explains what malpractice is for internal assessment and how suspected incidents will be dealt with by the centre. The *Centre Guidance: Dealing with Malpractice* document gives full information on the actions we expect you to take.

Pearson may conduct investigations if we believe that a centre is failing to conduct internal assessment according to our policies. The above document gives further information, examples and details the penalties and sanctions that may be imposed.

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

### Externally-assessed units

External assessment means all aspects of units that are designated as external in this specification, including preparation for tasks and performance. For these assessments centres must follow the JCQ procedures set out in the latest version of *JCQ Suspected Malpractice in Examinations and Assessments Policies and Procedures* ([www.jcq.org.uk](http://www.jcq.org.uk)).

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

### Learner malpractice

Heads of Centres are required to report incidents of any suspected learner malpractice that occur during Pearson external assessments. We ask that centres do so by completing a *JCQ Form M1* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)) and emailing it and any accompanying documents (signed statements from the learner, invigilator, copies of evidence, etc.) to the Investigations Team at [candidatemalpractice@pearson.com](mailto:candidatemalpractice@pearson.com). The responsibility for determining appropriate sanctions or penalties to be imposed on learners lies with Pearson.

Learners must be informed at the earliest opportunity of the specific allegation and the centre's malpractice policy, including the right of appeal. Learners found guilty of malpractice may be disqualified from the qualification for which they have been entered with Pearson.

## Teacher/centre malpractice

Heads of Centres are required to inform Pearson's Investigations Team of any incident of suspected malpractice by centre staff, before any investigation is undertaken. Heads of centres are requested to inform the Investigations Team by submitting a *JCQ Form M2(a)* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)) with supporting documentation to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com). Where Pearson receives allegations of malpractice from other sources (for example Pearson staff or anonymous informants), the Investigations Team will conduct the investigation directly or may ask the head of centre to assist.

Incidents of maladministration (accidental errors in the delivery of Pearson qualifications that may affect the assessment of learners) should also be reported to the Investigations Team using the same method.

Heads of Centres/Principals/Chief Executive Officers or their nominees are required to inform learners and centre staff suspected of malpractice of their responsibilities and rights; see Section 6.15 of the *JCQ Suspected Malpractice in Examinations and Assessments Policies and Procedures* document.

Pearson reserves the right in cases of suspected malpractice to withhold the issuing of results and/or certificates while an investigation is in progress. Depending on the outcome of the investigation results and/or certificates may be released or withheld.

You should be aware that Pearson may need to suspend certification when undertaking investigations, audits and quality assurances processes. You will be notified within a reasonable period of time if this occurs.

## Sanctions and appeals

Where malpractice is proven we may impose sanctions or penalties.

Where learner malpractice is evidenced, penalties may be imposed such as:

- mark reduction for external assessments
- disqualification from the qualification
- being barred from registration for Pearson qualifications for a period of time.

If we are concerned about your centre's quality procedures we may impose sanctions such as:

- working with you to create an improvement action plan
- requiring staff members to receive further training
- placing temporary blocks on your certificates
- placing temporary blocks on registration of learners
- debarring staff members or the centre from delivering Pearson qualifications
- suspending or withdrawing centre approval status.

The centre will be notified if any of these apply.

Pearson has established procedures for centres that are considering appeals against penalties and sanctions arising from malpractice. Appeals against a decision made by Pearson will normally be accepted only from Heads of Centres (on behalf of learners and/or members of staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in our *Enquiries and appeals about Pearson vocational qualifications and end point assessment policy*, which is on our website. In the initial stage of any aspect of malpractice, please notify the Investigations Team by email via [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com) who will inform you of the next steps.



## Certification and results

Once a learner has completed all the required components for a qualification, even if final results for external assessments have not been issued, then the centre can claim certification for the learner, provided that quality assurance has been successfully completed. For the relevant procedures please refer to our *Information Manual*. You can use the information provided on qualification grading to check overall qualification grades.

### Results issue

After the external assessment session, learner results will be issued to centres. The result will be in the form of a grade. You should be prepared to discuss performance with learners, making use of the information we provide and post-results services.

### Post-assessment services

Once results for external assessments are issued, you may find that the learner has failed to achieve the qualification or to attain an anticipated grade. It is possible to transfer or reopen registration in some circumstances. The *Information Manual* gives further information.

### Changes to qualification requests

Where a learner who has taken a qualification wants to resit an externally-assessed unit to improve their qualification grade, you firstly need to decline their overall qualification grade. You may decline the grade before the certificate is issued. For a learner receiving their results in August, you should decline the grade by the end of September if the learner intends to resit an external assessment.

## Additional documents to support centre administration

As an approved centre you must ensure that all staff delivering, assessing and administering the qualifications have access to this documentation. These documents are reviewed annually and are reissued if updates are required.

- *Pearson Quality Assurance Handbook*: this sets out how we will carry out quality assurance of standards and how you need to work with us to achieve successful outcomes.
- *Information Manual*: this gives procedures for registering learners for qualifications, transferring registrations, entering for external assessments and claiming certificates.
- *Lead Examiners' Reports*: these are produced after each series for each external assessment and give feedback on the overall performance of learners in response to tasks or questions set.
- *Instructions for the Conduct of External Assessments (ICEA)*: this explains our requirements for the effective administration of external assessments, such as invigilation and submission of materials.
- *Regulatory policies*: our regulatory policies are integral to our approach and explain how we meet internal and regulatory requirements. We review the regulated policies annually to ensure that they remain fit for purpose. Policies related to this qualification include:
  - adjustments for candidates with disabilities and learning difficulties, access arrangements and reasonable adjustments for general and vocational qualifications
  - age of learners
  - centre guidance for dealing with malpractice
  - recognition of prior learning and process.

This list is not exhaustive and a full list of our regulatory policies can be found on our website.

## 8 Quality assurance

### Centre and qualification approval

As part of the approval process, your centre must make sure that the resource requirements listed below are in place before offering the qualification.

- Centres must have appropriate physical resources (for example, equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualification.
- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have in place appropriate health and safety policies relating to the use of equipment by learners.
- Centres must deliver the qualification in accordance with current equality legislation.
- Centres should refer to the teacher guidance section in individual units to check for any specific resources required.

### Continuing quality assurance and standards verification

On an annual basis, we produce the *Pearson Quality Assurance Handbook*. It contains detailed guidance on the quality processes required to underpin planning for delivery including appropriate employer involvement, and for robust assessment and internal verification.

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; it must abide by these conditions throughout the period of delivery
- Pearson makes available to approved centres a range of materials and opportunities, through online standardisation, intended to exemplify the processes required for effective assessment, and examples of effective standards. Approved centres must use the materials and services to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors and verifiers, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

The approach of quality-assured assessment is through a partnership between an approved centre and Pearson. We will make sure that each centre follows best practice and employs appropriate technology to support quality-assurance processes, where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres. We monitor and support centres in the effective operation of assessment and quality assurance.

The methods we use to do this for BTEC Level 3 include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors and verifiers who are trained to undertake assessment
- undertaking an overarching review and assessment of a centre's strategy for ensuring sufficient and appropriate engagement with employers at the beginning of delivery of any BTEC programme(s)
- undertaking a review of the employer involvement planned at programme level to ensure its appropriateness at a time when additional activities can be scheduled where necessary
- assessment sampling and verification, through requested samples of assessments, completed assessed learner work and associated documentation

- an overarching review and assessment of a centre's strategy for delivering and quality assuring its BTEC programmes, for example making sure that synoptic units are placed appropriately in the order of delivery of the programme.

Centres that do not fully address and maintain rigorous approaches to delivering, assessing and quality assurance cannot seek certification for individual programmes or for all BTEC Level 3 programmes. An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting.

Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

## 9 Understanding the qualification grade

### Awarding and reporting for the qualification

This section explains the rules that we apply in awarding a qualification and in providing an overall qualification grade for each learner. It shows how all the qualifications in this sector are graded.

The awarding and certification of these qualifications will comply with regulatory requirements.

### Eligibility for an award

In order to be awarded a qualification, a learner must complete all units, achieve a Near Pass (N) or above in all external units and a pass or above in all mandatory units unless otherwise specified. Refer to the structure in *Section 2*.

To achieve any qualification grade, learners must:

- complete and **have an outcome** (D, M, P, N or U) for all units within a valid combination
- achieve the **required units at pass or above** shown in *Section 2*, and for the Diploma achieve a minimum of 600 GLH and Extended Diploma achieve a minimum 900 GLH at Pass or above (or N or above in external units)
- achieve the **minimum number of points** at a grade threshold.

It is the responsibility of a centre to ensure that a correct unit combination is adhered to. Learners who do not achieve the required minimum grade (N or P) in units shown in the structure will not achieve a qualification.

Learners who do not achieve sufficient points for a qualification or who do not achieve all the required units may be eligible to achieve a smaller qualification in the same suite provided they have completed and achieved the correct combination of units and met the appropriate qualification grade points threshold.

### Calculation of the qualification grade

The final grade awarded for a qualification represents an aggregation of a learner's performance across the qualification. As the qualification grade is an aggregate of the total performance, there is some element of compensation in that a higher performance in some units may be balanced by a lower outcome in others.

In the event that a learner achieves more than the required number of optional units, the mandatory units along with the optional units with the highest grades will be used to calculate the overall result, subject to the eligibility requirements for that particular qualification title.

BTEC Nationals are Level 3 qualifications and are awarded at the grade ranges shown in the table below.

Qualification	Available grade range
Certificate, Extended Certificate, Foundation Diploma	P to D*
Diploma	PP to D*D*
Extended Diploma	PPP to D*D*D*

The *Calculation of qualification grade* table, shown further on in this section, shows the minimum thresholds for calculating these grades. The table will be kept under review over the lifetime of the qualification. The most up to date table will be issued on our website.

Pearson will monitor the qualification standard and reserves the right to make appropriate adjustments.

Learners who do not meet the minimum requirements for a qualification grade to be awarded will be recorded as Unclassified (U) and will not be certificated. They may receive a Notification of Performance for individual units. The *Information Manual* gives full information.

### Points available for internal units

The table below shows the number of **points** available for internal units. For each internal unit, points are allocated depending on the grade awarded.

	Unit size	
	60 GLH	90 GLH
<b>U</b>	0	0
<b>Pass</b>	6	9
<b>Merit</b>	10	15
<b>Distinction</b>	16	24

### Points available for external units

Raw marks from the external units will be awarded **points** based on performance in the assessment. The table below shows the **minimum number of points** available for each grade in the external units.

	Unit size	
	90 GLH	120 GLH
<b>U</b>	0	0
<b>Near Pass</b>	6	8
<b>Pass</b>	9	12
<b>Merit</b>	15	20
<b>Distinction</b>	24	32

Pearson will automatically calculate the points for each external unit once the external assessment has been marked and grade boundaries have been set. For more details about how we set grade boundaries in the external assessment please go to our website.

### Claiming the qualification grade

Subject to eligibility, Pearson will automatically calculate the qualification grade for your learners when the internal unit grades are submitted and the qualification claim is made. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the relevant *Calculation of qualification grade* table for the cohort.

## Calculation of qualification grade

Applicable for registration from 1 September 2016.

Certificate		Extended Certificate		Foundation Diploma		Diploma		Extended Diploma	
180 GLH		360 GLH		510 GLH		720 GLH		1080 GLH	
Grade	Points threshold	Grade	Points threshold	Grade	Points threshold	Grade	Points threshold	Grade	Points threshold
U	0	U	0	U	0	U	0	U	0
Pass	18	P	36	P	51	PP	72	PPP	108
						MP	88	MPP	124
								MMP	140
Merit	26	M	52	M	73	MM	104	MMM	156
						DM	124	DMM	176
								DDM	196
Distinction	42	D	74	D	104	DD	144	DDD	216
						D*D	162	D*DD	234
								D*D*D	252
Distinction*	48	D*	90	D*	130	D*D*	180	D*D*D*	270

The table is subject to review over the lifetime of the qualification. The most up-to-date version will be issued on our website.

## Examples of grade calculations based on table applicable to registrations from September 2016

### Example 1: Achievement of a Diploma with a PP grade

	GLH	Type (Int/Ext)	Grade	Unit points
Unit 6	120	Ext	Pass	12
Unit 7	120	Ext	Pass	12
Unit 8	120	Int	Pass	12
Unit 15	60	Int	Pass	6
Unit 33	60	Int	Pass	6
Unit 34	60	Int	Merit	10
Unit 35	60	Int	U	0
Unit 36	60	Int	Merit	10
Unit 9	60	Int	Pass	6
<b>Totals</b>	<b>720</b>		<b>PP</b>	<b>74</b>

The learner has achieved Near Pass or higher in Units 6 and 7, and Pass or higher in Units 8 and 15.

The learner has sufficient points for a PP grade

### Example 2: Achievement of a Diploma with a DD grade

	GLH	Type (Int/Ext)	Grade	Unit points
Unit 6	120	Ext	Near Pass	8
Unit 7	120	Ext	Merit	20
Unit 8	120	Int	Distinction	32
Unit 15	60	Int	Distinction	16
Unit 33	60	Int	Distinction	16
Unit 34	60	Int	Merit	10
Unit 35	60	Int	Merit	10
Unit 36	60	Int	Distinction	16
Unit 9	60	Int	Distinction	16
<b>Totals</b>	<b>720</b>		<b>DD</b>	<b>144</b>

The learner has sufficient points for a DD grade

### Example 3: An Unclassified result for a Diploma

	GLH	Type (Int/Ext)	Grade	Unit points
Unit 6	120	Ext	Pass	12
Unit 7	120	Ext	U	0
Unit 8	120	Int	U	0
Unit 15	60	Int	Pass	6
Unit 33	60	Int	Distinction	16
Unit 34	60	Int	Merit	10
Unit 35	60	Int	Pass	6
Unit 36	60	Int	Merit	10
Unit 9	60	Int	Distinction	16
<b>Totals</b>	<b>720</b>		<b>U</b>	<b>76</b>

The learner has a U in Units 7 and 8.

The learner has sufficient points for a PP grade but has not met the minimum requirement for N or higher in Units 6 and 7 and P or higher in Units 8 and 15.



# 10 Resources and support

Our aim is to give you a wealth of resources and support to enable you to deliver BTEC National qualifications with confidence. On our website you will find a list of resources to support teaching and learning, and professional development.

## Support for setting up your course and preparing to teach

### Specification

This **specification** (for teaching from September 2016) includes details on the administration of qualifications and information on all the units for the qualification.

### Delivery Guide

This free guide gives you important advice on how to choose the right course for your learners and how to ensure you are fully prepared to deliver the course. It explains the key features of BTEC Nationals (for example employer involvement and employability skills). It also covers guidance on assessment (internal and external) and quality assurance. The guide tells you where you can find further support and gives detailed unit-by-unit delivery guidance. It includes teaching tips and ideas, assessment preparation and suggestions for further resources.

### Schemes of work

Free sample schemes of work are provided for each mandatory unit. These are available in Word™ format for ease of customisation.

### Curriculum models

These show how the BTECs in the suite fit into a 16–19 study programme, depending on their size and purpose. The models also show where other parts of the programme, such as work experience, maths and English, tutorial time and wider study, fit alongside the programme.

### Study skills activities

A range of case studies and activities is provided; they are designed to help learners develop the study skills they need to successfully complete their BTEC course. The case studies and activities are provided in Word™ format for easy customisation.

### myBTEC

myBTEC is a free, online toolkit that lets you plan and manage your BTEC provision from one place. It supports the delivery, assessment and quality assurance of BTECs in centres and supports teachers with the following activities:

- checking that a programme is using a valid combination of units
- creating and verifying assignment briefs (including access to a bank of authorised assignment briefs that can be customised)
- creating assessment plans and recording assessment decisions
- tracking the progress of every learner throughout their programme.

To find out more about myBTEC, visit the myBTEC page on the support services section of our website. We will add the new BTEC National specifications to myBTEC as soon as possible.

## Support for teaching and learning

Pearson Learning Services provides a range of engaging resources to support BTEC Nationals, including:

- textbooks in e-book and print formats
- revision guides and revision workbooks in e-book and print formats
- teaching and assessment packs, including e-learning materials via the Active Learn Digital Service.

Teaching and learning resources are also available from a number of other publishers. Details of Pearson's own resources and of all endorsed resources can be found on our website.

## Support for assessment

### Sample assessment materials for externally-assessed units

Sample assessments are available for the Pearson-set units. One copy of each of these assessments can be downloaded from the website/available in print. For each suite an additional sample for one of the Pearson-set units is also available, allowing your learners further opportunities for practice.

Further sample assessments will be made available through our website on an ongoing basis.

### Sample assessment materials for internally-assessed units

We do not prescribe the assessments for the internally-assessed units. Rather, we allow you to set your own, according to your learners' preferences and to link with your local employment profile.

We do provide a service in the form of Authorised Assignment Briefs, which are approved by Pearson Standards Verifiers. They are available via our website or free on myBTEC.

### Sample marked learner work

To support you in understanding the expectation of the standard at each grade, examples of marked learner work at PM/MD grades are linked to the Authorised Assignment Briefs.

## Training and support from Pearson

### People to talk to

There are many people who are available to support you and provide advice and guidance on delivery of your BTEC Nationals. These include:

- Subject Advisors – available for all sectors. They understand all Pearson qualifications in their sector and so can answer sector-specific queries on planning, teaching, learning and assessment
- Standards Verifiers – they can support you with preparing your assignments, ensuring that your assessment plan is set up correctly, and support you in preparing learner work and providing quality assurance through sampling
- Curriculum Development Managers (CDMs) – they are regionally based and have a full overview of the BTEC qualifications and of the support and resources that Pearson provides. CDMs often run network events
- Customer Services – the ‘Support for You’ section of our website gives the different ways in which you can contact us for general queries. For specific queries, our service operators can direct you to the relevant person or department.

### Training and professional development

Pearson provides a range of training and professional development events to support the introduction, delivery, assessment and administration of BTEC National qualifications. These sector-specific events, developed and delivered by specialists, are available both face to face and online.

#### **‘Getting Ready to Teach’**

These events are designed to get teachers ready for delivery of the BTEC Nationals. They include an overview of the qualifications’ structures, planning and preparation for internal and external assessment, and quality assurance.

#### **Teaching and learning**

Beyond the ‘Getting Ready to Teach’ professional development events, there are opportunities for teachers to attend sector- and role-specific events. These events are designed to connect practice to theory; they provide teacher support and networking opportunities with delivery, learning and assessment methodology.

Details of our training and professional development programme can be found on our website.



## Appendix 1 Links to industry standards

BTEC Nationals have been developed in consultation with industry and appropriate sector bodies to ensure that the qualification content and approach to assessment aligns closely to the needs of employers. Where they exist, and are appropriate, National Occupational Standards (NOS) and professional body standards have been used to establish unit content.

In the creative sector, the following approaches have been used.

The mandatory content of 'Professional Practice in Art and Design', 'Managing a Client Brief' and 'Developing and Realising Creative Intentions' have been mapped to NOS to reflect the essential skills and knowledge needed for entry to employment.

## Appendix 2 Glossary of terms used for internally-assessed units

This is a summary of the key terms used to define the requirements in the units.

Term	Definition
Understand	For defined knowledge in familiar contexts.
Explore	Skills and/or knowledge involving practical testing or trialling.
Apply	Skills. Often referring to given processes or techniques.
Review	Learners are able to make a formal assessment of work produced. The assessment allows learners to: <ul style="list-style-type: none"> <li>• appraise existing information or prior events; and</li> <li>• reconsider information with the intention of making changes, if necessary.</li> </ul>
Analyse	Learners present the outcome of methodical and detailed examination either: <ul style="list-style-type: none"> <li>• breaking down a theme, topic or situation in order to interpret and study the interrelationships between the parts and/or</li> <li>• of information or data to interpret and study key trends and interrelationships.</li> </ul> Analysis can be through performance, practice, written or, less commonly, verbal presentation.
Assess	Learners present a careful consideration of varied factors or events that apply to a specific situation or, to identify those which are the most important or relevant and arrive at a conclusion.
Compare	Learners can identify the main factors relating to two or more items/situations or aspects of a subject that is extended to explain the similarities, differences, advantages and disadvantages. This is used to show depth of knowledge through selection and isolation of characteristics.
Demonstrate	Learners' work, performance or practice evidences the ability to carry out and apply knowledge, understanding and/or skills in a practical situation.
Explain	Learners' work draws on varied information, themes or concepts to consider aspects such as: <ul style="list-style-type: none"> <li>• strengths or weaknesses</li> <li>• advantages or disadvantages;</li> <li>• alternative actions</li> <li>• relevance or significance.</li> </ul> The learner inquiry should lead to a supported judgement showing relationship to its context. This will often be in a conclusion. Evidence of explanations could be through visual explanations with annotations as well as written work, presentation, performance or practice.
Evaluate	Learners' work draws on varied information, themes or concepts to consider aspects such as: <ul style="list-style-type: none"> <li>• strengths or weaknesses</li> <li>• advantages or disadvantages;</li> <li>• alternative actions</li> <li>• relevance or significance.</li> </ul> The learner inquiry should lead to a supported judgement showing relationship to its context. This will often be in a conclusion. Evidence will often be written but could be through presentation, performance or practice.

<b>Term</b>	<b>Definition</b>
Justify	Learners are able to give reasons or evidence to: <ul style="list-style-type: none"> <li>• support an opinion; or</li> <li>• prove something right or reasonable.</li> </ul>
Plan	Learners create a way of doing a task or series of tasks to achieve specific requirements or objectives showing progress from start to finish.
Reflect	On own skills and development and makes suggestions for own development.
Review	Learners are able to make a formal assessment of work produced. The assessment allows learners to: <ul style="list-style-type: none"> <li>• appraise existing information or prior events; and</li> <li>• reconsider information with the intention of making changes, if necessary.</li> </ul>
Select	Learner choose the best or most suitable option whether this is of materials, techniques, equipment or processes. The options and choices should be based on specific criteria.

This is a key summary of the types of evidence used for BTEC Nationals.

<b>Type of evidence</b>	<b>Definition and purpose</b>
Log	A record made by learners of how a process of development was carried out, including experimental stages, testing, selection and rejection of alternatives, practice or development steps.
Sketchbook	Digital or physical sketchbook which shows the development of ideas and experimentation with materials, techniques and processes.
Plan	Learners produce a plan as an outcome related to a given or limited task.
Project	A self-directed, large-scale activity requiring planning, research, exploration, outcome and review. Used to show self-management, project management and/or deep learning including synopticity.
Presentation	To show presentation skills including communication. To direct to a given audience and goal. To extract and summarise information.
Portfolio	Digital or physical showing a selection of work which contributes towards a project or for a specific purpose.
Practical task (artefact/outcome)	Learners undertake a defined or self-defined task to produce an outcome
Research	An analysis of substantive research organised by learners from secondary and if applicable primary sources.
Viva	A detailed oral examination of learners normally following performance, presentation or practical skills.
Written task or report	Individual completion of a task in a work-related format, e.g. a report, marketing communication, set of instructions.

# Pearson BTEC Level 3 Nationals in Art and Design

Certificate in Art and Design

Extended Certificate in Art and Design

Foundation Diploma in Art and Design

Diploma in Art and Design

**Diplomas in:**

**Photography**

**Graphics**

**3D Design and Crafts**

**Fashion Design and Production**

Extended Diploma in Art and Design

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