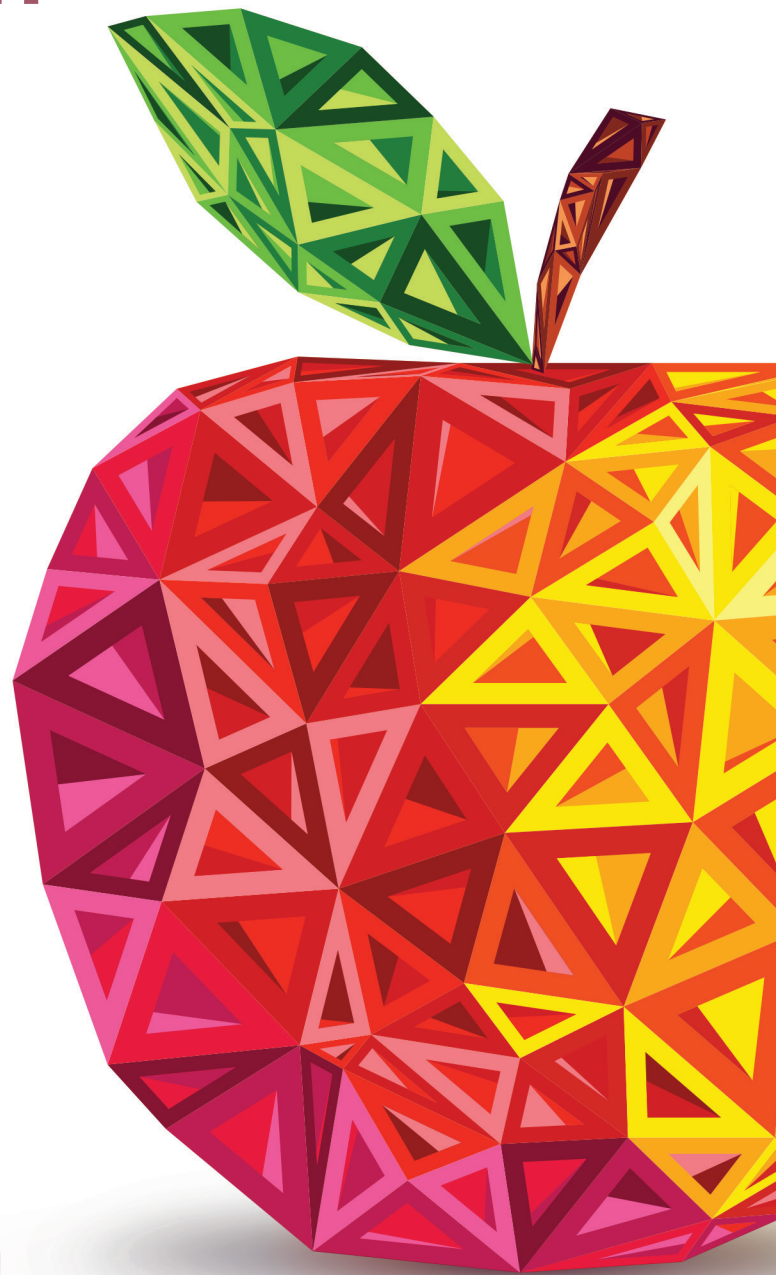# Pearson
# BTEC Level 3 National Extended Diploma in Art and Design

# Specification

*First teaching from September 2016*
*First certification from 2018*

Issue 7

# Pearson
# BTEC Level 3 National Extended Diploma in Art and Design

## Specification

First teaching September 2016

Issue 7

**Edexcel, BTEC and LCCI qualifications**

Edexcel, BTEC and LCCI qualifications are awarded by Pearson, the UK's largest awarding body offering academic and vocational qualifications that are globally recognised and benchmarked. For further information, please visit our qualifications website at qualifications.pearson.com. Alternatively, you can get in touch with us using the details on our contact us page at qualifications.pearson.com/contactus

**About Pearson**

Pearson is the world's leading learning company, with 25,000 employees in more than 70 countries working to help people of all ages to make measurable progress in their lives through learning. We put the learner at the centre of everything we do, because wherever learning flourishes, so do people. Find out more about how we can help you and your learners at qualifications.pearson.com

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

# 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 Extended Diploma 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 *Qualification and unit content* 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 7 |
| In content Section B1 of Unit 4, the words 'such as' have been added to the list of lens-based materials to clarify that these are examples. | Page 49 |

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.

# Contents

# 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 Extended Diploma in Art and Design. The specification signposts you to additional handbooks and policies. It includes all the units for this qualification.

This qualification is 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 sizes. The qualification titles are given below.

Some BTEC National qualifications 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 and job roles related to a particular sector. They provide progression 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.

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.

Some BTEC National qualifications are for post-16 learners wishing to specialise in a specific industry, occupation or occupational group. The qualifications give learners specialist knowledge and 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 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.


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 this qualification 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 shows 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 |
|---|---|---|
| **Pearson BTEC Level 3 National Certificate in Art and Design** | 180 GLH (240 TQT)<br>Equivalent in size to 0.5 of an A Level.<br>2 units of which 1 is mandatory and 1 is external.<br>Mandatory content (67%).<br>External assessment (67%). | The qualification offers an introduction to the art and design sector through applied learning.<br>The qualification supports progression to higher education when taken as part of a programme of study that includes other vocational or general qualifications. |
| **Pearson BTEC Level 3 National Extended Certificate in Art and Design** | 360 GLH (480 TQT)<br>Equivalent in size to one A Level.<br>4 units of which 3 are mandatory and 2 are external.<br>Mandatory content (83%).<br>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. |
| **Pearson BTEC Level 3 National Foundation Diploma in Art and Design** | 510 GLH (680 TQT)<br>Equivalent in size to 1.5 A Levels.<br>6 units of which 4 are mandatory and 2 are external.<br>Mandatory content (76%).<br>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. |
| **Pearson BTEC Level 3 National Diploma in Art and Design** | 720 GLH (965 TQT)<br>Equivalent in size to two A Levels.<br>8 units of which 6 are mandatory and 3 are external.<br>Mandatory content (83%).<br>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 |
|---|---|---|
| **Pearson BTEC Level 3 National Extended Diploma in Art and Design** | 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. |
| **Pearson BTEC Level 3 National Diploma in Fashion Design and Production** | 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. |
| **Pearson BTEC Level 3 National Diploma in Graphics** | 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 |
|---|---|---|
| **Pearson BTEC Level 3 National Diploma in Photography** | 720 GLH (965 TQT)<br>Equivalent in size to two A Levels.<br>9 units of which 8 are mandatory and 2 are external.<br>Mandatory content (92%).<br>External assessment (33%). | 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. |
| **Pearson BTEC Level 3 National Diploma in 3D Design and Crafts** | 720 GLH (970 TQT)<br>Equivalent in size to two A Levels.<br>9 units of which 8 are mandatory and 2 are external.<br>Mandatory content (92%).<br>External assessment (33%). | 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. |

# 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 | **M** | Mandatory units | **O** | Optional units |
|---|---|---|---|---|---|

| **P** | Photography | **G** | Graphics | **3D** | 3D Design and Crafts | **FD** | 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 and optional content provides a balance of breadth and depth, while retaining a degree of choice for individual learners to study content relevant to their own interests and progression choices. Also, the content may be applied during delivery in a way that is relevant to local employment needs.

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, research and analysis, which are valued in both higher education and the workplace.

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:

- 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
- demonstrate practical and technical skills using appropriate tools and processes.

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

**Pearson BTEC Level 3 National Extended Diploma in Art and Design**

In this section you will find information on the purpose of this qualification and how its design meets that purpose through the qualification objective and structure. We publish a full 'Statement of Purpose' for each qualification on our website. These statements are designed to guide you and potential learners to make the most appropriate choice about the size of qualification suitable at recruitment.

## Who is this qualification for?

The Pearson BTEC National Level 3 Extended Diploma in Art and Design is an Applied General qualification and is equivalent in size to three A Levels. Learners who want to take this qualification will have successfully completed a Level 2 programme of learning with GCSEs or vocational qualifications.

The qualification has been developed for post-16 learners who wish to focus their learning on art and design with a view to progressing to a related higher education course and potentially a career in the sector. The BTEC Level 3 National Extended Diploma in Art and Design would normally be studied over two years as the substantial qualification in a study programme.

## What does this qualification cover?

The content of this qualification relates directly to the skills and understanding needed for further study in art and design and has been developed in consultation with higher education.

There are seven mandatory units. Through these units learners will develop knowledge and understanding in visual communication and the creative process. This will help to develop their visual language and creative voice. Learners will understand the importance and influence of the work of artists and designers to develop and realise their creative intentions. The Pearson BTEC Level 3 Extended Diploma in Art and Design is designed to enable learners to refine their knowledge in the sector and increase their levels of independence. In *Unit 5: Developing an Art and Design Portfolio*, learners produce a portfolio to support progression; primarily to higher education.

Learners also develop skills and knowledge through the optional units in specific areas such as fashion, textiles, graphics, photography, 3D studies and fine art. As the core content is equivalent in size to two A Levels, higher education representatives have confirmed that it is appropriate to allow learners a wide range of optional units so that they can explore their own choice of areas for further study. The flexibility of the optional structure allows learners to refine their skills and knowledge through the development of their 'creative voice' and the pursuit of their creative intentions, and reflects the diversity and breadth of options available to learners in higher education and employment

## What could this qualification lead to?

The qualification has been designed to provide progression onto a wide range of related courses in higher education. Learners taking this qualification will develop their critical and analytical skills. They will also develop and realise their creative intentions. They will develop a portfolio of art and design projects to support progression to a wide range of related degree courses in art and design.

The qualification is intended to carry UCAS points and is recognised by higher education providers as meeting admission requirements to many relevant courses, for example:

- BA (Hons) Art and Design
- BA (Hons) Interior Design
- BA (Hons) Fashion Design
- BA (Hons) Textiles
- BA (Hons) Graphic Design
- BA (Hons) Photography
- BA (Hons) Fine Art

Learners should always check the entry requirements for degree programmes with specific higher education providers.

**How does the qualification provide employability 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.

**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. 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 develop the knowledge and skills required for particular degree courses, including:

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

# 2 Structure

## Qualification structure

**Pearson BTEC Level 3 National Extended Diploma in Art and Design**

**Mandatory units**

There are seven mandatory units, three internal and four 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.

**Optional units**

Learners must complete six optional units. The optional units are grouped. Learners must take two units from group A and 4 units from group B.

| Unit number | Unit title | GLH | Type | How assessed |
|---|---|---|---|---|
| **Pearson BTEC Level 3 National Extended Diploma in Art and Design** |||||
| **Mandatory units – learners complete and achieve all units** |||||
| 1 | Visual Recording and Communication | 120 | **Mandatory** | External |
| 2 | Critical and Contextual Studies in Art and Design | 90 | **Mandatory** | External |
| 3 | The Creative Process | 90 | **Mandatory** | Internal |
| 4 | Materials, Techniques and Process in Art and Design | 90 | **Mandatory** | Internal |
| 5 | Developing an Art and Design Portfolio | 90 | **Mandatory** | Internal |
| 6 | Managing a Client Brief | 120 | **Mandatory** | External |
| 7 | Developing and Realising Creative Intentions | 120 | **Mandatory and Synoptic** | External |
| **Optional units group A – learners complete 2 units** |||||
| 9 | Photographic Materials, Techniques and Processes | 60 | **Optional** | Internal |
| 10 | Graphic 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 |
| 15 | Fashion Materials, Techniques and Processes | 60 | **Optional** | Internal |
| 16 | 3D Design Craft Materials, Techniques and Processes | 60 | **Optional** | Internal |

| Unit number | Unit title | GLH | Type | How assessed |
|---|---|---|---|---|
| | **Optional units group B – learners complete 4 units** | | | |
| 17 | Studio Photography | 60 | **Optional** | Internal |
| 18 | Location Photography | 60 | **Optional** | Internal |
| 19 | Digital Image Capture and Editing | 60 | **Optional** | Internal |
| 20 | Non-Digital Photographic Techniques | 60 | **Optional** | Internal |
| 21 | Typography and Typographic Design | 60 | **Optional** | Internal |
| 22 | Graphics for 3D | 60 | **Optional** | Internal |
| 23 | Branding in Graphic Design | 60 | **Optional** | Internal |
| 24 | Graphic Illustration | 60 | **Optional** | Internal |
| 25 | Conceptual Art for Games | 60 | **Optional** | Internal |
| 26 | Web Design | 60 | **Optional** | Internal |
| 27 | Animation | 60 | **Optional** | Internal |
| 28 | App Design | 60 | **Optional** | Internal |
| 29 | Constructed Textiles | 60 | **Optional** | Internal |
| 30 | Woven Textiles | 60 | **Optional** | Internal |
| 31 | Surface Design for Textiles | 60 | **Optional** | Internal |
| 32 | Digital Applications for Textiles | 60 | **Optional** | Internal |
| 33 | Fashion Design | 60 | **Optional** | Internal |
| 34 | Pattern Development Methods and Techniques | 60 | **Optional** | Internal |
| 35 | Fashion Promotion | 60 | **Optional** | Internal |
| 36 | Manufacturing Methods for Fashion | 60 | **Optional** | Internal |
| 37 | 3D Model Making | 60 | **Optional** | Internal |
| 38 | Extending 3D Design Materials, Techniques and Processes | 60 | **Optional** | Internal |
| 39 | Working to Scale | 60 | **Optional** | Internal |
| 40 | Contemporary Fine Art Practice | 60 | **Optional** | Internal |
| 41 | Painting | 60 | **Optional** | Internal |
| 42 | Printmaking | 60 | **Optional** | Internal |
| 43 | Time-Based Techniques in Art and Design | 60 | **Optional** | Internal |
| 44 | Public Art | 60 | **Optional** | Internal |
| 45 | Curating an Exhibition | 60 | **Optional** | Internal |

## External assessment

This is a summary of the type and availability of external assessment, which is of units making up 42% 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 |
|---|---|---|
| **Unit 1: Visual Recording and Communication** | • A task set and marked by Pearson and taken under supervised conditions.<br>• Learners will be given a theme and a task in order to prepare a response before a supervised assessment period<br>• The supervised assessment period is a maximum of three hours and can be arranged over a number of sessions in a period timetabled by Pearson.<br>• Portfolio evidence.<br>• 60 marks. | **May/June**<br>**First assessment: May/June 2017** |
| **Unit 2: Critical and Contextual Studies in Art and Design** | • A task set and marked by Pearson and taken under supervised conditions.<br>• Learners are provided with a brief (Part A) four weeks before a supervised assessment period in order to carry out research.<br>• Learners will be provided with monitored research sessions of three hours scheduled by the centre to produce materials that can be used in the Part B supervised assessment.<br>• The supervised assessment period (Part B) is undertaken in a single session of three and a half hours timetabled by Pearson.<br>• 60 marks. | **Dec/Jan and May/June**<br>**For assessment from January 2019 onwards** |
| **Unit 6: Managing a Client Brief** | • A task set and marked by Pearson completed under supervised conditions.<br>• Learners will be given a client brief and a four week period in order to carry out research.<br>• 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.<br>• 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.<br>• 60 marks. | **January**<br>**For assessment from January 2019 onwards** |

| Unit | Type | Availability |
|---|---|---|
| **Unit 7: Developing and Realising Creative Intentions** | • A task set and marked by Pearson completed under supervised conditions.<br>• Learners will be given a theme and task to develop and realise a self-directed art and design piece within an eight week period.<br>• Learners should compile research and development in monitored sessions of twenty hours scheduled by the centre.<br>• 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.<br>• 60 marks. | **May/June**<br>**For assessment from May/June 2019 onwards** |

## 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 7: Developing and Realising Creative Intentions*, learners complete a self-initiated art and design project that allows them to produce an art and design piece that demonstrates the full range of skills, knowledge and understanding they have developed over the course of their programme. Learners complete the task using knowledge and understanding from their studies of the sector and apply both transferable and specialist knowledge and skills.

In delivering the unit you need to encourage learners to draw on their broader learning so they will be prepared for the assessment.

## Employer involvement in assessment and delivery

You are encouraged to give learners opportunities to be involved with employers.
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 |
|---|---|
| **Unit number** | The number is in a sequence in the sector. Numbers may not be sequential for an individual qualification. |
| **Unit title** | This is the formal title that we always use and it appears on certificates. |
| **Level** | All units are at Level 3 on the national framework. |
| **Unit type** | This shows if the unit is internal or external only. See structure information in *Section 2* for full details. |
| **GLH** | 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. |
| **Unit in brief** | 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. |
| **Unit introduction** | 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. |
| **Learning aims** | 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 *Appendix 2*. |
| **Summary of unit** | 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. |
| **Content** | 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 |
|---|---|
| **Assessment criteria** | Each learning aim has Pass and Merit criteria. Each assignment has at least one Distinction criterion. |
| | A full glossary of terms used is given in *Appendix 2*. All assessors need to understand our expectations of the terms used. |
| | Distinction criteria represent outstanding performance in the unit. Some criteria require learners to draw together learning from across the learning aims. |
| **Essential information for assignments** | 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. |
| **Further information for teachers and assessors** | The section gives you information to support the implementation of assessment. It is important that this is used carefully alongside the assessment criteria. |
| **Resource requirements** | Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources see *Section 10*. |
| **Essential information for assessment decisions** | 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. |
| **Links to other units** | 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. |
| **Employer involvement** | 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. |

**External units**

| Section | Explanation |
|---|---|
| **Unit number** | The number is in a sequence in the sector. Numbers may not be sequential for an individual qualification. |
| **Unit title** | This is the formal title that we always use and it appears on certificates. |
| **Level** | All units are at Level 3 on the national framework. |
| **Unit type** | This shows if the unit is internal or external only. See structure information in *Section 2* for full details. |
| **GLH** | 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. |
| **Unit in brief** | A brief formal statement on the content of the unit. |
| **Unit introduction** | 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. |
| **Summary of assessment** | This sets out the type of external assessment used and the way in which it is used to assess achievement. |
| **Assessment outcomes** | 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). |
| **Essential content** | 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. |
| **Grade descriptors** | 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. |
| **Key terms typically used in assessment** | These definitions will help you analyse requirements and prepare learners for assessment. |
| **Resources** | Any specific resources that you need to be able to teach and assess are listed in this section. For information on support resources see *Section 10*. |
| **Links to other units** | 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. |
| **Employer involvement** | 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.

# Unit 1: Visual Recording and Communication

Level: **3**

Unit type: **External**

Guided learning hours: **120**

## Unit in brief

Learners investigate, experiment and explore a range of visual recording materials and methods to express and communicate ideas

## Unit introduction

Visual recording and communication are the building blocks on which to develop skills and creative practice in art and design. They underpin all areas of art and design and the development of these skills is a vital part of contemporary vocational practice. Visual recording and communication is based on observation of primary and secondary sources, the development and use of formal elements and the appropriate selection of materials, techniques and processes.

In this unit, you will develop your visual recording and communication skills through exploration and experimentation with materials and methods, gaining confidence in your ability to create work and express and communicate ideas. You will extend your skills through exploring the work of others, ongoing personal reflection and the refinement of your own work. You will demonstrate your practice by applying these skills to a set task. To complete the assessment task within this unit, you will need to draw on your learning from across your programme.

The skills and knowledge you develop in this unit are key for progression to higher education, training and employment. The work you produce in this unit can form part of a portfolio for entry to these areas.

## Summary of assessment

This unit is assessed under supervised conditions. Learners will be provided with a theme and a task in January before a supervised assessment period in order to carry out research and preparatory work and prepare a response.

The supervised assessment period is a maximum of three hours where learners will compile their work and respond to a set task. This can be arranged over a number of sessions.

The number of marks for the unit is 60.

The assessment availability is May/June each year. The first assessment availability is May/June 2017.

Sample assessment materials will be available to help centres prepare learners for assessment.

## Assessment outcomes

**AO1** Understand how recording is used to communicate visually in the work of others

**AO2** Demonstrate understanding of visual communication through exploration and application of different methods of recording

**AO3** Demonstrate ability to record to communicate intentions

**AO4** Evaluate visual recording and communication skills

## Essential content

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

### A  Understanding and exploring visual recording and communication

#### A1  Visual recording and communication in the work of others

Examination of the ways that others visually record and communicate considering:

- content – theme, ideas, interpretation of a brief, contextual factors
- form – formal elements, use, purpose
- process – the use of materials, techniques and processes
- mood – the use of visual language to convey meaning, creative intentions
- how the application of materials, techniques and processes impact on the communication of an image.

#### A2  Understanding formal elements in the work of others

- Identify and record the formal elements in the work of others.
- Consider – line, tone, form, texture, colour, pattern, scale, perspective, figure and ground, composition.
- Examine how the use of visual recording and communication informs and is applied to own practice.

### B  Developing visual recording and communication skills

#### B1  Recording from primary and secondary sources

- Explore observational recording from primary sources:
  o 2D recording
  o 3D recording
  o image recording with camera and/or film.
- Explore the use of secondary sources for visual recording:
  o internet
  o books, magazines, journals
  o film, photographs, animation, video
  o music, audio.

### C  Extend own visual recording and communication skills

#### C1  Experimentation and investigation

- 2D ideas generation:
  o mind maps, word association, designing, drawing, sketching, working from primary and secondary sources, photography, screen-based design work.
- 3D ideas generation:
  o drawing in 3D, samples, models, maquettes, test pieces, 3D software.
- Experimentation and investigation into the use of different and diverse materials, techniques and processes to visually record.
- Explore manipulation of materials, techniques and processes to communicate creative intentions.

#### C2  Apply visual recording skills to communicate creative intentions

- Select appropriate materials, techniques, processes, tools and equipment.
- Refine ideas considering:
  o use of imagery
  o contextual factors
  o material manipulation.

## D  Evaluate outcomes in relation to intent

### D1  Review of the quality of research, outcomes, experimentation in relation to outcome

- Ideas generation, selection, refinement and development.
- Use of imagery.
- Visual language.
- Formal elements.
- Purpose, meaning and intention.
- Use of materials, techniques and processes.
- Contextual influences.
- Justification of creative decisions.

### D2  Identification of visual recording and communication skills developmental needs

Summary of final outcomes to identify development needs in:

- research:
  - primary
  - secondary
  - materials, techniques and processes
- visual recording techniques
- visual communication skills
- strengths and weakness in own working.

## 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 demonstrate a competent understanding of how themes, ideas, visual language and formal elements are used in the work of others. They will show understanding of relevant contextual factors and creative intentions. Learners will coherently demonstrate how others use visual recording and use this to inform their own practice. Learners will be able to coherently interpret themes and show a competent ability to communicate their own creative intentions through visual recording. They will competently explore and manipulate a range of materials, techniques and processes when using primary and secondary sources, showing a coherent understanding of visual communication. Their outcomes will show competence in their exploration of ideas, imagery, visual language and formal elements. In their own work, their communication of creative intentions and understanding of relevant contextual factors will be adequate. Learners' explanations of creative decisions will be cohesive with partially developed justification. Learners will coherently identify their own strengths, weaknesses and areas for development, demonstrating a clear understanding of their own visual recording and communication skills.

**Level 3 Distinction**

Learners will demonstrate a sophisticated understanding of how themes, ideas, visual language and formal elements are used in the work of others. They will demonstrate an exceptional understanding of the relevant contextual factors and the creative intentions of others. Learners will fluently interpret themes and their visual recording will show an exceptional ability to communicate their own creative intentions. They will confidently explore and manipulate a diverse range of materials, techniques and processes using primary and secondary sources, showing a sophisticated understanding of visual communication and recording. Their outcomes will show an innovative exploration of ideas, imagery, visual language and formal elements. There will be exceptional use of imagery in their own work, as well as communication of creative intention and a comprehensive understanding of relevant contextual factors. Learners will evaluate their creative decisions, demonstrating confidently developed justifications. Learners will fluently evaluate their own strengths, weaknesses and make insightful suggestions for areas of improvement, demonstrating a sophisticated understanding of their own visual recording and communication skills.

## Key terms typically used in this 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 |
| --- | --- |
| Competent | Demonstrating the necessary ability, knowledge or skill to do something successfully. |
| Contextual factors | The impact of other influences on a creative practitioner's work, such as the time or era that work was produced or any political, social, cultural influences. |
| Exceptional | Demonstrating outstanding ability. |
| Fluently | The ability to express oneself easily and articulately. |
| Sophisticated | Showing a deep understanding of complex issues or factors. |
| Visual language | Communication through the use of visual elements. |

## Links to other units

This unit would relate to teaching of:
- Unit 9: Photographic Materials, Techniques and Processes
- Unit 10: Graphic Materials, Techniques and Processes
- Unit 12: Fine Art Materials, Techniques and Processes
- Unit 14: Textiles, Materials, Techniques and Processes
- Unit 15: Fashion Materials, Techniques and Processes.

## Employer involvement

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

# Unit 2: Critical and Contextual Studies in Art and Design

Level: **3**

Unit type: **External**

Guided learning hours: **90**

## Unit in brief

Learners develop skills in contextual research and visual analysis in order to critically analyse the work of others and improve own practice.

## Unit introduction

Critical and contextual analysis of art and design work provides opportunities to discuss relationships between the themes within the work and how these relate to wider issues and debates. Being able to carry out contextual research and critical analysis of art and design work allows you to better understand the work of others and helps to widen your own creative perspective and develop your creative practice.

In this unit, you will develop contextual research and critical analysis skills. You will investigate the contextual influences on practitioners that drive and underpin their work. You will learn how to critically analyse pieces of art and design work, deconstructing images and thinking critically about what you see. You will develop these skills through investigation by selecting and sourcing relevant information in order to gain a full understanding of the work of artists and designers.

The skills and knowledge you develop in this unit are fundamental to progression and highly sort after in higher education or work.

## Summary of assessment

This unit is assessed under supervised conditions. The assessment is set and marked by Pearson. This task has two parts. Part A is released four weeks before Part B is scheduled for learners to carry out research. Learners are given three hours of monitored sessions scheduled by the centre to compile materials from their research. Part B is a supervised assessment in a single three and a half hour session timetabled by Pearson.

The number of marks for the task is 60.

The assessment availability is December/January and May/June each year.

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

## Assessment outcomes

**AO1** Be able to apply an effective investigation process to inform understanding of creative practitioners

**AO2** Demonstrate the ability to visually analyse the work of creative practitioners

**AO3** Demonstrate understanding of how contextual factors relate to creative practitioner's work

**AO4** Communicate independent judgments demonstrating understanding of the work of creative practitioners

## Essential content

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

### A  The importance of good quality research and investigation

### A1  Investigation process

- Planning the investigation process by:
  - o  setting clear aims and objectives for contextual investigation
  - o  setting timescales and action plans
  - o  research into possible primary and secondary resources.
- Identifying relevant and reliable primary and secondary research sources.
- Setting up methods to record and collate information found throughout investigation.

### A2  Use of contextual research in vocational scenarios

- Developing content/information for magazine articles.
- Content for online artist pages, info/graphics for exhibitions.
- Onscreen guide/website/event/trade-fair, leaflet for an exhibit.
- Interactive guide.
- Preparing for interviews.
- Commissions/briefs.
- Pitches.
- Exhibition proposals and statements.
- Personal statements for competitions, shows or exhibitions.

### B  Visual analysis of art and design work

Deconstructing art and design work through:

### B1  Formal elements

- Tonal values.
- Colour.
- Texture.
- Pattern.
- Form.
- Shape.
- Line.
- Technical details.

### B2  Visual language

- Scale, size.
- Composition, viewpoint, framing medium.
- Materials.
- Process.
- Production methods.
- Techniques.
- Other elements used in visual language: use of text, time based, series.

**B3  Visual communication**

- Subject matter.
- Imagery.
- Message.
- Explicit and implicit messages and/or meanings.
- Symbols and symbolism.
- Intended mood and emotional impact.
- Aesthetics.
- Consideration of alternative readings or opinions about the work.

## C  Analyse how the contextual factors can influence the work of creative practitioners

### C1  Contextual understanding of the practitioner

- Whether practitioners were part of an art and design movement, such as modernist, surrealist, art and crafts.
- The era/time they were working in, the politics and social norms of the time.
- The sector(s) or discipline(s) in which they produce their work.
- The influence of technology on their work.
- Whether they were part of a political, social or environmental movement or group.
- Ideas or messages they were trying to convey in their work.
- Influences from other artists/designers/movements.
- Relevant factual or biographical details.
- Themes from literature, developments in science, environmental issues.
- Contemporary cultures such as street fashion, film.
- Personal values, spiritual/religious views.
- Investigate the key works produced by the practitioner:
  - the purpose of the key works such as to exhibit, for a magazine/publication
  - their use of visual language, formal elements and imagery
  - themes in their work use of materials, techniques and processes.

### C2  Critical analysis of art and design work

- Personal views and values.
- Comparing forms and styles of work.
- Finding contextual relationships.
- Interpreting messages/ideologies in work.
- How work is received by an audience/consideration of public taste.
- Changes in attitudes of the audience and society.
- Consideration of how current trends impact work.
- Interpreting themes and ideas in art and design work relating to:
  - Politics and power
  - Environment
  - Science and technology
  - Society, equality and gender
  - Health
  - Identity
  - Culture and religion.

### D  Drawing conclusions and forming judgements on the research carried out.

#### D1  Summarising key information

- Selecting relevant and reliable information.
- Identifying key points.
- Articulating findings and conclusions using a combination of written and visual information.

#### D2  Forming independent judgements

- Make connections between messages, themes and/or creative intentions and the visual elements that form the work.
- Drawing comparisons and making links to other work.
- Explaining interpretations, using examples, quotes and factual evidence to reinforce view.

#### D3  Communicating and justifying conclusions and judgements

- Using language and terminology appropriately.
- Referencing information correctly.
- Ensuring good quality of written communication.
- Offering structured arguments, conclusions and judgements justified with examples.
- Expressing opinions with reasoning.
- Clarifying and explaining points.

## 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 are able to conduct a basic investigation, using research which tentatively links to the enquiry. Their selection of research material will be inconsistent with tentative relevance to the enquiry. Their visual analysis of the art and design work will show a competent understanding and use of the formal elements and visual language. They will be able to develop competent explanations of how formal elements are used to communicate. They will be able to show some analysis of the contextual factors and explain how these relate to the work of the practitioners. They will show competence in their ability to synthesise their knowledge and develop some judgements and conclusions about the work of others, supported with some relevant arguments. Their use of language and grammar in their written work will be competent with an adequate structure.

**Level 3 Distinction**

Learners are able to conduct an effective investigation with comprehensive research which demonstrates a clear purpose and is highly relevant to the enquiry. They will be able to thoroughly and effectively analyse how practitioners use formal elements and visual language to communicate, demonstrating a sophisticated understanding of their work. They will demonstrate a perceptive awareness and appreciation of how a broad range of contextual factors relate to creative practitioners and their work, making confident links between specific examples. They will develop independent judgements and conclusions that are fluently justified using pertinent arguments, showing an insightful ability to select examples and information that demonstrate and support own viewpoints. They will show a fluent and confident use of language and grammar, with a focused and logical structure.

## Key terms typically used in this 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 |
|---|---|
| Competent | Demonstrating the necessary ability, knowledge, or skill to do something successfully. |
| Comprehensive | Covering all or nearly all elements or aspects of something each as a brief or task. |
| Confident | 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 and cultural influences. |
| Critical Analysis | A subjective piece of writing which expresses the writer's opinion or evaluation of a piece of work. |
| 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. |

## Links to other units

The content in this unit underpins much of the work carried out throughout the rest of the qualification. It is suggested that this unit is taught during the first part of the programme

## 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 3: The Creative Process

Level: **3**
Unit type: **Internal**
Guided learning hours: **90**

## Unit in brief

Learners explore and experiment with the stages of the creative process to develop ideas and produce outcomes.

## Unit introduction

It is often said that artists and designers follow a creative process when producing their work. This can start with inspiration and include elements of research, experimentation and refinement, ending with the final realisation. Often artists and designers will use these activities to develop their own ways of working as they explore and cultivate their creative practice.

In this unit, you will explore the activities within the creative process. You will experiment with ideas generation techniques and contextual research activities. You will develop ideas through use of materials, techniques and processes, refining your ideas and reviewing your working practices. You will explore ways to present your work and understand the importance of self-reflection and evaluation as an ongoing process. You will also explore how these activities can relate and support each other, looking at alternative and innovative approaches. You will then apply your own creative process to a piece of art and design work, reflecting on what you have learned to help inform your future practice. To complete the assessment tasks within this unit, you will need to draw on your learning from across your programme.

The stages and activities within the creative process are fundamental to art and design practice. The work produced in this unit can form part of a portfolio for progression to higher education or the workplace.

## Learning aims

In this unit you will:

**A** Understand the stages and activities within the creative process

**B** Experiment with the stages and activities within the creative process to develop own working practice

**C** Apply stages and activities within the creative process to develop own art and design work

**D** Review how use of the creative process developed own art and design practice.

## Summary of unit

| Learning aim | Key content areas | Recommended assessment approach |
|---|---|---|
| **A** Understand the stages and activities within the creative process | **A1** Stages within the creative process <br> **A2** Activities within the creative process | • Annotated sketchbook that identifies the different stages and activities in the creative process. <br> • Own experimentation with written annotations explaining use of the creative process. |
| **B** Experiment with the stages and activities within the creative process to develop own working practice | **B1** How the stages and activities in the creative process interrelate <br> **B2** Alternative approaches to using the creative process | |
| **C** Apply stages and activities within the creative process to develop own art and design work | **C1** Plan the use of creative process to produce art and design work <br> **C2** Application of creative process to produce art and design work | • Evaluation of own application of creative process, with suggestions for improvement in art and design practice. <br> • Portfolio of evidence demonstrating application of the creative process to produce a piece of art and design work |
| **D** Review how use of the creative process developed own art and design practice | **D1** Present work showing application of the creative process <br> **D2** Review own use of the creative process | |

## Content

### Learning aim A: Understand the stages and activities within the creative process

#### A1  Stages within the creative process

- Ideas generation.
- Contextual research.
- Exploration of materials, techniques and processes.
- Feedback and review.
- Production and presentation of preliminary work and outcome.
- Review and evaluation of outcome, action planning for future development.

#### A2  Activities within the creative process

- Initial response.
- Research:
  - primary sources, e.g. direct observation of works of art and design, galleries, museums, own photography
  - secondary sources, e.g. websites, printed materials, others' photography, film/media and cultural influences
  - theme or subject
  - audience or user needs
  - constraints such as budget, materials, location
  - an outline plan which includes a project proposal and timescale
  - any materials and resource requirements.
- Ideas generation:
  - techniques such as word association
  - lateral thinking
  - inspiration from visual recording.
- Visual recording techniques, e.g.:
  - 2D drawing/painting techniques
  - 3D studies, impressed clay, models and maquettes
  - photography
  - digital, stylus and tablet, portable device, software based, web hosted drawing.
- Selection and exploration of materials, techniques and processes.
- Recording insights about techniques explored.

### Learning aim B: Experiment with the stages and activities within the creative process to develop own working practice

#### B1  How the stages and activities in the creative process interrelate

The creative process involves multi-directional lines of thought and simultaneous application.

- Research in initial stages and after review and feedback.
- Visual recording:
  - ongoing throughout the creative process
  - as ideas are developed.
- Exploration of materials:
  - yielding unexpected results
  - offering unforeseen creative potential
  - forcing a review of initial ideas.
- Review:
  - ongoing evaluation and critical analysis of progress
  - reflection on successes and weaknesses.
  - fitness for purpose of selected techniques and processes.

**B2  Alternative approaches to using the creative process**

- Applying the creative process differently can:
  - o encourage and support creativity
  - o create unexpected and unplanned results.
- Research:
  - o researching how other practitioners have developed their own creative process
  - o learning about different materials, techniques and processes to those already known.
- Ideas generation:
  - o generating a range of ideas rather than a single idea
  - o avoiding generating predictable, obvious ideas to art and design problems.
- Exploration:
  - o combining materials, techniques and processes to produce visual recording to develop its own visual language
  - o exploring combinations of analogue and digital technologies in different stages of the process, in developing ideas, in production
  - o trusting and supporting intuitive responses and taking risks in the creative process.
- Identifying and using own approach to the creative process.

**Learning aim C: Apply stages and activities within the creative process to develop own art and design work**

**C1  Plan the use of creative process to produce art and design work**

- Define creative intention.
- Carry out contextual research, evaluating others' use of visual recording techniques, annotating examples.
- Summarise and communicate the intended purpose.
- Define the potential outcome.
- Produce an outline plan, to include:
  - o initial ideas
  - o planned use of recording techniques and visual language
  - o resources and support needed.
- Select materials, techniques and processes to be used for visual recording:
  - o based on specialism
  - o exploring alternative materials, techniques and processes to those associated with specialism.

**C2  Application of creative process to produce art and design work**

- Development based on review of initial stages.
- Identifying tasks and factors for consideration, and, if required:
  - o undertake further research
  - o develop ideas generation based on review
  - o consider alternative approaches to developing ideas such as materials-based exploration
  - o undertake further visual recording.
- Select materials, techniques and processes based on:
  - o results from test pieces
  - o any additional research and visual recording
  - o feedback from others.
- Record processes, suggesting possible solutions to problems, reviewing sources and research.
- Use alternative approaches, such as open experimentation with unknown combinations of materials, working outside specialist pathway.
- Work safely, observing studio management, using technical support, observing COSHH and legislation.

- Produce samples, studies, test pieces, prototypes, models, mock-ups.
- Produce outcome that realises creative intention.
- Consider presentation methods:
  o exhibition
  o digital presentation
  o web based.
- Prepare notes, prompts and resources for presentation and/or critique.

**Learning aim D: Review how use of the creative process developed own art and design practice**

**D1 Present work showing application of the creative process**

- The stages of the process in response to the brief.
- The information gained through research.
- Ideas generation to include techniques and links.
- Specific examples of visual recording.
- Formal elements and visual language used.
- Materials and techniques explored.
- Samples, tests and preliminary work.
- Feedback, and how it informed refinements and decision making.
- Outcomes presented, using appropriate techniques.

**D2 Review own use of the creative process**

- Stages, techniques and approaches applied in own creative process.
- Specific techniques and approaches explored.
- Breadth and depth of research and how it supported ideas and realisation.
- Was planning stage realistic and manageable?
- Were visual recording techniques effective?
- Application of ideas generation techniques.
- Suitability, fitness for purpose, communication and creative intention of skills and techniques.
- How different stages and activities interrelated.
- Presentation techniques, and explanations.
- Reaction to unplanned events, accidents.
- Areas for self-improvement, including action plan for future.

## Assessment criteria

| Pass | Merit | Distinction |
|------|-------|-------------|
| **Learning aim A: Understand the stages and activities within the creative process** | | |
| **A.P1** Explain how the stages of the creative process can be used to realise creative intentions.<br><br>**A.P2** Explain how the activities within the creative process can be used to realise creative intentions. | **A.M1** Analyse how the stages and activities in the creative process are used to develop and refine ideas to realise creative intentions. | **AB.D1** Demonstrate an in-depth and innovative exploration into the stages and activities within the creative process, evaluating how far the stages can interrelate to develop and refine ideas and develop own working practice. |
| **Learning aim B: Experiment with the stages and activities within the creative process to develop own working practice** | | |
| **B.P3** Demonstrate limited exploration into the stages and activities within the creative process to develop own working practice.<br><br>**B.P4** Demonstrate how the stages of the creative process can interrelate to develop art and design work. | **B.M2** Demonstrate a confident exploration of the creative process, showing how the stages of development interrelate and can be applied in alternative ways to develop own working practice. | |
| **Learning aim C: Apply stages and activities within the creative process to develop own art and design work** | | |
| **C.P5** Demonstrate ability to plan the development of own art and design work using stages and activities within the creative process.<br><br>**C.P6** Apply a linear approach to the creative process in the production of art and design work. | **C.M3** Apply the stages and activities within the creative process fluently to plan and develop own art and design work. | **C.D2** Demonstrate innovation when applying the creative process to the development of own art and design work, demonstrating a clear development of own creative practice<br><br>**D.D3** Evaluate the extent to which the stages and activities within the creative process can improve future art and design practice. |
| **Learning aim D: Review how use of the creative process developed own art and design practice** | | |
| **D.P7** Explain how the creative process helped to develop ideas and produce outcomes for art and design work.<br><br>**D.P8** Explain how own use of creative process can improve future art and design practice | **D.M4** Analyse how the stages and activities within the creative process helped develop ideas and produce outcomes, explaining how it will improve future art and design 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 aims: A and B (A.P1, A.P2, B.P3, B.P4, A.M1, B.M2, AB.D1)

Learning aims: C and D (C.P5, C.P6, D.P7, D.P8, C.M3, D.M4, C.D2, D.D3)

# Further information for teachers and assessors

## Resource requirements

There are no specific additional requirements for this unit.

## Essential information for assessment decisions

### Learning aims A and B

**For pass standard,** learners will evidence most stages in the creative process with some indication of how the activities within them relate to generate and develop ideas. There will be some reference to how the creative process can be used to develop their own working practice.

**For merit standard,** learners will evidence a detailed and assured exploration of the stages and activities within the creative process, with clear demonstration of how they relate and can be used in alternative ways to generate and develop ideas. Learners will make detailed references to how the creative process can be used to develop their own working practice.

**For distinction standard,** learners will show they have carried out a comprehensive exploration into the stages and activities within the creative process, demonstrating innovative ways in which they link and relate. The will make insightful references to how the creative process can be used to develop their own working practice.

### Learning aims C and D

**For pass standard,** learners will show they have applied a limited number of creative process activities in the development and production of their art and design piece. These will have been applied in a mostly linear way that lack experimentation and don't always show how the stages relate. In their reviews, learners will give brief explanations of how they used the stages and activities in the creative process to produce a piece of art and design work. They will give limited details of how they can use the creative process to improve their art and design practice in the future.

**For merit standard,** learners will show they have experimented with a wide variety of techniques and activities within the stages of the creative process. They will show how they have tried out a number of approaches, making links between the stages and explaining how they relate to develop and realise final art and design work. In their reviews, learners will give a detailed and methodical explanation of how they used the stages and activities within the creative process to produce an art and design piece, with clear and detailed explanations of how they will use it to improve their future art and design practice.

**For distinction standard,** learners will show an innovative approach to the creative process, using it to develop their own working practice. They will have used a wide variety of stages and activities to develop their art and design work. In their reviews, learners will make clear judgements on how well they used the creative process, offering conclusions as to why certain activities worked better than others. They will apply these conclusions to a comprehensive explanation of how they will use it to improve their future art and design practice.

## 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 4: Materials, Techniques and Processes in Art and Design.

This unit would relate to teaching of:
- Unit 9: Photographic Materials, Techniques and Processes
- Unit 11: Interactive Design Materials, Techniques and Processes
- Unit 12: Fine Art Materials, Techniques and Processes
- Unit 16: 3D Design Craft Materials, Techniques and Processes.

## Employer involvement

This unit would benefit from employer involvement in the form of:
- artists and designers as guest speakers
- provision of design development and creative process materials to use as exemplars
- support as mentors.

# Unit 4: Materials, Techniques and Processes in Art and Design

Level: **3**

Unit type: **Internal**

Guided learning hours: **90**

## Unit in brief

Learners will explore and experiment with a range of art and design materials, techniques and processes to develop their own visual language and creative practice.

## Unit introduction

Exploring and experimenting with different materials, techniques and processes in art and design is a fundamental part of developing creative practice. Through sampling and investigation, art and design practitioners discover the inherent qualities of materials and through experimentation and application of different techniques and processes they develop their own visual language and identity, often creating new and exciting art and design forms.

In this unit, you will investigate and experiment with different art and design materials, techniques and processes. You will then select specific materials to investigate in more depth, exploring in detail their characteristics and qualities. You will apply your knowledge and skills to a brief, ensuring key health and safety procedures are followed. Finally you will review your progress, making plans to further develop your art and design skills.

The knowledge, skills and understanding you develop in this unit can be applied across all aspects of art and design and can be a platform to further develop your skills and understanding of materials, techniques and processes across art and design.

## Learning aims

In this unit you will:

**A** Understand how materials, techniques and processes are used by art and design practitioners

**B** Explore art and design materials, techniques and processes to develop practice

**C** Apply materials, techniques and processes to a brief

**D** Review own use of art and design materials, techniques and processes.

## Summary of unit

| Learning aim | Key content areas | Recommended assessment approach |
|---|---|---|
| **A** Understand how materials, techniques and processes are used by art and design practitioners | **A1** Research into the materials, techniques and processes used by art and design practitioners | • An annotated folder that includes visual examples, research, diagrams, definitions of materials, technical information about materials, techniques and processes. |
| **B** Explore art and design materials, techniques and processes to develop practice | **B1** Materials used in art and design. <br> **B2** Techniques used in art and design <br> **B3** Processes used in art and design <br> **B4** Health and safety considerations when working with art and design materials, techniques and processes | Sketchbook/art and design practical work that includes: <br> • evaluation of work undertaken <br> • tests, trials, samples, records of exploration <br> • ideas generation, visual recording, art and design development, annotated examples of materials, techniques and processes used, records of decision making and selection, refinement, notes on health and safety considerations <br> • final selection and presentation of imagery. |
| **C** Application of art and design materials, techniques and processes for a brief | **C1** Generating ideas <br> **C2** Applying materials techniques and processes. <br> **C3** Produce an outcome | |
| **D** Review own use of materials, techniques and processes in order to develop future art and design practice | **D1** Present an outcome <br> **D2** Review own use of materials, techniques and processes | |

## Content

### Learning aim A: Understand how materials, techniques and processes are used by art and design practitioners

#### A1 Research into the materials, techniques and processes used by art and design practitioners

Specialisms include: 3D, fashion, fine art, graphic design, interactive design, photography, textiles.

To investigate:

- examples of historical and contemporary practice
- characteristics and qualities of the materials used
- use of materials, techniques and processes in terms of:
  - o personal creativity, creative intention
  - o commercial fields
- purpose and intended audience/users
- links between ideas developed in work and use of materials, techniques and processes
- links between use of formal elements/visual language and materials, techniques and processes.

### Learning aim B: Explore art and design materials, techniques and processes to develop practice

#### B1 Materials used in art and design

Characteristics and qualities of materials in art and design, such as malleability, surface, qualities, workability, drying times, overlay, texture, combinations:

- 2D materials, such as paper, card, board, graphite, paint, ink, fabrics
- 3D materials, such as glass, perspex, wood, clay, metal, modelling clay, found objects, recycled materials, cardboard
- lens-based materials, such as cameras, lenses, lighting, photographic film and papers, liquid light
- digital materials, such as software, hardware, scanners, hard drives, USB pens, tablets
- time-based materials, such as film, video, environment, setting, audience.

#### B2 Techniques used in art and design

Potential and limitations of techniques used in art and design, such as suitability, technical requirements, manual skills required, resourcing, sampling and testing:

- wet-based mark-making, such as applying paint, dyeing, printing, mixed media, pasting, collage
- dry-based mark-making, such as mark-making, frottage
- 3D-based, such as gluing, forming, carving, modelling, welding, tying, joining, assemblage, site specific
- lens-based, such as recording, photo montage, moving image, multiple image
- digital, such as using tools in image editing and manipulation, crop, adjusting contrast, exposure levels, creating vector-based imagery
- time-based, such as using interval, repetition, persistence, projection.

#### B3 Processes used in art and design

Developing ideas, visual recording, practical/active research and investigation, working intuitively, cross disciplinary, testing, trialling and sampling, considering alternatives:

- 2D processes, such as drawing, combining drawing media, thumbnail sketches, 2D illustration drawings/paintings, design layouts, story-boarding, supports, painting, monoprinting, relief printing, screen print, weaving, embroidery, dyeing, mage transfer
- 3D processes, such as making maquettes, model making, constructing, casting, paper and/or card engineering, glazing, forming

- lens-based processes, such as processing film, chemical based printing
- digital processes, such as image capture, edit, output, upload, animated sequence, digital-based illustrations, developing layouts
- time-based processes, such as installation, performance, web design and production.

**B4 Health and safety considerations when working with art and design materials, techniques and processes**

Within studio and workshop, to include:

- risk assessment – activity, project, workshop
- elimination of risk to self and others
- working safely through all working practices
- following appropriate and current legislation
- Current regulations on the control of substances hazardous to health (COSHH), personal protective equipment (PPE).
- Information available on recognised manufacturers' websites.

## Learning aim C: Apply art and design materials, techniques and processes to a brief

### C1 Generating ideas

- Information and understanding gained from exploration.
- Linking understanding to initial research for brief.
- Recognising constraints and potential in brief in terms of materials, techniques and processes.
- Definition of purpose, audience needs, creative intention, alternative approaches and validity, in terms of intention.
- Starting points and primary sources, secondary sources.
- Visual recording using materials, techniques and processes.
- Refine and clarify ideas.

### C2 Applying materials, techniques and processes

- Materials, such as wet, dry, lens-based, digital, time-based.
- Technologies, such as equipment, tools, hardware, software.
- Techniques, appropriate to intention and specialisms.
- Processes, to support response to brief.
- Application of selected materials, techniques and processes.
- Sampling, trials and tests as part of the development process.
- Working methods, health and safety, time management, sourcing technical assistance.
- Ongoing experimentation and investigation:
  o combining results of trials, processes and techniques across different specialisms
  o refinement and subsequent creative development based on decisions made.
- The potential and limitations of materials, processes and techniques.
- How materials, processes and techniques are linked and can be unlinked.
- Ability to use chances and intuitive experimentation.
- Recognising the potential of experiments that may be unsatisfactory or unsuccessful.

### C3 Produce an outcome

- Refinement of application of materials, techniques and processes, based on results of initial developmental work.
- Creative application of materials, techniques and processes to produce an outcome that realises personal intention.
- Application of formal elements and visual language to communicate intention.
- Ongoing observation of health and safety.
- Time management and planning to achieve outcome within time frame.

**Learning aim D: Review own use of materials, techniques and processes in order to develop future art and design practice**

**D1  Presentation of own experimentation with materials, techniques and processes**

- Selection of work to demonstrate explorations and application of materials, techniques and processes:
  - o notes and annotation
  - o visual recording and ideas generation
  - o supporting studies
  - o development work such as design sheets, sketchbook pages
  - o tests, trials, samples.
- Final outcome.
- Mounting 2D work and displaying 3D.

**D2  Review own use of materials, techniques and processes**

- Art and design materials, techniques and processes selected to develop the work in response to a brief.
- Technical information on materials, techniques and processes explored and applied.
- Equipment used during brief, using correct terminology.
- How materials, techniques and processes were applied in the different stages of the brief, including:
  - o visual recording
  - o ideas generation
  - o practical research
  - o preliminary work
  - o outcomes.
- Use of formal elements and visual language in the brief.
- Evaluation of final outcomes in relation to planned intentions, stages in the creative process.
- 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 |
|------|-------|-------------|
| **Learning aim A: Understand how materials, techniques and processes are used by art and design practitioners** | | **A.D1** Evaluate how materials, techniques and processes have been used in the work of art and design practitioners to communicate creative intentions. |
| **A.P1** Explain how materials, techniques and processes have been used in the work of art and design practitioners.<br>**A.P2** Explain how materials, techniques and processes are used to communicate creative intentions. | **A.M1** Analyse how materials, techniques and processes have been used in the work of art and design practitioners to communicate creative intentions. | |
| **Learning aim B: Explore art and design materials, techniques and processes to develop own practice** | | **B.D2** Demonstrate an in-depth and innovative exploration into art and design materials, techniques and processes, demonstrating a consistent consideration of health and safety issues.<br>**C.D3** Demonstrate innovative application of materials, techniques and processes to produce art and design work which imaginatively responds to a brief.<br>**D.D4** Evaluate how own exploration and application of materials, techniques and processes met the requirements of the brief, making in-depth and insightful suggestions for further skills development. |
| **B.P3** Demonstrate an exploration into art and design materials, techniques and processes.<br>**B.P4** Demonstrate consideration of health and safety issues when exploring art and design materials, techniques and processes. | **B.M2** Demonstrate a confident exploration into art and design materials, techniques and processes, showing clear consideration of health and safety issues. | |
| **Learning aim C: Application of art and design materials, techniques and processes for a brief** | | |
| **C.P5** Demonstrate development of ideas in response to a brief.<br>**C.P6** Demonstrate application of suitable materials, techniques and processes to realise creative intentions in response to a brief. | **C.M3** Demonstrate confident selection and application of materials, techniques and processes to produce creative art and design work in response to a brief. | |
| **Learning aim D: Review own use of materials, techniques and processes in order to develop future art and design practice** | | |
| **D.P7** Explain how own use of materials, techniques and processes met the brief.<br>**D.P8** Explain how the exploration and application of materials, techniques and processes has developed own art and design practice, making suggestions for further skills development. | **D.M4** Analyse how own exploration and application of materials, techniques and processes met the brief, making detailed suggestions for further 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, C and D (B.P3, B.P4, C.P5, C.P6, D.P7, D.P8, B.M2, C.M3, D.M4, B.D2, C.D3, D.D4)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to appropriate studios and resources for dry- and wet-based materials exploration, as well as digital, lens-based and time-based where possible. Learners may explore found and recycled objects, depending on the centre's policies. Learners should be provided with appropriate PPE and studio technologies in a safe working environment.

### Essential information for assessment decisions

### Learning aim A

**For pass standard,** learners will show that they researched and investigated materials, techniques and processes at a limited level, with brief annotations and explanations of their findings. They will also show investigation into specific examples in the work of art and design practitioners. They will provide annotations on how the different materials, techniques and processes have been used by these practitioners, using some correct terminology and referencing health and safety guidelines and considerations.

**For merit standard,** learners will show a more detailed investigation and analysis of materials, techniques and processes alongside extensive examples of how they have been used in the work of art and design practitioners, providing accurate and thoughtful annotations throughout and using correct terminology.

**For distinction standard,** learners will demonstrate a comprehensive evaluation of materials, techniques and processes, showing a confident understanding and appreciation of how practitioners have applied these. Learners will present their folder/sketchbook creatively and with thorough and in-depth use of annotation to justify their findings.

### Learning aims B, C and D

**For pass standard,** learners will show they have explored and experimented with materials, techniques and processes and provided annotations on their findings, using mostly correct terminology. They will evidence their development of ideas from the brief, though these may be at a basic level and lack coherence. They will demonstrate some correct application of selected materials, techniques and processes but potential for imaginative exploration will be missed. There will be evidence of a limited approach to their work. There may be inconsistencies in the quality of use of materials and techniques in the outcome. Their evaluation will give basic details on how this unit has developed their understanding of materials, techniques and processes, and they will make broad suggestions on how they might improve their working practice.

**For merit standard,** learners will show they have carried out a detailed experimentation with a wide range of materials, techniques and processes, providing thorough annotations throughout and using correct terminology. They will demonstrate their appreciation and understanding of the inherent qualities and characteristics of their selected materials, techniques and processes by justifying how they use them to communicate their creative intentions. The supporting annotation will highlight their working practices coherently. Their evaluation will give a methodical explanation of the specific skills and understanding of the materials, techniques and processes they developed throughout the unit. Their ideas for development will refer to specific techniques and processes that they intend to continue working.

**For distinction standard,** learners will show a comprehensive exploration of materials, techniques and processes, showing confidence in their use of a range of techniques and processes. They will demonstrate expertise and innovation in their selection and application of materials, techniques and processes, demonstrating a creative interpretation of the brief/theme. Their evaluations will be in-depth and confidently expressed, making recommendations on how they intend to develop their use of specific materials, techniques and processes.

## Links to other units

This is a mandatory unit and contains the knowledge, skills and understanding that underpin many of the other units in this qualification. It is suggested that this unit is taught early in the programme.

## Employer involvement

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

# Unit 5: Developing an Art and Design Portfolio

Level: **3**
Unit type: **Internal**
Guided learning hours: **90**

## Unit in brief

Learners will plan, select work for, produce and review an art and design portfolio to support their progression aims.

## Unit introduction

Art and design portfolios are widely used by practitioners in the creative industries as an effective and exciting way to showcase examples of their work and creative practice. They are used to gain commissions and new clients, record the progress of their work, and support applications to competitions, or funding and exhibition proposals. They are also used to support applications for higher education and apprenticeships.

You will explore a range of portfolios and how they are used in different ways throughout the art and design sector. You will then plan and structure your own portfolio and prepare an artist's or designer's statement that highlights your abilities. You will put together a final selection of your work for a particular purpose, combining paper-based and digital examples. You will then present and review the success of your portfolio, making suggestions for improvements.

The ability to produce an effective art and design portfolio will support your progression plans, whether to further study, apprenticeships or freelance work.

## Learning aims

In this unit you will:

**A** Explore the functions of portfolios in the art and design sector

**B** Plan the production of an art and design portfolio for a particular purpose

**C** Produce an art and design portfolio for a particular purpose

**D** Present and review an art and design portfolio.

## Summary of unit

| Learning aim | Key content areas | Recommended assessment approach |
|---|---|---|
| **A** Explore the function of portfolios in the art and design sector | **A1** Purposes of a portfolio<br>**A2** Structure and contents of a portfolio | • Annotated sketchbook, with analysis of online and physical portfolios.<br>• Notes identifying the structure and component parts of a portfolio, highlighting the needs and requirements of different audiences |
| **B** Plan the production of an art and design portfolio for a particular purpose | **B1** Planning a portfolio for a particular purpose<br>**B2** Selection of work for a portfolio<br>**B3** Planning written content to support a portfolio | • Plan, showing intention and purpose, for the portfolio.<br>• Records of selection process.<br>• Digital files of photographed work. |
| **C** Produce an art and design portfolio for a particular purpose | **C1** Recording examples of visual work for a portfolio<br>**C2** Production of supporting written content<br>**C3** Production of an art and design portfolio | • Complete portfolio.<br>• Artist's/designer's statement.<br>• Presentation of portfolio, using physical and or digital platform.<br>• Review of success of portfolio, in meeting intention, audience needs. |
| **D** Present and review an art and design portfolio | **D1** Presentation of an art and design portfolio<br>**D2** Review of an art and design portfolio | • Written notes showing areas for development, for future planning of portfolios. |

# Content

## Learning aim A: Explore the function of portfolios in the art and design sector

### A1  Purposes of a portfolio

- To support learners' career progression.
- For publicity purposes, e.g. to showcase or sell work.
- Entering competitions or pitching to clients.
- Making applications, e.g. funding bids, exhibition proposal, curriculum vitae (CV).
- Using social media to communicate, e.g. blogging, working collaboratively.
- Showing progression in working practice over a period of time.
- Showing breadth of practice, in different media, materials, techniques and processes.
- Working as a freelancer, to maintain own presence and source new contacts.

### A2  Structure and contents of a portfolio

- Structure and contents need to be relevant/adapted to purpose and include:
  - introduction, text, biographical detail, CV
  - statement explaining own work in detail, outlining how they have approached a theme, providing information about their working methodology, their inspirations
  - selected images of 2D, 3D and/or digital work based on purpose and criteria
  - clear written explanations of work, sizes, materials used.
- Influences and inspiration using gallery image banks.
- Additional contents may include:
  - historical examples showing development of style/techniques
  - images from specific period, placements, residencies
  - related images to main sequence
  - subsections showcasing work in different disciplines.

## Learning aim B: Plan for the production of an art and design portfolio for a particular purpose

### B1  Planning a portfolio for a particular purpose

- Identification and definition of purpose, e.g. supporting progression to higher education or work.
- Format to be used, e.g. paper-based if interview, or digital if online application.
- Production of an outline plan, to include:
  - requirements and resources for selecting, mounting, photographing, editing work
  - timescale
  - technical assistance required, specific studio access
  - location of work – physical, online, stored data, any permissions needed.
- Uploading file extensions, file sizes, naming if using digital portfolio.
- Sequencing of images to meet the specific requirements for the portfolio.

### B2  Selection of work for a portfolio

- Match purpose and requirements for portfolio, e.g. strengths and weaknesses, visual interest, work clean and mounted.
- Studio availability, e.g. general purpose studio, photographic studio, PC or Mac resources, area if editing.
- Equipment availability, e.g. camera equipment, lighting, backdrops, infinity curves.
- Record decisions on selection, justifying choices and factors.

**B3  Planning written content to support a portfolio**

- Relevant biographical details in an appropriate format.
- Statement of intent to meet the intended purpose considering user's requirements.
- Annotations in preliminary visual work and information in notebooks/sketchbooks to explain use of materials, techniques and processes.
- Research to highlight and justify a range of alternative solutions if required, e.g. a pitch, an application where breadth of practice is desirable.

### Learning aim C: Produce an art and design portfolio for a particular purpose

**C1  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.
- 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 for review
- 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, e.g. 72 dpi for screen-based viewing, 250/300 dpi if to be printed and mounted.

**C2  Production of supporting written content**

- Concise introduction if required, then biographical details/CV.
- Statement of intent to meet the intended purpose.
- Annotations of visual work to support viewers to locate items, understand sequences.
- Explanation of working methods and styles.
- Notes and prompt sheets to use in the presentation of portfolio.
- Checking use of grammar, syntax.

**C3  Production of an art and design portfolio**

- 2D artwork cleaned and mounted to enhance visual presentation, e.g. measuring, selecting colour of mount.
- Equipment used safely following current regulations on the control of substances hazardous to health (COSHH), e.g. craft knives/scalpels, tapes, spray mount.
- Progression of ideas shown, to highlight working process, e.g. preparatory work, preliminary ideas, samples and tests.
- Sketchbooks/notebooks used as part of a physical portfolio.
- Sequence of images and examples to meet requirements, to highlight strengths in relation to intended purpose, suitability for role, post, place of study.
- Written information required for portfolio included.
- Online or digital submissions, images are uploaded in correct order.
- Technical information on techniques used when developing, compiling and producing portfolio.

**Learning aim D: Present and review an art and design portfolio**

**D1  Presentation of an art and design portfolio**

• Verbal and presentation skills and use of correct and appropriate terminology.
• Explanation of how individual examples of work have been developed, e.g. starting points, techniques, materials and processes used, application of formal elements and visual language, creative intention, strengths and development areas.
• Managing the specific constraints in presenting a physical portfolio, e.g. size and quality of imagery, layout of portfolio pages.
• Managing the presentation of a digital-based portfolio, e.g. using presentation software and hardware, file size, upload and download.

**D2  Review of an art and design portfolio**

• Feedback of others to aid personal reflection and review, e.g. interviewers, clients, peers, teachers.
• Design and use of questionnaires.
• Quality of photographic materials and imagery included, e.g. clarity, accurately representing work, ease of use for viewer.
• Review of techniques used when mounting and recording examples of visual work.
• Success in terms of portfolio meeting its purpose.
• Selection of images, e.g. success in terms of portfolio purpose, showcasing/explaining processes/skills.
• Presentation of images, such as mounting techniques, arrangements.
• Structure of digital portfolio, in terms of sequencing of images.
• Quality of written work to support the purpose of own portfolio, e.g. explanation and information.

## Assessment criteria

| Pass | Merit | Distinction |
|------|-------|-------------|
| **Learning aim A: Explore the function of portfolios in the art and design sector** | | |
| **A.P1** Explain the different purposes portfolios are used for across the art and design sector, using appropriate examples. <br><br> **A.P2** Compare how the components of these portfolios differ for different purposes across the art and design sector, using appropriate examples. | **A.M1** Analyse how far portfolios for different purposes across the art and design sector use similar structures and contents. | **A.D1** Evaluate and justify the extent to which portfolios for different purposes across the art and design sector, use similar structures and contents. |
| **Learning aim B: Plan the production of an art and design portfolio for a particular purpose** | | |
| **B.P3** Demonstrate basic planning skills when structuring an art and design portfolio. <br><br> **B.P4** Select limited work for inclusion in an art and design portfolio for a defined purpose with supporting written material. | **B.M2** Demonstrate effective, focused planning and selection skills when structuring an art and design portfolio, including detailed written material that supports the purpose of the portfolio. | **BC.D2** Plan and produce a sophisticated art and design portfolio which fully meets the intended purpose and shows coherence throughout in choice of images and supporting material. <br><br> **D.D3** Evaluate the success of the presentation of an art and design portfolio in meeting its required purpose, making detailed references to reviews from others, and providing recommendations for future portfolio building. |
| **Learning aim C: Produce an art and design portfolio for a particular purpose** | | |
| **C.P5** Demonstrate basic ability to manage the preparation and recording of images to be used in an art and design portfolio. <br><br> **C.P6** Produce an art and design portfolio which basically meets the required purpose, showing some consideration of the technical requirements. | **C.M3** Demonstrate effective management of the portfolio preparation resulting in the production of a portfolio which shows consistency in terms of image quality, written material and successfully meets the required purpose. | |
| **Learning aim D: Present and review an art and design portfolio** | | |
| **D.P7** Demonstrate a basic presentation for an art and design portfolio. <br><br> **D.P8** Explain the success of an art and design portfolio making limited reference to its reviews from others, its production and purpose. | **D.M4** Analyse how successful the presentation of an art and design portfolio has been, making detailed and effective references to its reviews from others, its production and purpose. | |

## Essential information for assignments

The recommended structure of assessment is shown in the unit summary 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, C and D (B.P3, B.P4, C.P5, C.P6, D.P7, D.P8, B.M2, C.M3, D.M4, BC.D2, D.D3)

## Further information for teachers and assessors

### Resource requirements

For this unit, learners must have access to studio facilities for the preparation and mounting of work, and the photographic recording of examples of work. Centres should provide learners with a studio environment where they can use a degree of controlled light, either photographic studio lighting or natural light. For photographing flat, 2D work a copy stand can be used, or a flat wall space with appropriate lighting, with a camera and tripod. Learners can use their smartphones to record some aspects of their work. Centres should provide access to mount cutting and safe working areas when learners are using craft knives or scalpels. They should also provide access to basic image editing and manipulation software and appropriate hardware.

### Essential information for assessment decisions

### Learning aim A

**For pass standard,** learners will show examples of portfolios for different purposes, such as for a freelance practitioner and for applications for higher education courses. Learners will deconstruct the portfolios, giving details of the different components, including written and visual elements and will make simple comparisons between them.

**For merit standard,** learners will provide a detailed and methodical explanation of the different purposes and components for a range of portfolios. They should make clear links between the types of work shown and how these meet the intention and purpose of the portfolio.

**For distinction standard,** learners will conduct in-depth research and evaluation in the structures, purposes and applications for a broad range of portfolios.

### Learning aims B, C and D

**For pass standard,** learners will use some techniques and resources to record and present examples of their work. They will use a limited number of recording techniques and show some consideration of how it is presented but the finished selection will lack coherence. They will produce a brief plan and structure for their portfolio, which will be linked to a particular purpose and audience but will not show they have considered the full range of planning issues. The work in their portfolio will show some relevance to its purpose. There may be inconsistencies in the quality of the images. Their written work will partly support their intention and the purpose for the portfolio. Their review will explain in detail the impact and success of their portfolio.

**For merit standard,** learners will produce a detailed and focused plan and structure for their portfolio. This will show consideration of all the planning issues such as how to present their work effectively and what to include in their artist's/designer's statement. The selection of work will be clearly linked to the purpose of the portfolio. Learners will use a range of recording techniques and resources which are effective in showing their work to its best advantage. They will manage the process well and their finished selection will show coherence and purpose. Learners' images will display work to its potential, capturing detail, colour and form effectively and clearly. The supporting written information will explain their working practices and support the purpose of the portfolio. Their analysis will explain the strengths and weaknesses of the portfolio and how successful it is in fulfilling its purpose.

**For distinction standard,** learners will independently manage the process of selecting, refining and identifying images of their work that show their strengths, and fully meet the requirements for the portfolio. In their planning and resourcing, learners will demonstrate an awareness of professional standards when recording work. Written information will be insightful. Their evaluations will be in-depth explanations, with recommendations on how they can improve their working methods when producing future portfolios.

**Links to other units**

Work produced in other units can be included in the portfolio produced for this unit.

**Employer involvement**

Centres may involve employers and higher education providers in the delivery of this unit if there are opportunities to do so.

# Unit 6: Managing a Client Brief

Level: **3**
Unit type: **External**
Guided learning hours: **120**

## 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:
  o history of company
  o product ranges/services.
• Identify gaps in information during the research period and respond to them.
• Analyse information about an audience:
  o market research data, notes from focus group
  o questionnaires
  o demographic information.
• Identify specific technical requirements and constraints in the client brief:
  o brand colours
  o house styles
  o 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:
  o introduce and frame concept
  o sequence information
  o formatting of slides with fonts, layout and styling
  o present ideas with supporting explanations
  o demonstrate how each aspect of the client brief has been addressed
  o justify decisions and design choices
  o consider appropriateness for audience
  o 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**

## 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
  o higher education
  o employment
  o 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:
  o the work of creative practitioners
  o historical and/or contemporary practice
  o social, economic and political considerations
  o current trends.
- Types of research:
  o visual research – selecting, observing and recording of visual resources
  o action research – practical experimentation with techniques and processes
  o 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 9: Photographic Materials, Techniques and Processes

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

## 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 experimentationto 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 |
|---|---|---|
| **A** Explore photographic materials, techniques and processes | **A1** Photographic materials <br> **A2** Photographic techniques <br> **A3** Photographic processes | • An annotated folder that includes tests, contacts, proof prints, diagrams, materials lists, technical information about photographic materials, techniques and processes. |
| **B** Apply photographic materials, techniques and processes to a brief | **B1** Generating ideas <br> **B2** Applying photographic materials, techniques and processes <br> **B3** Produce and present an outcome | A sketchbook that includes: <br> • ideas, annotated examples of equipment, techniques and processes used, descriptions of image editing, manipulation techniques, postproduction, records of decision making and selection <br> • final selection and presentation of imagery <br> • evaluation. |
| **C** Review use of photographic materials, techniques and processes | **C1** 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:
  o chemical-based materials, film stock, black and white, colour, paper
  o processing chemicals
  o personal protective equipment (PPE), current regulations on the control of substances hazardous to health (COSHH), safe working practices
  o 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:
  o processing film
  o contact printing
  o enlargement printing
  o 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:
  o processing film in controlled conditions, cleaning negatives for printing
  o making contact sheets and prints, setting enlarger controls and timers
  o using chemicals safely and appropriately
  o drying wet-based prints
  o 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:
  - o cameras, lenses, accessories
  - o hardware, computer, USB, external hard drives
  - o software, image handling
  - o film, paper, chemical processes.
- Lighting:
  - o studio-based lighting, using controlled lighting
  - o location-based lighting, using available light
  - o experimental lighting, painting with light, multiple exposure.
- Image processing:
  - o digital image capture
  - o image-manipulation techniques
  - o editing tools: crop, exposure, contrast
  - o digital image handling, compression, file format
  - o 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:
  - o chemical-based photographic prints/imagery
  - o photomontage
  - o digitally developed prints
  - o series of connected images
  - o 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:
  - o camera settings and controls/modes
  - o image processing/capture
  - o hardware and peripheral requirements, software applications
  - o 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 | |
|---|---|---|---|
| **Learning aim A: Explore photographic materials, techniques and processes** | | **A.D1** | Demonstrate an in-depth and imaginative exploration into photographic materials, techniques and processes, evaluating how they are used to communicate creative intentions. |
| **A.P1** Explain how photographic materials, techniques and processes are used to communicate creative intentions.<br>**A.P2** Demonstrate limited exploration into photographic materials, techniques and processes. | **A.M1** Demonstrate effective exploration into photographic materials, techniques and processes. | | |
| **Learning aim B: Apply photographic materials, techniques and processes to a brief** | | **B.D2** | Demonstrate innovative application of photographic materials, techniques and processes to produce creative intentions that imaginatively respond to a brief. |
| **B.P3** Demonstrate development of basic ideas in response to a brief.<br>**B.P4** Apply photographic materials, techniques and processes appropriately to produce basic work in response to a brief. | **B.M2** Select and apply photographic materials, techniques and processes confidently to produce creative intentions in response to a brief. | | |
| **Learning aim C: Review use of photographic materials, techniques and processes** | | **C.D3** | 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. |
| **C.P5** Explain how own exploration and application of photographic materials, techniques and processes has developed own photographic practice.<br>**C.P6** Explain how own photographic practice can be improved further. | **C.M3** 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**

## 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 |
|---|---|---|
| **A** Explore materials, techniques, and processes used in graphic design | **A1** 2D-, 3D- and time-based graphics materials<br>**A2** 2D-, 3D- and time-based graphics techniques<br>**A3** 2D-, 3D- and time-based graphics processes | • Annotated sketchbook showing exploration into the materials, techniques and processes across 2D-, 3D- and time-based graphics. |
| **B** Apply graphics materials, techniques and processes to produce design solutions for a brief | **B1** Generating ideas<br>**B2** Applying graphics materials, techniques and processes<br>**B3** Presentation of design solutions | Project folder showing evaluation of work and working practice with evidence of:<br>• design process, including ideas, exploration with techniques, materials and processes and design development in response to a brief<br>• presentation of final solutions to the brief. |
| **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<br>**C2** 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 |
|------|-------|-------------|
| **Learning aim A: Explore materials, techniques and processes used in graphic design** | | |
| **A.P1** Explain how materials, techniques and processes are used to create different graphic design products. <br> **A.P2** Demonstrate a limited exploration of materials, techniques and processes used in graphics. | **A.M1** Analyse the materials, techniques and processes that can be used to develop designs for different graphic design products. <br> **A.M2** Demonstrate a confident exploration into the, materials, techniques and processes used in graphics. | **A.D1** 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. |
| **Learning aim B: Apply graphics materials, techniques and processes to produce design solutions for a brief** | | |
| **B.P3** Demonstrate development of ideas for graphic design solutions in response to a brief. <br> **B.P4** Apply appropriate materials, techniques and processes to produce design solutions in response to a brief. | **B.M3** Demonstrate the development of innovative graphic design ideas applying materials, techniques and processes confidently to produce design solutions in response to a brief. | **B.D2** Produce graphic design solutions which consistently demonstrate imaginative application of materials, techniques and processes, showing professional practice throughout. <br> **C.D3** 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. |
| **Learning aim C: Review and reflect on own use of materials, techniques and processes in graphic design** | | |
| **C.P5** Explain how the design solutions met the requirements of the brief with some reference to the materials, techniques and processes used. <br> **C.P6** Explain how own graphic design practice can be further developed. | **C.M4** 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. | |

## 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**

## 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 |
|---|---|---|
| **A** Explore interactive design materials, techniques and processes | **A1** Materials for interface design<br>**A2** Techniques for interface design<br>**A3** Processes for interface design | • Annotated sketchbook showing exploration into materials, processes and techniques from interactive design. |
| **B** Apply interactive design materials, techniques and processes to a brief | **B1** Generate ideas<br>**B2** Develop and produce outcomes | • An evaluation of own use of materials, techniques and processes including areas for development. |
| **C** Review and reflect on the use of techniques, materials and processes in interactive design | **C1** Evaluate use of materials, techniques and processes | • Portfolio showing ideas generation, development and final outcome for interactive design product. |

# 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:
  - o traditional 2D materials, e.g. pencils, pens, rulers
  - o traditional 3D materials, e.g. clay, cards, objects
  - o lens-based materials, e.g. cameras, smart phones
  - o digital hardware and peripherals, e.g. scanners, storage devices, tablets, mobiles
  - o 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:
  - o 2D techniques for conceptual art, such as line drawing for thumbnails, washes for implying surface
  - o digital techniques, such as pen tool for drawing, brushes to apply colours and shades
  - o photographic techniques, such as angles, cropping
  - o 3D digital modelling techniques, such as modelling, lighting.
- Animation for interactive media techniques:
  - o traditional 2D techniques, such as pen, pencil, ink
  - o traditional time-based techniques, such as flip books, stop motion
  - o photographic techniques such as angles, perspective and camera techniques, such as pan, zoom
  - o digital techniques for interaction, such as buttons, hotspots
  - o digital editing techniques, such as tweening, layering
  - o audio techniques, such as syncing, adding music, sound effects.

#### A3  Processes for interface design

- App design and web design processes, such as:
  - o ideation
  - o wireframes
  - o coding and scripting
  - o prototyping
  - o user-testing
  - o production.
- Conceptual art for games processes, such as:
  - o ideation
  - o thumbnails/concept sketches
  - o character outlines
  - o colour schemes
  - o rendering
  - o 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 | |
|------|-------|-------------|---|
| **Learning aim A: Explore interactive design materials, techniques and processes** | | **A.D1** | 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. |
| **A.P1** Explain how interactive design materials, techniques and processes are used to create interfaces that meet the needs of a target audience. | **A.M1** Analyse how interactive design materials, techniques and processes are used to create interfaces that meet the needs of a target audience. | | |
| **Learning aim B: Apply interactive design materials, techniques and processes to a brief** | | **B.D2** | Produce design solutions which consistently demonstrate an imaginative application of interactive design materials, techniques and processes, showing professional practice throughout. |
| **B.P2** Demonstrate basic development of ideas for interactive design solutions.<br>**B.P3** Apply appropriate materials, techniques and processes to produce design solutions that meet the requirements of the brief. | **B.M2** Produce design solutions that creatively use interactive design materials, techniques and processes that meet the requirements of the brief. | | |
| **Learning aim C: Review and reflect on the use of techniques, materials and processes in interactive design** | | **C.D3** | 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. |
| **C.P4** Explain how the design solutions met the requirements of the brief with some reference to the materials, techniques and processes used.<br>**C.P5** Explain how own interactive design practice can be developed further. | **C.M3** 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**

## 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 |
|---|---|---|
| **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<br>**A2** Materials, techniques and processes in 3D fine art<br>**A3** Digital materials, techniques and processes used in fine art | • Annotated sketchbook, or samples of technical explorations.<br>• Test pieces.<br>• Notes on material properties and characteristics. |
| **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<br>**B2** Employ appropriate health and safety procedures when using techniques | • Development materials.<br>• Sample fine art piece.<br>• Evaluation of techniques used and plans for future skills development. |
| **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<br>**C2** 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 |
|------|-------|-------------|
| **Learning aim A: Explore 2D, 3D and digital materials, techniques and processes used to produce fine art work** | | |
| **A.P1** Explain how 2D, 3D and digital materials, techniques and processes have been used to produce fine art pieces.<br><br>**A.P2** Demonstrate a limited exploration into the materials, techniques and processes used in fine art. | **A.M1** Analyse how 2D, 3D and digital materials, techniques and processes have been used to produce fine art pieces.<br><br>**A.M2** Demonstrate a confident exploration into the materials, techniques and processes used in fine art. | **A.D1** Demonstrate an in-depth and imaginative exploration into the materials, techniques and processes used in fine art. |
| **Learning aim B: Apply fine art materials, techniques and processes to produce work for a brief** | | |
| **B.P3** Demonstrate some development of ideas in response to a brief.<br><br>**B.P4** Apply basic fine art materials, techniques and processes to produce a fine art response to a brief. | **B.M3** Apply fine art materials, techniques and processes creatively to produce a fine art response to a brief. | **B.D2** Demonstrate a consistently imaginative approach in the application of fine art materials, techniques and processes.<br><br>**C.D3** 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. |
| **Learning aim C: Review and reflect on own use of fine art materials, techniques and process** | | |
| **C.P5** Explain how the application of fine art materials, techniques and processes met own creative intentions.<br><br>**C.P6** Explain how own fine art practice can be further developed. | **C.M4** 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**

## 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 |
|---|---|---|
| **A** Explore 3D design materials, techniques and processes | **A1** 3D materials <br> **A2** 3D processes and techniques | • Presentation of samples, tests, models and maquettes. <br> • Annotated log or sketchbook with notes on materials, techniques and processes. |
| **B** Apply 3D design materials, techniques and processes to a brief | **B1** Generate ideas in response to a brief <br> **B2** Application of materials, techniques and processes in response to a brief <br> **B3** Present a final 3D outcome in response to a brief | • Presentation showing the development of ideas and application of a 3D material, and related techniques and processes, in response to the brief. <br> • Final outcome. <br> • An evaluation of the final outcome and reflection on the response to the brief. |
| **C** Review and reflect on 3D design materials, techniques and processes | **C1** Evaluation and reflection of materials, techniques and processes | |

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

## 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 |
|---|---|---|
| **A** Explore textile materials, techniques and processes | **A1** Products that incorporate textile<br>**A2** Textile materials<br>**A3** Textile techniques<br>**A4** Textile processes | • Annotated portfolio showing experimentation with materials, techniques and processes used in textile design and production. |
| **B** Apply textile materials, techniques and processes to a brief | **B1** Generating ideas<br>**B2** Application of textile materials, techniques and processes<br>**B3** Producing and presenting exploration and design ideas | Portfolio showing:<br>• an evaluation of the final body of work, the techniques, materials and processes and own working practices<br>• sketchbook of ideas development, annotations, experiments<br>• final designs and samples. |
| **C** Review own use of textile materials, techniques and processes | **C1** Evaluation of the use of textile materials, techniques and processes<br>**C2** 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 | |
|---|---|---|---|
| **Learning aim A: Explore textile materials, techniques and processes** | | **A.D1** | Demonstrate an in-depth and imaginative exploration into textile materials, techniques and processes, evaluating how they are used to create different textile products. |
| **A.P1** Explain how techniques, materials and processes are used to create different textile products. <br><br> **A.P2** Demonstrate limited exploration into textile materials, techniques and processes. | **A.M1** Demonstrate a confident exploration into textile materials, techniques and processes for different textile products. | | |
| **Learning aim B: Apply textile materials, techniques and processes to a brief** | | **B.D2** | Demonstrate skilled application of textile materials, techniques and processes to produce innovative work which imaginatively responds to a brief. |
| **B.P3** Demonstrate development of basic ideas in response to a textile brief. <br><br> **B.P4** Apply textile materials, techniques and processes appropriately to produce basic work in response to a brief. | **B.M2** Select and apply textile materials, techniques and processes effectively, to produce creative work in response to a brief. | | |
| **Learning aim C: Review own use of textile materials, techniques and processes** | | **C.D3** | 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. |
| **C.P5** Explain how own exploration and application of textile materials, techniques and processes has developed own practice. <br><br> **C.P6** Explain how use of textile materials, techniques and processes can be improved further. | **C.M3** 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**

## 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 |
|---|---|---|
| **A** Explore fashion materials, techniques and processes | **A1** Fashion materials<br>**A2** Fashion techniques<br>**A3** Fashion processes | A portfolio with annotations showing:<br>• processes and techniques used in fashion design<br>• materials and techniques used in pattern cutting and manufacturing<br>• techniques and materials used in fashion imaging and promotion. |
| **B** Apply fashion materials, techniques and processes to a brief | **B1** Generating ideas<br>**B2** Applying materials, techniques and processes<br>**B3** Producing and presenting an outcome | • An evaluation of the final body of work, and the techniques, materials and processes applied.<br>• A presentation of final response to a brief.<br>• Design development ideas. |
| **C** Review use of fashion materials, techniques and processes | **C1** Evaluation of the use of techniques, materials and processes applied to a fashion brief<br>**C2** 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 | |
|------|-------|-------------|--|
| **Learning aim A: Explore fashion materials, techniques and processes** | | **A.D1** | Demonstrate an in-depth and imaginative exploration into fashion materials, techniques and processes, evaluating how they are used to create different fashion garments. |
| **A.P1** Explain how techniques, materials and processes are used to create different fashion garments.<br><br>**A.P2** Demonstrate limited exploration into fashion materials, techniques and processes. | **A.M1** Demonstrate a confident exploration into how fashion materials, techniques and processes are used to create different fashion garments. | | |
| **Learning aim B: Apply fashion materials, techniques and processes to a brief** | | | |
| **B.P3** Demonstrate development of basic ideas in response to a fashion brief.<br><br>**B.P4** Apply fashion materials, techniques and processes appropriately to produce work in response to a brief. | **B.M2** Select and apply fashion materials, techniques and processes effectively to produce creative work in response to a brief. | **B.D2** | Demonstrate skilled application of fashion materials, techniques and processes to produce innovative work that imaginatively responds to a brief. |
| **Learning aim C: Review use of fashion materials, techniques and processes** | | **C.D3** | 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. |
| **C.P5** Explain how own exploration and application of fashion materials, techniques and processes has developed own practice.<br><br>**C.P6** Explain how own use of fashion materials, techniques and processes can be improved further. | **C.M3** 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**

## 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 |
|---|---|---|
| **A** Explore design craft materials, techniques and processes | **A1** Types of design craft items<br>**A2** Non-resistant material<br>**A3** Resistant materials<br>**A4** Design craft techniques | • A presentation of samples, models and maquettes of design craft techniques and processes, undertaken with resistant and non-resistant materials. |
| **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<br>**B2** Application of materials, techniques and processes in response to a brief | • An annotated visual log of processes and materials used, the results and review of the findings.<br>• Final piece. |
| **C** Review and reflect on own design craft practices to improve future work | **C1** Review of design craft processes and evaluation of final piece | • An evaluation of the final piece and reflection on the response to the brief. |

## 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:
  o mind mapping, visual mind mapping, word association, designing, drawing, sketching, working from primary and secondary sources, photography, screen-based design work
  o 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 |
|------|-------|-------------|
| **Learning aim A: Explore design craft materials, techniques and processes** | | **A.D1** Demonstrate an in-depth and imaginative exploration of design craft materials, techniques and processes, evaluating how they are used to create craft items. |
| **A.P1** Explain how design craft materials, techniques and processes are used to create 3D craft items.<br><br>**A.P2** Demonstrate a limited exploration of design craft materials, techniques and processes. | **A.M1** Demonstrate a confident exploration of design craft materials, techniques and processes, analysing how they are used to create craft items. | |
| **Learning aim B: Apply design craft practices to produce a craft item that meets the requirements of a brief** | | **B.D2** Demonstrates innovative selection and application of design craft materials, techniques and processes to produce an item, which imaginatively meets the requirements of the brief.<br><br>**C.D3** 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. |
| **B.P3** Demonstrate development of basic ideas in response to a brief.<br><br>**B.P4** Apply basic craft practices in the production of a craft item that meets the requirements of a brief. | **B.M2** Demonstrate purposeful selection and confident application of craft practices to produce an item that meets the requirements of the brief. | |
| **Learning aim C: Reflect and review on design craft practices to improve future work** | | |
| **C.P5** Explain how own exploration and application of design materials, techniques and processes has developed own design craft practice.<br><br>**C.P6** Explain how own design craft practice can be improved further. | **C.M3** Analyse how own exploration and application of design craft 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 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**

## 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 |
|---|---|---|---|
| **A** | Explore and experiment with studio equipment and techniques safely in the production of photographic work | **A1** Photographic studio equipment<br>**A2** Photographic studio techniques<br>**A3** Health and safety considerations | • Annotated sketchbook documenting all experimentation undertaken, including health and safety notes, lighting diagrams. |
| **B** | Plan and produce photographic work in a studio environment | **B1** Planning a photographic studio shoot<br>**B2** Undertaking a photographic studio shoot | • Annotated sketchbook documenting the planning of a studio shoot.<br>• A body of photographic work produced within a studio environment.<br>• An evaluation and reflection on the work produced. |
| **C** | Reflect on and review photographic work produced within the studio environment | **C1** 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 |
|---|---|---|
| **Learning aim A: Explore and experiment with studio equipment and techniques safely in the production of photographic work** | | **A.D1** Demonstrate an in-depth and innovative exploration into studio photography equipment and techniques, consistently demonstrating a consideration of health and safety issues. |
| **A.P1** Demonstrate some exploration into studio photography equipment and techniques.<br><br>**A.P2** Demonstrate consideration of health and safety issues when exploring with studio photography equipment and techniques. | **A.M1** Demonstrate a confident exploration into studio photography equipment and techniques, showing clear consideration of health and safety issues. | |
| **Learning aim B: Plan and produce photographic work in a studio environment** | | **B.D2** 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.P3** Demonstrate some planning skills when organising a studio photographic shoot.<br><br>**B.P4** Apply appropriate photographic equipment, techniques and media to produce photographs within a studio environment to achieve planned intentions. | **B.M2** Demonstrate initiative and effective planning skills when organising a photographic shoot.<br><br>**B.M3** Apply photographic equipment, techniques and media effectively to produce photographs within a studio environment to achieve planned intentions. | |
| **Learning aim C: Reflect on and review photographic work produced within the studio environment** | | **C.D3** Evaluate the success of a studio photography shoot, making valid insights into the production process and comprehensive suggestions for future skills development. |
| **C.P5** Explain how own application of studio photography equipment and techniques met intended outcomes.<br><br>**C.P6** Explain how own studio photography practice can be developed further. | **C.M4** 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**

## 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 |
|---|---|---|
| **A** Explore the equipment, techniques and media used in the production of location photography | **A1** Characteristics of location photography<br>**A2** Photographic equipment<br>**A3** Photographic techniques and media<br>**A4** Health and safety considerations | Annotated sketchbook documenting all exploration undertaken, including:<br>• detailing the characteristics of location photography<br>• the challenges of shooting on location<br>• the equipment, techniques and processes used. |
| **B** Produce photographic work on location for a set brief | **B1** Planning a location shoot<br>**B2** Undertaking a location shoot | • A written or orally presented evaluation and reflection on the work produced.<br>• A body of photographic work produced on location with supporting planning documentation. |
| **C** Review development and application of photographic work produced on location | **C1** 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 | |
|---|---|---|---|
| **Learning aim A: Explore the equipment, techniques and media used in the production of location photography** | | **A.D1** | Demonstrate an in-depth understanding of the characteristics and challenges of location photography with detailed reference to the use of equipment, techniques and media. |
| **A.P1** Explain the types and characteristics of location photography with reference to the use of equipment, techniques and media.<br>**A.P2** Explain the challenges when shooting on location. | **A.M1** Analyse the characteristics and challenges of location photography with detailed reference to the use of equipment, techniques and media. | | |
| **Learning aim B: Produce photographic work on location for a set brief** | | **B.D2** | Apply photographic equipment, techniques and media creatively to produce photographic work on location that imaginatively realises planned intentions. |
| **B.P3** Apply appropriate photographic equipment, techniques and media to produce photographic work on location.<br>**B.P4** Produce photographic work on location that achieves planned intentions. | **B.M2** Apply photographic equipment, techniques and media coherently and effectively to produce photographic work on location.<br>**B.M3** Produce photographic work on location that effectively realises planned intentions. | | |
| **Learning aim C: Review development and application of photographic work produced on location** | | **C.D3** | Evaluate the success of a location photography shoot, making valid insights into the production process and comprehensive suggestions for future skills development. |
| **C.P5** Explain how own application of location photography equipment, techniques and media met the requirements of the brief.<br>**C.P6** Explain how own location photography practice can be developed further. | **C.M4** 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. | | |

## 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**

## 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 |
|---|---|---|
| **A** Explore the potential of techniques and processes for digital image capture and editing | **A1** How digital images are used and edited<br>**A2** Equipment, techniques and processes for digital image capture<br>**A3** Equipment, techniques and processes for editing digital images | Annotated folder with:<br>• examples of digital images and their manipulation/ editing<br>• examples of own experimentation with digital image capture and editing. |
| **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<br>**B2** Application of digital image editing and manipulation techniques | Sketchbook, including:<br>• final evaluation of work produced, with a review of the skills development and areas for future improvement<br>• records of image capture, with annotated examples of equipment and techniques used, descriptions of image editing and manipulation techniques |
| **C** Review own development of digital image capture and editing techniques and processes | **C1** Presentation of digital imagery<br>**C2** Reflection on development of skills in digital capture and editing techniques and processes | • final images<br>• presentation of imagery that shows application of digital image capture and editing. |

## 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:
  o magazine commissions
  o advertising briefs
  o digital artwork
  o blogs
  o archiving
  o generating personal themes in creative work
  o source materials
  o recording ideas development, work in progress.
- Commercial importance of digital capture and editing:
  o speed of response to situation or event
  o portability of editing on laptop or tablet
  o transmitting edited imagery via internet to users, clients.
- Legal and ethical considerations:
  o ownership, copyright, intellectual property of imagery
  o technical considerations, software licensing
  o laws, libel, invasion of privacy
  o 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:
  o digital cameras
  o mobile phone cameras
  o webcams
  o scanning equipment
  o flatbed
  o film.
- Computers, monitors.
- USB, SD cards, card readers, USB camera-to-computer leads.
- Techniques to capture specific characteristics, such as:
  o continuous tone
  o colour/monochrome
  o transparent/opaque
  o natural objects/found objects
  o digital moving image/video downloaded from third party.

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

- Equipment required to enable digital image editing:
  o hardware – computer, USB, portable hard drives
  o software applications, image handling.
- Techniques used in digital image capture and editing:
  o image manipulation software applications, image handling
  o basic editing tools such as crop, exposure, contrast
  o 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 |
|---|---|---|
| **Learning aim A: Explore the potential of techniques and processes for digital image capture and editing.** | | |
| **A.P1** Explain how art and design practitioners use, edit and manipulate digital images for different purposes. <br> **A.P2** Demonstrate some exploration into digital image capture and editing techniques. | **A.M1** Demonstrate a detailed exploration into how digital image capture and editing techniques can be used for different purposes. | **A.D1** Demonstrate an in-depth understanding of how digital image capture and editing techniques can be used for different purposes. |
| **Learning aim B: Apply digital image capture and editing techniques and processes to a set brief** | | |
| **B.P3** Produce basic ideas for use of digital image and capture techniques and process in response to a set brief. <br> **B.P4** Apply some digital image capture and editing techniques and processes to produce imagery in response to a set brief. | **B.M2** Demonstrate confident selection and application of digital image capture and editing techniques and processes to produce imagery that effectively responds to a set brief. | **B.D2** Demonstrate innovative application of digital image capture and editing techniques and processes to produce images that imaginatively respond to a set brief. <br> **C.D3** 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. |
| **Learning aim C: Review own development of digital image capture and editing techniques and processes** | | |
| **C.P5** Explain how own use of digital image capture and editing techniques produced images that met the requirements of the brief. <br> **C.P6** Explain how own practice in digital image capture and editing techniques and processes can be further developed. | **C.M3** 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. | |

## 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**

## 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 |
|---|---|---|
| **A** Explore how non-digital photographic equipment, materials and techniques are used to produce imagery | **A1** Non-digital photographic equipment and materials<br>**A2** Non-digital photographic techniques<br>**A3** Health and safety considerations | • Annotated sketchbook, with analysis and exploration of non-digital photographic techniques. |
| **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<br>**B2** Refining non-digital photographic imagery and outcomes for a set brief | Portfolio to include:<br>• initial ideas generation<br>• evidence of techniques used and how ideas were refined<br>• final photographs with technical notes<br>• review, analysis and evaluation. |
| **C** Review development and application of non-digital photographic techniques | **C1** 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 current regulations on the control of substances hazardous to health (COSHH).
- 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 |
|------|-------|-------------|
| **Learning aim A: Explore how non-digital photographic equipment, materials and techniques are used to produce imagery** | | **A.D1** Demonstrate an in-depth and innovative exploration into non-digital photographic equipment, materials and techniques, demonstrating consistent consideration of health and safety issues. |
| **A.P1** Demonstrate some exploration into non-digital photographic equipment, materials and techniques. <br><br> **A.P2** Demonstrate some consideration of health and safety issues when exploring non-digital photographic equipment, materials and techniques. | **A.M1** Demonstrate a confident exploration into non-digital photographic equipment, materials and techniques, showing a clear consideration of health and safety issues. | |
| **Learning aim B: Produce imagery using non-digital photographic techniques in response to a brief** | | **B.D2** Demonstrate sophisticated application of non-digital techniques and processes to produce creative imagery in response to a set brief. <br><br> **C.D3** 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.P3** Produce basic ideas for use of non-digital photography in response to a brief. <br><br> **B.P4** Apply basic non-digital photographic techniques to produce imagery in response to a set brief. | **B.M2** Demonstrate innovative selection and application of non-digital photographic techniques to produce imagery in response to a set brief. | |
| **Learning aim C: Review development and application of non-digital photographic techniques** | | |
| **C.P5** Explain how own application of non-digital photographic techniques produced images that met the requirements of the brief. <br><br> **C.P6** Explain how own practice in non-digital photography techniques can be further developed. | **C.M3** 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**

## 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 |
|---|---|---|
| **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<br>**A2** Conventions of typographic and layout design<br>**A3** Digital techniques and processes<br>**A4** Non-digital techniques and processes | Annotated report showing:<br>• examples of typographic and layout designs from different mediums<br>• examples of own exploratory design work<br>• ideas for typographic and layout designs. |
| **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<br>**B2** Development of final design ideas<br>**B3** Present design ideas | • An evaluation of design ideas and outcomes based on feedback, review and reflection.<br>• Sketchbook showing development of ideas and designs.<br>• Final presentation of design ideas and outcomes. |
| **C** Review and reflect on use of typographic and layout design techniques and processes | **C1** 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:
  o drawing letterforms, digitising letterforms and using basic software tools to create typographic layouts including grid systems
  o saving and exporting in the correct and appropriate file sizes, resolutions and file formats.
- Advanced techniques, including:
  o combining software and software tools appropriately to draw, create letterforms and typographic layouts
  o using keyboard shortcuts, automated and quicker software techniques and tools to quicken workflow
  o 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 |
|------|-------|-------------|
| **Learning aim A: Explore the techniques and processes used in typographic and layout design to communicate meaning to an audience** | | |
| **A.P1** Explain how typographic and layout designs are used to communicate messages in different mediums. <br><br> **A.P2** Demonstrate experimentation with basic digital and non-digital typographic and layout design techniques and processes to communicate messages. | **A.M1** Compare how typographic and layout designs are used to communicate messages across different mediums. <br><br> **A.M2** Demonstrate experimentation with advanced typographic and layout design techniques and processes to communicate different messages. | **A.D1** Demonstrates an in-depth understanding of how typographic and layout techniques and processes are used to convey complex messages. |
| **Learning aim B: Develop ideas for typographic and layout designs to communicate a message to a specific audience** | | |
| **B.P3** Produce typographic and layout design ideas for a set brief which convey the intended message to a specific audience. <br><br> **B.P4** Apply basic typographic and layout design techniques and processes in the production of designs for a set brief. | **B.M3** 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.D2** 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. <br><br> **C.D3** Justify how the choice of typographic and layout designs met the design brief, proposing future areas for typographic skills development. |
| **Learning aim C: Review and reflect on use of typographic and layout design techniques and processes** | | |
| **C.P5** Explain how the final typographic designs met the set brief. <br><br> **C.P6** Review own use of typographic and layout techniques and processes. | **C.M4** 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**

## 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.

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## Summary of unit

| Learning aim | Key content areas | Recommended assessment approach |
|---|---|---|
| **A** Explore the digital and non-digital techniques and processes used in graphics for 3D design | **A1** Purpose of graphics for 3D design<br>**A2** Conventions of graphics for 3D design<br>**A3** Digital techniques and processes<br>**A4** Non-digital techniques and processes | Annotated sketchbook showing:<br>• examples of graphics for 3D designs from different mediums<br>• own exploratory design work and ideas for graphics for 3D designs. |
| **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<br>**B2** Development of final design ideas<br>**B3** Present design ideas | • An evaluation of design ideas and prototypes.<br>• Sketchbook showing development of ideas and designs.<br>• Presentation of final prototypes. |
| **C** Review and reflect on use of graphics for 3D design techniques and processes | **C1** 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:
  o technical drawing and visuals for 2D models and plans of 3D prototypes using basic Rastor and Vector software tools
  o adding surface graphics to the 2D visuals using basic Rastor and Vector software tools
  o saving and exporting in the correct and appropriate file sizes, resolutions and file formats.
- Advanced techniques, including:
  o technical drawing and visuals for 3D models of 3D prototypes using 3D modelling software tools
  o adding surface graphics to the 3D visuals using 3D rendering tools
  o combining software and software tools appropriately to create 3D computer models with surface graphics, testing and developing designs
  o using keyboard shortcuts, automated and quicker software techniques and tools to quicken workflow
  o 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 | |
|------|-------|-------------|--|
| **Learning aim A: Explore the digital and non-digital techniques and processes used in graphics for 3D design** | | | |
| **A.P1** Explain how graphics for 3D designs are used to communicate information in different mediums.<br><br>**A.P2** Demonstrate exploration of basic digital and non-digital graphics for 3D design techniques and processes in the production of design ideas. | **A.M1** Compare how graphics for 3D designs are used to communicate information across different mediums.<br><br>**A.M2** Demonstrate exploration of advanced digital and non-digital graphics for 3D design techniques and processes in the production of design ideas. | **A.D1** | Demonstrate in-depth exploration of advanced digital and non-digital graphics for 3D design techniques and processes in the production of design ideas. |
| **Learning aim B: Develop ideas for graphics for 3D designs to communicate information to a specific target market** | | | |
| **B.P3** Demonstrate development of ideas for 3D design graphics in response to a brief.<br><br>**B.P4** Produce graphics for 3D designs for a set brief which conveys information to a specific target market. | **B.M3** Select and produce creative graphics for 3D designs for a set brief which successfully conveys information to a specific target market. | **B.D2** | Demonstrate application of advanced graphics for 3D design skills that innovatively conveys information to a specific target market. |
| **Learning aim C: Review and reflect on use of graphics for 3D design techniques and processes** | | **C.D3** | Justify how the choice of graphics and 3D designs met the design brief, proposing future areas for graphics for 3D design skills development. |
| **C.P5** Explain how the final graphics for 3D designs met the set brief.<br><br>**C.P6** Review own use of graphics for 3D design techniques and processes. | **C.M4** 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**

## 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 |
|---|---|---|
| **A** Explore the techniques and processes used in developing brand identities for different consumer audiences | **A1** Purpose of developing brand identities <br> **A2** Conventions of branding design <br> **A3** Visual identity techniques and processes | Presentation showing: <br> • examples of branding designs from different mediums <br> • own exploratory techniques and ideas for branding designs. |
| **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 <br> **B2** Development of final design ideas | • An evaluation of branding design ideas and outcomes. <br> • Final presentation of branding design ideas and outcomes. |
| **C** Review and reflect on use of branding design techniques and processes | **C1** 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 | |
|------|-------|-------------|--|
| **Learning aim A: Explore the techniques and processes used in developing brand identities for different consumer audiences** | | **A.D1** | Demonstrate an in-depth understanding of how branding designs are used to communicate brand values and personality to different audiences. |
| **A.P1** Explain how branding designs are used to communicate brand values and personality to consumer audiences.<br><br>**A.P2** Demonstrate exploration with basic brand design techniques and processes. | **A.M1** Analyse how branding designs are used to communicate brand values and personality to consumer audiences.<br><br>**A.M2** Demonstrate exploration with advanced brand design techniques and processes. | | |
| **Learning aim B: Apply branding techniques and processes to develop designs for a specific consumer audience** | | | |
| **B.P3** Produce basic ideas for branding in response to a set brief.<br><br>**B.P4** Produce branding designs for a set brief which convey the brand's values to a specific consumer audience. | **B.M3** Produce creative branding designs for a set brief which successfully convey the brand's values, personality and behaviours to a specific audience. | **B.D2** | Consistently demonstrates advanced branding design skills innovatively in the development of brand designs. |
| **Learning aim C: Review and reflect on use of branding design techniques and processes** | | **C.D3** | Justify how the choice of branding designs met the design brief, proposing future areas for brand design skills development. |
| **C.P5** Explain how the final branding designs met the set brief.<br><br>**C.P6** Review own use of branding design techniques and processes. | **C.M4** 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**

## 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 |
|---|---|---|
| **A** Explore materials, processes and techniques used for graphic illustration | **A1** Characteristics of graphic illustration<br>**A2** Types of graphic illustration<br>**A3** Exploring traditional media, materials and techniques of graphic illustration<br>**A4** Exploring digital media, materials and techniques of graphic illustration | • Annotated sketchbook with examples of graphic illustrations for different audiences and different formats. |
| **B** Apply graphic illustration materials, processes and techniques in response to a set brief | **B1** Develop a graphic illustration for a target audience<br>**B2** Present a final graphic illustration | • Exploration into processes and techniques and annotation on how these could be used to answer brief.<br>• Presentation of final outcomes. |
| **C** Review and reflect on the materials, processes and techniques used to develop graphic illustration practice | **C1** Record of graphic illustration process<br>**C2** Evaluation of the final product | • An evaluation of process, ideas and outcomes based on review and reflection of their own performance, with recommendations for improvement. |

# 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:
  - o print-based – packaging, editorial design
  - o screen-based – web and interactive design
  - o 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 brainstorms, 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 |
|---|---|---|
| **Learning aim A: Explore materials, processes and techniques used for graphic illustration** | | |
| **A.P1** Explain how graphic illustration materials, processes and techniques are used to communicate to audiences.<br><br>**A.P2** Demonstrate experimentation with traditional and digital processes materials, processes and techniques for graphic illustration. | **A.M1** Assess how graphic illustration materials, processes and techniques are used to communicate creative intention.<br><br>**A.M2** Demonstrate ability to combine traditional and digital processes, materials and techniques for graphic illustration. | **A.D1** Demonstrate an in-depth understanding of how graphic illustration materials, processes and techniques can be used to communicate creative intentions. |
| **Learning aim B: Apply graphic illustration materials, processes and techniques in response to a set brief** | | |
| **B.P3** Demonstrate development of basic ideas to produce a graphic illustration for a target audience.<br><br>**B.P4** Apply appropriate material processes and techniques to produce a graphic illustration that meets the requirements of the brief. | **B.M3** Develop and refine creative ideas and demonstrate innovative use of illustration techniques to create a graphic illustration which meets the requirements of the brief. | **B.D2** Demonstrate integration of highly appropriate processes and techniques in the refinement and production of a graphic illustration, showing professional practice throughout.<br><br>**C.D3** 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. |
| **Learning aim C: Review and reflect on the materials, processes and techniques used, to develop graphic illustration practice** | | |
| **C.P5** Explain how the finished graphic illustration met the requirements of the brief, with reference to the materials, processes and techniques used.<br><br>**C.P6** Explain how own graphic illustration practice can be further developed. | **C.M4** 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. | |

## 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 25: Conceptual Art for Games

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

## Unit in brief

Learners investigate and explore drawing and visualisation techniques to create conceptual art for computer games.

## Unit introduction

Games design is an ever expanding and evolving industry. You can now play games on your mobile phone and home computer as well as the more traditional games consoles and arcade machines. A vital part of gaming is its use of imagery to inform, excite or suspend disbelief.

The focus of this unit is on drawing and visualisation. You will use a range of formal elements to communicate messages and meanings through conceptual art for games design. An essential part of conceptual art is the ability of the artist to communicate their vision to animators, creative directors, writers, marketing staff and others involved in the development and production process of gaming.

The technical skills and understanding you will develop in this unit are key skills required in the games design industry. The concept art 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 digital and non-digital media, techniques and processes used to develop concept art for games

**B** Produce concept art for game design to a set brief

**C** Review and reflect on the techniques and processes used in the development of concept art for games design.

## Summary of unit

| Learning aim | Key content areas | Recommended assessment approach |
|---|---|---|
| **A** Explore digital and non-digital media, techniques and processes used to develop concept art for games | **A1** Purpose of concept art<br>**A2** Characteristics of concept art<br>**A3** Drawing and other visualising media, techniques and processes<br>**A4** Digital techniques and processes | Visual report with examples of:<br>• concept art for games design<br>• own exploration into drawing and idea generating techniques and processes. |
| **B** Produce concept art for game design to a set brief | **B1** Development of ideas and concepts in response to a brief<br>**B2** Produce final concept art<br>**B3** Present concept art for game design | • Sketchbook showing development of selected idea into final concept art.<br>• Presentation of final concept art.<br>• An evaluation of ideas and outcomes based on feedback, review and reflection. |
| **C** Review and reflect on the techniques and processes used in the development of concept art for games design | **C1** Evaluation and reflection of work | |

# Content

## Learning aim A: Explore digital and non-digital media, techniques and processes used to develop concept art for games

### A1  Purpose of concept art

- To give visual messages and meaning to characters, components, objects, environments, game scenarios.
- To visualise concepts and ideas, styles, moods, narrative, atmosphere.
- Fulfil creative and commercial requirements such as client, target audience, historical, cultural, social, political and ethical influences.
- To pitch and present to internal and external game design stakeholders.

### A2  Characteristics of concept art

- Use of media and materials such as drawing, painting, collage.
- Manipulate visual language, including colour, texture, shape, perspective.
- For different gaming genres such as simulation, strategy, sports.
- Towards final platforms such as online, home computer, hand-held, console.

### A3  Drawing and other visualising media, techniques and processes

- Wet and dry drawing media and materials such as pencils, paints, ink, pens.
- Drawing techniques such as tonal drawing, line drawing, cross-hatching.
- Painting techniques such as painting with washes, stencils, layers.
- Visual properties of mark-making techniques such as rough, soft, wet.

### A4  Digital techniques and processes

- Digital drawing, scanning and image-making techniques and methods.
- Drawing concept art ideas using basic 2D and 3D software panels and tools.
- Creating, saving and exporting ideas in appropriate sizes, resolution, proportion and file formats for print and screen-based outcomes.
- Visual properties of digital such as smooth, clear, dry.

## Learning aim B: Produce concept art for game design to a set brief

### B1  Development of ideas and concepts in response to a brief

- Analysis of brief requirements and constraints.
- Preparation and practice through anatomical drawing or portraiture for characters, still life for objects and natural forms, observational drawings for architecture, environment or levels.
- Research and record influences related to the brief and concept art such as visual styles, e.g. photorealist, cartoon, abstract.
- Colour study tests for colour schemes around theories, mood, feeling.
- Exploratory thumbnails, development sketches, mock-ups.

### B2  Produce final concept art

- Plan the final production process to meet commercial requirements such as deadlines.
- Idea selection to refine and complete concept art that communicates messages and meaning through:
  - selecting and manipulating visual language such as shape, texture, perspective, lighting to create appropriate visual style
  - applying appropriate digital and traditional tools and techniques to concept artwork
  - adding and excluding detail for refinement of concept art
  - production of a final concept art using appropriate traditional and digital materials, tools and techniques.

### B3  Present concept art for game design

- Present concept art appropriately.
- Print or screen ready through appropriate size, resolution, proportion and file formats.
- Formats of presentation of work, e.g. portfolio, online folio, poster.

## Learning aim C: Review and reflect on the techniques and processes used in the development of concept art for games design

### C1  Evaluation and reflection of work

- Feedback, on the finished concept art, from teachers, peers, client, potential users, social media.
- Review of ideas and final concept art against brief.
- Analysis of own understanding of conceptual art for games design.
- Quality control checking and recording to industry standards.
- Review of own work practice, including strengths and weakness, challenges and solutions.
- Justification of decisions made and lessons learned for future work.

## Assessment criteria

| Pass | Merit | Distinction |
|------|-------|-------------|
| **Learning aim A: Explore digital and non-digital media, techniques and processes used to develop concept art for games** | | |
| **A.P1** Explain how concept art is used to visually communicate ideas and messages in games design. <br><br> **A.P2** Demonstrate an exploration into basic digital and traditional drawing and visualisation techniques for concept art. | **A.M1** Analyse how concept art is used to communicate ideas and messages in games design across different gaming genres. <br><br> **A.M2** Demonstrate a detailed exploration into digital and traditional drawing and visualisation techniques for different gaming genres. | **A.D1** Demonstrate an in-depth understanding of how concept art is used to communicate complex ideas and messages across different gaming genres. |
| **Learning aim B: Produce concept art for game design to a set brief** | | |
| **B.P3** Produce ideas for concept art that meet the requirements of a brief. <br><br> **B.P4** Apply appropriate materials and techniques to produce final concept art for a set brief. | **B.M3** Produce innovative ideas in response to a brief, applying materials and techniques confidently to produce concept art that meets the requirements of the brief. | **B.D2** Produce concept art that demonstrates creativity in the development of ideas and skilled integration of materials and techniques. <br><br> **C.D3** Justify how the choice of materials and techniques met the requirements of the set brief, proposing future areas for drawing and concept art development. |
| **Learning aim C: Review and reflect on the techniques and processes used in the development of concept art for games design** | | |
| **C.P5** Explain how the final concept art met the set brief, with reference to the use of techniques and processes to convey ideas. <br><br> **C.P6** Explain how own use of drawing and visualising techniques and materials can be further developed. | **C.M4** Assess how well the final concept artwork met the requirements of the brief, analysing choice of materials and techniques used to convey ideas and making detailed suggestions for how own areas of 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.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 art studio equipment, including dry media and materials such as pencils, pens, rulers, and wet materials such as paints and inks. Other resources required include computer hardware, computer software such as drawing and image manipulation software, scanners, printers and cameras.

## Essential information for assessment decisions

### Learning aim A

**For pass standard,** learners will provide detailed explanations of how games use visual language to communicate ideas. Examples will be taken from a narrow range of genres and well-known games which use a limited range of media and materials. In their own exploration with techniques and materials, learners will experiment with common media and techniques such as using pens for line and washes in watercolour. Their annotations will be basic but correct and research and development will be obvious but narrow.

**For merit standard,** learners will produce detailed comparisons of concept art from different genres that use a broader range of media, materials and techniques to communicate more complex messages. In their own experimentation, learners should demonstrate more advanced and increasingly deliberate use of techniques and accompanying annotations. This may include combining digital and traditional materials and techniques, for example, taking a drawing that uses line expressively to illustrate weight or strength that is then scanned and modified for further emphasis digitally.

**For distinction standard,** learners will produce examples of concept art which deliver complex messages and ideas for different gaming audiences and across different platforms and genres. Their own experimentation will be extensive, showing manipulation of techniques and processes to produce creative ideas and innovative concept art**.**

### Learning aim B and C

**For pass standard,** learners will produce final concept art that is generally conventional for the genre and has been basically refined through use of visual language. In general, the correct media, materials, tools and techniques will have been used for the visual style and to communicate message and meaning although this will be limited in ambition and application. In their reviews, learners will include details on why they chose to develop a particular idea and produce final concept art to meet the brief, referring to their choice of techniques and processes. Their plans for skills development will be broad without specific action points.

**For merit standard,** learners will produce concept art that shows some originality within the genre. They will show in their sketchbooks how they have systematically refined creative ideas through a selection of highly appropriate media, materials and techniques that communicate messages and meanings specifically to the target market. In their reviews, learners will include details on what they consider are the strengths and weaknesses of their drawing and concept art in relation to the ideas, final art work, development and the choice of processes and techniques. Their plans for skills development will refer to specific techniques and processes that need development.

**For distinction standard,** learners will produce concept art that demonstrates their ability to develop creative ideas and refine final concept art through creative use of materials and techniques across digital and traditional media to communicate complex messages and meanings. This submission at distinction level may include some innovative features and will show professional practice throughout, including purposeful independent learning.

**Links to other units**

This unit links to:

- Unit 11: Interactive Design Materials, Techniques and Processes
- 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. This could be through employers setting briefs, running workshops, mentoring students or arranging visits to local businesses.

# Unit 26: Web Design

Level: **3**
Unit type: **Internal**
Guided learning hours: **60**

## 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 |
|---|---|---|
| **A** Explore the components, techniques and processes used in the design of websites | **A1** Purposes and characteristics of websites<br>**A2** Web design features and software used to construct the components of a website | Annotated visual report to include:<br>• examples of websites, features, characteristics<br>• explorative work on design features of assets and web pages through use of visual language. |
| **B** Apply technology and tools to organise, test, produce and publish a website | **B1** Defining a target audience and exploring ideation techniques<br>**B2** Technical and aesthetic development of web pages<br>**B3** Website production and publication in response to a brief | • An evaluation of the final pages.<br>• Functioning pages for a website accompanied by a site map.<br>• Record of the process undertaken to develop and produce a website. |
| **C** Reflect and review on use of techniques and technologies in the production of a website | **C1** Record of website development process<br>**C2** 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 |
|------|-------|-------------|
| **Learning aim A: Explore the components, techniques and processes used in the design of websites** | | |
| **A.P1** Explain how the features and components of websites are designed to meet the needs of the target audience.<br>**A.P2** Explain the technical and aesthetic considerations in the production of websites. | **A.M1** Analyse how the features and technologies used to create websites are designed to appeal to different target audiences. | **A.D1** Evaluate how far the features and technologies used to create websites are designed to meet the needs of the target audience. |
| **Learning aim B: Apply technology and tools to organise, test, produce and publish a website** | | |
| **B.P3** Demonstrate development of ideas for design and content for a website for a specified target audience.<br>**B.P4** Produce website pages which fulfil its purpose and meets the requirements of the target audience. | **B.M2** Produce a finished website which innovatively uses visual communication and technology to fulfil its purpose and which meets the requirements of the target audience. | **B.D2** 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.<br>**C.D3** 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. |
| **Learning aim C: Reflect and review on use of techniques and technologies in the production of a website** | | |
| **C.P5** Explain how the finished web site met the requirements of the brief, with reference to the techniques and technologies used.<br>**C.P6** Explain how own web design practice can be further developed. | **C.M3** Analyse how well the design and technologies used met the requirements of the brief, making detailed suggestions for web design 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, 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 27: Animation

Level: **3**
Unit type: **Internal**
Guided learning hours: **60**

## Unit in brief

Learners will investigate the different uses of animation in interactive media. They will design, create, test and review an animation for a set brief.

## Unit introduction

Animation is an exciting and fast-moving area of creative technology that combines both creative and technical skills. It is an area in which the UK excels. Interactive media needs dynamic, visually engaging content and in many cases this is provided by animation. Animation is widely used for entertainment but it also has more serious uses, for example, for instruction, education and simulation.

In this unit, you will investigate the different uses of animation in the interactive media sector and also the technical principles behind digital animation. You will design a digital animation for a specific audience and purpose, going on to develop, test and finally review the animation. You will need to select the appropriate technical skills required to complete the project as well as explore creative ideas for the animation. You will review both the completed animation, and the creative process you went through. This will help you further develop and refine your skills and provide you with experience for work.

The creative industries have grown considerably in recent years and provide increasing employment opportunities in this area. Animations are also used in other applications, such as in effects for live-action films, animated films and computer games. This unit will develop your technical skills and the finished animation can form part of a portfolio of work for progression to higher education or employment.

## Learning aims

In this unit you will:

**A** Investigate the techniques and uses of digital animation for interactive media products

**B** Design and develop a digital animation for an interactive media product

**C** Review and reflect on the development and application of digital animation techniques.

## Summary of unit

| Learning aim | Key content areas | Recommended assessment approach |
|---|---|---|
| **A** Investigate the techniques and uses of digital animation for interactive media products | **A1** Techniques for digital animation<br>**A2** The different purposes of digital animation | • A presentation on the different uses for digital animation and the techniques used to create them. |
| **B** Design and develop a digital animation for an interactive media product | **B1** Planning and design<br>**B2** Preparing assets<br>**B3** Developing and editing a digital animation<br>**B4** Testing a digital animation | • Design development folder to include:<br>  o design documents including storyboards, asset list and frame list<br>  o evidence of developing assets and the animation itself such as screenshots<br>  o the completed animation<br>  o evidence of testing. |
| **C** Review and reflect on the development and application of digital animation techniques | **C1** Reviewing the development process<br>**C2** Reviewing the completed animation | • Project summary: reviewing the process and product, and making plans for future skills development. |

## Content

### Learning aim A: Investigate the techniques and uses of digital animation for interactive media products

#### A1 Techniques for digital animation

- Rotoscoping.
- Skeletal animation.
- Flash animation.
- Computer generated imagery (CGI).
- Considerations when using digital animation:
  - 2D or 3D animation
  - image types within the animation, e.g. bitmap/photo and vector image
  - file size and quality considerations, e.g. frames per second, resolution, length
  - special effects used in the animation, e.g. motion blur/fade, rendering effects, morphing, camera angles
  - audio soundtrack included with the animation, e.g. speech, music, sound effects.
- Traditional animation techniques:
  - flick book
  - cel animation
  - stop motion
  - cut-out.

#### A2 The different purposes of digital animation

- Animations used on websites such as banners, advertisements, interface elements, e.g. buttons, hotspots, mobile content.
- Educational uses in demonstrations and diagrams.
- Assessment material such as quizzes or tests.
- Instructional uses such as demonstrating how product can be assembled.
- Simulation of future events such as how a spacecraft will land on a planet.
- Animated 'cartoon' television programmes and feature length films.
- Special effects for live-action television programmes and films.
- Computer games.

### Learning aim B: Design and develop a digital animation for an interactive media product

#### B1 Planning and design

- Client brief to identify purpose and format of the animation.
- Constraints, e.g. time, cost, technical limitations.
- Intended audience, e.g. age, gender, interests.
- Idea generation, e.g. brainstorming, mood boards.
- Development of storyboards – showing main scenes from the animation to include assets, e.g. characters, backgrounds, objects, sound:
  - how the assets combine and/or move
  - timings, camera angles
  - flow of the 'action'.
- Interactive product design methods, e.g. flowcharts.
- Asset list.
- Graphics, original or ready-made, e.g. characters, objects, backgrounds.
- Audio clips, speech, sound effects, music.
- Frame list showing timing and scene changes.

### B2  Preparing assets

* Gather and edit ready-made assets.
* Hand draw and scan original handmade graphics.
* Use of graphics software or create digital graphics.
* Vector editing tools and techniques:
  o drawing (pencil, brush, line types and thickness)
  o transformations such as rotates, skew, scale
  o group and ungroup
  o editing, e.g. copy, paste, undo, align
  o text tools.

### B3  Developing and editing a digital animation

* Digital animation techniques:
  o cut-out
  o rotoscoping
  o skeletal/bone animation
  o morphing.
* Animation editing techniques:
  o edit key frames – insert, copy, delete
  o tweening
  o layering
  o camera movement – pan, zoom, angles
  o rendering
  o transition effects, e.g. motion blur/fade, morphing
  o adding an audio track, speech, music, lip sync speech to character's mouth.
* Techniques for including interactivity within the animation:
  o scripts
  o methods of interaction, e.g. buttons, hotspots
  o sprites
  o events, e.g. mouse, keyframe, movie clip, drag and drop
  o event listeners
  o components, e.g. drop-down box, radio button
  o properties
  o programming techniques, e.g. variables, decision structures, loops.

### B4  Testing a digital animation

Testing the functionality of the animation.

* Saving and exporting the animation to a suitable file format for its final use. Optimising file size.
* Testing the animation meets the stated purpose and if suitable for the target audience.
* Gather feedback from others on quality, e.g. the characters and/or objects move as intended, timing is accurate, sound quality is high, functionality, audience and purpose.
* Document any improvements and update the sources table for ready-made assets.

### Learning aim C: Review and reflect on the development and application of digital animation techniques

### C1 Reviewing the development process

* Testing activities undertaken.
* Record keeping for design, development, testing and modifications.
* User requirements and the extent to which these have been met.
* Product application, e.g. suitability within the interactive media product.
* Constraints, e.g. time, copyright, device capabilities.
* Own time management and progress.

**C2  Reviewing the completed animation**

- Quality of the product, technical and artistic.
- Fitness for audience and purpose.
- Suitability against the original requirements.
- Feedback from others/client/users and outcomes of action taken.
- Legal and ethical constraints.
- Strengths and potential improvements.
- Platforms and compatibility.
- Sources of quality characteristics, which can be measured suitably against the product. Examples include:
  - efficiency/performance, e.g. the amount of system resources a program consumes – file size, download speed
  - maintainability – the ease in which a program can be modified by its present or future developer(s) in order to carry out corrective, perfective or adaptive alterations to the code
  - portability – the range of computer hardware and operating system platforms on which the animation can be run. Web browser compatibility.

## Assessment criteria

| Pass | Merit | Distinction |
|------|-------|-------------|
| **Learning aim A: Investigate the techniques and uses of digital animations for interactive media products** | | |
| **A.P1** Explain how digital animation techniques are used to design and develop animations for interactive media products.<br>**A.P2** Demonstrate exploration into the techniques and processes used to create digital animations. | **A.M1** Analyse the digital animation techniques used to create animations for different interactive media products.<br>**A.M2** Demonstrate detailed exploration into the techniques and processes used to create digital animations. | **A.D1** Demonstrate an in-depth understanding of the techniques and processes used to produce digital animations for interactive media products. |
| **Learning aim B: Design and develop a digital animation for an interactive media product** | | |
| **B.P3** Produce basic designs for a digital animation product for a defined audience and purpose.<br>**B.P4** Apply appropriate techniques and processes to produce a digital animation that meets the design specification. | **B.M3** Produce an innovative digital animation, applying techniques and processes confidently, meeting the requirements of the design specification. | **B.D2** Produce digital animation designs that consistently demonstrate imaginative application of techniques and processes and show professional practice throughout.<br>**C.D3** Evaluate how far the finished digital animation meets the requirements of the brief with reference to the design ideas and the processes and techniques used, making comprehensive suggestions for own future skills development. |
| **Learning aim C: Review and reflect on the development and application of digital animation techniques** | | |
| **C.P5** Explain how the finished digital animation meets the requirements of the brief with reference to the processes and techniques used.<br>**C.P6** Explain how own digital animation practice can be further developed. | **C.M4** Analyse how the finished digital animation meets the requirements of the brief, with reference to the choice of techniques and processes used and making detailed suggestions for how own 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.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 computers with animation software available.

### Essential information for assessment decisions

#### Learning aim A

**For pass standard,** learners will include examples of animations from a limited number of interactive media products. They should provide some details on the techniques and processes used to produce them and make some reference to how the animation has been designed for a particular audience and purpose. Their own experiments with techniques and processes will be restricted to two or three similar techniques and processes in the same genre of interactive media product.

**For merit standard,** learners will include examples from a broad range of animations for different purposes. Their explanations into the designs and techniques will be substantial and methodical, making comparisons and links where appropriate and giving reasons why design choices have been made. Their own experiments with techniques and processes will be wide, with more willingness to take risks.

**For distinction standard,** learners will provide detailed comparisons of animations from a wide range of interactive media products. They will evaluate their animations in terms of realism and design style and explain the positive and negative aspects. Their own experimentations will be extensive, showing manipulation of techniques and processes to produce innovative animation design ideas.

#### Learning aim B and C

**For pass standard,** learners will show evidence that they have edited and developed assets – background images, characters – and then combined them with the soundtrack to create the animation. In their reviews, learners will provide detailed explanation of the development process and the success of the final product in relation to the brief, detailing why they chose particular techniques, processes and design style. Their plans for skills development will be broad without specific action points.

**For merit standard,** learners will show evidence that they have tested and refined their animation, for example checking that the movement is smooth and realistic and the soundtrack is well synchronised. In their reviews, learners will provide substantive reasons on how their designs meet the brief, methodically explaining how their choice of techniques and processes obtain the desired result but also give reasons for how it could be improved. Their plans for skills development will refer to specific techniques and processes that need improvement.

**For distinction standard,** learners will produce animations that imaginatively interpret the brief, and apply techniques and processes in a bold and imaginative way. Their sketchbooks will show evidence of selection and refinement throughout. They will show professionalism throughout the unit, in terms of good timekeeping, high attendance and meeting all deadlines.

**Links to other units**

This unit links to:

- Unit 11: Interactive Design Materials, Techniques and Processes
- Unit 25: Conceptual Art for Games
- Unit 26: Web Design
- Unit 28: App Design.

**Employer involvement**

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

# Unit 28: App Design

Level: **3**
Unit type: **Internal**
Guided learning hours: **60**

## 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 |
|---|---|---|
| **A** Explore the techniques used to develop assets and user interface designs for apps | **A1** Purposes and uses of apps<br>**A2** Interaction and navigation in apps | A presentation showing:<br>• examples of the different type of apps for different purposes, identifying their individual uses and characteristics and the visual communication used in their design<br>• own experimentation with app design techniques. |
| **B** Develop assets, navigation and interactivity for interface designs to create an app | **B1** Generating ideas for new apps<br>**B2** Development and production of assets and user interfaces<br>**B3** Producing an app<br>**B4** Publishing and promotion of an app | • Evaluation of process and final app.<br>• Sketchbook which includes ideas progression and the development of assets and designs for an app.<br>• Finished app. |
| **C** Review and reflect on the development and application of techniques to create an app | **C1** Record of the app development<br>**C2** Evaluation and reflection of final app | |

## 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 |
|------|-------|-------------|
| **Learning aim A: Explore the techniques used to develop assets and user interface designs for apps** | | |
| **A.P1** Explain how the interaction and navigation functions in apps are designed to meet the requirements of target audiences.<br><br>**A.P2** Demonstrate exploration into app design techniques to produce design ideas for assets and user interfaces for different purposes. | **A.M1** Analyse how the assets and user interfaces in apps are designed to meet the requirements of different target audiences.<br><br>**A.M2** Demonstrate a detailed exploration into app design techniques to produce creative design ideas for assets and user interfaces for different purposes. | **A.D1** Evaluate how the assets and user interfaces in apps are designed to meet the requirements of different purposes and target audiences. |
| **Learning aim B: Develop assets, navigation and interactivity for interface designs to create an app** | | |
| **B.P3** Demonstrate development of ideas for an app for a particular purpose and specified audience.<br><br>**B.P4** Apply visual language and technologies to develop and design assets and user interfaces to an app for a specified audience. | **B.M3** Apply visual language and technologies innovatively to develop and design assets and user interfaces for an app for a specified audience. | **B.D2** Demonstrate a creative combination of visual communication with app design techniques to produce a finished app which meets the requirements of the brief.<br><br>**C.D3** Justify how the development and design of the app fulfils its purpose for a specified audience, making suggestions for future improvements. |
| **Learning aim C: Review and reflect on the development and application of techniques to create an app** | | |
| **C.P5** 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.<br><br>**C.P6** Explain how own use of visual language and app development techniques can be further developed. | **C.M4** Analyse how well the application of visual language and app development techniques fulfilled the intended purpose and met the requirements of the specified audience. | |

## 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 29: Constructed Textiles

Level: **3**
Unit type: **Internal**
Guided learning hours: **60**

## Unit in brief

Learners develop creative and practical skills to produce constructed textiles for different end products.

## Unit introduction

Constructed textiles are an exciting and innovative area of textile design, including elements of knit, embroidery, felt making, tapestry and surface design. Constructed textiles are often integrated with other art and design disciplines, such as 3D and product design, to create unique mixed media pieces. These can be developed using various materials and applications for different products, including fashion, interiors and fine art applications.

In this unit, you will investigate and manipulate traditional and non-traditional media and materials, experimenting with techniques and technologies to produce a collection of constructed textile samples. The work that you produce will combine exploration with two and three dimensional textiles producing a series of constructed textiles samples for a set brief.

This unit can be studied alongside other textiles units and will form an important addition to your portfolio in preparation for progression to higher education or the world of work.

## Learning aims

In this unit you will:

**A** Explore the techniques, materials and processes used to create constructed textile products

**B** Apply techniques, materials and processes to produce constructed textiles for a set brief

**C** Review and reflect on the application of constructed textile processes and techniques.

## Summary of unit

| Learning aim | Key content areas | Recommended assessment approach |
|---|---|---|
| **A** Explore the techniques, materials and processes used to create constructed textile products | **A1** Materials used for constructed textiles<br>**A2** Ideas, processes and techniques for constructed textile products | Sample folder showing:<br>• investigations into different types of constructed textiles<br>• constructed textile samples and recording of experimentation with ideas and processes. |
| **B** Apply techniques, materials and processes to produce constructed textiles for a set brief | **B1** Exploring and developing ideas and techniques for a development plan<br>**B2** Recording the processes used and development of techniques, taking health and safety into consideration<br>**B3** The design development process used to create different constructed textiles<br>**B4** Production of final design solutions and samples | • Folder of development of original ideas in response to a brief.<br>• Final design solutions and samples.<br>• An evaluation of the final body of work and its presentation, based on feedback from others, and own review and reflection. |
| **C** Review and reflect on the application of constructed textile processes and techniques | **C1** Evaluation of the final design solutions, processes and presentation methods used | |

## Content

### Learning aim A: Explore the techniques, materials and processes used to create constructed textile products

#### A1 Materials used for constructed textiles

- Knitted, for clothing, accessories, crafts, sculpture.
- Felt making, for shoes, games and toys, illustration.
- Printed, for clothing, interiors, accessories, crafts, hanging, installations.
- Embroidered, for theatrical costume and headdresses, accessories, interior products.
- Manipulated, using a combination of some or all of the above and applying surface and other techniques to create original applications and finishes such as handmade paper, patchwork, appliqué, quilting, cutwork and drawn thread work.

#### A2 Ideas, processes and techniques for constructed textile products

- Techniques for producing constructed textiles, such as hand and machine techniques for knitting and weaving and felt-making processes.
- Contextual influences, such as cultural, global, environmental, economic, political, contemporary trends.
- Materials, such as paper, card, wire and yarn and their manipulation.
- Applications to different surfaces:
  o natural fibres, such as silk, cotton, wool
  o manmade fibres, such as lace, net, polyester, nylon, lycra
  o alternative fabrics, such as paper, rubber, wire, wood, ceramics, found materials.
- Different techniques, such as felt making, paper making, printing, tapestry, hand and machine embroidery, hand and machine knitting.
- New technique development through combining different media and methods such as knotting, macramé, crochet, French knitting, plastic tubing, foam.
- Digital design applications for developing alternative colourways.
- Processes to create 3D effects such as forming, shaping, moulding, linking, cutting and folding, stuffing and quilting.
- Surface treatments such as beads, ribbons, found objects, tying, gluing.
- Health and safety considerations:
  o safe practices when working with machinery, tools, chemicals and dyestuffs
  o protocols for safe operation of heat-operated equipment such as yarn dye vats and fusing machinery
  o awareness of health and safety when working with others
  o control of machinery and equipment, emergency procedures and first aid protocols.

### Learning aim B: Apply techniques, materials and processes to produce constructed textiles for a set brief

#### B1 Exploring and developing ideas and techniques for a development plan

- Research for ideas.
- Proposal for a plan of work outlining ideas.
- Initial responses and tutor agreement.

#### B2 Recording the processes used and development of techniques, taking health and safety into consideration

- Time management of work.
- Forward planning of resources.
- Support and assistance.
- Materials.
- Health and safety considerations.
- Reviews.

### B3  The design development process used to create different constructed textiles

- Developing work from initial ideas through sketches, painting, digital imaging, maquettes, samples, mixed media, digital images, experiments with different constructed textile techniques.
- Sourcing conventional and non-conventional materials.
- Considering key elements of constructed textile design such as composition, tone structure, balance, transparency or opacity, weight, texture, strength.
- Consideration of environment (particularly for installations, hangings and sculptures) settings, lighting, interior, exterior, colour schemes.
- Developing prototype samples through combined construction methods and techniques and through use of colour, texture, pattern, layering, finishing.
- Revisiting the brief to ensure that work has fitness for purpose.

### B4  Production of final design solutions and samples

- Revising and amending initial ideas through checking and monitoring of developing work.
- Developing original creative solutions and samples within the restrictions of a brief.
- Troubleshooting and finding alternative solutions to problems.
- Considerations of health and safety, including risk assessment for the proposed methods, safe workroom practice and awareness of others.
- Developing manual skills to professional standards of finish and presentation.
- Considering the final presentation in terms of mounting, hanging, recording, displaying samples, logging methods and techniques, aesthetic qualities.

## Learning aim C: Review and reflect on the application of constructed textile processes and techniques

### C1  Evaluation of the final design solutions, processes and presentation methods used

- Own review and reflection:
  - how successfully the final work met the requirements of the brief
  - own strengths and weaknesses with proposals for development
  - own work processes, including time planning, reaction to feedback
  - choice of methods of presentation
  - analysis and evaluation of creative achievements and how these relate to future intentions
  - justification of decisions made and quality of own selective practice
  - lessons learned for future work.
- Review of others:
  - supervisor's review and feedback on both production process and presentation
  - peer/others review on presentation.

## Assessment criteria

| Pass | Merit | Distinction |
|------|-------|-------------|
| **Learning aim A: Explore the techniques, materials and processes used to create constructed textile products** | | |
| **A.P1** Explain how techniques, materials and processes are used to create constructed textiles for different products.<br><br>**A.P2** Demonstrate exploration of techniques and processes used to produce constructed textiles. | **A.M1** Analyse the techniques, materials and processes used to create constructed textile designs for different products. | **A.D1** Evaluate the suitability of different techniques, materials and processes used to produce constructed textile designs for different end products. |
| **Learning aim B: Apply techniques, materials and processes to produce constructed textiles for a set brief** | | |
| **B.P4** Produce basic ideas for constructed textiles in response to a constructed textile brief.<br><br>**B.P5** Apply appropriate techniques and processes in the production of designs and samples for constructed textiles. | **B.M2** Produce innovative ideas in response to a brief, applying materials and techniques confidently to produce constructed textiles designs. | **B.D2** Produce consistently creative designs for constructed textile products which demonstrate imaginative application of techniques, materials and processes and shows professional practice throughout.<br><br>**C.D3** Evaluate how far the final designs met the requirements of the brief with reference to the selection and application of processes and techniques, making comprehensive suggestions for own skills development. |
| **Learning aim C: Review and reflect on the application of constructed textile processes and techniques** | | |
| **C.P5** Explain how the finished designs and samples met the requirements of the brief with reference to the use of the processes and techniques used.<br><br>**C.P6** Explain how own constructed textile design practice can be further developed. | **C.M3** Analyse how the finished designs and samples met the brief referencing the choice of techniques and processes, and making detailed suggestions to improve own practice and presentation. | |

## 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.P4, B.P5, 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 studios and workshops to work in the textile areas of weave, print, knit, felt making and embroidery. If possible, equipment should allow for both hand and machine methods of manufacture as well as access to equipment and facilities for dyeing of yarns and fabrics. Access to sewing machines and sewing equipment is essential, as are facilities for some 3D construction.

## Essential information for assessment decisions

### Learning aim A

**For pass standard,** learners will produce evidence that they have explored a limited range of techniques and processes used for constructed textiles and will give clear details of the various production methods. Their own experimentation will be limited to two or three different techniques and processes.

**For merit standard,** learners will demonstrate a more considered and comprehensive understanding of the methods used in the production of different types of constructed textiles, explaining in detail why certain construction techniques are more suitable for some textile products and making comparisons between them. Their experimentation will show exploration of a wider range of techniques and materials and a willingness to take more creative risks.

**For distinction standard,** learners will make judgements on the merits of the different types of constructed textiles for different products. Their own experimentation will be extensive, showing manipulation of techniques and processes to produce creative and innovative ideas and sketches for designs and samples.

### Learning aims B and C

**For pass standard,** learners will produce basic design ideas that meet the requirements of the brief. They will show some evidence of selective practice in choosing the correct techniques and processes for the design. Their sketchbooks will show some evidence of the development of ideas, applications and techniques. Learners will give in their reviews detailed explanations for their design choices and the technical processes and materials used to obtain the desired characteristics. Their plans for skills development will be broad without specific action points.

**For merit standard,** learners will produce designs which combine innovative ideas with the application of techniques and processes in a self-assured way. Their sketchbooks will show how they have explored different materials and techniques in the development of ideas and final designs. The final samples will show innovation and creativity to meet the brief. Learners will give in their reviews substantive reasons on how their designs meet the brief, methodically explaining how their choice of techniques and processes obtain the desired result but also giving reasons for how it could be improved. Their plans for skills development will refer to specific techniques and processes that need development.

**For distinction standard**, learners will produce designs which imaginatively interpret the brief and use techniques and processes in a bold and experimental way. Their sketchbooks will show evidence of selection and refinement with each stage being clearly recorded. The final samples will show innovation and creativity to meet the brief. They should show professionalism throughout the unit, in terms of good timekeeping, self-management, high attendance and meeting all deadlines. Learners will justify in their reviews the creative and technical decisions made, discussing the strengths and weaknesses of their work and explaining how any difficulties were overcome and alternative solutions applied. 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 14: Textile Materials, Techniques and Processes
- Unit 30: Woven Textiles
- Unit 31: Surface Design for Textiles
- Unit 32: Digital Application of Textiles.

**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 30: Woven Textiles

Level: **3**
Unit type: **Internal**
Guided learning hours: **60**

## Unit in brief

Learners develop practical and creative skills and techniques to create woven textiles for different products.

## Unit introduction

Weaving is an ancient craft, influenced over the centuries by many cultures and traditions. Contemporary woven textiles continue to be influenced by history, art and culture as well as by cutting edge technology which can inform manufacturing techniques and produce highly advanced and sophisticated products. Designers for woven textiles create fabrics for a wide range of products, including fashion, interiors, accessories, crafts, installations, wall hangings and soft sculptures.

In this unit, you will examine the materials and techniques that professional woven textile designers use as well as their contextual influences. You will experiment with these techniques yourself, creating woven samples for different purposes. You will then develop designs for a set brief. As well as the technical skills, this unit will also develop and apply important transferable skills such as independent thinking, working to deadlines and presentation techniques.

This unit will form an important addition to your portfolio in preparation for progression to higher education or into the world of work.

## Learning aims

In this unit you will:

**A** Explore the techniques, materials and processes used to create woven textile products

**B** Apply techniques, materials and processes to produce woven textiles for a set brief

**C** Review and reflect on the development and application of techniques, materials and processes used in the production of woven textiles.

## Summary of unit

| Learning aim | Key content areas | Recommended assessment approach |
|---|---|---|
| **A** Explore the techniques, materials and processes used to create woven textile products | **A1** Types of woven textile products <br> **A2** Exploring techniques, materials and processes for woven textiles | Annotated sample folder including: <br> • investigations into woven design and production methods for different textile products <br> • woven samples, demonstrating own experimentation with techniques, materials and processes with annotations. |
| **B** Apply techniques, materials and processes to produce woven textiles for a set brief | **B1** Exploring and developing ideas and techniques for woven textiles <br> **B2** Recording the processes used and development of weaving techniques, taking health and safety into consideration <br> **B3** The design development process for woven textile designs <br> **B4** The design development process for woven textile designs | • An evaluation of the final body of work based on feedback, review and reflection. <br> • Development plan outlining proposed creative response to a brief. <br> • Folder of development of original ideas in response to a brief. <br> • Final design solution. |
| **C** Review and reflect on the development and application of techniques, materials and processes used in the production of woven textiles | **C1** Evaluation of final designs and techniques, materials and processes used | |

## Content

### Learning aim A: Explore the techniques, materials and processes used to create woven textile products

#### A1  Types of woven textile products

- Interiors and leisure, including furnishing fabrics, curtains, throws, bed linen, rugs, drapes, hammocks, tents, awnings.
- Clothing for women, men and children, plus specialist clothing such as waterproof, fireproof, protective.
- Accessories, including bags, hats, shoes.
- Fine art applications, including installations, screens and wall panels, wall hangings, multimedia pieces, sculptures.
- Contextual influences, such as cultural, global, environmental, economic, political, contemporary trends.

#### A2  Exploring techniques, materials and processes for woven textiles

- Paper weaving with cut strips and yarns.
- Use of natural fibres, such as silk, cotton, wool.
- Man-made fibres, such as lace, net, polyester, nylon, lycra.
- Alternative fabrics, such as paper, rubber, wire, wood, found materials.
- Techniques, such as hand looming, tapestry, tablet weaving, shaft floor looms, power looms.
- Digital design applications for developing alternative colourways and repeat patterns.
- Processes, such as draft peg plans, wind warp, beam on, reed and tie on.
- Experimenting with embellished weaving, adding surface treatments, beads, ribbons, found objects, tying, gluing.
- Weave types, such as jacquard, dobby, herringbone, intarsia.
- Equipment used in weaving, including spinning, combing, shuttles, bobbins, warp, weft, bias, carding, pile and leno.
- Health and safety considerations:
  - safe practices when working with power looms, chemicals and dyestuffs.
  - protocols for safe operation of heat-operated equipment such as yarn dye vats and fusing machinery.
  - awareness of health and safety when working with others.
  - control of machinery and equipment, emergency procedures and first aid protocols.

### Learning aim B: Apply techniques, materials and processes to produce woven textiles for a set brief

#### B1  Exploring and developing ideas and techniques for woven textiles

- Research for ideas.
- Proposal for a plan of work outlining ideas.
- Initial responses and tutor agreement.

#### B2  Recording the processes used and development of weaving techniques, taking health and safety into consideration

- Time management of work.
- Forward planning of resources.
- Support and assistance.
- Materials.
- Health and safety considerations.
- Review dates.

### B3  The design development process for woven textile designs

- Developing work from initial ideas through sketches, painting, digital imaging, maquettes, samples, mixed media, digital images, weaving experiments.
- Sourcing yarns and materials.
- Considering key elements of weave design such as composition, tone structure, balance, transparency or opacity, weight, texture, strength.
- Developing prototype samples through combined weaving methods and techniques with use of colour, texture, pattern, layering, finishing.
- Revisiting the brief to ensure that work has fitness for purpose.

### B4  The design development process for woven textile designs

- Revising and amending initial ideas through checking and monitoring of developing work.
- Developing original creative solutions which also take into consideration the restrictions of a brief.
- Troubleshooting and finding alternative solutions to problems.
- Considerations of health and safety, including risk assessment for the proposed methods, safe workroom practice and awareness of others.
- Developing manual skills to professional standards of finish and presentation.
- Considering the final presentation in terms of mounting, hanging, recording, displaying samples, logging methods and techniques, aesthetic qualities.

## Learning aim C: Review and reflect on the development and application of techniques, materials and processes used in the production of woven textiles

### C1  Evaluation of final designs and techniques, materials and processes and used

- Own review and reflection:
  - how successfully the final work met the requirements of the brief
  - own strengths and weaknesses with proposals for development
  - own work processes, including time planning, reaction to feedback
  - choice of methods of presentation
  - analysis and evaluation of creative achievements and how these relate to future intentions
  - justification of decisions made and quality of own selective practice
  - lessons learned for future work.
- Review by others:
  - supervisor's review and feedback on both production process and presentation
  - peer/others' review of presentation.

## Assessment criteria

| Pass | Merit | Distinction |
|---|---|---|
| **Learning aim A: Explore the techniques, materials and processes used to create woven textile products** | | **A.D1** Demonstrate an in-depth understanding of how materials and techniques are used to produce woven textiles for different end products. |
| **A.P1** Explain how different materials and techniques are used to create designs for woven textile products. <br><br>**A.P2** Demonstrate a limited exploration of techniques and processes used to produce woven textiles. | **A.M1** Analyse how different materials and techniques are used to create woven textile designs for different products. | |
| **Learning aim B: Apply techniques, materials and processes to produce woven textiles for a set brief** | | **B.D2** Produce consistently creative designs for woven textiles which demonstrate imaginative applications of techniques, materials and processes, showing professional practice throughout. |
| **B.P3** Produce basic ideas for woven textiles in response to a brief. <br><br>**B.P4** Apply appropriate techniques and processes in the production of designs and samples for woven textiles. | **B.M2** Produce innovative ideas in response to a brief, applying materials and techniques confidently to produce woven textiles designs that meet requirements. | |
| **Learning aim C: Review and reflect on the development and application of techniques, materials and processes used in the production of woven textiles** | | **C.D3** Evaluate how far the finished designs met the requirements of the brief with reference to the design ideas and the processes and techniques used, and the presentation, making comprehensive suggestions for own skills development based on own and others' feedback. |
| **C.P5** Explain how the finished designs and samples met the requirements of the brief with reference to the use of the processes and techniques used. <br><br>**C.P6** Explain, using feedback from self and others, how own woven textile design practice can be further developed. | **C.M3** Analyse how the finished designs and samples met the brief requirements, referencing choice of techniques and processes, and using feedback to make detailed suggestions to improve own practice and presentation. | |

## 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 workshops that should be equipped with a number of handlooms, with assorted numbers of shafts, warping equipment, sticks and shuttles, suitable warp and weft yarns, and a sufficient number of tapestry frames. Learners should be encouraged to experiment with braid weaving and tablet weaving, which require fewer resources. If possible some access to power looms should be available. There will also need to be a varied supply of weaving yarns, fabrics, ribbons, twine, raffia and other suitable materials.

## Essential information for assessment decisions

### Learning aim A

**For pass standard,** learners will provide detailed explanations of the techniques and processes used for a limited number of textile products. In their own explorations, they will demonstrate some experimentation with different materials, techniques and processes through the production of basic weave samples.

**For merit standard,** learners will provide a considered and comprehensive explanation of the methods used, making detailed comparisons between them, and explaining in detail why certain weaving techniques are more suitable for certain textile products. Their own explorations will show experimentation with a broad range of materials, techniques and processes and a willingness to take more creative risks.

**For distinction standard,** learners will make judgements on the merits of the different types of woven textile techniques for a wide range of products, and evaluate the aesthetic and technical considerations. Their own experimentation will be extensive, showing manipulation of techniques and processes to produce creative ideas and sketches for designs and innovative samples.

### Learning aims B and C

**For pass standard,** learners will develop one or two design samples which meet the requirements of the brief and demonstrate appropriate choice of techniques and processes. They will have shown some experimentation with different materials, ideas and methods in their sketchbooks.

Learners will give detailed reasons for the design choices made and the techniques, materials and processes used to achieve the desired effects. Their plans for skills development will be broad without specific action points.

**For merit standard,** learners will demonstrate a creative and personalised interpretation of the brief. The samples and design ideas will show confidence in critical selection and the emergence of a personal design style. There will be a willingness to take creative risks and to revisit, rethink and refine ideas.

Learners will give substantive reasons on how their designs meet the brief, referring to incremental stages of development and explaining how choices have been rationalised and refined. They will make links between how their choice of techniques and processes achieve the desired effect. Their plans for skills development will refer to specific techniques and processes that need improvement.

**For distinction standard,** learners will demonstrate consistency in producing workable and innovative designs for different types of woven textiles. There will be evidence of critical selection and reflection throughout the design process. Professionalism will be demonstrated by good timekeeping, high attendance, self-management and meeting all deadlines.

Learners will justify the creative and technical decisions made, discussing the strengths and weaknesses of their work and explaining how any difficulties were overcome and alternative solutions applied. 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 14: Textile Materials, Techniques and Processes.
- Unit 31: Surface Design for Textiles
- Unit 29: Constructed 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 31: Surface Design for Textiles

Level: **3**
Unit type: **Internal**
Guided learning hours: **60**

## Unit in brief

Learners develop practical skills and techniques to create surface pattern designs for different textile products.

## Unit introduction

Textile designers design surfaces for a wide range of products, from fashion, interiors and wallpapers, to the more fine art areas of wall hangings, installations and ceramics.

In this unit, you will examine the materials and techniques that professional surface pattern designers use as well as their contextual influences. You will experiment with these techniques yourself, creating surface design ideas for a range of different products. You will choose designs to develop further. As well as the technical skills you will learn, this unit will also give you the opportunity to develop important transferable skills such as independent thinking, working to deadlines and presentation techniques.

This unit will form an important addition to your portfolio in preparation for progression to higher education or to the world of work.

## Learning aims

In this unit you will:

**A** Explore ideas, techniques and materials for surface pattern designs for textiles

**B** Develop design ideas for surface patterns for a set textile brief

**C** Review ideas, processes and techniques used in the production of surface pattern designs.

## Summary of unit

| Learning aim | Key content areas | Recommended assessment approach |
|---|---|---|
| **A** Explore ideas, techniques and materials for surface pattern designs for textiles | **A1** Surface pattern design for different textile products<br>**A2** Exploring ideas and contextual influences for surface design<br>**A3** Exploration of techniques and materials<br>**A4** Safe practice | • Annotated portfolio showing sample designs of experimentation with ideas, techniques, materials and contextual influences. |
| **B** Develop design ideas for surface patterns for a set textile brief | **B1** The design development process for surface pattern<br>**B2** Production of final design solutions | • Evaluation of the final body of work based on feedback, review and reflection.<br>• Folder of development of ideas in response to a brief.<br>• Selection and production of a final design idea. |
| **C** Review ideas, processes and techniques used in the production of surface pattern designs | **C1** Reflection on final design ideas and processes used | |

## Content

### Learning aim A: Explore ideas, techniques and materials for surface pattern designs for textiles

#### A1  Surface pattern design for different textile products

- Interiors, including furnishing fabrics, curtains, wallpaper, screens and panels, bed linen, tiles, rugs, carpets, floor coverings.
- Clothing for women, men and children.
- Accessories, including bags, hats, shoes, scarves, jewellery.
- Crafts, such as ceramics, glassware, metal ware, greetings cards, wrapping paper, packaging.
- Fine art, including installations, wall hanging, multi-media pieces, paintings, sculpture.
- Components and materials used in surface pattern design, including texture, embellishment, background materials, embroidery, printing, sewing.

#### A2  Exploring ideas and contextual influences for surface designs

- Art and design movements, artists and designers, films, literature, music.
- Contemporary exhibitions, museums, new technologies, street style, television, social media.
- Global trends, such as economic, political, cultural and lifestyle factors, demographics.
- Environmental, ecological and ethical considerations.
- Market intelligence, such as Textiles Review.

#### A3  Exploration of techniques and materials

- Different printing surfaces:
  - synthetic fabrics, such as nylon, net, lace, polyester
  - natural fabrics, such as wool, cotton, silk
  - alternative surfaces, such as paper, rubber, ceramic, plastics, wood.
- Different printing techniques:
  - screen printing
  - blocks and plates
  - transfer methods
  - traditional methods, such as hand painting, wax resist and tie-dye
  - experimental methods, such as distressing, melting, baking and burning
  - embellishing surface pattern through adding embroidery, beading, quilting and padding
  - presentation of ideas through mood boards, illustrating ideas for colourways, textures, types of textiles, influences and trends.

#### A4  Safe practice

- When working with heat, chemicals and dyestuffs.
- Protocols for safe operation of heat-operated equipment such as dye vats and fusing equipment.
- Control of machinery and equipment, emergency procedures and first aid protocols.

### Learning aim B: Develop design ideas for surface patterns for a set textile brief

#### B1  The design development process for surface pattern

- Proposal for a plan of work outlining selection of ideas, materials and techniques.
- Planning resources, support, materials.
- Consideration of key elements of design such as composition, tone, structure, balance and movement.
- Development of final designs from prototypes ensuring correct use of colour, texture, repeat pattern, layering, distressing, finishing.

- Revising the brief to ensure that work shows fitness for purpose.
- Refining ideas throughout, reflecting and revising decisions.

**B2  Production of final design solutions**

- Produce final design.
- Troubleshoot and provide alternative solutions to problems.
- Use materials and equipment safely and efficiently.
- Ensure high standards of finish, neatness and presentation.
- Consider final presentation in terms of mounting, recording, displaying samples, aesthetics.

**Learning aim C: Review ideas, processes and techniques used in the production of surface pattern designs**

**C1  Reflection on final design idea and processes used**

- Own review and reflection:
  - how successfully the final work met the requirements of the brief
  - own strengths and weaknesses with proposals for development
  - own work processes, including time planning, reaction to feedback
  - choice of methods of presentation
  - analysis and evaluation of creative achievements and how these relate to future intentions
  - justification of decisions made and quality of own selective practice
  - lessons learned for future work.
- Review by others:
  - supervisor's review and feedback on both production process and presentation
  - peer/others' review on presentation.

## Assessment criteria

| Pass | Merit | Distinction | |
|------|-------|-------------|---|
| **Learning aim A: Explore ideas, techniques and materials for surface pattern designs for textiles** | | | |
| **A.P1** Explain how materials and techniques are used by textile designers to produce surface designs for textile products.<br><br>**A.P2** Demonstrate exploration of surface pattern techniques for different surfaces. | **A.M1** Analyse how materials and techniques used by textile designers in their designs are inspired by contextual influences and trends.<br><br>**A.M2** Demonstrate detailed exploration into surface patterns exploring a diverse number of techniques for different surfaces and materials. | **A.D1** | Demonstrate an in-depth understanding of the ideas, techniques and materials used to produce surface pattern designs for textiles. |
| **Learning aim B: Develop design ideas for surface patterns for a set textile brief** | | | |
| **B.P4** Produce basic ideas in response to a surface pattern design brief.<br><br>**B.P5** Apply appropriate techniques and processes in the production of surface patterns for textiles. | **B.M3** Produce innovative ideas in response to a surface pattern design brief clearly demonstrating application of diverse range of techniques and materials. | **B.D2** | Produce designs for surface patterns which demonstrate a combination of innovative ideas with high technical ability showing professional practice throughout. |
| **Learning aim C: Review ideas, processes and techniques used in the production of surface pattern designs** | | **C.D3** | Evaluate the final body of work, justifying the choice of techniques and methods used in relation to the brief and making comprehensive suggestions for own future skills development. |
| **C.P5** Explain how the finished body of work met the requirements of the brief with reference to the techniques and materials used.<br><br>**C.P6** Explain how own surface textile design practice can be further developed. | **C.M4** Analyse how far the finished body of work met the requirements of the brief with reference to the techniques and methods used and making detailed suggestions to improve own 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.P4, B.P5, C.P5, C.P6, B.M3, C.M4, B.D2, C.D3)

# Further information for teachers and assessors

## Resource requirements

This unit is both studio- and workshop based. Learners will need access to printing facilities. There should also be facilities for producing surface pattern prints from mono and block printing and for these they will require rollers and inking plates. Learners will need access to design studio equipment, sewing machines and pressing equipment. There should also be a stock of accessories.

It is expected that consideration will be given to all aspects relating to health and safety.

## Essential information for assessment decisions

### Learning aim A

**For pass standard,** learners will produce a limited number of examples from professional textile designers and demonstrate exploration into a limited number of basic techniques and processes. Their explanations will give clear details of the methods and techniques used.

**For merit standard,** learners will produce examples of a wide range of surface textile designs across different products. Their own explorations will show a confident exploration across different surfaces. Their explanations will give details on why certain techniques are more suitable for certain surfaces and products, making comparisons between them.

**For distinction standard,** learners will produce examples of a comprehensive and varied range of surface textile designs. Their own experimentation with techniques and materials will show innovation. Their explanations will make judgements on the merits of the different surface patterns for textile products, and the aesthetic and technical influences from historical and contemporary sources.

### Learning aims B and C

**For pass standard,** learners will produce designs which interpret the most obvious trends and contextual influences in their samples and develop one or two design ideas. They will apply limited techniques and processes and there will be some evidence of the development of ideas, applications and techniques. Learners will give detailed reasons for the design choices made and the technical applications developed. Learners at this standard will clearly explain their methods and approaches, including the contextual influences on their work. Their plans for skills development will be broad without specific action points.

**For merit standard,** learners will produce designs which demonstrate a creative and personalised interpretation of contextual influences and current trends. The developing samples and design ideas will show an emergence of a personal design style which will show experimentation with a variety of different surfaces and processes. There will be a willingness to take creative risks and to revisit, rethink and refine ideas. Learners will give substantive reasons on how their designs meet the brief, referring to incremental stages of development. They will show that they have used 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 produce innovative designs which are based on refined contextual influences and interpretations of current trends and technological developments. There will be evidence of critical selection and reflection. The ideas development will be clearly and informatively recorded and presented, and learners will show professionalism throughout, demonstrating good timekeeping, high attendance and meeting all deadlines. Learners will justify 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 future initiatives and personal goals.

## Links to other units

This unit links to:

- Unit 14: Textile Materials, Techniques and Processes
- Unit 29: Constructed Textiles
- Unit 30: Woven 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 32: Digital Applications for Textiles

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

## Unit in brief

Learners develop creative and technical skills to produce textile designs using digital applications.

## Unit introduction

Digital technology has changed the face of textile design, from how designs are created and presented, to the way in which textiles are printed and manufactured. Textile designers are now working with other digital art forms, such as photography and graphics, to develop their designs and using these to create textile designs for products in fashion, theatre, interior, craft and fine art. In addition to this, new digital technologies have impacted on the printing and production of textiles, allowing small scale and bespoke industries to produce unique fabrics in small runs and giving large manufacturing companies more versatile production options.

In this unit, you will explore ideas for textile designs through the combination of digital and traditional processes and techniques. You will develop these ideas using specialist software and digital platforms. You will then adapt these techniques in response to a set brief. In addition to producing original design ideas you will also examine the digital processes in textile production and their impact on the textile design industry.

You will develop key technical and design skills throughout this unit as well as important design management and development techniques. The work produced in this unit can form an important addition to your portfolio in preparation for progression to employment or higher education.

## Learning aims

In this unit you will:

**A** Explore digital processes, techniques and materials used to create and manufacture designs for different textile products

**B** Apply digital processes, techniques and materials in response to a textiles brief

**C** Review and reflect on the digital processes, techniques and materials used to develop textile design practice.

## Summary of unit

| Learning aim | Key content areas | Recommended assessment approach |
|---|---|---|
| **A** Explore digital processes, techniques and materials used to create and manufacture designs for different textile products | **A1** Types and uses of digital textile products in the art and design sector<br>**A2** Digital materials and techniques used for the design of textiles<br>**A3** Digital applications for the production and manufacture of textiles | • A detailed annotated sketchbook, demonstrating understanding and exploration of digital textile processes, techniques and materials. |
| **B** Apply digital processes, techniques and materials in response to a textiles brief | **B1** Combining digital and traditional methods of textile design<br>**B2** Production and presentation of final textile designs | • Presentation of final designs.<br>• Evaluation which includes:<br>  o explanation of exploration into digital textile practices<br>  o how these were applied to the project brief<br>  o an analysis of the final designs in relation to brief and plans for future skills development. |
| **C** Review and reflect on the digital processes, techniques and materials used to develop textile design practice | **C1** Evaluation of final design solutions and the processes used<br>**C2** Reflection of development of digital design processes, techniques and materials | |

# Content

## Learning aim A: Explore digital processes, techniques and materials used to create and manufacture designs for different textile products

### A1  Types and uses of digital textile products in the art and design sector

- Printed textiles, such as prints for interiors, clothing.
- Woven textiles, such as weave for clothing, wall hangings.
- Constructed textiles, such as for sculpture or fine art products.
- Digital rendering and illustration, such as for wallpaper, wrapping paper, fine art prints, fashion illustrations.
- Use of digital textile products in:
  o designer fashion, interiors, upholstery
  o sculpture, installation, crafts, heritage application, theatre, television, film
  o specialist applications, e.g. fireproof, military, sports and performance wear
  o illustration, graphics, printmaking, photography.

### A2  Digital materials and techniques used for the design of textiles

- Materials:
  o digital stylus pen for freeform design
  o software tools, such as 'Move' and 'Gradient'
  o filters to create embroidered and other surface decoration effects
  o digital layers to create the desired design merging multiple images.
- Techniques:
  o merging multiple images
  o changing hue and saturation of colours through blending options
  o creating textures through options such as bevelling and embossing
  o creating repeat patterns and changing colour options through colour picker and wand tools
  o sizing repeat patterns to meet the requirements of the design.

### A3  Digital applications for the production and manufacture of textiles

- Electrostatic (laser) printing and uses.
- Inkjet printing – continuous flow and drop on demand techniques.
- Desktop digital design.
- Digital print bureaux and design agencies.
- Developing technology for digital print such as built in light-emitting diode (LED) lighting, moving images, colour changing fabric.

## Learning aim B: Apply digital processes, techniques and materials in response to a textiles brief

### B1  Combining digital and traditional methods of textile design

- Overprinting by hand onto digital prints.
- Hand painting onto digital prints.
- Hand-rendered embellishments such as embroidery, quilting and surface decoration.
- Application of different types of digital design such as 'engineered' and 'placement' prints alongside conventional repeat patterns.
- Foiling and flocking, resist dyeing, embroidery.
- Overprinting onto vintage fabrics.

### B2  Production and presentation of final textile designs

- Planning and producing creative solutions which take into consideration the restrictions of a brief.
- Planning, considering and completing the final presentation, e.g. web page, digital portfolio, prints, video.

## Learning aim C: Review and reflect on the digital processes, techniques and materials used to develop textile design practice

### C1  Evaluation of final design solutions and the processes used

- Success of the final work in meeting the requirements of the brief.
- How effectively digital applications were applied during the design process.
- Justification of decisions made, digital techniques applied and quality of own selective practice.

### C2  Reflection of development of digital design processes, techniques and materials

- Own strengths and weaknesses with proposals for development.
- Analysing creative achievements and how these relate to future intentions.
- Own work processes, including time planning, communication.
- Lessons learned for future work.
- Reflection on feedback received from others, e.g. supervisor, peers.

## Assessment criteria

| Pass | Merit | Distinction | |
|------|-------|-------------|---|
| **Learning aim A: Explore digital processes, techniques and materials used to create and manufacture designs for different textile products** | | | |
| **A.P1** Explain how textile designers use digital processes, techniques and materials to design and produce textile products.<br><br>**A.P2** Demonstrate exploration of textile design development and application through use of basic digital processes. | **A.M1** Analyse how digital processes, techniques and materials are used by textile designers to design and produce digital textile designs. | **A.D1** | Evaluate the effectiveness of using digital processes, techniques and materials in the design and production of textile products. |
| **Learning aim B: Apply digital processes, techniques and applications in response to a textiles brief** | | | |
| **B.P3** Develop ideas for textile designs which combine traditional and digital methods of textile design.<br><br>**B.P4** Demonstrate limited application of digital techniques and processes in the production and presentation of final designs for a digital textile design brief. | **B.M2** Develop innovative ideas and creatively combine digital and traditional processes and techniques to produce and present textile designs for a brief. | **B.D2** | Produce designs for textiles which innovatively interpret ideas and influences and combine digital and traditional methods of textile design showing professional practice throughout. |
| **Learning aim C: Review and reflect on the digital processes, techniques and materials used to develop textile design practice** | | **C.D3** | Evaluate how far the final designs met the requirements of the brief, justifying the choices made and proposing areas for own development in digital design textile practice. |
| **C.P5** Explain how the finished designs met the requirements of the brief with reference to the application of digital techniques and processes.<br><br>**C.P6** Explain how exploration of digital techniques and processes informed own textile design practice and how own practice can be further developed. | **C.M3** Analyse the extent to which the exploration and application of digital techniques and processes met the requirements of the brief, 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 a textile studio with digital applications for design, production and manufacture of textile products.

## Essential information for assessment decisions

### Learning aim A

**For pass standard,** learners will give in their explanations details of how different digital processes are used to develop textile designs and fabrics for different types of textile product. Their own explorations will be into a limited number of digital applications and techniques and will demonstrate some experimentation with basic technology.

**For merit standard,** learners will offer an in-depth and considered explanation of how digital applications are used for a variety of textile products. Their own explorations will show experimentation with more advanced digital processes showing evidence of a willingness to take risks with digital applications and techniques, using them creatively to meet intentions.

**For distinction standard,** learners will make judgements in their explanations on the merits of the different types of digital applications used to produce textile products, comparing their own explorations with the different techniques designers use for varying sectors of the industry, for example craft maker, haute couture, fine art, furnishing, and evaluating the aesthetic and technical merits.

### Learning aims B and C

**For pass standard,** learners will offer in their final designs basic solutions that meet the requirements of the brief but will show a limited use of digital applications. Their work will show evidence that they have combined traditional and digital methods in their designs but that they have used a limited range of ideas and digital processes. Learners will give detailed reasons for their design choices made in response to the brief and digital processes applied. They will explain how they have developed skills in digital application for textiles referring back through the unit. They will explain how they will improve their own practice based on own and others' feedback.

**For merit standard,** learners will show in their final designs originality in synthesising digital and traditional applications with innovative ideas that creatively meet the requirements of the brief. There will be clear evidence of the development and refinement of ideas and use of digital methods. Learners will give substantive reasons on how each part of their design meets the brief, explaining how decisions have been reviewed, refined and amended. They will analyse how the digital applications they used helped to develop their ideas and designs alongside traditional methods. They will give a clear and detailed analysis of how this unit improved their textile design practice and make plans for how to improve their work further based on own and others' feedback.

**For distinction standard,** learners will demonstrate in their final designs consistency in developing textile designs which use innovative combinations of digital and traditional methods. The work will be well presented. Professionalism will be demonstrated throughout the unit, including good timekeeping, self-management, the ability to work independently, high attendance, and meeting all deadlines. Learners will evaluate the strengths and weaknesses of their work and the development of their own practice in digital applications for textiles. They will clearly evaluate how the work produced will be used to support initiatives and personal goals based on own and others' feedback.

## Links to other units

This unit links to:

- Unit 14: Textile Materials, Techniques and Processes
- Unit 29: Constructed Textiles
- Unit 30: Woven Textiles
- Unit 31: Surface Design 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 33: Fashion Design

Level: **3**
Unit type: **Internal**
Guided learning hours: **60**

## 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 |
|---|---|---|
| **A** Explore future design trends and contemporary contextual influences in the fashion industry | **A1** Sources of information about fashion trends<br>**A2** Contextual influences on fashion trends | • Presentation of future fashion trends, citing forecasting sources and contextual influences.<br>• Annotated sketchbook showing experimentation with ideas and materials, and their development based on contemporary design trends. |
| **B** Apply the design development process to produce designs to a fashion brief | **B1** The fashion design development process<br>**B2** Production of final design solutions | • Evaluation of the final design ideas.<br>• Development plan, outlining proposed creative response.<br>• Presentation of final designs.<br>• Completed reflective log, which records the ideas and processes applied. |
| **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<br>**C2** Evaluation of final design ideas and work processes | |

# 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 |
|------|-------|-------------|
| **Learning aim A: Explore future design trends and contemporary contextual influences in the fashion industry** | | **A.D1** Evaluate the extent to which contemporary contextual influences and fashion forecasting sources influence fashion designs. |
| **A.P1** Explain the future design trends as predicated by fashion forecasting sources.<br>**A.P2** Explain how contemporary contextual influences may influence fashion designs. | **A.M1** Analyse how far contemporary contextual influences and future design trends will influence fashion designs. | |
| **Learning aim B: Apply the design development process to produce designs to a fashion brief** | | |
| **B.P3** Demonstrate exploration and interpretation of contemporary design trends and contextual influences in the production of fashion designs to a brief.<br>**B.P4** Demonstrate application of design development process to produce fashion designs to a brief. | **B.M2** 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.D2** Produce fashion designs which demonstrate innovative interpretations of current trends and contextual influences, showing professional practice throughout.<br>**C.D3** 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. |
| **Learning aim C: Review the interpretation of fashion trends and contextual influences in the production of fashion designs to a brief** | | |
| **C.P5** Explain how the finished designs interpreted contemporary contextual influences and design trends whilst meeting the requirements of the brief.<br>**C.P6** Explain how own fashion design practice can be further developed. | **C.M3** 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**

## 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 |
|---|---|---|
| **A** Explore pattern development and cutting materials, techniques and processes | **A1** Pattern blocks for pattern development<br>**A2** Pattern cutting equipment and tools<br>**A3** Adaptation of basic blocks through dart and seam manipulation to create flat patterns<br>**A4** Alternative pattern cutting methods for different types of fabrics and garments | • Pattern cutting workbook with examples of pattern blocks, drafting and adaptation techniques with annotations of equipment. |
| **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<br>**B2** Basic principles of pattern grading<br>**B3** Production of a finished pattern and a lay plan for an original design | • An evaluation of the final body of work based on feedback, review and reflection.<br>• Workbook which records the processes and methods used in the adaptation and development of an individual pattern.<br>• Presentation of finished pattern with a lay plan. |
| **C** Review and reflect on use of pattern cutting and development techniques | **C1** Record of pattern development process<br>**C2** Evaluation and reflection of work | |

# 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 |
|------|-------|-------------|
| **Learning aim A: Explore pattern development and cutting materials, techniques and processes** | | |
| **A.P1** Demonstrate experimentation with basic pattern cutting and development techniques to produce pattern samples.<br><br>**A.P2** Demonstrate basic use of an alternative pattern cutting technique to produce a pattern sample. | **A.M1** Demonstrate experimentation with advanced pattern cutting and development techniques, materials and techniques to produce pattern samples.<br><br>**A.M2** Demonstrate use of alternative pattern cutting techniques for use with specialist fabrics and garments. | **A.D1** Demonstrate sophisticated pattern cutting and development techniques producing patterns for different fabrics and types of garment. |
| **Learning aim B: Apply pattern development and cutting techniques to produce a full sized pattern for a fashion design** | | |
| **B.P3** Apply appropriate pattern cutting and development techniques to produce a pattern that meets the technical requirements of the brief.<br><br>**B.P4** Apply appropriate pattern labelling and manufacturing instructions for a pattern that meets the requirements of the brief. | **B.M3** 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.D2** Produce patterns to a high technical standard, selecting appropriate pattern development techniques and demonstrating professional practice throughout.<br><br>**C.D3** 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. |
| **Learning aim C: Review and reflect on use of pattern cutting and development techniques** | | |
| **C.P5** Explain how the finished pattern met the design requirements with reference to the cutting and development techniques selected and methods used.<br><br>**C.P6** Explain how own pattern cutting and development skills can be further developed. | **C.M4** 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**

## 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 |
|---|---|---|
| **A** Explore how fashion promotion is used in the fashion industry | **A1** The components of fashion promotion<br>**A2** Strategies for fashion promotion campaigns | • A presentation on the different components of fashion promotion, including case studies of successful promotional strategies. |
| **B** Plan and present a fashion promotion campaign | **B1** Plans and development of a promotional campaign<br>**B2** Production and completion of a promotional campaign | • An evaluation of fitness for purpose of the promotional campaign.<br>• A sketchbook showing exploration and development of ideas and plans for a promotional campaign. |
| **C** Review the success of a fashion promotion campaign | **C1** Gaining feedback on final promotional campaign<br>**C2** Evaluation of final campaign and the methods used | • A presentation of final promotional campaign. |

## 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 |
|---|---|---|
| **Learning aim A: Explore how fashion promotion is used in the fashion industry** | | |
| **A.P1** Explain how the different components of fashion promotion are used together to form a promotional campaign. <br> **A.P2** Explain the strategies used to ensure a fashion promotional campaign is successful. | **A.M1** Analyse how the different components of fashion promotion are used together to form a successful promotional campaign strategy. | **A.D1** Evaluate how the different components of fashion promotion are used together to form a successful promotional campaign strategy. |
| **Learning aim B: Plan and present a fashion promotion campaign** | | |
| **B.P3** Develop ideas and solutions for a fashion promotion campaign, demonstrating an understanding of promotional methods and processes. <br> **B.P4** Present a completed fashion promotion campaign, which meets the requirements of a brief. | **B.M2** Develop creative ideas and solutions for a fashion promotion campaign, demonstrating a detailed understanding of promotional methods and processes. <br> **B.M3** Present creative fashion promotion strategies and processes for a promotional campaign that meets the requirements of a brief. | **B.D2** Produce a fashion promotion campaign that demonstrates innovative solutions to a brief and shows a comprehensive understanding of fashion promotion strategies and processes. <br> **C.D3** Justify choices of promotional methods, techniques and ideas for final campaign, assessing its strengths and weaknesses, and making suggestions for future development. |
| **Learning aim C: Review the success of a fashion promotion campaign** | | |
| **C.P5** Explain how the choice of promotional methods, techniques and ideas met the requirements of the brief. <br> **C.P6** Explain how own practice in fashion promotion can be further developed. | **C.M4** 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. | |

## 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**

## 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 |
|---|---|---|
| **A** Explore the manufacturing processes and techniques used to produce fashion garments | **A1** Types and characteristics of fashion garments<br>**A2** Manufacturing equipment processes and techniques used to produce fashion garments | • An annotated sketchbook with examples of fashion garments, their key components and characteristics, and the manufacturing processes and techniques used in their manufacture. |
| **B** Apply manufacturing processes and techniques to produce a sample fashion garment | **B1** Production of a sample garment<br>**B2** Health and safety procedures when operating manufacturing equipment and machinery | • An evaluation of the final piece of work based on feedback, review and reflection.<br>• Presentation of sample garment. |
| **C** Review the manufacturing processes and techniques used in the production of a sample fashion garment | **C1** Record of the manufacturing process<br>**C2** Evaluation and reflection of work | • Log that records the process undertaken to produce the sample fashion garment, including safety notes. |

## 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 |
|------|-------|-------------|
| **Learning aim A: Explore the manufacturing processes and techniques used to produce fashion garments** | | |
| **A.P1** Demonstrate some exploration into the manufacturing processes used to produce fashion garments. <br><br> **A.P2** Demonstrate application of manufacturing processes and techniques to produce samples of garment components. | **A.M1** Demonstrate a confident exploration and application of the manufacturing processes and techniques used to produce fashion garments. | **A.D1** Demonstrate an in-depth exploration and application of manufacturing processes and techniques used to produce fashion garments. |
| **Learning aim B: Apply manufacturing processes and techniques to produce a sample garment** | | |
| **B.P3** Produce a finished sample garment which meets the specifications of the design. <br><br> **B.P4** Apply appropriate manufacturing processes and techniques to produce a finished sample garment. | **B.M2** Apply manufacturing processes and techniques to produce a finished sample garment to a high technical standard that meets the specifications of the design. | **B.D2** Apply specialist manufacturing processes and techniques to produce a finished sample garment that meets the specification of the design, demonstrating professional practice throughout. <br><br> **C.D3** 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. |
| **Learning aim C: Review the manufacturing processes and techniques used in the production of a sample fashion garment** | | |
| **C.P5** Explain how the choice of manufacturing processes and techniques to produce the sample garment met the specifications of the design. <br><br> **C.P6** Explain how own fashion manufacturing processes can be developed further. | **C.M3** 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. | |

## 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:
  - o 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:
  - o industrial sewing machines, domestic sewing machines with embroidery and buttonhole functions; an overlock machine, steam press and pressing accessories
- materials, including:
  - o 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**

## 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 |
|---|---|---|
| **A** Explore the materials, techniques and processes used in 3D model making | **A1** Use of 3D models within art and design<br>**A2** Materials used for 3D model making<br>**A3** Techniques and processes used for 3D model making | • An annotated portfolio of samples, prototypes and maquettes that demonstrate 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 | **B1** Generate ideas in response to a brief<br>**B2** Application of materials, techniques and processes in response to a brief | • A presentation showing the development of ideas and prototypes in response to a brief. |
| **C** Reflect on and review 3D-model-making practices | **C1** Review outcomes in response to a brief<br>**C2** Reflection on 3D-model-making skills and work processes | • The final piece.<br>• An evaluation of the final piece and reflection on response to the brief. |

# 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 | |
|---|---|---|---|
| **Learning aim A: Explore the materials, techniques and processes used in 3D model making** | | | |
| **A.P1** Explain how materials, techniques and processes are used to produce 3D models for different purposes.<br><br>**A.P2** Demonstrate a limited exploration into the materials, techniques and processes used in 3D model making. | **A.M1** Demonstrate a confident exploration into the materials, techniques and processes used to produce 3D models for different purposes. | **A.D1** | Demonstrate an in-depth and imaginative exploration into the materials, techniques and processes used to create 3D models for different purposes. |
| **Learning aim B: Apply 3D-model-making materials, techniques and processes to produce a 3D model to a brief** | | | |
| **B.P3** Demonstrate development of basic ideas for a 3D model in response to a brief.<br><br>**B.P4** Demonstrate appropriate selection of materials, techniques and processes to produce a 3D model that meets the requirements of the brief. | **B.M2** Demonstrate purposeful selection and confident application of materials, techniques and processes to produce a 3D model that meets the requirements of the brief | **B.D2**<br><br><br><br><br><br><br><br><br>**C.D3** | 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.<br><br>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. |
| **Learning aim C: Reflect on and review 3D-model-making practices** | | | |
| **C.P5** Explain how the final 3D model met the brief with reference to the materials techniques and processes used.<br><br>**C.P6** Explain how own 3D-model-making practice can be improved further. | **C.M3** 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. | | |

## 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**

## 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 |
|---|---|---|---|
| **A** | Explore the characteristics, techniques and processes for a chosen 3D material | **A1** Chosen 3D material<br>**A2** Chosen 3D processes<br>**A3** Characteristics of chosen 3D material | • Evidence of samples, tests, models, maquettes with notes on the characteristics of chosen material and their use of techniques and processes. |
| **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<br>**B2** Application of materials, techniques and processes in response to a brief<br>**B3** Produce a final 3D piece in response to a brief | • An evaluation of the final piece and reflection on response to the brief.<br>• An annotated visual log of the development of ideas and the application of the processes, materials and techniques used for the chosen 3D material.<br>• Final 3D outcome. |
| **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 | |

# 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:
  o 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:
  o 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 |
|---|---|---|
| **Learning aim A: Explore the characteristics, techniques and processes for a chosen 3D material** | | **A.D1** 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. |
| **A.P1** Explain how the characteristics of a chosen 3D material can communicate creative intentions.<br>**A.P2** Demonstrate limited exploration into the techniques and processes for a chosen 3D material. | **A.M1** Analyse the characteristics of a chosen 3D material through a purposeful exploration into how the application of techniques and processes can communicate creative intentions. | |
| **Learning aim B: Apply techniques and processes for a selected 3D material to produce a response to a 3D brief** | | **B.D2** Apply innovation and skill in the application of techniques and processes for a 3D material producing an accomplished response to a brief.<br>**C.D3** 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. |
| **B.P3** Demonstrate development of basic ideas in response to a brief.<br>**B.P4** Apply techniques and processes for a 3D material appropriately to produce a basic response to a brief. | **B.M2** Apply techniques and processes for a 3D material confidently to produce a creative response to a brief. | |
| **Learning aim C: Review and reflect on how exploration of a chosen 3D design material improved own practice** | | |
| **C.P5** Explain how own exploration of a chosen 3D material and the application of techniques and processes has developed own 3D design practice.<br>**C.P6** Explain how own 3D practice can be improved further. | **C.M3** 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. | |

## 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 furtherdevelopment.

**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**

## 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 |
|---|---|---|---|
| **A** | Explore the materials, techniques and processes to work to large and small scales in 3D | **A1** Technical drawing techniques for working to large and small scales<br>**A2** Techniques, materials and processes for large- and small-scale working | • Presentation of technical drawings, models and maquettes using large- and small-scale materials, techniques and processes. |
| **B** | Apply working-to-scale practices to produce a 3D object to a brief | **B1** Generate ideas in response to the brief<br>**B2** Select appropriate materials and techniques to produce technical drawings for a 3D model<br>**B3** Produce a 3D scale model or maquette | • Technical drawing of the final piece.<br>• Final piece.<br>• An evaluation of the final piece and reflection on the response to the brief. |
| **C** | Review own working-to-scale practices | **C1** 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:
  - o views: multiview, section, auxiliary, pattern, exploded
  - o axonometric projections: isometric, oblique, cabinet, trimetric, diametric
  - o perspective: one point, two point, three point
  - o 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:
  - o mind mapping, visual mind mapping, word association, designing, drawing, sketching, working from primary and secondary sources, photography, screen-based design work
  - o 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 |
|------|-------|-------------|
| **Learning aim A: Explore the materials, techniques and processes used to work to large and small scales in 3D** | | **A.D1** 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. |
| **A.P1** Demonstrate some ability to use technical drawing techniques when working to scale.<br><br>**A.P2** Demonstrate a limited exploration into the materials, techniques and processes used to work to scale in 3D. | **A.M1** Demonstrate a confident exploration into the materials, techniques and processes used to work to scale in 3D, demonstrating competent technical drawing techniques. | |
| **Learning aim B: Apply working-to-scale practices to produce a 3D object to a brief** | | **B.D2** 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. |
| **B.P3** Produce a basic technical drawing of a 3D object to scale.<br><br>**B.P4** Apply appropriate 3D model-making materials, techniques and processes to produce a 3D scale model that meets the requirements of a brief. | **B.M2** Produce a detailed technical drawing of a 3D object to scale.<br><br>**B.M3** 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. | **C.D3** 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. |
| **Learning aim C: Review own working-to-scale practices** | | |
| **C.P5** Explain how the final 3D model met the requirements of the brief, with reference to use of working-to-scale materials, techniques and processes.<br><br>**C.P6** Explain how own working to scale practice can be improved further. | **C.M4** 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. | |

## 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.

# Unit 40: Contemporary Fine Art Practice

Level: **3**
Unit type: **Internal**
Guided learning hours: **60**

## Unit in brief

Learners will explore the opportunities for fine artists to find audiences for their work.

## Unit introduction

Many contemporary fine artists enjoy working for their own satisfaction but to make a successful living from their work they need to find an audience.

In this unit, you will learn about the ways artists find markets and audiences for their skills. You will see how artists find a personal aesthetic through their work, developing their skills and ideas as creative practitioners. You will study how they show and sell their work to particular audiences, for example through galleries, museums, competitions, grants, fairs, commissions, online. From this knowledge you will develop your fine art work and investigate ways in which you can market it so that it finds an audience.

The work produced can form part of a portfolio of work for progression to employment or to higher education.

## Learning aims

In this unit you will:

**A** Explore how contemporary fine artists find audiences for their work

**B** Develop own contemporary fine art piece

**C** Reflect and review on success of own contemporary fine art piece.

## Summary of unit

| Learning aim | Key content areas | Recommended assessment approach |
|---|---|---|
| **A** Explore how contemporary fine artists find audiences for their work | **A1** Types of contemporary fine artists<br>**A2** How fine artists find audiences for their work | • Presentation, with case studies of artists showing how they develop and market their work.<br>• A research folder with examples of job roles that use fine art skills. |
| **B** Develop own contemporary fine art piece | **B1** Producing a fine art piece<br>**B2** Ways to get the work seen | • Evaluation of the fine art processes used in response to a brief and areas for improvement. |
| **C** Reflect and review on success of own contemporary fine art piece | **C1** Reflect on development of own fine art piece<br>**C2** Review plans to find an audience for work | • Annotated folder to include:<br>  o details of the creative brief and development of ideas<br>  o artwork outcomes. |

# Content

### Learning aim A: Explore how contemporary fine artists find audiences for their work

#### A1  Types of contemporary fine artists

Fine artists can be distinguished by their style and characteristics such as:

- the scale and type of their work, e.g. large-scale public works, collaborative, small-scale private works
- genres, materials, techniques, media, subjects used
- personal aesthetic such as senses, visual elements, visual context, broader context, e.g. social, political, historical
- influence of other artists such as painters, sculptors, printmakers, photographers
- artistic interests, attitudes, expectations.

#### A2  How fine artists find audiences for their work

- Gallery viewing, limited edition print.
- Exhibition, including public, private, online, permanent, temporary.
- Sponsorship, including commercial galleries, public bodies, funding sources, e.g. bursaries, loans, awards.
- Competitions, art fairs, open exhibitions, online selling.
- Commercial use, such as for advertising.

### Learning aim B: Develop own contemporary fine art piece

#### B1  Producing a fine art piece

- Use of own style and characteristics, such as choice of materials, techniques and processes.
- Subjective aspects, including concept, aesthetic outcomes, ethos, social context.
- Intended focus or message.
- Possible audience.

#### B2  Ways to get the work seen

- Such as:
  - websites
  - shops/cafes
  - exhibition spaces
  - private collectors
  - commercial use such as advertising, marketing for a company.
- Considerations such as:
  - cost
  - time
  - framing and mounting
  - space.

**Learning aim C: Reflect and review on success of own contemporary fine art piece**

**C1  Reflect on development of own fine art piece**

- Use of own style.
- Own strengths and weaknesses with proposals for development.
- Own work processes, including time planning, reaction to feedback.
- Choice of methods of presentation.
- Analysis and evaluation of creative achievements and how these relate to future intentions.
- Justification of decisions made.

**C2  Review plans to find an audience for work**

To consider:

- choice of venues
- style of work and audience
- access to exhibition space
- cost/time
- lessons learned for future work.

## Assessment criteria

| Pass | Merit | Distinction | |
|------|-------|-------------|---|
| **Learning aim A: Explore how contemporary fine artists find audiences for their work** | | **A.D1** | Evaluate the styles and characteristics of different fine artists, assessing how successfully they have found audiences for their work. |
| **A.P1** Explain the styles and characteristics of different contemporary fine artists.<br><br>**A.P2** Explain how contemporary fine artists have found audiences for their work. | **A.M1** Analyse the styles and characteristics of different contemporary fine artists explaining how they have found audiences for their work. | | |
| **Learning aim B: Develop own contemporary fine art piece** | | | |
| **B.P3** Develop a fine art piece demonstrating own style and characteristics.<br><br>**B.P4** Develop basic ideas for how an audience can be found for the work. | **B.M2** Develop a fine art piece that clearly demonstrates own style and characteristics.<br><br>**B.M3** Develop coherent plans for finding an audience for the work. | **B.D2** | Develop a fine art piece that creatively demonstrates intentions with an innovative plan to find audiences for the work. |
| **Learning aim C: Reflect and review on success of own contemporary fine art piece** | | **C.D3** | Evaluate the extent to which the fine art piece meets own creative intentions and could be brought to an audience. |
| **C.P5** Explain how the fine art piece demonstrates own personal style and characteristics.<br><br>**C.P6** Explain plans for bringing own fine art piece to an audience. | **C.M4** Analyse how well the fine art piece demonstrates own personal style and characteristics.<br><br>**C.M5** Assess own plans for bringing own fine art piece to an audience. | | |

## 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, C.M5, B.D2, C.D3)

# Further information for teachers and assessors

## Resource requirements

For this unit, learners must have access to:

- artist work to investigate
- artist and businesses related to fine art, such as galleries and museums
- information on marketing material for fine artists
- studio facilities for creating work.

## Essential information for assessment decisions

### Learning aims A

**For pass standard,** learners will provide detailed explanations of the style and characteristics of the artists and artwork chosen, identifying any contrasting approaches and making simple comparisons between them. They should also give detailed examples of how each of the artists has found ways to get their work seen.

**For merit standard,** learners will offer a methodical and detailed analysis of the styles and characteristics of the artists chosen, making links between them and comparing and contrasting the ways they found audiences for their work.

**For distinction standard,** learners will demonstrate an in-depth understanding of the style and characteristics of their chosen artists' work, making informed judgements on how they have found audiences for their work.

### Learning aim B and C

**For pass standard,** learners will demonstrate elements of a personal style in their fine art piece, showing sound use of materials, techniques and processes. Learners' plans for marketing their work will be basic, stating the obvious ways to exhibit their work, and stating places that have no real link to the particular audience who may respond to their style. In their reviews, learners will give detailed reasons in their reviews as to why they chose specific media, processes and techniques to communicate their personal style in the fine art piece. Their reflections on the marketing plans will be brief with some evidence of the consideration of the strengths and weaknesses of the ideas.

**For merit standard,** learners will demonstrate a clear personal style in their fine art piece, showing creativity in their choice of materials, techniques and processes. Their plans to market their work will demonstrate a clear link between their plans, style of work and the intended audience. In their reviews, learners will show some critical analysis of how their fine art piece demonstrated a personal style; there will be references to how they changed and refined their ideas throughout the development of the piece. The reflection on their marketing plans will show a detailed consideration of the strengths and weaknesses of the ideas.

**For distinction standard,** learners will demonstrate a sophisticated personal style, confidently using materials, techniques and processes in a creative way. Their plans to market their work will show imagination and ideas outside of the obvious. In their reviews, learners will give detailed justifications on how their work demonstrates a personal style but also highlights areas where it does not. Their reflection on their marketing plans will show a clear understanding of how fine artists find audiences for their work, making suggestions for how they could improve their own ideas in the future.

**Links to other units**

This unit links to:

- Unit 12: Fine Art Materials, Techniques and Processes
- Unit 41: Painting
- Unit 42: Printmaking
- Unit 43: Time-Based Techniques in Art and Design
- Unit 44: Public Art
- Unit 45: Curating an Exhibition.

**Employer involvement**

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

# Unit 41: Painting

Level: **3**
Unit type: **Internal**
Guided learning hours: **60**

## Unit in brief

Learners will investigate and explore painting practice, applying their knowledge and skills to a set brief.

## Unit introduction

The practice of painting is long established and has existed since the pre-historic cave paintings. It continues to this day to be a popular form of creative expression and can be seen in current visual arts practice and contemporary street art.

In this unit, you will develop and expand your painting practice. You will investigate the approaches and techniques used in paintings past and present and go on to explore and experiment with a variety of painting materials, techniques and processes. You will then produce a painting, demonstrating your knowledge and skills, and review your painting practice.

The understanding and skills developed in this unit can be used across a number of art and design disciplines. Through the activities in this unit you may develop ideas about your own creative identity and language, through the medium of paint.

The work you produce in this unit can form part of a portfolio for progression to higher education courses.

## Learning aims

In this unit you will:

**A** Explore how painting media, techniques and processes are used to communicate creative intentions

**B** Apply painting media, techniques and processes in response to a brief

**C** Review own use of painting media, techniques and processes.

## Summary of unit

| Learning aim | Key content areas | Recommended assessment approach |
|---|---|---|
| **A** Explore how painting media, techniques and processes are used to communicate creative intentions | **A1** Historical and contemporary painting practice<br>**A2** Painting media<br>**A3** Painting techniques<br>**B3** Painting processes | • An annotated folder/ sketchbook which includes visual examples, annotation, research, definitions of media, technical information about techniques and processes. |
| **B** Apply painting media, techniques and processes in response to a brief | **B1** Approaches and ideas<br>**B2** Applying painting media, techniques and processes to produce an outcome | • Evaluation of painting practice<br>• Sketchbook/painting which includes ideas generation, relevant visual recording, painting development, annotated examples of media, techniques and processes used, records of decision-making and selection, refinement.<br>• Presentation of painting. |
| **C** Review own use of painting media, techniques and processes | **C1** Present a painting outcome<br>**C2** Review own use of painting media, techniques and processes | |

## Content

**Learning aim A: Explore how painting media, techniques and processes are used to communicate creative intentions**

### A1  Historical and contemporary painting practice

Exploration of the work of others, in terms of their:

- approaches – painting made from observation, from imagination, transcriptions, memory, scale, using photographic starting points
- use of media – water/oil-based paint, combinations, industrial paints, action painting, mixed media, cross-disciplinary work
- use of techniques – mark-making, glazing, scumbling, staining, impasto, wet into wet, dry brush
- use of processes – action painting, building textures and surfaces, overlaying, software-based painting platforms
- links between ideas, use of formal elements/visual language and media, techniques and processes, colour, texture, scale, composition.

### A2  Painting media

- Characteristics and qualities of painting media such as viscosity, opacity, translucency, surface, texture.
- Water-based, watercolour, acrylic, inks, gouache.
- Oil-based, oils, varnishes, industrial paints, stains.
- Combinations of oil and water-based paints, industrial paints, emulsions.
- Mixed media, painted surfaces used in collage.
- Properties of media, dilution and effect, workability, drying times, tinting strength, colour permanence, samples, adhesion.
- Software-based painting platforms.

### A3  Painting techniques

- Colour, mixing, contrasting, harmonious, discordant, broken, blending.
- Impasto, texture, adding materials to paint.
- Glazing, staining, overlaying, washes, lean to fat, light to dark, wet into wet, stippling, underpainting.
- Masking, stencilling, stippling, using brushes, rags, sponges, found objects.
- Reducing paint, wiping away, repainting, cleaning back.
- Using software program, tool selection, layers, tool size, brush type, spray tool.

### A4  Painting processes

- Working from observation, imagination, studies, memory, working intuitively, cross-disciplinary, testing, considering alternatives.
- Supports, surfaces for painting, card, paper, priming, canvas, using grounds, wood, panel, Perspex®, glass, metal, recycled surfaces, incorporating found objects, 2D surfaces, 3D surfaces.
- Extend with mediums, water, oil, gums, PVA, white spirit, turps.
- Development process, studies in paint, series of related imagery, refinement of colour, mark, scale and transferring up, gridding, composition.
- Working up successive layers of detail, of mark, of strength of colour.
- Combining with printed imagery, with sculptural/3D form.
- Characteristics of surface, notion of painted surface being a wall or a membrane.

**Learning aim B: Apply painting media, techniques and processes in response to a brief**

### B1 Approaches and ideas

- Preliminary ideas generation and developmental work.
- Recognising constraints and potential in brief.
- Definition of purpose, audience needs, creative intention.
- Approach:
  - observation
  - imagination
  - memory
  - photographic sources
  - the work of others.
- Use of formal elements and visual language, scale, colour, texture, composition, form.
- Starting points and visual source materials, primary sources, secondary sources.

### B2 Applying painting media, techniques and processes to produce an outcome

- Selection of media, techniques and processes appropriate to intention while recognising their potential and limitations.
- Ongoing experimentation and refinement throughout the development process.
- Use of formal elements and visual language to communicate intention.
- Time management and planning to achieve outcome within timeframe.

**Learning aim C: Review own use of painting media, techniques and processes**

### C1 Presentation of painting

- Selection of work to demonstrate explorations, selection and application of painting media, techniques and processes.
- Final painting.
- Supporting annotations.

### C2 Review own use of painting media, techniques and processes

- Choices of painting media, techniques and processes selected to develop the work in response to a brief.
- Relevant and concise technical information on materials, techniques and processes explored and applied.
- Any painting-related technologies or equipment used during brief, using correct terminology.
- How painting media, techniques and processes were applied in the different stages of the brief, to include:
  - starting points
  - ideas generation
  - studies, tests, sample pieces
  - preliminary and developmental work
  - outcome.
- Use of formal elements and visual language in the brief.
- Evaluation of final outcome in relation to planned intentions, stages in the creative process.
- 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 |
|------|-------|-------------|
| **Learning aim A: Explore how painting media, techniques and processes are used to communicate creative intentions** | | |
| **A.P1** Explain how painting media, techniques and processes are used to communicate creative intentions.<br><br>**A.P2** Demonstrate a limited exploration into painting media, techniques and processes, explaining how they can communicate ideas. | **A.M1** Analyse how painting media, techniques and processes are used to communicate creative intentions.<br><br>**A.M2** Demonstrate a confident exploration of painting media, techniques and processes, analysing how they can communicate ideas. | **A.D1** Demonstrate in-depth and innovative exploration of painting media, techniques and processes, evaluating how they are used to communicate creative intentions. |
| **Learning aim B: Apply painting media, techniques and processes to a brief** | | |
| **B.P3** Demonstrate development of basic ideas in response to a brief.<br><br>**B.P4** Apply painting media, techniques and processes to produce basic work in response to a brief. | **B.M3** Select and apply painting media, techniques and processes effectively to produce creative intentions in response to a brief. | **B.D2** Demonstrate an innovative application of painting, media, techniques and processes to produce creative intentions in response to a brief. |
| **Learning aim C: Review own use of painting media, techniques and processes** | | **C.D3** Evaluate how own use of painting media, techniques and processes met the requirements of the brief, making in-depth and insightful suggestions for how painting practice can be further improved. |
| **C.P5** Explain how own selection and application of painting media, techniques and processes produced a response to the brief.<br><br>**C.P6** Explain how own painting practice can be further improved. | **C.M4** Analyse how own selection and application of painting media, techniques and processes produced a response to the brief, making detailed suggestions for how painting 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.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 painting studio resources and equipment. This will include resources for water and oil based media exploration. Learners may extend their work on this unit to develop ideas using photographic imagery and painting, digital painting platforms and working with paint in 3D. Learners should be provided with appropriate protective equipment (PPE) and observe current regulations on the control of substances hazardous to health (COSHH), while in a safe working environment.

## Essential information for assessment decisions

### Learning aim A

**For pass standard,** learners will show some examples of paintings from the past and present, with limited annotations on the painting media, techniques and processes used and how they communicate intentions. For example, there will be limited appreciation and recognition of the qualities of paint – surface, consistency, application and visual language. Their own explorations will be limited, with basic annotations on how media, techniques and processes can be used to communicate ideas visually.

**For merit standard,** learners will show a more detailed investigation and analysis of paintings from the past and present. This will be supported with detailed annotations on how the painting media, techniques and processes have been used to communicate the artist's intentions. Learners' own explorations will be self-assured and coherent, demonstrating how the media, techniques and processes can be used to communicate ideas visually.

**For distinction standard,** learners will show an in-depth investigation into a confident selection of paintings from the past and present which use media, techniques and processes in different ways to communicate the artist's creative intentions. Learners' own explorations will be focused and innovatively presented with detailed annotations linking painting media, techniques and processes to the communication of ideas.

### Learning aims B and C

**For pass standard,** learners will demonstrate some development of ideas and selection of painting media, techniques and processes, though these may be obvious and lack effectiveness or sophistication. There may be inconsistencies in how successfully they use painting media and techniques in the outcome. In their reviews, learners will show some appreciation and understanding of the inherent qualities and characteristics of the selected painting media, techniques and processes they have used to develop the final painting. They will give basic details of how their painting met the brief and broad suggestions for how they might improve their future working practice.

**For merit standard,** learners will demonstrate a coherent development of ideas in response to a brief. Learners will develop their ideas further through their selection and application of painting media, techniques and processes. In their reviews, learners will show a clear appreciation and understanding of the inherent qualities and characteristics of the media, techniques and processes they have used to develop the final painting. Their evaluations will give details of how they met the requirements of the brief and detailed suggestions for how they might improve their painting practice.

**For distinction standard,** learners will demonstrate creativity and confidence in the development of ideas in response to a brief. They will show imagination and a sureness of touch in their application of painting media, techniques and processes, justifying how they have applied them to communicate their creative intentions. The supporting annotation will highlight their ideas and working practices effectively. In their reviews, learners will provide an in-depth analysis of the

qualities and characteristics of the painting media, techniques and processes they have used to develop the final painting and how far they met the requirements of the brief. They will give comprehensive suggestions for how they will further develop their painting practice.

## Links to other units

This unit links to:

- Unit 12: Fine Art Materials, Techniques and Processes
- Unit 42: Printmaking
- Unit 43: Time-Based Techniques in Art and Design
- Unit 44: Public Art.

## 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 42: Printmaking

Level: **3**
Unit type: **Internal**
Guided learning hours: **60**

## Unit in brief

Learners will explore and develop printmaking techniques and processes, applying their knowledge and skills to a set brief.

## Unit introduction

Printmaking techniques and processes are very versatile skills to develop and are used across a variety of art and design disciplines, including painting, textiles, and fashion and clothing. Printmaking designs can appear in mass produced designs for clothing and interiors as well as in limited edition prints and illustrations.

In this unit, you will explore and develop printmaking techniques and processes, experimenting with how they can be used to realise creative intentions. You will consider the importance of the choice of materials and the printed surface itself, using your understanding to select and apply specific techniques and processes to produce a printmaking outcome to a brief.

The knowledge, skills and understanding gained through this unit can contribute to developing a personal language in fine art. Printmaking can also be used to generate visual ideas in other specialisms or incorporated into practitioners' working methods such as in illustration and textile design.

## Learning aims

In this unit you will:

**A** Explore how printmaking media, techniques and processes are used to communicate creative intentions

**B** Apply printmaking media, techniques and processes in response to a brief

**C** Review own use of printmaking media techniques and processes to plan future skills development.

## Summary of unit

| Learning aim | Key content areas | Recommended assessment approach |
|---|---|---|
| **A** Explore how printmaking media, techniques and processes are used to communicate creative intentions | **A1** Printmaking media<br>**A2** Printmaking techniques<br>**A3** Printmaking processes | • An annotated folder that includes visual examples of printmaking, definitions of printmaking media, technical information about specific techniques and processes. |
| **B** Apply printmaking media, techniques and processes in response to a brief | **B1** Development of ideas<br>**B2** Application of printmaking media, techniques and processes to produce an outcome | • Evaluation of printmaking practice<br>• Sketchbook which includes:<br>  ○ tests and proof prints, records of exploration<br>  ○ ideas generation, relevant visual recording, printmaking development, annotated examples of specific media, techniques and processes used, records of decision-making and selection, refinement.<br>• Presentation of printmaking work. |
| **C** Review own use of printmaking techniques and processes to plan future skills development | **C1** Present a printmaking outcome<br>**C2** Review own use of printmaking media, techniques and processes | |

## Content

### Learning aim A: Explore how printmaking media, techniques and processes are used to communicate creative intentions

#### A1 Printmaking media

- Such as:
  - inks, water based, solvent based, mediums, extenders
  - plates, lino, metal, card, Perspex®, mixed media
  - woodblock
  - stencil, paper, emulsion, photographic
  - printing surface, papers, card, MDF, metal, Perspex, fabrics, glass, clay
  - mixed media, collaged surfaces, found textures/objects
  - digital printing, surfaces, vinyl/paper, output.
- Considerations:
  - the properties of inks used
  - dilution and effect
  - workability
  - drying times.

#### A2 Printmaking techniques

- Such as:
  - relief
  - intaglio
  - stencil
  - planographic
  - dry printing.
- Controlling inks, mixing, using mediums and extenders, transparency, opacity.
- Use of colour: monochromatic, harmonious/broken/discordant, blending.
- Overprinting.
- Masking, stencilling, registration.
- Application of inks to printing surface, stippling, using brushes, rags, sponges, found objects, squeegees, textures, collage.
- Reducing inks, wiping away, cleaning back.
- Using software program, tool selection, layers, flat/gradated colour.

#### A3 Printmaking processes

- Such as:
  - monoprinting
  - stamp/block
  - lino
  - woodcutting
  - etching
  - lithography
  - screen printing
  - collagraphy
  - digital.
- Preparing printmaking materials, surfaces for printing, papers, bought/handmade, card, canvas/fabrics, using grounds, woods/panel, Perspex, glass, metal, recycled surfaces, found objects, 2D surfaces, 3D surfaces.
- Mixing extenders/mediums.
- Correct methods for storing inks.
- Development process, proof printing, series, refinement of colour, mark, scale.
- Working up successive layers of detail, of mark, of strength of colour.

**Learning aim B: Apply printmaking media, techniques and processes in response to a brief**

**B1   Development of ideas**

- Definition of purpose, audience needs, creative intention.
- Generation of ideas through:
  o primary – observational drawing, painting, photography, working directly on plate/surface
  o secondary – photographic sources, the work of others.
- Intended use of formal elements and visual language, mark, line, scale, colour, texture, composition.
- Ongoing experimentation and refinement of ideas and techniques.

**B2   Application of printmaking media, techniques and processes to produce an outcome**

- Application of:
  o selected printmaking media
  o techniques, tools, appropriate to intention
  o processes, to support response to brief.
- Production of proof prints, tests as part of the development process.
- Observation of health and safety considerations.
- Consideration of required technical equipment and assistance.
- Ongoing experimentation and investigation, combining results of tests and proof prints to feed into refinement of ideas.
- Skills required in managing printmaking techniques and processes effectively, such as drying time, planning stencil, cutting and overprinting activities.
- Application of formal elements and visual language to communicate intention.
- Time management and planning to achieve outcome within timeframe.

**Learning aim C: Review own use of printmaking media, techniques and processes to plan future skills development**

**C1   Present a printmaking outcome**

- Ideas generation.
- Proof prints with annotations.
- Development work, demonstrating refinement of ideas.
- Final outcome.
- Consideration of presentation techniques, such as flat mounted, window mounted, framed, exhibition.

**C2   Review own use of printmaking media, techniques and processes**

- To include:
  o selection of printmaking media, techniques and processes to develop the work in response to a brief
  o application of printmaking, techniques and processes.
- Effectiveness of:
  o studies, tests, samples
  o preparatory and developmental work
  o printmaking outcome
  o use of formal elements and visual language in printmaking work
  o justification of refinements and decisions taken in developing printmaking
  o evaluation of final printmaking in relation to planned intentions, stages in the creative process
  o progress and performance – identification of what has been learned and recommendations to develop future printmaking.

## Assessment criteria

| Pass | Merit | Distinction | |
|---|---|---|---|
| **Learning aim A: Explore how printmaking media, techniques and processes are used to communicate creative intentions** | | **A.D1** | Demonstrate in-depth and innovative exploration into printmaking media, techniques and processes, evaluating how they are used to communicate creative intentions. |
| **A.P1** Explain how printmaking media, techniques and processes can be used to communicate creative intentions.<br>**A.P2** Demonstrate a limited exploration into printmaking media, techniques and processes. | **A.M1** Analyse how printmaking media, techniques and processes are used to communicate creative intentions.<br>**A.M2** Demonstrate a confident exploration into printmaking media, techniques and processes. | | |
| **Learning aim B: Apply printmaking media, techniques and processes in response to a brief** | | **B.D2** | Demonstrate an innovative application of printmaking media, techniques and processes to show how the development of ideas produced creative intentions that responded imaginatively to a brief. |
| **B.P3** Demonstrate limited development of ideas in response to a brief.<br>**B.P4** Apply basic printmaking media, techniques and processes to produce creative intentions in response to a brief. | **B.M3** Select and apply printmaking media, techniques and processes effectively to show clear development of ideas and creative intentions in response to a brief. | | |
| **Learning aim C: Review own use of printmaking media, techniques and processes to plan future skills development** | | **C.D3** | Evaluate how own exploration and application of printmaking media, techniques and processes produced a response to a brief, making in-depth and insightful suggestions for how own printmaking practice can be further developed. |
| **C.P5** Explain how own selection and application of printmaking media, techniques and processes produced a response to the brief.<br>**C.P6** Explain how own printmaking practice can be further developed. | **C.M4** Analyse how own selection and application of printmaking media, techniques and processes produced a response to the brief, making detailed suggestions for how printmaking practice 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 aim: 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 printmaking studio resources and equipment. This will include resources for water, and if possible oil based printmaking media exploration. Depending on resources available, centres should provide printing presses, screen printing equipment, exposure facilities, wash out and drying racks. Learners should be provided with appropriate protective equipment (PPE) and observe current regulations on the control of substances hazardous to health (COSHH), while in a safe working environment.

## Essential information for assessment decisions

### Learning aim A

**For pass standard,** learners will show they have explored basic printmaking media, techniques and processes, providing annotations and brief explanations of how these methods could be used to communicate creative intentions, although these will be limited in detail.

**For merit standard,** learners will show a detailed and methodical exploration of more complex printmaking media, techniques and processes. The accompanying annotations will show clearly how these methods can be used to communicate creative intentions.

**For distinction standard,** learners will show a willingness to explore a full range of printmaking media, techniques and processes, demonstrating a confident understanding and appreciation of the potential of the printed surface. The accompanying annotations will explain fully how the methods can be used to communicate creative intentions.

### Learning aims B and C

**For pass standard,** learners will demonstrate basic skills in selecting and applying printmaking media, techniques and processes, with some understanding of their potential. They will demonstrate some development of ideas, though these may be obvious and lack cohesion or sophistication. There may be inconsistencies in how successfully they apply printmaking media and techniques to realise the outcome. In their reviews, learners will give basic details of how they developed their understanding of printmaking, and will make broad suggestions for how they might improve their future printmaking practice

**For merit standard,** learners will demonstrate a more detailed appreciation and understanding of the inherent qualities and characteristics of different printmaking media, techniques and processes. They will justify how their ideas have developed to communicate their creative intentions. In their reviews, learners will give a competent explanation of specific skills required to achieve their printmaking outcome. Their ideas for the development of future printmaking practice will reference specific techniques and processes.

**For distinction standard,** learners will demonstrate an imaginative approach to resolving the brief. Their selection and application of printmaking media, techniques and processes will show confidence and sensitivity for the inherent qualities of ink and surface. In their reviews, learners will give an in-depth and fluently expressed explanation of the skills they have learned, making recommendations for how they intend to develop their future printmaking practice.

## Links to other units

This unit links to:

- Unit 12: Fine Art Materials, Techniques and Processes
- Unit 41: Painting
- Unit 43: Time-Based Techniques in Art and Design
- Unit 44: Public Art.

## 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 43: Time-Based Techniques in Art and Design

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

## Unit in brief

Learners explore and develop skills in time-based techniques which they will use in an art and design piece.

## Unit introduction

It is becoming increasingly common for art and design practitioners to use time-based techniques in their work to develop and pursue their creative ideas and themes. These could be through film, video, animation, sound or performance and be used to develop narrative, to explore or challenge audience perception or document a particular place, idea or theme.

In this unit, you will explore time-based techniques, experimenting with their different characteristics and exploring how they can be used to communicate creative intentions.
You will also learn about and explore the technical requirements and equipment associated with these processes, applying this understanding and appreciation to develop a creative response to a set brief.

The knowledge and skills developed in this unit can be used to generate time-based art and design work, developing your own creative practice. The work produced for this unit can contribute to a portfolio that can be used for applications to higher education and/or employment.

## Learning aims

In this unit you will:

**A** Explore how time-based techniques can be used in art and design to communicate creative intentions

**B** Produce an art and design piece using time-based techniques in response to a theme

**C** Review development and application of time-based techniques, reflecting on how they can be used within own creative practice.

## Summary of unit

| | Learning aim | Key content areas | Recommended assessment approach |
|---|---|---|---|
| **A** | Explore how time-based techniques can be used in art and design to communicate creative intentions | **A1** Time-based techniques<br>**A2** Time-based equipment<br>**A3** Time-based processes | • Annotated folder that includes tests, short studies, rough shoots, diagrams, resources list, technical information about time-based techniques. |
| **B** | Produce an art and design piece using time-based techniques in response to a theme | **B1** Generating ideas<br>**B2** Applying time-based techniques to produce an art and design piece | • Evaluation of application of time-based techniques.<br>• Sketchbook of ideas generation in response to a brief with annotations of equipment and resources, time-based techniques used, and relevant production techniques, post-production.<br>• Presentation of outcome. |
| **C** | Review development and application of time-based techniques, reflecting on how they can be used within own creative practice | **C1** Review of own use of time-based techniques | |

# Content

## Learning aim A: Explore how time-based techniques can be used in art and design to communicate creative intentions

### A1  Time-based techniques

- Video and photography techniques:
  - o digital, non-digital
  - o wet-based photographic imagery
  - o post-production editing, in camera editing.
- Animation techniques:
  - o 2D or 3D animation
  - o digital or non-digital
  - o computer-generated imagery (CGI).
- Sound techniques:
  - o soundscapes
  - o audio/music clips
  - o combining sound and image.
- Non-digital and digital techniques together:
  - o still images in sequence, gif, movie
  - o installation
  - o painting/printmaking and digital technologies.

### A2  Time-based equipment

- Cameras and lenses.
- Computers, software, hardware.
- Scanners, hard drives, projectors.
- Microphones on camera, microphone and boom, tape/disc capture.
- Web-based hosting, using web-based visuals/sound.

### A3  Time-based processes

- Camera shoot on digital or film format.
- Post-production editing, manipulation, timelines.
- Output, setting file size, format, compression.
- Uploading imagery to web-based platform.
- Developing animatics with animation software.

## Learning aim B: Produce an art and design piece using time-based techniques in response to a theme

### B1  Generating ideas

- Constraints and potential.
- Themes, possible subjects, initial ideas.
- Purpose, creative intention.
- Starting points such as primary sources, secondary sources.
- Concept to be explored.

### B2  Applying time-based techniques to produce an art and design piece

- Genre, such as:
  - o documentary
  - o narrative
  - o experimental
  - o participative
  - o references to contextual issues, e.g. social, cultural, media-based concerns.

- Planning considerations such as shooting plan, resource list.
- Selection of appropriate equipment.
- Ongoing experimentation with techniques.
- Refinements of ideas, techniques, approaches, concept, context.
- Development of concept
  - o appropriating the style/context/semantics of existing media, film, and documentary/popular culture.

**Learning aim C: Review development and application of time-based techniques, reflecting on how they can be used within own creative practice**

**C1  Review own use of time-based time based techniques**

- The selection of time-based techniques.
- How time-based techniques were applied.
- The success of the application of time-based techniques to final piece.
- Effectiveness of:
  - o studies, tests, samples
  - o developmental work
  - o use of formal elements and visual language.
- Refinements to ideas and techniques.
- Evaluation of final piece in relation to planned intentions.
- Progress and performance – identification of what has been learned and recommendations to develop future time-based art and design work.

## Assessment criteria

| Pass | Merit | Distinction | |
|------|-------|-------------|--|
| **Learning aim A: Explore how time-based techniques can be used in art and design to communicate creative intentions** | | **A.D1** | Demonstrate an in-depth and innovative exploration into time-based techniques and how they are used to communicate creative intentions. |
| **A.P1** Explain how time-based techniques can be used to communicate creative intentions.<br><br>**A.P2** Demonstrate a limited exploration into time-based techniques. | **A.M1** Demonstrate a confident exploration into how time-based techniques can be used to communicate creative intentions. | | |
| **Learning aim B: Produce an art and design piece using time-based techniques in response to a theme** | | **B.D2** | Demonstrate innovation in the development and application of time-based techniques that realise creative intentions in response to a theme. |
| **B.P3** Demonstrate limited development of ideas in response to a theme.<br><br>**B.P4** Apply basic time-based techniques to realise creative intentions in response to a theme. | **B.M2** Apply time-based techniques effectively to show clear development of ideas and the realisation of creative intentions in response to a theme. | | |
| **Learning aim C: Review development and application of time-based techniques, reflecting on how they can be used within own creative practice** | | **C.D3** | Evaluate how own development and application of time-based techniques met creative intentions, making in-depth and insightful suggestions for how they can be used within own creative practice. |
| **C.P5** Explain how own application of time-based techniques met creative intentions.<br><br>**C.P6** Explain how own creative practice can be further developed using time-based techniques. | **C.M3** Analyse how own development and application of time-based techniques met creative intentions, making detailed suggestions for how they can be used within own creative 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 digital and/or film cameras and peripherals, and equipment for image processing. This will include computers such as USB pens, portable hard drives, SD cards, and card readers. Centres should also be prepared to provide a suitable venue for performance. Sound recording and editing resources may also be required. Leaners may wish to pursue animated sequences in this unit, requiring access to any combination of camera sourced and software-generated animation.

## Essential information for assessment decisions

### Learning aim A

**For pass standard,** learners will provide a limited range of examples of time-based techniques used in the work of others as well as through their own experimentation. Their annotations will provide accurate details of the types of techniques, processes and equipment used, with basic explanations of how the techniques are used to communicate creative intentions.

**For merit standard,** learners will provide thorough and focused examples of a range of time-based techniques used in the work of others and through their own experimentation. Their annotations will give detailed descriptions of the techniques, processes and equipment used and confidently explain how the techniques are used to communicate creative intentions.

**For distinction standard,** learners will conduct a comprehensive exploration into time-based techniques used in the work of others and through their own experimentation, providing examples that use time-based techniques in unusual and creative ways. Their annotations will give thorough explanations of the processes and equipment used with a detailed analysis of the techniques used to communicate creative intentions.

### Learning aim B and C

**For pass standard,** learners will develop basic ideas in response to the theme, though these may lack coherence through the progression of the piece. They will have applied some time-based techniques, although they will show limited appreciation of their potential and there may be inconsistences in the quality of the final outcome. In their reviews, learners will provide details of their choice of time-based techniques for their art and design piece, giving some detail on how they were used to communicate their creative intentions. They will give broad examples of how they could develop their practice in the future

**For merit standard,** learners will show a focused development of creative ideas in response to the theme. They will apply time-based time based techniques successfully through the progression of the piece, both technically and creatively, demonstrating a clear understanding of their potential in fulfilling creative intentions. In their reviews, learners will be detailed and methodical in their explanations of how and why they used time-based techniques in their art and design piece. They will make some links between the choice of techniques and their creative intentions. They will give detailed examples of the specific time-based techniques that could improve their creative practice in the future.

**For distinction standard,** learners will demonstrate control of the time-based techniques through the development of their work. They will have sought out innovative ways to use time-based techniques in their final piece, which will be imaginatively developed and show a sophisticated response to the theme. In their reviews learners will give in-depth explanations of how they used time-based techniques in their art and design piece, making clear links with their creative intentions. They will recognise where improvements could be made, with recommendations on how they can improve their creative practice and methods in the future.

## Links to other units

This unit could be used to develop practice alongside fine art, graphics and interactive design specialisms.

## Employer involvement

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

# Unit 44: Public Art

Level: **3**
Unit type: **Internal**
Guided learning hours: **60**

## Unit in brief

Learners will investigate different types of public art, their purposes and functions before developing their own ideas for a site-specific public art piece.

## Unit introduction

Public art is seen by more people than any other type of art. It also divides opinion. Some public art is grand and iconic, such as the Statue of Liberty or the Angel of the North, some form part of the urban landscape, such as Banksy's graffiti.

In this unit, you will investigate both historical and contemporary examples of public art and find out about the processes involved in making them. You will examine the different forms of public art and the artists and communities that created them. You will then work towards designing a piece of public art for a site-specific project.

The skills and knowledge you will develop by following the commissioning process form an essential part of the skill set for making public art. 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** Investigate historical and contemporary pieces of public art

**B** Design a site-specific piece of public art

**C** Review and reflect on the final designs for the production of a piece of public art.

## Summary of unit

| Learning aim | Key content areas | Recommended assessment approach |
|---|---|---|
| **A** Investigate historical and contemporary pieces of public art | **A1** Incentives for the development of public art<br>**A2** Factors when planning a piece of public art | • An annotated research folder, with examples of public art case studies, records of visits. |
| **B** Design a site-specific piece of public art | **B1** Exploring ideas, designs and materials<br>**B2** Planning and budgeting<br>**B3** Production of final designs | • Evaluation of development and processes followed, based on aims, outcomes, feedback and reflection.<br>• Presentation, with details of rationale, potential sites, community interests, business requirements, materials, health and safety.<br>• Final designs. |
| **C** Review and reflect on the final designs for the production of a piece of public art | **C1** Feedback and reflection on work | |

# Content

### Learning aim A: Investigate historical and contemporary pieces of public art

#### A1  Incentives for the development of public art

Public art is art that is planned and made with the intention of being staged in the public domain.

- Forms of public art include murals, mosaics, lighting installations, projections, architectural dimensions, monuments, reliefs, sculpture, interactive, ephemeral.
- Purposes of public art include symbolic, aesthetic, social, environmental.
- Historical examples include ancient monuments, national symbolism, propaganda.
- Contemporary practice such as government schemes, e.g. 'Percent for art', 4th plinth in Trafalgar Square, or satirical street art and graffiti.
- Themes of public art, e.g. memory, renewal, monumental scale.
- Contexts, including social, national, local, commercial, community.
- Locations of public art include urban, rural, remote, open, secluded.
- Response, including positive and negative, public reaction, campaigns, change of view over time.

#### A2  Factors when planning a piece of public art

- Interests of the community, including local, historical, geographical, work, play.
- Aesthetic qualities of materials, including placement, built and natural environment.
- Suitable locations for a public art piece.
- Requirements of public art, including legislation, covenants, planning permission, health and safety.
- Needs of a community group, including social, regenerative, environmental.
- Involvement of community groups, e.g. voluntary, charity, health organisation, school.

### Learning aim B: Design a site-specific piece of public art

#### B1  Exploring ideas, designs and materials

- Designs, including site and scale drawings, visual materials, e.g. models, visualisations, photography.
- Materials, including resistant, non-resistant, organic, inorganic, found, constructed.
- Modelling, including interactivity of designs, modifications, alternative approaches.
- Health and safety, e.g. fire resistance, obstructions, environmental hazards.

#### B2  Planning and budgeting

- Costing, including budget, materials, fees, labour.
- Scheduling, including timetabling work, permissions, other users, e.g. disruption to passers-by, local businesses.

#### B3  Production of final designs

- Selection, including use of media, tools, support and equipment.
- Creating, including working drawings, storyboards or maquettes, in planning final production.
- Creating the final work.

### Learning aim C: Review and reflect on the final designs for the production of a piece of public art

#### C1  Feedback and reflection on work

- Feedback on the finished work from intended community, peers, social media.
- How successfully did the final work meet original intentions?
- Justification of decisions made.
- Reflection on implications for future work.

**C2  Review of working practices**

- Own strengths and weaknesses with proposals for development.
- Own work processes, including time planning, reaction to feedback, methods of presentation.
- Creative achievements and how these relate to future intentions.
- Decisions made and quality of own selected practice.
- Lessons learned for future work.

## Assessment criteria

| Pass | Merit | Distinction |
|------|-------|-------------|
| **Learning aim A: Investigate historical and contemporary pieces of public art** | | **A.D1** Evaluate the incentives and factors involved in the development of historical and contemporary pieces of public art. |
| **A.P1** Explain the incentives for the development of historical and contemporary pieces of public art. <br><br> **A.P2** Explain the factors involved in the development of public art. | **A.M1** Analyse the incentives and factors involved in the development of historical and contemporary pieces of public art. | |
| **Learning aim B: Design a site-specific piece of public art** | | **B.D2** Produce innovative final designs for a public art piece which creatively select materials and processes in relation to intended purpose and location and evaluate the impact it may have on the community. |
| **B.P3** Produce final designs for a public art piece which demonstrate the intended purpose and location and show consideration of materials and processes. <br><br> **B.P4** Explain the impact the public art piece may have on the community. | **B.M2** Produce detailed final designs for a public art piece which clearly demonstrate the intended purpose and location, showing a confident selection of materials and processes and analysing the impact it may have on the community. | |
| **Learning aim C: Review and reflect on the final designs for the production of a piece of public art** | | **C.D3** Justify the decisions made for the final designs for a public art piece making comprehensive suggestions for future improvements. |
| **C.P5** Explain how the final designs for a public art piece met original intentions. <br><br> **C.P6** Explain how final designs could be further improved with reference to feedback. | **C.M3** Analyse how well the final designs for a public art piece met original intentions, making suggestions for how they could be improved, with reference to detailed feedback. | |

## 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

There are no specific resource requirements for this unit

## Essential information for assessment decisions

### Learning aim A

**For pass standard,** learners will give detailed explanations of how and why their chosen example pieces of public art were created, showing a limited awareness of the incentives behind them and the factors that were taken into account when planning and developing them. There will be some simple comparisons between the examples.

**For merit standard,** learners will offer a detailed and considered explanation of the incentives for the chosen public art examples, giving a methodical and detailed comparison of the factors involved in their development.

**For distinction standard,** learners will assess in their explanations the incentives behind their chosen pieces of public art and link those to the factors involved in their planning and development.

### Learning aims B and C

**For pass standard,** learners will present finished designs that show some consideration of the purpose of the public art piece and its proposed location. Learners should provide details of the materials and processes they plan to use and briefly explain the impact they hope the piece will have on the community. In their reviews, learners will give limited explanations as to how their designs met the intended purpose and chosen location. They will be some suggestions for how they could be improved further, referring briefly to feedback they have received.

**For merit standard,** learners will present finished designs that have a clear and confident purpose and show a thorough consideration of the location of the proposed public art piece and the materials and techniques needed to produce it. Their analysis of the impact on the community will consider possible positive and negative factors. In their reviews, learners will give detailed explanations as to how their designs met the intended purpose and chosen location. They will show some evidence that they have critically reviewed both their choices and how they changed and refined their ideas throughout the development of their designs. Their analysis will refer to detailed feedback they have received.

**For distinction standard,** learners will present finished designs that innovatively combine the purpose, location, materials and processes for the public art piece. Learners will show an in-depth understanding of the community in which it will be located and calculate whether the proposed piece will be well received. In their reviews, learners will justify their choices of materials and processes in their designs, making specific links to the purpose and location of the proposed public art. They will make detailed references to feedback they have gathered and make insightful suggestions for how that can improve the designs.

**Links to other units**

This unit links to:

- Unit 15: Fine Art Materials, Techniques and Processes
- Unit 41: Painting
- Unit 42: Printmaking
- Unit 43: Time-Based Techniques in Art and Design.

**Employer involvement**

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

# Unit 45: Curating an Exhibition

Level: **3**

Unit type: **Internal**

Guided learning hours: **60**

## Unit in brief

Learners will explore the potential for curating 2D, 3D and digital fine art work for different purposes.

## Unit introduction

Have you ever wondered how an exhibition is organised? The work is curated – selected, ordered and presented – in a certain way. This can have a big impact on your view of the work.

In this unit, you will find out about curating 2D, 3D and digital fine art. You will investigate the way some fine art is presented for different creative purposes. You will learn about the processes involved in curating and explore new possibilities for the presentation of your own work and that of others. You will then go on to curate work yourself; using the processes and skills you have learned.

The skills you develop in this unit are key to developing your understanding of the way artists communicate ideas. Experiments and samples you produce can form part of your portfolio for progression to employment or higher education.

## Learning aims

In this unit you will:

**A** Explore the processes and activities involved for curating art and design pieces for exhibition

**B** Exhibit art and design work using curatorial processes and activities

**C** Review the effectiveness of curatorial processes and activities used to exhibit art and design work.

## Summary of unit

| Learning aim | | Key content areas | Recommended assessment approach |
|---|---|---|---|
| **A** | Explore the processes and activities involved for curating art and design pieces for exhibition | **A1** The role of the curator <br> **A2** The processes for curating an exhibition | • Presentation, with details of exhibitions visited and viewed. |
| **B** | Exhibit art and design work using curatorial processes and activities | **B1** Planning and curating an art and design show <br> **B2** Recording and archiving an art and design show | • An annotated planning folder, with evidence of the processes and activities undertaken and photographs of final exhibition. |
| **C** | Review the effectiveness of curatorial processes and activities used to exhibit art and design work | **C1** Gathering feedback on an exhibition <br> **C2** Reviewing feedback | • Records of feedback and evaluation of final exhibition and curatorial processes used. |

# Content

### Learning aim A: Explore the processes and activities involved for curating art and design pieces for exhibition

#### A1  The role of the curator

The curator is responsible for how, and where, a work of art is shown, making decisions about the context within which it will be displayed and how it will make most sense for the audience.

Considerations include the following:

- type of work that is curated, including 2D, 3D and specialised works, e.g. monumental, delicate, ephemeral
- type of exhibition, including public, private, permanent, temporary.

#### A2  The processes for curating an exhibition

- Interpreting art and design works:
  o visiting sites of historical and contemporary works
  o understanding of works, including theoretical position of artist/designer, creative intentions, historical and contemporary context of work
  o collaboration with sponsors, administrators, managers
  o influence of curation, including exhibition design, lighting, signage, information, advertising, documentation, critical support
  o audience response, including reviews, feedback, changes to artist/designer standing, later development.
- Presenting art and design works:
  o physical qualities, including type of work, size, materials, qualities of exhibition space
  o purpose of exhibition, including educational, celebratory, commemorative, commercial and specialised fields, e.g. scientific, professional
  o archiving, including recording works, presentation, storage.
- Understanding the audiences for art and design works:
  o demographic, including age, gender, ethnicity and specialised groups, e.g. experts, enthusiasts, professional
  o level of interest, including target groups, previous knowledge, casual audience.

### Learning aim B: Exhibit art and design work using curatorial processes and activities

#### B1  Planning and curating an art and design show

- Ongoing discussions with artist/designers, administrators, agencies.
- Deciding on underpinning narrative of exhibition.
- Scoping sites for planned exhibition.
- Visualising work, including communicating ideas, layout, design.
- Providing supporting documentation, including planning, visitor information, educational support.
- Organising publicity, crowd management, security of work, health and safety issues.
- Supervising the mounting and display of works.

#### B2  Recording and archiving an art and design show

- Documenting, including photographing works, copyright permissions.
- Archiving, including physical and digital records, preservation strategy.

**Learning aim C: Review the effectiveness of curatorial processes and activities used to exhibit art and design work**

**C1 Gathering feedback on an exhibition**

- Techniques, including audience engagement, visitor books, instant feedback, online follow up.
- Feedback on the exhibition from, for example, audience, artist/designer, teachers, peers, social media and detailed information, e.g. favourite works, time on works, specific comments, change in views.

**C2 Reviewing feedback**

- Review of exhibition feedback against original brief, e.g. strengths and weakness, challenges and solutions.
- Analysis of own understanding of the curatorial processes.
- Justification of decisions made.
- Reflection on implications for work.

## Assessment criteria

| Pass | Merit | Distinction |
|------|-------|-------------|
| **Learning aim A: Explore the processes and activities for curating art and design pieces for exhibition** | | **A.D1** Evaluate how well curatorial processes have been used to exhibit different types of art and design work. |
| **A.P1** Explain the role of a curator in the exhibition of art and design work.<br><br>**A.P2** Explain how curators have planned exhibition spaces for different types of work. | **A.M1** Analyse how curatorial processes have been used to exhibit different types of art and design work. | |
| **Learning aim B: Exhibit art and design work using curatorial processes and activities** | | **B.D2** Apply curatorial processes innovatively to plan and exhibit art and design work demonstrating professional practice throughout. |
| **B.P3** Demonstrate some ability to plan for an exhibition.<br><br>**B.P4** Apply limited curatorial processes to exhibit art and design work. | **B.M2** Demonstrate competence in planning for an exhibition.<br><br>**B.M3** Apply thorough curatorial processes to creatively exhibit art and design work. | **C.D3** Evaluate the success of curatorial processes used in the exhibition of art and design work, making in-depth reference to audience response. |
| **Learning aim C: Review the effectiveness of curatorial processes and activities used to exhibit art and design work** | | |
| **C.P5** Explain how curatorial processes were used to exhibit art and design work.<br><br>**C.P6** Explain how the audience responded to an exhibition of art and design work. | **C.M4** Analyse how well curatorial processes were used to exhibit art and design work, making detailed reference to the audience response to the exhibition. | |

## 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:

- exhibition spaces to investigate
- access to libraries and archives of past exhibitions
- hardware and software for planning, visualising and recording designs
- access to artwork for exhibiting
- materials and spaces for mounting an exhibition.

## Essential information for assessment decisions

### Learning aim A

**For pass standard,** learners will give detailed explanations of the exhibitions they have visited, and the curatorial processes which have been used and the effects they have, making simple comparisons between them.

**For merit standard,** learners will offer a methodical and detailed assessment of the curatorial processes used in the exhibitions they have visited, comparing and contrasting how the processes have been adapted for different types of work.

**For distinction standard,** learners will make judgements on the use of curatorial processes used across the different exhibitions they have visited.

### Learning aims B and C

**For pass standard,** learners will make some attempt to plan their time for the exhibition. They will apply basic curatorial processes to the exhibition, for example, showing consideration of framing, placement, labelling and some means of recording audience feedback. Learners will give detailed reasons in their reviews on why they chose a specific process to plan and produce their exhibition and explain, in detail, the audience response to it.

**For merit standard,** learners will plan their exhibition well to ensure everything is completed on time. They will show creativity in applying curatorial processes for their exhibition such as developing a narrative for the exhibition which communicates and engages with audiences. They will ensure they have means to record audience feedback. Learners will have made links in their reviews between how they used curatorial processes in their exhibition and the audience responses to them.

**For distinction standard,** learners will plan their exhibition in detail and demonstrate innovative use of curatorial processes throughout their planning and execution. These could include imagination in the way the exhibits are displayed and presented to an audience, or developing the potential of the site to reflect the work and for the work to reflect the site. Learners will gather comprehensive audience feedback and demonstrate a professional approach to their work across the whole unit. A professional approach includes high attendance to classes and workshops, good timekeeping and meeting all interim and final deadlines. Learners will give justifications in their reviews for their choices of curatorial processes in the production of the exhibition and the audience responses to them.

**Links to other units**

This unit can be used as an exhibiting unit for work produced in other units.

**Employer involvement**

Centres may involve local galleries and museums in the delivery of this unit if there are 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.

## 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 recommend that centres 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.

## 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 recommendations for employer involvement?

BTEC Nationals are vocational qualifications and, as an approved centre, you are encouraged to work with employers on the design, delivery and assessment of the course to ensure that learners have a programme of study that is engaging and relevant and that equips them for progression. There are suggestions in many of the units about how employers could become involved in delivery and/or assessment but these are not intended to be exhaustive and there will be other possibilities at local level.

### 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*).

Employability skills, such as team working and entrepreneurialism, and practical hands-on skills 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 1: Visual Recording and Communication*

  This unit contains the building blocks of art and design practice, where learners explore and develop their visual recording and communication skills, which are important for progression to higher education courses and therefore require an element of external assessment. Pearson will release a theme as a starting point for learners to develop their visual recording and communication practice, through experimentation and selection. They will then produce a creative outcome that reflects their visual recording and communication practice in relation to the theme.

- *Unit 2: Critical and Contextual Studies in Art and Design*

  This unit gives learners the skills to investigate art and design practitioners, visually deconstructing pieces of art and design work and researching the contextual factors in which the work is made.

- *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.

# 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).

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) 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. 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) with supporting documentation to 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 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:
  - o adjustments for candidates with disabilities and learning difficulties, access arrangements and reasonable adjustments for general and vocational qualifications
  - o age of learners
  - o centre guidance for dealing with malpractice
  - o 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 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
- 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 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** |
| **U** | 0 | 0 |
| **Pass** | 6 | 9 |
| **Merit** | 10 | 15 |
| **Distinction** | 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** |
| **U** | 0 | 0 |
| **Near Pass** | 6 | 8 |
| **Pass** | 9 | 12 |
| **Merit** | 15 | 20 |
| **Distinction** | 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 an Extended Diploma with a PPP grade

| | GLH | Type (Int/Ext) | Grade | Unit points |
|---|---|---|---|---|
| Unit 1 | 120 | Ext | Pass | 12 |
| Unit 2 | 90 | Ext | Pass | 9 |
| Unit 3 | 90 | Int | Pass | 9 |
| Unit 4 | 90 | Int | Merit | 15 |
| Unit 5 | 90 | Int | Pass | 9 |
| Unit 6 | 120 | Ext | Pass | 12 |
| Unit 7 | 120 | Ext | Merit | 20 |
| Unit 9 | 60 | Int | U | 0 |
| Unit 10 | 60 | Int | Pass | 6 |
| Unit 17 | 60 | Int | Merit | 10 |
| Unit 18 | 60 | Int | Pass | 6 |
| Unit 19 | 60 | Int | Pass | 6 |
| Unit 20 | 60 | Int | Pass | 6 |
| **Totals** | **1080** | | **PPP** | **120** |

The learner has achieved a Near Pass or higher in Units 1, 2, 6 and 7 and a Pass or higher in Units 3, 4 and 5.

The learner has sufficient points for a PPP grade

### Example 2: Achievement of an Extended Diploma with a DDD grade

| | GLH | Type (Int/Ext) | Grade | Unit points |
|---|---|---|---|---|
| Unit 1 | 120 | Ext | Near Pass | 8 |
| Unit 2 | 90 | Ext | Pass | 9 |
| Unit 3 | 90 | Int | Distinction | 32 |
| Unit 4 | 90 | Int | Merit | 20 |
| Unit 5 | 90 | Int | Distinction | 24 |
| Unit 6 | 120 | Ext | Distinction | 32 |
| Unit 7 | 120 | Ext | Merit | 20 |
| Unit 9 | 60 | Int | Distinction | 16 |
| Unit 10 | 60 | Int | Distinction | 16 |
| Unit 17 | 60 | Int | Merit | 10 |
| Unit 18 | 60 | Int | Merit | 10 |
| Unit 19 | 60 | Int | Distinction | 16 |
| Unit 20 | 60 | Int | Pass | 6 |
| **Totals** | **1080** | | **DDD** | **219** |

The learner has sufficient points for a DDD grade

**Example 3: An Unclassified result for an Extended Diploma**

| | GLH | Type (Int/Ext) | Grade | Unit points |
|---|---|---|---|---|
| Unit 1 | 120 | Ext | Pass | 12 |
| Unit 2 | 90 | Ext | Merit | 15 |
| Unit 3 | 90 | Int | Pass | 9 |
| Unit 4 | 90 | Int | Merit | 15 |
| Unit 5 | 90 | Int | Pass | 9 |
| Unit 6 | 120 | Ext | Merit | 20 |
| Unit 7 | 120 | Ext | Distinction | 32 |
| Unit 9 | 60 | Int | Merit | 10 |
| Unit 10 | 60 | Int | Unclassified | 0 |
| Unit 17 | 60 | Int | Merit | 10 |
| Unit 18 | 60 | Int | Unclassified | 0 |
| Unit 19 | 60 | Int | Unclassified | 0 |
| Unit 20 | 60 | Int | Unclassified | 0 |
| **Totals** | **1080** | | **U** | **132** |

The learner has 240 GLH at U.

The learner has sufficient points for an MPP and has achieved N or higher in Units 1, 2, 6 and 7, and P or higher in Units 3, 4 and 5 but has not met the minimum requirement for 900 GLH at Pass or above.

# 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.

# 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.<br>The assessment allows learners to:<br>• appraise existing information or prior events; and<br>• reconsider information with the intention of making changes, if necessary. |
| Analyse | Learners present the outcome of methodical and detailed examination either:<br>• breaking down a theme, topic or situation in order to interpret and study the interrelationships between the parts and/or<br>• of information or data to interpret and study key trends and interrelationships.<br>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.<br>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:<br>• strengths or weaknesses<br>• advantages or disadvantages;<br>• alternative actions<br>• relevance or significance.<br>The learner inquiry should lead to a supported judgement showing relationship to its context. This will often be in a conclusion.<br>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:<br>• strengths or weaknesses<br>• advantages or disadvantages;<br>• alternative actions<br>• relevance or significance.<br>The learner inquiry should lead to a supported judgement showing relationship to its context. This will often be in a conclusion.<br>Evidence will often be written but could be through presentation, performance or practice. |

| Term | Definition |
|------|-----------|
| Justify | Learners are able to give reasons or evidence to:<br>• support an opinion; or<br>• prove something right or reasonable. |
| 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.<br>The assessment allows learners to:<br>• appraise existing information or prior events; and<br>• reconsider information with the intention of making changes, if necessary. |
| Select | Learners choose the best or most suitable option whether this is the 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.

| Type of evidence | Definition and purpose |
|------------------|------------------------|
| 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 that contributes towards a project or for a specific purpose. |
| Practical task (artefact/outcome) | Learners undertake a defined or self-defined task in order 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**

## Pearson
### BTEC