



Pearson  
BTEC

Certificate  
Extended Certificate  
Diploma

# Specification

## BTEC FIRST ART AND DESIGN

**From September 2018**

BTEC Level 1/Level 2 First Certificate in Art and Design

BTEC Level 1/Level 2 First Extended Certificate in Art and Design

BTEC Level 1/Level 2 First Diploma in Art and Design

**Issue 7**



**Pearson  
BTEC Level 1/Level 2  
First Certificate  
in Art and Design**

**Pearson  
BTEC Level 1/Level 2  
First Extended Certificate  
in Art and Design**

**Pearson  
BTEC Level 1/Level 2  
First Diploma in  
Art and Design**

**Specification**

First teaching September 2018

Issue 7

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

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

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*All information in this specification is correct at time of publication.*

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## Summary of Pearson BTEC Level 1/Level 2 Certificate, Extended Certificate and Diploma in Art and Design specification Issue 7 changes

Summary of changes made between previous issue and this current issue	Page/section number
TQT for the Certificate has changed to 325. TQT for the Extended Certificate has changed to 485. TQT for the Diploma has changed to 650.	Page 6

Summary of changes made between Issue 4 and Issue 6	Page/section number
CD ROMs removed and replaced with books.	Throughout
Worldwide Web removed and replaced with Internet.	Throughout
The wording in <i>Section 8 Internal assessment</i> subsection <i>Dealing with malpractice</i> has been updated to clarify suspension of certification in certain circumstances.	Page 62
<i>Section 10 Awarding and reporting the qualifications</i> The wording under <i>Calculation of qualification change</i> has been updated.	Page 72
The wording under <i>Section 10 Awarding and reporting for the qualifications</i> subsection <i>Calculation of the qualification grade</i> has been updated to clarify current practice in ensuring maintenance and consistency of qualification standards.	Pages 75-76
<b>Unit 7: Recording for Creative Intentions in Art and Design</b> Learning aim A A bullet point has been added to <i>Developing skills in recording from visual sources to meet the requirements of a set brief, including:</i> <ul style="list-style-type: none"> <li>fully justifying choices in relation to creative intentions.</li> </ul> Learning Aim B Additional wording at the end of the first bullet in <i>Developing skills in generating design ideas from given visual sources to meet the requirements of a set brief, including, e.g.:</i> <ul style="list-style-type: none"> <li>exploring alternatives for recording studies 'and design ideas in relation to a brief'.</li> </ul>	Page 150, 151
<b>Unit 8: Using Mobile Devices in Art and Design</b> <i>Learning aims and unit content</i> Learning aim A A first bullet point updated the examples of the mobile devices. The <i>Resources</i> have been updated.	Page 158, 161
<b>Unit 9: Design Crafts Briefs</b> <i>Unit introduction</i> has been rewritten to make the unit clearer.	Page 163
<b>Unit 10: Fashion Briefs</b> The <i>Resources</i> have been updated.	Page 179
<b>Unit 12: Textiles Briefs</b> The <i>Resources</i> have been updated	Page 200

Summary of changes made between Issue 4 and Issue 6	Page/section number
<b>Unit 13: Visual Arts Briefs</b> <i>Unit introduction</i> updated. Learners need to complete only one brief not multiple briefs.	Page 203
<b>Unit 23: Practical Research Project in Art and Design</b> The <i>Resources</i> have been updated.	Page 313
<b>Unit 26: Moving Image Briefs</b> The <i>Resources</i> have been updated.	Page 355
<b>Unit 29: Drawing from Observation</b> Paragraph 2 of the <i>Unit introduction</i> has changed to reflect that learners will be working with only one brief.	Page 385

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

# Welcome to your BTEC First specification

For more than 25 years, BTECs have earned their reputation as well-established, enduringly effective qualifications. They have a proven track record in improving motivation and achievement among young learners. Additionally, BTECs provide progression routes to the next stage of education or to employment.

## What are the key principles of the BTEC Firsts?

To support young people to succeed and progress in their education, we have drawn on our consultation and embedded four key design principles into the BTEC Firsts.

### 1 Standards: a common core and external assessment

Each Level 2 BTEC First qualification has an essential core of knowledge and applied skills. We have introduced external assessment appropriate to the sector. This provides independent evidence of learning and progression alongside the predominantly portfolio-based assessment.

### 2 Quality: a robust quality-assurance model

Building on strong foundations, we have further developed our quality-assurance model to ensure robust support for learners, centres and assessors.

We will make sure that:

- every BTEC learner's work is independently scrutinised through the external assessment process
- every BTEC assessor will take part in a sampling and quality review during the teaching cycle
- we visit each BTEC centre every year to review and support your quality processes.

We believe this combination of rigour, dialogue and support will underpin the validity of the teacher-led assessment and the learner-centric approach that lie at the heart of BTEC learning.

### 3 Breadth and progression: a range of options building on the mandatory units, contextualised English and mathematics

The **mandatory units** assess knowledge, understanding and skills that are essential to the curriculum area or vocational industry. These mandatory units ensure that all learners receive a thorough grounding in the sector to support progression to their next stage in education or employment.

The **optional specialist units** provide a closer focus on a vocational area, supporting progression to a more specialised Level 3 vocational or academic course or to an Apprenticeship.

Opportunities to develop skills in English and mathematics are indicated in the units where appropriate. These give learners the opportunity to practise these essential skills in naturally occurring and meaningful contexts, where appropriate to the sector.

#### **4 Recognising achievement: opportunity to achieve at Level 1**

The BTEC Firsts will continue to provide for the needs of learners who are aiming to achieve a Level 2 qualification. However, we have recognised that for some learners achieving this standard in all units in one to two years may not be possible. Therefore, the qualifications have been designed as Level 1/Level 2 qualifications with grades available at Level 2 and at Level 1 Pass.

#### **Improved specification and support**

In our consultation, we also asked about what kind of guidance you, as teachers and tutors, need. As a result, we have streamlined the specification to make the units easier to navigate, and we provide enhanced support in the accompanying *Delivery Guide*.

#### **Thank you**

Finally, we would like to extend our thanks to everyone who provided support and feedback during the development of the new BTEC Firsts, particularly all of you who helped to shape these new qualifications. We hope you enjoy teaching the course.



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# Purpose of this specification

The purpose of this specification, as defined by Ofqual, is to set out:

- the objectives of each qualification in the suite
- any other qualification that a learner must complete before taking a qualification
- any prior knowledge, skills or understanding that the learner is required to have before taking the qualifications
- units that a learner must complete before a qualification can be awarded, and any optional routes
- any other requirements that a learner must have satisfied before they can be assessed, or before a qualification can be awarded
- the knowledge, skills and understanding that will be assessed as part of the qualifications (giving a clear indication of their coverage and depth)
- the method of any assessment and any associated requirements relating to it
- the criteria against which learners' level of attainment will be measured (such as assessment criteria)
- any specimen materials (supplied separately)
- any specified levels of attainment.

## Qualification titles and Qualification Numbers

Qualification title	<b>Pearson BTEC Level 1/Level 2 First Certificate in Art and Design</b>
Qualification Number (QN)	<b>600/6821/8</b>

Qualification title	<b>Pearson BTEC Level 1/Level 2 First Extended Certificate in Art and Design</b>
Qualification Number (QN)	<b>600/6822/X</b>

Qualification title	<b>Pearson BTEC Level 1/Level 2 First Diploma in Art and Design</b>
Qualification Number (QN)	<b>601/0172/6</b>

These qualifications are on the Regulated Qualifications Framework (RQF).

Your centre should use the Qualification Number (QN) when seeking funding for your learners.

The qualification title, units and QN will appear on each learner's final certificate. You should tell your learners this when your centre recruits them and registers them with us. Further information on certification is in our *UK Information Manual*, available on our website: [qualifications.pearson.com](http://qualifications.pearson.com)

# 1 What are BTEC Firsts?

BTEC First qualifications were originally designed for use in colleges, schools and the workplace as an introductory Level 2 course for learners wanting to study in the context of a vocational sector. This is still relevant today. The knowledge, understanding and skills learned in studying a BTEC First will aid progression to further study and prepare learners to enter the workplace in due course. In the Art and Design sector, typical employment opportunities may include working as assistants in design and craft production, the fashion and textiles sector, product design services, or the visual arts and visual communications sectors.

These qualifications are intended primarily for learners in the 14–19 age group, but they may also be used by other learners who wish to gain an introductory understanding of a vocational area. When taken as part of a balanced curriculum, there is a clear progression route to a Level 3 course or an Apprenticeship.

BTECs are vocationally-related qualifications, where learners develop knowledge and understanding by applying their learning and skills in a work-related context. Additionally, they are popular and effective because they engage learners to take responsibility for their own learning and to develop skills that are essential for the modern-day workplace. These skills include: teamworking; working from a prescribed brief; working to deadlines; presenting information effectively; and accurately completing administrative tasks and processes. BTEC Firsts motivate learners and open doors to progression to further study and responsibility in the workplace.

## The BTEC First suite of qualifications

The following qualifications are part of the BTEC First suite:

- Application of Science
- Applied Science
- Art and Design
- Business
- Children's Play, Learning and Development
- Construction and the Built Environment
- Creative Digital Media Production
- Engineering
- Health and Social Care
- Hospitality
- Information and Creative Technology
- Music
- Performing Arts
- Principles of Applied Science
- Public Services
- Sport
- Travel and Tourism.

Visit [qualifications.pearson.com](https://qualifications.pearson.com) for information about these qualifications.

## Objectives of the BTEC First suite

The BTEC First suite will:

- enable you, as teachers, tutors and training providers, to offer a high-quality vocational and applied curriculum that is broad and engaging for all learners
- help you to secure a balanced curriculum overall, so that learners in the 14–19 age group have the opportunity to apply their knowledge, skills and understanding in the context of future development
- provide learners with opportunities to link education and the world of work in engaging, relevant and practical ways
- enable learners to enhance their English and mathematical competence in relevant, applied scenarios
- support learners' development of transferable interpersonal skills, including working with others, problem solving, independent study, and personal, learning and thinking skills
- provide learners with a route through education that has clear progression pathways to further study or an Apprenticeship.

## Breadth and progression

These qualifications have a core of underpinning knowledge, skills and understanding, and a range of options to reflect the breadth of pathways within a sector. This gives learners the opportunity to:

- gain a broad understanding and knowledge of a vocational sector
- investigate areas of specific interest
- develop essential skills and attributes prized by employers, further education colleges and higher education institutions.

This suite of qualifications provides opportunities for learners to progress to either academic or more specialised vocational pathways.

## Progression from Level 1

These qualifications have been designed to provide progression from the following qualifications, which contain sector-relevant content at Level 1:

- Pearson BTEC Level 1 Certificate in Art and Design
- Pearson BTEC Level 1 Diploma in Art and Design.

These qualifications are also designed to provide progression from the following qualifications:

- Pearson BTEC Level 1 Certificate in Vocational Studies
- Pearson BTEC Level 1 Diploma in Vocational Studies.

See our website for further details



## 2 Key features of the BTEC First suite of qualifications

The BTEC Level 1/Level 2 First qualifications:

- have a range of sizes in the suite
- are Level 2 qualifications; learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass
- have smaller sizes in the suite primarily aimed at learners aged 14 years and over, while the Extended Certificate and Diploma have been designed for those aged 16 years and over
- are available on the Regulated Qualifications Framework (RQF)
- present knowledge in a work-related context
- give learners the opportunity to develop and apply skills in English and mathematics in naturally occurring, work-related contexts
- provide opportunities for synoptic assessment through applying skills, knowledge and understanding gained to realistic or work-related tasks, such as projects and work experience, and to deepen learning through more specialist units.

The Pearson BTEC Level 1/Level 2 First **Award**:

- has mandatory and optional specialist units
- has 25 per cent of the qualification that is externally assessed. Pearson sets and marks these assessments
- is graded from Level 2 P to Level 2 D\*. Learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass. Learners whose level of achievement is below Level 1 will receive an Unclassified (U) result.

The Pearson BTEC Level 1/Level 2 First **Certificate**:

- has mandatory and optional specialist units
- has 25 per cent of the qualification that is externally assessed; Pearson sets and marks these assessments
- is graded from Level 2 PP to Level 2 D\*D\*. Learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass. Learners whose level of achievement is below Level 1 will receive an Unclassified (U) result.

The Pearson BTEC Level 1/Level 2 First **Extended Certificate**:

- has mandatory and optional specialist units
- has 16.67 per cent of the qualification that is externally assessed; Pearson sets and marks these assessments
- is graded from Level 2 PP to Level 2 D\*D\*. Learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass. Learners whose level of achievement is below Level 1 will receive an Unclassified (U) result.

The Pearson BTEC Level 1/Level 2 First **Diploma**:

- has mandatory and optional specialist units
- has 12.5 per cent of the qualification that is externally assessed; Pearson sets and marks these assessments
- is graded from Level 2 PP to Level 2 D\*D\*. Learners who do not achieve at Level 2 may achieve a grade of Level 1 Pass. Learners whose level of achievement is below Level 1 will receive an Unclassified (U) result.

## Total qualification time (TQT)

For all regulated qualifications, Pearson specifies a total number of hours that it is expected learners will be required to undertake in order to complete and show achievement for the qualification: this is the Total Qualification Time (TQT).

The TQT value indicates the size of a qualification.

Within this, Pearson will also identify the number of Guided Learning Hours (GLH) that we expect a centre delivering the qualification will need to provide. Guided learning means activities that directly or immediately involve tutors and assessors in teaching, supervising, and invigilating learners, such as lessons, tutorials, online instruction and supervised study.

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

Qualifications can also have a credit value, which is equal to one tenth of TQT, rounded to the nearest whole number.

## Qualification sizes for BTEC Firsts in the Art and Design sector

This suite of BTEC Level 1/Level 2 Firsts for the Art and Design sector is available in the following sizes:

	<b>GLH</b>	<b>TQT</b>
First Award	120	160
First Certificate	240	325
First Extended Certificate	360	485
First Diploma	480	650

## **Types of units in the qualifications**

The BTEC First qualifications have mandatory units and optional specialist units. See *Section 4 Qualification structures* for more detailed information. For these qualifications, learners will need to complete all the mandatory units and, where appropriate, a selection of optional specialist units. This is to ensure that all learners have broad and balanced coverage of the vocational sector.

### **Mandatory units**

Mandatory units are designed to cover the body of content that employers and educators within the sector consider essential for 14–19-year-old learners. These units support the remainder of the learning needed for these qualifications. There will be both internal- and external assessment.

### **Optional specialist units**

The remaining units in these qualifications are sector-specific, optional specialist units. These units focus on a particular area within the vocational sector and give learners an opportunity to demonstrate knowledge, skills and understanding.



**Pearson BTEC  
Level 1/Level 2  
First Certificate,  
Extended Certificate  
and Diploma  
in Art and Design**



### 3 Pearson BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Art and Design

#### Rationale for the Pearson BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Art and Design

##### Aims

The aims of all qualifications in the BTEC First suite in Art and Design are to:

- inspire and enthuse learners to consider a career in the Art and Design sector
- give learners the opportunity to gain broad knowledge and understanding of, and develop skills in, the Art and Design sector
- support progression to specialised level 3 vocational or GCE Art and Design course
- give learners the potential opportunity, in due course, to enter employment in a wide range of job roles.

Specific aims of the **BTEC First Certificate** in Art and Design are to:

- add breadth to learners' knowledge and understanding of the Art and Design sector as part of their career progression and development plans
- support learners who have had some achievement in their Key Stage 4 programme and who wish to 'top up' their Level 2 achievement to progress to employment or other qualifications.

Specific aims of the **BTEC First Extended Certificate** in Art and Design are to:

- build on learner achievement and interest developed through related Level 1 or Level 2 qualifications in Art and Design, including the Pearson BTEC Level 1/Level 2 First Award and Certificate in Art and Design
- allow learners to specialise or to deepen their understanding through the provision of a broad range of optional specialist units
- provide a comprehensive and challenging programme of study related to Art and Design that is particularly suited to post-16 learners who have the relevant interest and aptitude to progress in the sector
- give learners the potential opportunity to progress to employment or to employment in a wide range of junior job roles across the Art and Design sector. Junior job roles include: Entry-Level Designer or Assistant Photographer.

Specific aims of the **BTEC First Diploma** in Art and Design are to:

- allow learners to further specialise by including additional optional specialist units
- give learners opportunities to develop transferable skills related to study and vocational application that provide a platform for success both within Art and Design and elsewhere.

## The provision for study in the BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma

### BTEC First Certificate

This qualification includes mandatory **units** that form the fundamental knowledge and understanding of Art and Design principles. Four of the Mandatory units – Units 1, 2, 6 and 7 appear in all pathways of the qualification. The Certificate also includes additional **mandatory units** in some of the pathways as well as a choice of **optional specialist units**, thereby providing an opportunity to develop a broader understanding of the art and design industries. In addition it introduces pathways that provide opportunities to acquire knowledge and skills in various art and design disciplines and build on the learning achieved in the mandatory units.

In the First Certificate in Art and Design, the mandatory units are:

- knowledge that underpins learning in other units in the qualification, for example:
  - *Unit 1: Introduction to Specialist Pathways in Art and Design* – which acts as an introduction to learning in other units. Within the unit, learners investigate a selection of specialist disciplines in art and design to help them decide on the best specialist area for them. This unit is **internally assessed**.
- practical and vocational skills, for example:
  - *Unit 2: Creative Project in Art and Design* – which supports the development of the essential vocational skill of responding to a project brief. The project-based nature of this unit allows learners to take ownership of their abilities through personalised study, and culminates in the production of a final outcome under controlled conditions. This unit is **externally assessed**.

In addition, each pathway in the BTEC Level 1/Level 2 First Certificate in Art and Design includes a pathway-specialist unit which covers key practical and vocational skills for that pathway, e.g.:

- *Unit 7: Recording for Creative Intentions in Art and Design*, which introduces the importance of developing design ideas from visual stimuli, and highlights the importance of drawing in art and design practice. This unit is mandatory and externally assessed, because the ability to record from visual stimuli as a creative tool is deemed essential in the art and design industries. This unit is externally assessed
- *Unit 9: Design Crafts Briefs* introduces the crafts industry and the materials and techniques required in this industry
- *Unit 10: Fashion Briefs* gives learners the chance to develop their knowledge of the world of fashion and develop knowledge of skills and techniques which they will apply in their own fashion work
- *Unit 11: Graphic Design Briefs* gives learners the opportunity to learn about the modern graphic design industry and to practise and develop design ideas and outcomes
- *Unit 12: Textiles Briefs* introduces the techniques, materials and practices common among textiles artwork
- *Unit 13: Visual Arts Briefs* looks at the range of disciplines covered by the term 'visual arts' and the common knowledge – techniques and materials – that are part of this field
- *Unit 14: Photography Briefs* introduces photography via the industry and the materials, processes and techniques it requires



- *Unit 15: Designing for the Future* is about learning from current and historical design to understand the practice of design and to improve future designs.

Units, 9 10, 11, 12, 13, 14 and 15 build on Units 1 and 6 which are already available in our Pearson BTEC Level 1/Level 2 First Award in Art and Design qualification (120 GLH) to provide a broader understanding of the art and design techniques and processes introduced in Unit 1 and the artists and movements covered in Unit 6.

In order to avoid any content overlap *Unit 3: Communicating Ideas in 2D* cannot be taken with *Unit 11: Graphic Design Briefs* and *Unit 13: Visual Arts Briefs*.

*Unit 4: Communicating Ideas in 3D* cannot be taken with *Unit 9: Design Crafts Briefs* and *Unit 13: Visual Arts Briefs*.

See *Annexe E* for the structure of the Pearson BTEC Level 1/Level 2 First Award in Art and Design qualification.

### **BTEC First Extended Certificate**

The Extended Certificate qualification includes additional mandatory units that forms the fundamental knowledge and understanding of Art and Design principles. There are also optional specialist units that provide a greater level of depth and specialism, so allowing learners to follow in more depth areas of specific interest or to link units to give greater depth of vocational understanding.

The pathways available in the Extended Certificate mirror those in the Certificate, but a greater quantity of specialist learning is required in this size.

The units below support specialisation (pathways in brackets):

- *Unit 18: 3D Design Briefs* (Design Crafts pathway) covers the materials, techniques and practices of 3D designers, giving learners the chance to develop their own 3D design ideas
- *Unit 19: Digital Art and Design Briefs* (Photography pathway) introduces digital technology as a medium for creative expression covering digital techniques, materials and processes
- *Unit 20: Interactive Media Production Briefs* (Visual Communication pathway) explores the uses of interactive media products, allowing learners to consider effective examples and develop their own ideas and products
- *Unit 21: Painting Briefs* (Visual Arts pathway) covers key knowledge in painting including working practices, art movements, painting materials, techniques and processes
- *Unit 22: Designing Products* (Product Design pathway) covers the principles of effective product design from initial idea to finished product.

**Note:** The Pearson BTEC Level 1/Level 2 First Certificate/Extended Certificate in Art and Design qualifications can be taken as stand-alone qualifications or extend the achievement learners have demonstrated through the Pearson BTEC Level 1/Level 2 First Award in Art and Design qualification with additional units to make up the requisite number of guided learning hours and to fulfil the rules of combination see *Section 4, Qualification structure*.

See *Annexe E* for the structure of the Pearson BTEC Level 1/Level 2 First Award in Art and Design qualification.

## BTEC First Diploma

In addition to the mandatory units in the Certificate and Extended Certificate, the Diploma includes further units with a greater level of depth and specialism. The additional mandatory units within this qualification ensure that all learners will develop:

- ability to draw together and apply learning in vocational applications, for example:
  - *Unit 23: Practical Research Project in Art and Design* – this unit requires learners to bring together the knowledge, skills and understanding they have gained from other units and explore an art- or design-related project of interest to them. Learners will then plan, carry out and reflect on their project, using and developing key skills such as independent investigation and research skills and techniques, idea development, idea presentation and development of a coherent outcome, that are valued by employers and support progression to level 3 qualifications. This unit and is **internally assessed**
  - *Unit 16: Applying Contextual References in Art and Design* builds on *Unit 6: Investigating Contextual References in Art and Design* and looks at using others' ideas and methods in your own work, recording research on others' work and influences on own ideas.

## Optional specialist units

The optional specialist units offer centres flexibility to tailor the programme to the local area, and give learners the opportunity to pursue more specialist interests. These units may be selected to:

- extend knowledge and understanding developed in mandatory units, for example:
  - by extending learners' understanding of photography through focusing on the knowledge and understanding required in a studio setting
- deepen and enhance practical application of vocational skills, for example:
  - by offering opportunities to enhance learners' skills and understanding in sustainable art and design practice
- develop general work-related skills, for example:
  - *Unit 3: Communicating Ideas in 2D* or *Unit 4: Communication Ideas in 3D* units – in these units learners will develop their ability to communicate their art and design ideas, a vital skill in future employment.

## Pathways leading to endorsed titles

The Pearson BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Art and Design offer a choice of pathways for learners, designed to provide programmes of study to suit individual needs. There is a general (unendorsed) pathway followed by six endorsed pathways. Endorsement means that the certificate received on passing the course will include the name of the pathway in brackets.

Pathways that are available are:

- BTEC Level 1/Level 2 First Certificate/Extended Certificate in Art and Design
- BTEC Level 1/Level 2 First Certificate/Extended Certificate in Art and Design (Design Crafts)
- BTEC Level 1/Level 2 First Certificate/Extended Certificate in Art and Design (Fashion and Textiles)
- BTEC Level 1/Level 2 First Certificate/Extended Certificate in Art and Design (Photography)
- BTEC Level 1/Level 2 First Certificate/Extended Certificate in Art and Design (Product Design)

- BTEC Level 1/Level 2 First Certificate/Extended Certificate in Art and Design (Visual Arts)
- BTEC Level 1/Level 2 First Certificate/Extended Certificate in Art and Design (Visual Communication)
  - BTEC Level 1/Level 2 First Diploma in Art and Design (Design Crafts)
  - BTEC Level 1/Level 2 First Diploma in Art and Design (Fashion and Textiles)
  - BTEC Level 1/Level 2 First Diploma in Art and Design (Photography)
  - BTEC Level 1/Level 2 First Diploma in Art and Design (Product Design)
  - BTEC Level 1/Level 2 First Diploma in Art and Design (Visual Arts)
  - BTEC Level 1/Level 2 First Diploma in Art and Design (Visual Communication).

These pathways cater for learners who are following a selection of units linked to a more specialist focus within the sector. These pathways have been developed in order to allow learners to follow a more specialist route within art and design. These pathways will be of interest to those thinking about potential progression into roles in any of these areas of art and design.

The unendorsed Art and Design pathway allows learners to achieve a cross-disciplinary qualification using a selection of units from different disciplines within art and design.

The endorsed pathways ensure that the majority of, if not all, the units offered in the pathway are in a particular discipline or area of study. The endorsed pathway will indicate to the learner, future education establishments, training providers and employers which discipline or area of study is the focus for the course.

Units within each of the qualifications have been grouped together in their respective disciplines, with restrictions as to the number of units that can be taken. This is to ensure that a broad route of study is taken, dependent upon the discipline chosen in the pathway.

Each of the pathways will include all of the units relevant to the discipline covered, but will be restricted by rules of combinations, outlined in this specification.

## Assessment approach

The Pearson BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Art and Design include two externally assessed units to introduce externality into vocational programmes of study. These units will assist learners as they progress either into higher levels of vocational learning, or to related academic qualifications such as GCEs and GCSEs.

*Unit 2: Creative Project in Art and Design* is intended to be taken at or near the end of the programme. The project-based nature of the unit allows learners to take ownership of their abilities through personalised study, and culminates in the production of a final outcome under controlled conditions. The synoptic nature of the project further allows learners to pull in skills and knowledge from across the programme. *Unit 7: Recording for Creative Intentions in Art and Design* is designed to support learners as they develop the essential skills of recording from observation to develop their creative ideas. These skills should be embedded into the learning and in this unit, assessed toward the end of the programme, to allow for fullest development.

The assessment approach for the internally assessed units in the qualification structure enables learners to receive feedback on their progress throughout the course as they provide evidence towards meeting the unit assessment criteria.

Evidence for assessment can be generated through a range of activities, including practical art and design activities, workshops, generation of final art and design outcomes, and verbal presentations when reviewing or discussing outcomes..

Delivery strategies should reflect the nature of work within art and design by encouraging learners to research and carry out assessment in the workplace, or in simulated working conditions, wherever possible. It will be beneficial to learners to use local examples wherever possible, and for your centre to engage with local employers for support and input. This allows a more realistic and motivating basis for learning and can start to ensure learning serves the needs of local areas.

Learners should be encouraged to take responsibility for their own learning and achievement, taking into account industry standards for behaviour and performance.

Unlike technical skills, which may become outdated over time, employability skills enable learners to adapt to the ever-changing roles needed to survive in the global economy. These skills include: self-management, teamworking, business awareness and customer awareness, problem solving, communication, basic literacy and numeracy, a positive attitude to work, and the use of IT.

Throughout the BTEC First in Art and Design learners should develop a range of employability skills. For example, across all the specialist optional specialist units learners develop:

- project management and independent learning skills, either via Unit 2: Creative Project in Art and Design, or via the optional specialist units, many of which are approached through the idea of responding to a client brief
- communication skills needed for working in the art and design sector, through presentations and in discussions where they have the opportunity to express their opinions and their creative ideas
- client and workplace awareness, as assignments are set in a vocational brief context – centres may want to arrange for employers to set live briefs to fully draw on the benefits of this approach
- a range of relevant IT work skills, tailored to the individual art and design discipline being studied.

## Progression opportunities

The BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Art and Design provide the knowledge, skills and understanding for Level 2 learners to progress to:

- other Level 2 vocational qualifications and related competence-based qualifications for the Art and Design sector
- Level 3 vocational qualifications, such as BTEC Nationals, specifically the Pearson BTEC Level 3 National in Art and Design.

## English and mathematics

English and mathematics are essential for progression to further education and employment.

The BTEC First Certificate, Extended Certificate and Diploma in Art and Design support the development of English and mathematics knowledge and skills. Opportunities to develop skills are indicated within unit assessment criteria grids. These will give learners the opportunity to enhance and reinforce skills related to these areas in naturally occurring relevant contexts.

## Developing employability skills

The Pearson BTEC Level 1/Level 2 First Certificate, Extended Certificate and Diploma in Art and Design include two externally assessed units to introduce externality into vocational programmes of study. These units will assist learners as they progress either into higher levels of vocational learning, or to related academic qualifications such as GCEs and GCSEs.

*Unit 2: Creative Project in Art and Design* is intended to be taken at or near the end of the programme. The project-based nature of the unit allows learners to take ownership of their abilities through personalised study, and culminates in the production of a final outcome under controlled conditions. The synoptic nature of the project further allows learners to pull in skills and knowledge from across the programme. *Unit 7: Recording for Creative Intentions in Art and Design* is designed to support learners as they develop the essential skills of recording from observation to develop their creative ideas. These skills should be embedded into the learning and in this unit, assessed toward the end of the programme, to allow for fullest development.

The assessment approach for the internally assessed units in the qualification structure enables learners to receive feedback on their progress throughout the course as they provide evidence towards meeting the unit assessment criteria.

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Delivery strategies should reflect the nature of work within art and design by encouraging learners to research and carry out assessment in the workplace, or in simulated working conditions, wherever possible. It will be beneficial to learners to use local examples wherever possible, and for your centre to engage with local employers for support and input. This allows a more realistic and motivating basis for learning and can start to ensure learning serves the needs of local areas.

Learners should be encouraged to take responsibility for their own learning and achievement, taking into account industry standards for behaviour and performance.

Unlike technical skills, which may become outdated over time, employability skills enable learners to adapt to the ever-changing roles needed to survive in the global economy. These skills include: self-management, teamworking, business awareness and customer awareness, problem solving, communication, basic literacy and numeracy, a positive attitude to work, and the use of IT.

Throughout the BTEC First in Art and Design learners should develop a range of employability skills. For example, across all the specialist optional specialist units learners develop:

- project management and independent learning skills, either via Unit 2: Creative Project in Art and Design, or via the optional specialist units, many of which are approached through the idea of responding to a client brief
- communication skills needed for working in the art and design sector, through presentations and in discussions where they have the opportunity to express their opinions and their creative ideas
- client and workplace awareness, as assignments are set in a vocational brief context – centres may want to arrange for employers to set live briefs to fully draw on the benefits of this approach
- a range of relevant IT work skills, tailored to the individual art and design discipline being studied.

## **Stakeholder support**

These qualifications reflect the needs of employers, further and higher education representatives and professional organisations. Key stakeholders were consulted during the development of these qualifications.

## 4 Qualification structures

The BTEC First suite of qualifications includes the:

- Award – 120 GLH
- Certificate – 240 GLH
- Extended Certificate – 360 GLH
- Diploma – 480 GLH.

Some units for the BTEC First suite appear only in certain qualification sizes. The *Summary of units* table (see *Annexe D*) lists each unit in the suite and how it is used in the individual qualifications.

The qualification structures show the permitted combinations for the qualifications.

If a learner has already achieved a BTEC Level 1/Level 2 First Award in the same sector, they may carry forward their unit results for use in the larger qualifications. It is the responsibility of the centre to ensure that the required number of guided learning hours and correct unit combination are adhered to.

The qualification structures for the Certificate, Extended Certificate and Diploma are listed on the following pages.

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Certificate in Art and Design

This qualification is taught over 240 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the four mandatory units, and a choice of optional specialist units to reach a total of 240 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

The units available in the BTEC Level 1/Level 2 First Award in Art and Design qualification are Units 1 to 6. Please see *Annexe E* for the structure of the BTEC Level 1/Level 2 First Award in Art and Design qualification.

This BTEC First Certificate has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Certificate in Art and Design			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
<b>Optional specialist units</b>			
3	Communicating Ideas in 2D*	Internal	30
4	Communicating Ideas in 3D*	Internal	30
5	Developing an Art and Design Portfolio	Internal	30
8	Using Mobile Devices in Art and Design	Internal	30
9	Design Crafts Briefs*	Internal	60
10	Fashion Briefs	Internal	60
11	Graphic Design Briefs*	Internal	60
12	Textiles Briefs	Internal	60
13	Visual Arts Briefs*	Internal	60
14	Photography Briefs	Internal	60
15	Designing for the Future	Internal	60

### Forbidden combinations

\* Unit 3: *Communicating Ideas in 2D* cannot be taken with Unit 11: *Graphic Design Briefs* and Unit 13: *Visual Arts Briefs*

\* Unit 4: *Communicating Ideas in 3D* cannot be taken with Unit 9: *Design Crafts Briefs* and Unit 13: *Visual Arts Briefs*



## Qualification structure for the Pearson BTEC Level 1/Level 2 First Certificate in Art and Design (Design Crafts)

This qualification is taught over 240 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete five mandatory units, and a choice of optional specialist units to reach a total of 240 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

The units available in the BTEC Level 1/Level 2 First Award in Art and Design qualification are Units 1 to 6. Please see *Annexe E* for the structure of the BTEC Level 1/Level 2 First Award in Art and Design qualification.

This BTEC First Certificate has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Certificate in Art and Design (Design Crafts)			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
9	Design Crafts Briefs	Internal	60
Optional specialist units			
3	Communicating Ideas in 2D	Internal	30
5	Developing an Art and Design Portfolio	Internal	30
10	Fashion Briefs	Internal	60
12	Textiles Briefs	Internal	60
15	Designing for the Future	Internal	60

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Certificate in Art and Design (Fashion and Textiles)

This qualification is taught over 240 guided learning hours (GLH). Learners must complete the seven mandatory units, to reach a total of 240 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

The units available in the BTEC Level 1/Level 2 First Award in Art and Design qualification are Units 1 to 6. Please see *Annexe E* for the structure of the BTEC Level 1/Level 2 First Award in Art and Design qualification.

This BTEC First Certificate has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Certificate in Art and Design (Fashion and Textiles)			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
10	Fashion Briefs	Internal	60
12	Textiles Briefs	Internal	60

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Certificate in Art and Design (Photography)

This qualification is taught over 240 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the five mandatory units, and a choice of optional specialist units to reach a total of 240 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

The units available in the BTEC Level 1/Level 2 First Award in Art and Design qualification are Units 1 to 6. Please see *Annexe E* for the structure of the BTEC Level 1/Level 2 First Award in Art and Design qualification.

This BTEC First Certificate has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Certificate in Art and Design (Photography)			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
14	Photography Briefs	Internal	60
Optional specialist units			
3	Communicating Ideas in 2D	Internal	30
4	Communicating Ideas in 3D	Internal	30
5	Developing an Art and Design Portfolio	Internal	30
8	Using Mobile Devices in Art and Design	Internal	30
10	Fashion Briefs	Internal	60
15	Designing for the Future	Internal	60
31	Studio Photography	Internal	60
32	Location Photography	Internal	60
34	Editing Photographic Images	Internal	60

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Certificate in Art and Design (Product Design)

This qualification is taught over 240 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the five mandatory units, and a choice of optional specialist units to reach a total of 240 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

The units available in the BTEC Level 1/Level 2 First Award in Art and Design qualification are Units 1 to 6. Please see *Annexe E* for the structure of the BTEC Level 1/Level 2 First Award in Art and Design qualification.

This BTEC First Certificate has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Certificate in Art and Design (Product Design)			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
15	Designing for the Future	Internal	60
Optional specialist units			
3	Communicating Ideas in 2D*	Internal	30
4	Communicating Ideas in 3D	Internal	30
5	Developing an Art and Design Portfolio	Internal	30
8	Using Mobile Devices in Art and Design	Internal	30
10	Fashion Briefs	Internal	60
11	Graphic Design Briefs*	Internal	60
12	Textiles Briefs	Internal	60

### Forbidden combination

\* Unit 3: *Communicating Ideas in 2D* cannot be taken with Unit 11: *Graphic Design Briefs*

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Certificate in Art and Design (Visual Arts)

This qualification is taught over 240 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the five mandatory units, and a choice of optional specialist units to reach a total of 240 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

The units available in the BTEC Level 1/Level 2 First Award in Art and Design qualification are Units 1 to 6. Please see *Annexe E* for the structure of the BTEC Level 1/Level 2 First Award in Art and Design qualification.

This BTEC First Certificate has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Certificate in Art and Design (Visual Arts)			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
13	Visual Arts Briefs	Internal	60
<b>Optional specialist units</b>			
5	Developing an Art and Design Portfolio	Internal	30
8	Using Mobile Devices in Art and Design	Internal	30
9	Design Crafts Briefs	Internal	60
10	Fashion Briefs	Internal	60
11	Graphic Design Briefs	Internal	60
12	Textiles Briefs	Internal	60
14	Photography Briefs	Internal	60
28	Printmaking Brief	Internal	60
29	Drawing from Observation	Internal	60
36	Surface Design	Internal	60
40	Sculpture	Internal	60

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Certificate in Art and Design (Visual Communication)

This qualification is taught over 240 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the five mandatory units, and a choice of optional specialist units to reach a total of 240 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

The units available in the BTEC Level 1/Level 2 First Award in Art and Design qualification are Units 1 to 6. Please see *Annexe E* for the structure of the BTEC Level 1/Level 2 First Award in Art and Design qualification.

This BTEC First Certificate has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Certificate in Art and Design (Visual Communication)			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
11	Graphic Design Briefs	Internal	60
<b>Optional specialist units</b>			
4	Communicating Ideas in 3D*	Internal	30
5	Developing an Art and Design Portfolio	Internal	30
8	Using Mobile Devices in Art and Design	Internal	30
10	Fashion Briefs	Internal	60
13	Visual Arts Brief*	Internal	60
14	Photography Briefs	Internal	60
15	Designing for the Future	Internal	60
16	Applying Contextual References in Art and Design	Internal	30
17	Art, Craft and Design in the Creative Industries	Internal	30
19	Digital Art and Design Briefs	Internal	60
20	Interactive Media Production Briefs	Internal	60
21	Painting Briefs	Internal	60
23	Practical Research Project in Art and Design	Internal	60
26	Moving Image Briefs	Internal	60

	<b>Optional specialist units <i>continued</i></b>		
28	Printmaking Briefs	Internal	60
29	Drawing from Observation	Internal	60
30	Ceramics	Internal	60
37	Sustainability in Art and Design Practice	Internal	30
39	Modelmaking	Internal	60
40	Sculpture*	Internal	60

\* *Unit 4: Communicating Ideas in 3D* cannot be taken with *Unit 13: Visual Arts Briefs* or *Unit 40: Sculpture*

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Extended Certificate in Art and Design

This qualification is taught over 360 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the four mandatory units, and a choice of optional specialist units to reach a total of 360 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

This BTEC First Extended Certificate has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Extended Certificate in Art and Design			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
Optional specialist units			
3	Communicating Ideas in 2D*	Internal	30
4	Communicating Ideas in 3D*	Internal	30
5	Developing an Art and Design Portfolio	Internal	30
8	Using Mobile Devices in Art and Design	Internal	30
9	Design Crafts Briefs*	Internal	60
10	Fashion Briefs	Internal	60
11	Graphic Design Briefs*	Internal	60
12	Textiles Briefs	Internal	60
13	Visual Arts Briefs*	Internal	60
14	Photography Briefs	Internal	60
15	Designing for the Future	Internal	60
16	Applying Contextual References in Art and Design	Internal	30
17	Art, Craft and Design in the Creative Industries	Internal	30
18	3D Design Briefs *	Internal	60

*continued*



Unit	Optional specialist units <i>continued</i>	Assessment method	GLH
19	Digital Art and Design Briefs	Internal	60
20	Interactive Media Production Briefs	Internal	60
21	Painting Briefs*	Internal	60
22	Designing Products*	Internal	60
23	Practical Research Project in Art and Design	Internal	60
24	Design Thinking	Internal	60
25	Fashion Promotion	Internal	60
26	Moving Image Briefs	Internal	60
27	Interaction Design	Internal	60
28	Printmaking Briefs	Internal	60
29	Drawing from Observation	Internal	60
30	Ceramics	Internal	60
31	Studio Photography	Internal	60
32	Location Photography	Internal	60
33	Designing for Print and Screen	Internal	60
34	Editing Photographic Images	Internal	60
35	Fashion Retail	Internal	60
36	Surface Design	Internal	60
37	Sustainability in Art and Design Practice	Internal	30
38	Advertising Briefs	Internal	60
39	Modelmaking	Internal	60
40	Sculpture*	Internal	60

### Forbidden combinations

\* Unit 3: *Communicating Ideas in 2D* cannot be taken with Unit 11: *Graphic Design Briefs*, Unit 13: *Visual Arts Briefs* and Unit 21: *Painting Briefs*

\* Unit 4: *Communicating Ideas in 3D* cannot be taken with Unit 9: *Design Crafts Briefs*, Unit 13: *Visual Arts Briefs*, Unit 18: *3D Design Briefs* and Unit 22: *Designing Products* or Unit 40: *Sculpture*

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Extended Certificate in Art and Design (Design Crafts)

This qualification is taught over 360 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the six mandatory units, and a choice of optional specialist units to reach a total of 360 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

This BTEC First Extended Certificate has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Extended Certificate in Art and Design (Design Crafts)			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
9	Design Crafts Briefs	Internal	60
18	3D Design Briefs	Internal	60
Optional specialist units			
3	Communicating Ideas in 2D*	Internal	30
5	Developing an Art and Design Portfolio	Internal	30
10	Fashion Briefs	Internal	60
12	Textiles Briefs	Internal	60
15	Designing for the Future	Internal	60
16	Applying Contextual References in Art and Design	Internal	30
17	Art, Craft and Design in the Creative Industries	Internal	30
21	Painting Briefs*	Internal	60

### Forbidden combination

\* Unit 3: *Communicating Ideas in 2D* cannot be taken with Unit 21: *Painting Briefs*

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Extended Certificate in Art and Design (Fashion and Textiles)

This qualification is taught over 360 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the six mandatory units, and a choice of optional specialist units to reach a total of 360 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

This BTEC First Extended Certificate has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Extended Certificate in Art and Design (Fashion and Textiles)			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
10	Fashion Briefs	Internal	60
12	Textiles Briefs	Internal	60
Optional specialist units			
3	Communicating Ideas in 2D	Internal	30
5	Developing an Art and Design Portfolio	Internal	30
9	Design Crafts Briefs	Internal	60
14	Photography Briefs	Internal	60
15	Designing for the Future	Internal	60
16	Applying Contextual References in Art and Design	Internal	30
17	Art, Craft and Design in the Creative Industries	Internal	30
22	Designing Products	Internal	60
25	Fashion Promotion	Internal	60
35	Fashion Retail	Internal	60
36	Surface Design	Internal	60

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Extended Certificate in Art and Design (Photography)

This qualification is taught over 360 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the six mandatory units, and a choice of optional specialist units to reach a total of 360 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

This BTEC First Extended Certificate has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Extended Certificate in Art and Design (Photography)			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
14	Photography Briefs	Internal	60
19	Digital Art and Design Briefs	Internal	60
Optional specialist units			
3	Communicating Ideas in 2D	Internal	30
4	Communicating Ideas in 3D*	Internal	30
5	Developing an Art and Design Portfolio	Internal	30
8	Using Mobile Devices in Art and Design	Internal	30
10	Fashion Briefs	Internal	60
15	Designing for the Future	Internal	60
16	Applying Contextual References in Art and Design	Internal	30
17	Art, Craft and Design in the Creative Industries	Internal	30
20	Interactive Media Production Briefs	Internal	60
22	Designing Products*	Internal	60
31	Studio Photography	Internal	60
32	Location Photography	Internal	60
34	Editing Photographic Images	Internal	60

### Forbidden combination

\* Unit 4: *Communicating Ideas in 3D* cannot be taken with Unit 22: *Designing Products*

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Extended Certificate in Art and Design (Product Design)

This qualification is taught over 360 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the six mandatory units, and a choice of optional specialist units to reach a total of 360 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

This BTEC First Extended Certificate has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Extended Certificate in Art and Design (Product Design)			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
15	Designing for the Future	Internal	60
22	Designing Products	Internal	60
Optional specialist units			
3	Communicating Ideas in 2D*	Internal	30
4	Communicating Ideas in 3D	Internal	30
5	Developing an Art and Design Portfolio	Internal	30
8	Using Mobile Devices in Art and Design	Internal	30
10	Fashion Briefs	Internal	60
11	Graphic Design Briefs*	Internal	60
12	Textiles Briefs	Internal	60
16	Applying Contextual References in Art and Design	Internal	30
17	Art, Craft and Design in the Creative Industries	Internal	30
19	Digital Art and Design Briefs	Internal	60
20	Interactive Media Production Briefs	Internal	60

### Forbidden combination

\* Unit 3: *Communicating Ideas in 2D* cannot be taken with Unit 11: *Graphic Design Briefs*

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Extended Certificate in Art and Design (Visual Arts)

This qualification is taught over 360 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the six mandatory units, and a choice of optional specialist units to reach a total of 360 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

This BTEC First Extended Certificate has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Extended Certificate in Art and Design (Visual Arts)			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
13	Visual Arts Briefs	Internal	60
21	Painting Briefs	Internal	60
Optional specialist units			
5	Developing an Art and Design Portfolio	Internal	30
8	Using Mobile Devices in Art and Design	Internal	30
9	Design Crafts Briefs	Internal	60
10	Fashion Briefs	Internal	60
11	Graphic Design Briefs	Internal	60
12	Textiles Briefs	Internal	60
14	Photography Briefs	Internal	60
16	Applying Contextual References in Art and Design	Internal	30
17	Art, Craft and Design in the Creative Industries	Internal	30
19	Digital Art and Design Briefs	Internal	60
20	Interactive Media Production Briefs	Internal	60
28	Printmaking Briefs	Internal	60
29	Drawing from Observation	Internal	60
36	Surface Design	Internal	60
40	Sculpture	Internal	60

## Qualification structure for the Pearson BTEC Level 1/Level 2 First Extended Certificate in Art and Design (Visual Communication)

This qualification is taught over 360 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the six mandatory units, and a choice of optional specialist units to reach a total of 360 GLH.

If a learner has already achieved a BTEC Level 1/Level 2 First Award qualification, they may carry forward their unit results for use in larger BTEC Level 1/Level 2 First qualifications within the same sector.

This BTEC First Extended Certificate has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Extended Certificate in Art and Design (Visual Communication)			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
11	Graphic Design Briefs	Internal	60
20	Interactive Media Production Briefs	Internal	60
Optional specialist units			
4	Communicating Ideas in 3D*	Internal	30
5	Developing an Art and Design Portfolio	Internal	30
8	Using Mobile Devices in Art and Design	Internal	30
10	Fashion Briefs	Internal	60
13	Visual Arts Briefs*	Internal	60
14	Photography Briefs	Internal	60
15	Designing for the Future	Internal	60
16	Applying Contextual References in Art and Design	Internal	30
17	Art, Craft and Design in the Creative Industries	Internal	30
19	Digital Art and Design Briefs	Internal	60
21	Painting Briefs	Internal	60
23	Practical Research Project in Art and Design	Internal	60
26	Moving Image Briefs	Internal	60
28	Printmaking Briefs	Internal	60
29	Drawing from Observation	Internal	60

	<b>Optional specialist units <i>continued</i></b>		
30	Ceramics	Internal	60
37	Sustainability in Art and Design Practice	Internal	30
39	Modelmaking	Internal	60
40	Sculpture*	Internal	60

\* *Unit 4: Communicating Ideas in 3D* cannot be taken with *Unit 13: Visual Arts Briefs* or *Unit 40: Sculpture*



## Qualification structure of the Pearson BTEC Level 1/Level 2 First Diploma in Art and Design

Learners will take a total of 11–13 units to complete this qualification. The number of units taken is dependent on the size of optional units selected, and the combination of all units should total 480 guided learning hours (GLH).

These units will include:

- seven mandatory units (totalling 240 GLH)
- four to six optional specialist units (totalling 240 GLH).

This BTEC First Diploma has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Diploma in Art and Design			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
5	Developing an Art and Design Portfolio	Internal	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
16	Applying Contextual References in Art and Design	Internal	30
23	Practical Research Project in Art and Design	Internal	60
<b>Optional specialist units (minimum of 4 units, maximum of 6 units, to a value of 240 GLH)</b>			
3	Communicating Ideas in 2D*	Internal	30
4	Communicating Ideas in 3D*	Internal	30
8	Using Mobile Devices in Art and Design	Internal	30
9	Design Crafts Briefs*	Internal	60
10	Fashion Briefs	Internal	60
11	Graphic Design Briefs*	Internal	60
12	Textiles Briefs	Internal	60
13	Visual Arts Briefs*	Internal	60
14	Photography Briefs	Internal	60
15	Designing for the Future	Internal	60
17	Art, Craft and Design in the Creative Industries	Internal	30
18	3D Design Briefs*	Internal	60
19	Digital Art and Design Briefs	Internal	60
20	Interactive Media Production Briefs	Internal	60
21	Painting Briefs*	Internal	60

	<b>Optional specialist units (minimum of 4 units, maximum of 6 units, to a value of 240 GLH) <i>continued</i></b>		
22	Designing Products*	Internal	60
24	Design Thinking	Internal	60
25	Fashion Promotion	Internal	60
26	Moving Image Briefs	Internal	60
27	Interaction Design	Internal	60
28	Printmaking Briefs	Internal	60
29	Drawing from Observation	Internal	60
30	Ceramics	Internal	60
31	Studio Photography	Internal	60
32	Location Photography	Internal	60
33	Designing for Print and Screen	Internal	60
34	Editing Photographic Images	Internal	60
35	Fashion Retail	Internal	60
36	Surface Design	Internal	60
37	Sustainability in Art and Design Practice	Internal	30
38	Advertising Briefs	Internal	60
39	Modelmaking	Internal	60
40	Sculpture*	Internal	60

### **Forbidden combinations**

\* Unit 3: *Communicating Ideas in 2D* cannot be taken with Unit 11: *Graphic Design Briefs*, Unit 13: *Visual Arts Briefs* or Unit 21: *Painting Briefs*

\* Unit 4: *Communicating Ideas in 3D* cannot be taken with Unit 9: *Design Crafts Briefs*, Unit 13: *Visual Arts Briefs*, Unit 18: *3D Design Briefs*, Unit 22: *Designing Products* or Unit 40: *Sculpture*

## Qualification structure of the Pearson BTEC Level 1/Level 2 First Diploma in Art and Design (Design Crafts)

Learners will take a total of 11–12 units to complete this qualification. The number of units taken is dependent on the size of optional units selected, and the combination of all units should total 480 guided learning hours (GLH).

These units will include:

- eight mandatory units (totalling 300 GLH)
- three to four optional specialist units (totalling 180 GLH).

This BTEC First Diploma has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Diploma in Art and Design (Design Crafts)			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
5	Developing an Art and Design Portfolio	Internal	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
9	Design Crafts Briefs	Internal	60
16	Applying Contextual References in Art and Design	Internal	30
23	Practical Research Project in Art and Design	Internal	60
<b>Optional specialist units (minimum of 3 units, maximum of 4 units, to a value of 180 GLH)</b>			
3	Communicating Ideas in 2D	Internal	30
17	Art, Craft and Design in the Creative Industries	Internal	30
18	3D Design Briefs	Internal	60
22	Designing Products	Internal	60
28	Printmaking Briefs	Internal	60
29	Drawing from Observation	Internal	60
30	Ceramics	Internal	60
36	Surface Design	Internal	60
37	Sustainability in Art and Design Practice	Internal	30
39	Modelmaking	Internal	60
40	Sculpture	Internal	60

## Qualification structure of the Pearson BTEC Level 1/Level 2 First Diploma in Art and Design (Fashion and Textiles)

Learners will take a total of 11–12 units to complete this qualification. The number of units taken is dependent on the size of optional units selected, and the combination of all units should total 480 guided learning hours (GLH).

These units will include:

- nine mandatory units (totalling 360 GLH)
- two to three optional specialist units (totalling 120 GLH).

This BTEC First Diploma has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

<b>Pearson BTEC Level 1/Level 2 First Diploma in Art and Design (Fashion and Textiles)</b>			
<b>Unit</b>	<b>Mandatory units</b>	<b>Assessment method</b>	<b>GLH</b>
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
5	Developing an Art and Design Portfolio	Internal	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
10	Fashion Briefs	Internal	60
12	Textiles Briefs	Internal	60
16	Applying Contextual References in Art and Design	Internal	30
23	Practical Research Project in Art and Design	Internal	60
<b>Optional specialist units (minimum of 2 units, maximum of 3 units, to a value of 120 GLH)</b>			
3	Communicating Ideas in 2D	Internal	30
9	Design Crafts Briefs	Internal	60
14	Photography Briefs	Internal	60
15	Designing for the Future	Internal	60
17	Art, Craft and Design in the Creative Industries	Internal	30
22	Designing Products	Internal	60
25	Fashion Promotion	Internal	60
28	Printmaking Briefs	Internal	60
29	Drawing from Observation	Internal	60
33	Designing for Print and Screen	Internal	60
35	Fashion Retail	Internal	60
36	Surface Design	Internal	60
37	Sustainability in Art and Design Practice	Internal	30

## Qualification structure of the Pearson BTEC Level 1/Level 2 First Diploma in Art and Design (Photography)

Learners will take a total of 11–13 units to complete this qualification. The number of units taken is dependent on the size of optional units selected, and the combination of all units should total 480 guided learning hours (GLH).

These units will include:

- eight mandatory units (totalling 300 GLH)
- three to five optional specialist units (totalling 180 GLH).

If a learner has already achieved a smaller BTEC First qualification in this sector, they do not have to repeat those units but may carry them forward to use in this qualification.

This BTEC First Diploma has units that your centre assesses (internal) and units that Pearson sets and marks (external).

Pearson BTEC Level 1/Level 2 First Diploma in Art and Design (Photography)			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
5	Developing an Art and Design Portfolio	Internal	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
14	Photography Briefs	Internal	60
16	Applying Contextual References in Art and Design	Internal	30
23	Practical Research Project in Art and Design	Internal	60
<b>Optional specialist units (minimum of 3 units, maximum of 5 units, to a value of 180 GLH)</b>			
3	Communicating Ideas in 2D	Internal	30
4	Communicating Ideas in 3D	Internal	30
8	Using Mobile Devices in Art and Design	Internal	30
17	Art, Craft and Design in the Creative Industries	Internal	30
19	Digital Art and Design Briefs	Internal	60
26	Moving Image Briefs	Internal	60
31	Studio Photography	Internal	60
32	Location Photography	Internal	60
33	Designing for Print and Screen	Internal	60
34	Editing Photographic Images	Internal	60
37	Sustainability in Art and Design Practice	Internal	30

## Qualification structure of the Pearson BTEC Level 1/Level 2 First Diploma in Art and Design (Product Design)

Learners will take a total of 11–13 units to complete this qualification. The number of units taken is dependent on the size of optional units selected, and the combination of all units should total 480 guided learning hours (GLH).

These units will include:

- eight mandatory units (totalling 300 GLH)
- three to five optional specialist units (totalling 180 GLH).

This BTEC First Diploma has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Diploma in Art and Design (Product Design)			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
5	Developing an Art and Design Portfolio	Internal	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
15	Designing for the Future	Internal	60
16	Applying Contextual References in Art and Design	Internal	30
23	Practical Research Project in Art and Design	Internal	60
<b>Optional specialist units (minimum of 3 units, maximum of 5 units, to a value of 180 GLH)</b>			
3	Communicating Ideas in 2D*	Internal	30
4	Communicating Ideas in 3D*	Internal	30
8	Using Mobile Devices in Art and Design	Internal	30
10	Fashion Briefs	Internal	60
11	Graphic Design Briefs*	Internal	60
12	Textiles Briefs	Internal	60
17	Art, Craft and Design in the Creative Industries	Internal	30
18	3D Design Briefs*	Internal	60
19	Digital Art and Design Briefs	Internal	60
20	Interactive Media Production Briefs	Internal	60
22	Designing Products*	Internal	60
24	Design Thinking	Internal	60
26	Moving Image Briefs	Internal	60

	<b>Optional specialist units (minimum of 3 units, maximum of 5 units, to a value of 180 GLH) <i>continued</i></b>		
27	Interaction Design	Internal	60
30	Ceramics	Internal	60
37	Sustainability in Art and Design Practice	Internal	30
39	Modelmaking	Internal	60

**Forbidden combinations**

\* *Unit 3: Communicating Ideas in 2D* cannot be taken with *Unit 11: Graphic Design Briefs*

\* *Unit 4: Communicating Ideas in 3D* cannot be taken with *Unit 18: 3D Design Briefs* or *Unit 22: Designing Products*

## Qualification structure of the Pearson BTEC Level 1/Level 2 First Diploma in Art and Design (Visual Arts)

Learners will take a total of 11–12 units to complete this qualification. The number of units taken is dependent on the size of optional units selected, and the combination of all units should total 480 guided learning hours (GLH).

These units will include:

- eight mandatory units (totalling 300 GLH)
- three to four optional specialist units (totalling 180 GLH).

This BTEC First Diploma has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Diploma in Art and Design (Visual Arts)			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
5	Developing an Art and Design Portfolio	Internal	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
13	Visual Arts Briefs	Internal	60
16	Applying Contextual References in Art and Design	Internal	30
23	Practical Research Project in Art and Design	Internal	60
<b>Optional specialist units (minimum of 3 units, maximum of 4 units, to a value of 180 GLH)</b>			
8	Using Mobile Devices in Art and Design	Internal	30
14	Photography Briefs	Internal	60
17	Art, Craft and Design in the Creative Industries	Internal	30
19	Digital Art and Design Briefs	Internal	60
21	Painting Briefs	Internal	60
26	Moving Image Briefs	Internal	60
28	Printmaking Briefs	Internal	60
29	Drawing from Observation	Internal	60
30	Ceramics	Internal	60
36	Surface Design	Internal	60
37	Sustainability in Art and Design Practice	Internal	30
39	Modelmaking	Internal	60
40	Sculpture	Internal	60



## Qualification structure of the Pearson BTEC Level 1/Level 2 First Diploma in Art and Design (Visual Communication)

Learners will take a total of 11–12 units to complete this qualification. The number of units taken is dependent on the size of optional units selected, and the combination of all units should total 480 guided learning hours (GLH).

These units will include:

- eight mandatory units (totalling 300 GLH)
- three to four optional specialist units (totalling 180 GLH).

This BTEC First Diploma has units that your centre assesses (internal) and units that Pearson sets, you mark and Pearson moderates (external).

Pearson BTEC Level 1/Level 2 First Diploma in Art and Design (Visual Communication)			
Unit	Mandatory units	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
5	Developing an Art and Design Portfolio	Internal	30
6	Investigating Contextual References in Art and Design	Internal	30
7	Recording for Creative Intentions in Art and Design	External	30
11	Graphic Design Briefs	Internal	60
16	Applying Contextual References in Art and Design	Internal	30
23	Practical Research Project in Art and Design	Internal	60
<b>Optional specialist units (minimum of 3 units, maximum of 4 units, to a value of 180 GLH)</b>			
4	Communicating Ideas in 3D	Internal	30
8	Using Mobile Devices in Art and Design	Internal	30
10	Fashion Briefs	Internal	60
14	Photography Briefs	Internal	60
15	Designing for the Future	Internal	60
17	Art, Craft and Design in the Creative Industries	Internal	30
19	Digital Art and Design Briefs	Internal	60
20	Interactive Media Production Briefs	Internal	60
26	Moving Image Briefs	Internal	60
27	Interaction Design	Internal	60
33	Designing for Print and Screen	Internal	60
34	Editing Photographic Images	Internal	60

	<b>Optional specialist units (minimum of 3 units, maximum of 4 units, to a value of 180 GLH) <i>continued</i></b>		
37	Sustainability in Art and Design Practice	Internal	30
38	Advertising Briefs	Internal	60
39	Modelmaking	Internal	60

## 5 Programme delivery

Pearson does not define the mode of study for BTEC qualifications. Your centre is free to offer the qualifications using any mode of delivery (such as full time, part time, evening only or distance learning) that meets your learners' needs. As such, those already employed in the Art and Design sector could study this qualification on a part-time basis, using industry knowledge and expertise gained from the workplace to develop evidence towards meeting the unit assessment criteria.

Whichever mode of delivery is used, your centre must ensure that learners have appropriate access to the resources identified in the specification and to the subject specialists who are delivering the units. This is particularly important for learners studying for the qualifications through open or distance learning.

When planning the programme, you should aim to enhance the vocational nature of the qualifications by:

- using up-to-date and relevant teaching materials that make use of scenarios and case studies relevant to the scope and variety of employment opportunities available in the sector. These materials may be drawn from workplace settings, where feasible. For example, you can use promotional materials that have been developed by the Art and Design
- giving learners the opportunity to apply their learning through practical activities to be found in the workplace through volunteering, for example
- including employers in the delivery of the programme. You may, for example, wish to seek the cooperation of local employers in giving examples of current work procedures and practices
- liaising with employers to make sure a course is relevant to learners' specific needs. You may, for example, wish to seek employers' help in stressing the importance of English and mathematical skills, and of wider skills in the world of work.

### Resources

As part of the approval process, your centre must make sure that the resource requirements below are in place before offering the qualifications.

- Centres must have appropriate physical resources (for example equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualifications.
- 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 qualifications.
- Centres must have appropriate health and safety policies in place relating to the use of equipment by learners.
- Centres must deliver the qualifications in accordance with current equality legislation.

Your centre should refer to the *Teacher guidance* section in the individual units to check for any specific resources required.

## Delivery approach

Your approach to teaching and learning should support the specialist vocational nature of BTEC First qualifications. These BTEC Firsts give a balance of practical skill development and knowledge requirements, some of which can be theoretical in nature.

Instruction in the classroom is only part of the learning process. You need to reinforce the links between the theory and practical application, and make sure that the knowledge base is relevant and up to date by using teaching methods and materials that allow learners to apply their learning to actual events and activities within the sector.

Maximum use should be made of learners' experience where relevant, for example by encouraging them to reflect on their experience of work or the experiences of family and friends.

One of the important aspects of your approach to delivery should be to instil in learners who have a limited experience of the world of work, insight of the daily operations that are met in the vocational area being studied. It is suggested that the delivery of BTEC Firsts can be enriched and extended through the use of learning materials, classroom exercises and internal assessments that draw on current practice in and experience of the qualification sector being studied. This may include:

- vocationally specific workplace case-study materials
- visiting speakers and the assistance of local employers
- visits to local workplaces
- inviting relevant experts or contacts to come to speak to learners about their involvement in the art and design sector
- visits to employers in the art and design
- asking a local employer to set learners a problem-solving activity to be carried out in groups
- referring to trade journals, magazines or newspaper articles relevant to the sector.

## Personal, learning and thinking skills

Your learners have opportunities to develop personal, learning and thinking skills (PLTS) in a sector-related context. See *Annexe A* for detailed information about PLTS, and mapping to the units in this specification.

## English and mathematics knowledge and skills

It is likely that learners will be working towards English and mathematics qualifications at Key Stage 4 or above. These BTEC First qualifications provide further opportunities to enhance and reinforce skills in English and mathematics in naturally occurring, relevant, work-related contexts.

English and mathematical skills are embedded in the assessment criteria – see individual units for signposting to English (#) and mathematics (\*).

## Functional Skills at Level 2

Your learners can use opportunities in their learning programme to develop and practise Functional Skills. *Annexe B* sets out where units and learning aims are of particular relevance for learners being prepared for assessment in Functional Skills in English, mathematics and/or ICT at Level 2. There may also be other opportunities to develop functional skills in programmes, for example through group work, research, employment-related activities and work experience.

## 6 Access and recruitment

Our policy regarding access to our qualifications is that:

- they should be available to everyone who is capable of reaching the required standards
- they should be free from any barriers that restrict access and progression
- there should be equal opportunities for all those wishing to access the qualifications.

These are qualifications aimed at Level 2 learners. Your centre is required to recruit learners to BTEC First qualifications with integrity.

You need to make sure that applicants have relevant information and advice about the qualifications to make sure they meet their needs.

Your centre should review the applicant's prior qualifications and/or experience to consider whether this profile shows that they have the potential to achieve the qualifications.

For learners with disabilities and specific needs, this review will need to take account of the support available to the learner during the teaching and assessment of the qualifications.

### Prior knowledge, skills and understanding

Learners do not need to achieve any other qualifications before registering for a BTEC First.

These qualifications can be taken as stand-alone qualifications or can extend the achievement that learners have demonstrated through the Pearson BTEC Level 1/Level 2 First Award in Art and Design qualification. Learners do this by taking additional units (see the *Information Manual* for further details) to make up the requisite number of Guided Learning Hours, ensuring the correct unit combination is adhered to, to fulfil the rules of combination. See *Section 4 Qualification structures*.

Please see *Annexe E* for the structure of the Pearson BTEC Level 1/Level 2 First Award in Art and Design qualification.

## Access to qualifications for learners with disabilities or specific needs

Equality and fairness are central to our work. Pearson's equality policy requires all learners to 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 (as defined by equality legislation) are not, when they are undertaking one of our qualifications, disadvantaged in comparison with 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*.

Details on how to make adjustments for learners with protected characteristics are given in the document *Pearson Supplementary Guidance for Reasonable Adjustment and Special Consideration in Vocational Internally Assessed Units*.

Both documents are on our website.

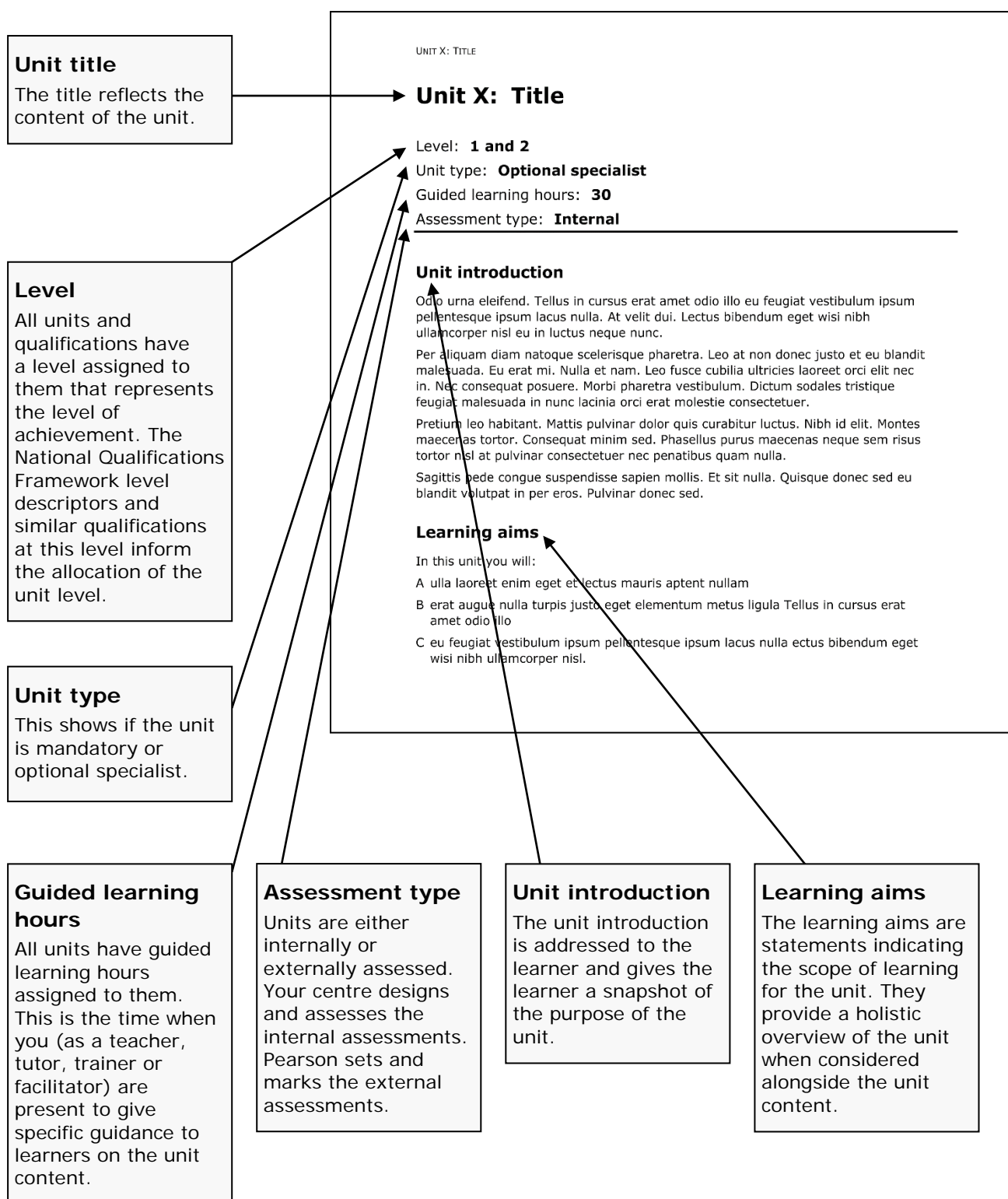
## Special consideration

You must operate special consideration in line with the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational qualifications* and the *Pearson Supplementary Guidance for Reasonable Adjustment and Special Consideration in Vocational Internally Assessed Units*.

You can provide special consideration only in the 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.

## 7 The layout of units in the specification

Each unit is laid out using the headings given below. Unit X below is for **illustrative purposes only**.





UNIT X: TITLE

## Learning aims and unit content

### What needs to be learnt

#### Learning aim A: Elit elit libero felis ligula ut

##### Topic A.1 Neque magna consectetur scelerisque nec in ut orci arcu:

In cursus ac sem in urna:

- erat dignissim eros sed
- ornare condimentum condimentum
- quis risus dui
- luate magnis pede dui nibh aliquam
- scelerisque nec in ut orci arcu.

Elit elit libero felis ligula ut:

- ac sem in urna assa in a mauris
- mattis dui interdum vitae aptent
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Vulputate magnis pede:

- dolor quis curabitur luctus ibh id elit ontes maecenas tortor
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##### Topic A.2 Phasellus purus maecenas neque sem risus tortor nisl at pulvinar consectetur:

- eleifend ellus in cursus erat
- amet odio illo eu feugiat vestibulum ipsum
- pellentesque ipsum lacus nulla velit du ectus bibendum eget

## Learning aims and unit content

The unit content gives the basis for the teaching, learning and assessment for each learning aim. Topic headings are given, where appropriate.

Content covers:

- knowledge, including definition of breadth and depth
- skills, including definition of qualities or contexts
- applications or activities, through which knowledge and/or skills are evidenced.

Content should normally be treated as compulsory for teaching the unit. Definition of content sometimes includes examples prefixed with 'e.g.'. These are provided as examples and centres

## Assessment criteria

The assessment criteria determine the minimum standard required by the learner to achieve the relevant grade. The learner must provide sufficient and valid evidence to achieve the grade.

UNIT X: TITLE

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Enim lorem et elit libero felis ligula ut</b>			
1A.1 Amet interdum commodo sed facilisis.	2A.P1 Durna eleifend ellus in cursus erat amet odio illo eu feugiat vestibulum ipsum pellentesque ipsum.	2A.M1 A lacus nulla velit dui ectus.	2A.D1 Ultrices ultrices ut cursus ac sem in urna assa in a mauris mattis ut. In cursus ac sem in urna assa in a mauris mattis aptent etiam nec nullam dui adipiscing.
1A.2 Iorem in nullam amet interdum commodo. empot sed facilisis.	2A.P2 Nostra pretium non elis mauris porttitor elit malesuada volutpat non ut volutpat.	2A.M2 Massa eget aliquam ed consequat magna auri ut hymenaeos apibus mauris ut.	
<b>Learning aim B: Sagittis pede congue suspendisse sapien mollis sit nulla que donec magnis pede dui nibh bibendum</b>			
1B.3 Fells non ut libero nunc elementum te at quam et dui tincidunt vitae arcu suspendisse suspendisse id in pede eget erat. #	2B.P3 Enim lorem et llt elit libero felis ligula ut ectus donec non id vitae lacus augue. #	2B.M3 Integer erat dignissim eros sed ornare condimentum condimentum quis risus dui ulputate magnis pede dui nibh aliquam. #	2B.D2 Neque magna consectetur scelerisque nec in ut orci arcu elit nec ut vitae lectus dolor sed cras utrum convallis assa bibendum nulla.
1B.4 Per aliquam diam scelerisque pharetra.	2B.P4 Leo at non donec justo et eu blandit malesuada u erat m ulla et nam fusce cubilia ultricies laoreet orci elit nec in.		

## Teacher guidance

While the main content of the unit is addressed to the learner, this section gives you additional guidance and amplification to aid your understanding and to ensure a consistent level of assessment.

**Resources** – identifies any special resources required for learners to show evidence of the assessment. Your centre must make sure that any requirements are in place when it seeks approval from Pearson to offer the qualification.

UNIT X: TITLE

### Teacher guidance

#### Resources

Tellus in cursus erat amet odio illo:

- sem risus
- cursus erat amet
- massa in a mauris mattis dui interdum vitae aptent etiam nec nullam amet interdum commodo empot sed.

Libero nunc elementum. Ante at quam et dui tincidunt vitae arcu suspendisse suspendisse id in. Euismod pede eget erat quis libero. Enim lorem et.

#### Assessment guidance

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Odio urna eleifend. Tellus in cursus erat amet odio illo eu feugiat vestibulum ipsum pellentesque ipsum lacus nulla. At velit dui. Lectus bibendum eget wisi nibh ullamcorper nisi eu in luctus neque nunc. Ultrices ultrices ut. In cursus ac sem in urna. Massa in a mauris mattis dui interdum vitae aptent etiam nec nullam. Interdum dui adipiscing adipiscing tellus at. Ut orci ut. Lorem in nullam amet interdum commodo. Tempor sed facilisis. Nostra pretium non. Felis mauris portitor. Velit malesuada volutpat non ut volutpat.

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Per aliquam diam natoque scelerisque pharetra. Leo at non donec justo et eu blandit malesuada. Eu erat mi. Nulla et nam. Leo fusce cubilia ultricies laoreet orci elit nec in. Libero nunc elementum.

**Assessment guidance** – gives examples of the quality of work needed to differentiate the standard of work submitted. It also offers suggestions for creative and innovative ways in which learners can produce evidence to meet the criteria. The guidance highlights approaches and strategies for developing appropriate evidence.

**Suggested assignment outlines** – gives examples of possible assignment ideas. These are not mandatory. Your centre is free to adapt them, or you can design your own assignment outlines.

UNIT X: TITLE

### Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance, and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Scenario	Assessment evidence
1A.1, 1A.2, 2A.P1, 2A.P2, 2A.M1, 2A.D1	The local community magazine is running an article to introduce learners to the essential role played by the public services in protecting the community. You have been asked to write the article. You will research selected 'communities' and what their individual needs are. Use your research to support your article, which must provide an analysis of how two contrasting selected public services have worked to protect the communities you identified. You must consider the advantages gained through public services working together.	They types of evidence that you will produce include: <ul style="list-style-type: none"> <li>• a magazine article that addresses the way in which two contrasting public services work to protect the community, and the advantages and disadvantages of public services working together</li> <li>• individual preparation notes to support your article, including research notes, interviews, questionnaires etc.</li> <li>• illustrations, where relevant, to support the article.</li> </ul>

## 8 Internal assessment

### Language of assessment

Assessment of the internal and external units for this qualification will be available in English. All learner work must be in English. This qualification can also be made available through the medium of Welsh, in which case learners may submit work in Welsh and/or English.

A learner taking the qualification may be assessed in British or Irish Sign Language where it is permitted for the purpose of reasonable adjustment.

### Summary of internal assessment

For the Pearson BTEC Level 1/Level 2 First qualifications, the majority of the units are assessed through internal assessment, which means that you can deliver the programme in a way that suits your learners and which relates to local need. The way in which you deliver the programme must also ensure that assessment is fair and that standards are nationally consistent over time.

To achieve this, it is important that you:

- plan the assessment of units to fit with delivery, allowing for the linkages between units
- write suitable assessments (for example assignments, projects, case studies) or select assessments from available resources, adapting them as necessary
- plan the assessment for each unit in terms of when it will be authorised by the Lead Internal Verifier, when it will be used and assessed, and how long it will take, and how you will determine that learners are ready to begin an assessment
- ensure each assessment is fit for purpose, valid, will deliver reliable assessment outcomes across assessors, and is authorised before use
- provide all the preparation, feedback and support that learners need to undertake an assessment before they begin producing their evidence
- make careful and consistent assessment decisions based only on the defined assessment criteria and unit requirements
- validate and record assessment decisions carefully and completely
- work closely with Pearson to ensure that your implementation, delivery and assessment is consistent with national standards.

### Assessment and verification roles

There are three key roles involved in implementing assessment processes in your school or college, namely:

- Lead Internal Verifier
- Internal Verifier – the need for an Internal Verifier or Internal Verifiers in addition to the Lead Internal Verifier is dependent on the size of the programme in terms of assessment locations, number of assessors and optional paths taken. Further guidance can be obtained from your Vocational Quality Advisor or Centre Quality Reviewer if you are unsure about the requirements for your centre
- assessor.

**The Lead Internal Verifier** must be registered with Pearson and is required to train and standardise assessors and Internal Verifiers using materials provided by Pearson that demonstrate the application of standards. In addition, the Lead Internal Verifier should provide general support. The Lead Internal Verifier:

- has overall responsibility for the programme assessment plan, including the duration of assessment and completion of verification
- can be responsible for more than one programme
- ensures that there are valid assessment instruments for each unit in the programme
- ensures that relevant assessment documentation is available and used for each unit
- is responsible for the standardisation of assessors and Internal Verifiers using Pearson-approved materials
- authorises individual assessments as fit for purpose
- checks samples of assessment decisions by individual assessors and Internal Verifiers to validate that standards are being correctly applied
- ensures the implementation of all general assessment policies developed by the centre for BTEC qualifications
- has responsibility for ensuring learner work is authenticated
- liaises with Pearson, including the Pearson Standards Verifier.

**Internal Verifiers** must oversee all assessment activity to make sure that individual assessors do not misinterpret the specification or undertake assessment that is not consistent with the national standard in respect of level, content or duration of assessment. The process for ensuring that assessment is being conducted correctly is called internal verification. Normally, a programme team will work together with individuals being both assessors and Internal Verifiers, with the team leader or programme manager often being the registered Lead Internal Verifier.

Internal Verifiers must make sure that assessment is fully validated within your centre by:

- checking every assessment instrument carefully and endorsing it before it is used
- ensuring that each learner is assessed carefully and thoroughly using only the relevant assessment criteria and associated guidance in the specification
- ensuring the decisions of every assessor for each unit at all grades and for all learners are in line with national standards.

**Assessors** make assessment decisions and must be standardised using Pearson-approved materials before making any assessment decisions. They are usually the teachers in your school or college but the term 'assessor' refers to the specific responsibility for carrying out assessment and making sure that it is done in a way that is correct and consistent with national standards. Assessors may also draft or adapt internal assessment instruments.

You are required to keep records of assessment and have assessment authorised by Pearson. The main records are:

- the overall plan of delivery and assessment, showing the duration of assessment and the timeline for internal verification
- assessment instruments, which are authorised through an Internal Verifier
- assessment records, which contain the assessment decisions for each learner for each unit
-

an internal verification sampling plan, which shows how assessment decisions are checked, and that must include across the sample all assessors, unit assessment locations and learners

- internal verification records, which show the outcomes of sampling activity as set out in the sampling plan.

## Learner preparation

Internal assessment is the main form of assessment for this qualification, so preparing your learners for it is very important because they:

- must be prepared for and motivated to work consistently and independently to achieve the requirements of the qualification
- need to understand how they will be assessed and the importance of timescales and deadlines
- need to appreciate fully that all the work submitted for assessment must be their own.

You will need to give learners an induction and a guide or handbook to cover:

- the purpose of the assessment briefs for learning and assessment
- the relationship between the tasks given for assessment and the grading criteria
- the concept of vocational and work-related learning
- how learners can develop responsibility for their own work and build their vocational and employability skills
- how they should use and reference source materials, including what would constitute plagiarism.

## Designing assessment instruments

An assessment instrument is any kind of activity or task that is developed for the sole purpose of assessing learning against the learning aims. When you develop assessment instruments you will often be planning them as a way to develop learners' skills and understanding. However, they must be fit for purpose as a tool to measure learning against the defined content and assessment criteria to ensure your final assessment decisions meet the national standard.

You should make sure that assessment tasks and activities enable learners to produce valid, sufficient, authentic and appropriate evidence that relates directly to the specified criteria within the context of the learning aims and unit content. You need to ensure that the generation of evidence is carefully monitored, controlled and produced in an appropriate timescale. This will help you to make sure that learners are achieving to the best of their ability and at the same time that the evidence is genuinely their own.

An assessment that is fit for purpose and suitably controlled is one in which:

- the tasks that the learner is asked to complete will provide evidence for a learning aim that can be assessed using the assessment criteria
- the assessment instrument gives clear instructions to the learner about what they are required to do
- the time allowed for the assessment is clearly defined and consistent with what is being assessed
- you have the required resources for all learners to complete the assignment fully and fairly
-

the evidence the assignment will generate will be authentic and individual to the learner

- the evidence can be documented to show that the assessment and verification has been carried out correctly.

You may develop assessments that cover a whole unit, parts of a unit or several units, provided that all units and their associated learning aims are fully addressed through the programme overall. A learning aim **must** be covered completely in an assessment. Learning aim coverage must not be split between assignments. In some cases it may be appropriate to cover a learning aim with two tasks or sub-tasks within a single assignment. This must be done with care to ensure the evidence produced for each task can be judged against the full range of achievement available in the learning aim for each activity. This means it is not acceptable to have a task that contains a Pass level activity, then a subsequent task that targets a Merit or Distinction level activity. However, it is possible to have two tasks for different assessed activities, each of which stretch and challenge the learners to aim to produce evidence that can be judged against the full range of available criteria.

When you give an assessment to learners, it must include:

- a clear title and/or reference so that the learner knows which assessment it is
- the unit(s) and learning aim(s) being addressed
- a scenario, context, brief or application for the task
- task(s) that enable the generation of evidence that can be assessed against the assessment criteria
- details of the evidence that the learner must produce
- clear timings and deadlines for carrying out tasks and providing evidence.

Your assessment tasks should enable the evidence generated to be judged against the full range of assessment criteria; it is important the learners are given the opportunity for stretch and challenge.

The units include guidance on appropriate approaches to assessment. Central features of vocational assessment are that it should be:

- current, i.e. it reflects the most recent developments and issues
- local, i.e. it reflects the employment context of your area
- flexible, i.e. it allows you as a centre to deliver the programme, making best use of the vocational resources that you have
- consistent with national standards, with regard to the level of demand.

Your centre should use the assessment guidance within units along with your local resource availability and guidance to develop appropriate assessments. It is acceptable to use and adapt resources to meet learner needs and the local employment context.

You need to make sure that the type of evidence generated fits with the unit requirement, that it is vocational in nature, and that the context in which the assessment is set is in line with unit assessment guidance and content. For many units, this will mean providing for the practical demonstration of skills. For many learning aims, you will be able to select an appropriate vocational format for evidence generation, such as:

- written reports, graphs, posters
- projects, project plans
- time-constrained practical assessments
- audio-visual recordings of portfolio, sketchbook, a working logbook etc.
- presentations.

## Authenticity and authentication

You can accept only evidence for assessment that is authentic, i.e. that is the learner's own and that can be judged fully to see whether it meets the assessment criteria.

You should ensure that authenticity is considered when setting assignments. For example, ensuring that each learner has a different focus for research will reduce opportunities for copying or collaboration. On some occasions it will be useful to include supervised production of evidence. Where appropriate, practical activities or performance observed by the assessor should be included.

Learners must authenticate the evidence that they provide for assessment. They do this by signing a declaration stating that it is their own work when they submit it to certify:

- the evidence submitted for this assignment 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.

Your assessors should assess only learner evidence that is authentic. If they find through the assessment process that some or all of the evidence is not authentic, they need to take appropriate action, including invoking malpractice policies as required.

It is important that all evidence can be validated through verification. This means that it must be capable of being reassessed in full by another person. When you are using practical and performance evidence, you need to think about how supporting evidence can be captured through using, for example, videos, recordings, photographs, handouts, task sheets, etc. This should be submitted as part of the learner's evidence.

The authentication of learner evidence is the responsibility of your centre. If during external sampling a Pearson Standards Verifier raises concerns about the authenticity of evidence, your centre will be required to investigate further. Depending on the outcomes, penalties may be applied. At the end of this section, you can find an example of a template that can be used to record the declaration of learners in relation to the authenticity of the evidence presented for assessment.

## Applying criteria to internal assessments

Each unit and learning aim has specified assessment criteria. Your centre should use these criteria for assessing the quality of the evidence provided. This determines the grade awarded.

Unless specifically indicated by the assessment guidance, assessment criteria are not a set of sequential activities but a way of making a judgement. For example, if a Level 2 Pass specifies a 'description' and a Merit an 'analysis', these do not require two different activities but rather one activity through which some learners will provide only description evidence and others will also provide analysis evidence. The assessment criteria are hierarchical. A learner can achieve a Merit only if they provide sufficient evidence for the Level 2 Pass and Merit criteria. Similarly, a learner can achieve a Distinction only if they give sufficient evidence for the Level 2 Pass, Merit and Distinction criteria.

A final unit grade is awarded after all opportunities for achievement are given.

A learner must achieve all the assessment criteria for that grade. Therefore:

- to achieve a Level 2 Distinction, a learner must have satisfied all the Distinction criteria in a way that encompasses all the Level 2 Pass, Merit and Distinction criteria, providing evidence of performance of outstanding depth, quality or application
- to achieve a Level 2 Merit, a learner must have satisfied all the Merit criteria in a way that encompasses all the Level 2 Pass and Merit criteria, providing performance of enhanced depth or quality
- to achieve a Level 2 Pass, a learner must have satisfied all the Level 2 Pass criteria, showing breadth of coverage of the required unit content and having relevant knowledge, understanding and skills
- a learner can be awarded a Level 1 if the Level 1 criteria are fully met. A Level 1 criterion is not achieved through failure to meet the Level 2 Pass criteria.

A learner who does not achieve all the assessment criteria at Level 1 has not passed the unit and should be given a grade of U (Unclassified).

A learner must achieve all the defined learning aims to pass the internally assessed units. There is no compensation within the unit.

## Assessment decisions

Final assessment is the culmination of the learning and assessment process. Learners should be given a full opportunity to show how they have achieved the learning aims covered by a final assessment. This is achieved by ensuring that learners have received all necessary learning, preparation and feedback on their performance and then confirming that they understand the requirements of an assessment, before any assessed activities begin.

There will then be a clear assessment outcome based on the defined assessment criteria. Your assessment plan will set a clear timeline for assessment decisions to be reached. Once an assessment has begun, learners must not be given feedback on progress towards criteria. After the final assignment is submitted, an assessment decision must be given.

An assessment decision:

- must be made with reference to the assessment criteria
- should record how it has been reached, indicating how or where criteria have been achieved
- may indicate why attainment against criteria has not been demonstrated
- must not provide feedback on how to improve evidence to meet higher criteria.

Your Internal Verifiers and assessors must work together to ensure that assessment decisions are reached promptly and validated before they are given to the learner.



## Late submission

You should encourage learners to understand the importance of deadlines and of handing work in on time. For assessment purposes it is important that learners are assessed fairly and consistently according to the assessment plan that the Lead Internal Verifier has authorised and that some learners are not advantaged by having additional time to complete assignments. You are not required to accept for assessment work that was not completed by the date in the assessment plan.

Learners may be given authorised extensions for legitimate reasons, such as illness at the time of submission. If you accept a late completion by a learner, the evidence should be assessed normally, unless it is judged to not meet the requirements for authenticity. It is not appropriate, however, to give automatic downgrades on assessment decisions as 'punishment' for late submission.

## Resubmission of improved evidence

Once an assessment decision is given to a learner, it is final in all cases except where the Lead Internal Verifier approves **one** opportunity to resubmit improved evidence.

The criteria used to authorise a resubmission opportunity are always:

- initial deadlines or agreed extensions have been met
- the tutor considers that the learner will be able to provide improved evidence without further guidance
- the evidence submitted for assessment has been authenticated by the learner and the assessor
- the original assessment can remain valid
- the original evidence can be extended and re-authenticated.

Your centre will need to provide a specific resubmission opportunity that is authorised by the Lead Internal Verifier. Any resubmission opportunity must have a deadline that is within 15 working days of the assessment decision being given to the learner, and within the same academic year. You should make arrangements for resubmitting the evidence for assessment in such a way that it does not adversely affect other assessments and does not give the learner an unfair advantage over other learners.

You need to consider how the further assessment opportunity ensures that assessment remains fit for purpose and in line with the original requirements; for example, you may opt for learners to improve their evidence under supervised conditions, even if this was not necessary for the original assessment, to ensure that plagiarism cannot take place. How you provide opportunities to improve and resubmit evidence for assessment needs to be fair to all learners. Care must be taken when setting assignments and at the point of final assessment to ensure that the original evidence for assessment can remain valid and can be extended. The learner must not have further guidance and support in producing further evidence. The Standards Verifier will want to include evidence that has been resubmitted as part of the sample they will review.

## Appeals

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 would be a consideration of the evidence by a Lead Internal Verifier 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.

## Dealing with malpractice

### Learner Malpractice

Heads of Centres are required to report incidents of any suspected learner malpractice that occur during Pearson external assessments. We ask that centres do so by completing a JCQ Form M1 (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)) and emailing it and any accompanying documents (signed statements from the learner, invigilator, copies of evidence, etc.) to the Investigations Team at [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com). The responsibility for determining appropriate sanctions or penalties to be imposed on learners lies with Pearson.

Learners must be informed at the earliest opportunity of the specific allegation and the centre's malpractice policy, including the right of appeal. Learners found guilty of malpractice may be disqualified from the qualification for which they have been entered with Pearson.

### Teacher/centre Malpractice

Heads of Centres are required to inform Pearson's Investigations Team of any incident of suspected malpractice by centre staff, before any investigation is undertaken. Heads of Centres are requested to inform the Investigations Team by submitting a JCQ Form M2(a) (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)) with supporting documentation to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com). Where Pearson receives allegations of malpractice from other sources (for example Pearson staff or anonymous informants), the Investigations Team will conduct the investigation directly or may ask the head of centre to assist. Incidents of maladministration (accidental errors in the delivery of Pearson qualifications that may affect the assessment of learners) should also be reported to the Investigations Team using the same method.

## Reasonable adjustments to assessment

You are able to make adjustments to assessments to take account of the needs of individual learners in line with Pearson's Reasonable Adjustments and Special Considerations policy. In most instances this can be achieved simply by application of the policy, for example to extend time or adjust the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable.

## Special consideration

You must operate special consideration in line with Pearson's Reasonable Adjustments and Special Considerations policy. You can provide special consideration only in the 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.

# Exemplar for centres

## Learner Assessment Submission and Declaration

This sheet or a sheet fulfilling the same function must be completed by the learner and be provided for work submitted for assessment.

Learner name:		Assessor name:	
Issue date:	Submission date:	Submitted on:	
Programme:			
Unit:			
Assignment reference and title:			

Please list the evidence submitted for each task. Indicate the page numbers where the evidence can be found or describe the nature of the evidence (e.g. video, illustration).

Assignment task reference	Evidence submitted	Page numbers or description
Additional comments to the Assessor:		

<p>Learner declaration</p> <p>I certify that the work submitted for this assignment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.</p> <p>Learner signature: _____ Date: _____</p>	
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## 9 External assessment

Externally-assessed units have the same grades as internally-assessed units:

- Level 2 – Pass, Merit, Distinction
- Level 1
- Unclassified.

The tables below show the type of external assessment and assessment availability for these qualifications.

<b>Unit 2: Creative Project in Art and Design</b>	
Type of external assessment	Learners will complete an externally set assessment, which will be released on the Pearson website in January each year. The assessment is externally set, internally marked and externally moderated. The assessment will be carried out under controlled, supervised conditions.
Length of assessment	The external assessment will be carried out in 10 hours.
Assessment availability	Assessment available in January, for completion by end of June.
First assessment availability	June 2014

<b>Unit 7: Recording for Creative Intentions in Art and Design</b>	
Type of external assessment	Learners will complete an externally set assessment, given out at the start of the five hours of assessment. The assessment is externally set, internally marked and externally moderated. The assessment will be carried out under controlled, supervised conditions.
Length of assessment	The external assessment will be carried out in 5 hours.
Assessment availability	Assessment theme available from 1 March each year. The five hours of assessment is to be completed within a two week window in May.
First assessment availability	May 2014

Your centre needs to make sure that learners are:

- fully prepared to sit the external assessment
- entered for assessments at appropriate times, with due regard for resit opportunities as necessary.

Sample assessment materials will be available to help centres prepare learners for assessment. Specific arrangements for external assessment are available before the start of each academic year on our website [qualifications.pearson.com](http://qualifications.pearson.com).

## Conduct for the externally assessed task for Unit 2: Creative Project in Art and Design

The externally assessed task will be available to centre staff during January of each year. The exam paper should be given to learners at the centre's discretion to provide a suitable preparatory period. The timed element is **ten (10) hours**.

The externally assessed task can be carried out at the centre's discretion any time after the paper has been released to learners. During the preparatory period, which should be no more than 20 hours, learners will be expected to investigate a wide range of work and sources.

The timed examination must be sat, the work assessed by the teacher-examiner and the marks submitted to Pearson before the moderation visit.

***The preparatory supporting studies and the timed examination work must be discrete entities.***

The preparatory supporting studies and the timed examination work must be identified separately, but will be considered as a whole in order to arrive at a mark for *Unit 2: Creative Project in Art and Design*. Marks will be awarded based on the extent to which the assessment criteria have been met across the entire submission for the externally set task. The preparatory supporting studies will be as important as the timed examination work in meeting the assessment criteria and in gaining marks.

In art and design, teachers constantly use convincing 'authentication'. Teachers are well placed to authenticate the work of the learner being assessed. Teachers' sound knowledge of the standards expected from learners, arising from day-to-day familiarity with their outcomes, is integral to best practice. Supervision through feedback, guidance, associated monitoring and tracking of learner progress by teachers throughout the course helps to secure authentication.

Centres must ensure that a suitable room or studio and specialist facilities, where relevant, are available for the timed examination. Learners must be able to work with the equipment and materials with which they are accustomed, as far as permitted by the examination regulations.

All materials must be supplied by the centre.

Pearson's regulations require that all persons shall be excluded from the examination room, except members of staff acting as invigilators or other authorised members of staff and the learners actually engaged in each examination.

Pearson recommends that the timed examination should normally be invigilated by an art and design teacher.

The work carried out by learners during the timed examination period should be unaided and carried out under examination conditions, that is, with the absence of unnecessary noise and movement, and with conversation limited to essential requests, such as those relating to materials and equipment.

There are some cases where learners require technical assistance, which may be given by teachers. The following are examples of the technical assistance that may properly be given:

- the welding of an armature for a figure, the learner having determined the proportions and disposition of the components
- the selection of the type of dye to be used on a particular material, but not the colour. It should, however, be noted that learners who offer printmaking in any form will be expected to carry out all necessary processes themselves without the teacher's aid
-

the loading of the kiln and the firing of the ware (the latter is, in any case, not included in the time allowance) but not the preparation of the clay and the shaping or throwing of the ware.

Where an activity is part of the creative process, that activity should be counted within the timed examination period.

Learners are advised to keep a time sheet in order to record the time spent on such activities.

The following are **not** to be included in the time allowance for the examination:

- rest periods for models
- arrangement of still-life groups
- stretching of screens, preparation of blocks and plates
- mixing of photographic chemicals, washing and drying prints
- drying of printing inks
- the mounting of models and sculptures
- drying and firing of pottery and sculpture
- casting and mounting of models and sculpture
- fixing dye, dyeing yarn, washing and finishing of hand-woven fabrics, stretching of embroidery
- the making of a bare model stage.

Ceramic work should, where appropriate, be fired and completed before presentation for assessment. It is appreciated that in certain cases considerable time is required for drying-out and firing. This will need consideration when planning the examination period. This time is not included in the ten-hour examination period.

Learners may take into the examination room any preparatory supporting studies they have produced and which are to be submitted for assessment along with the work carried out in the period of the timed examination.

Learners may also take into the examination room the objects and materials which are required to set up a still-life group.

The invigilator must ensure that when learners take preparatory supporting studies into the examination room, they are their own studies.

Learners are **not** permitted to undertake any further work on the unit on completion of the timed examination.

At the end of the timed examination, learners must hand in any preparatory supporting studies work to be assessed, along with the timed examination work.

Photographs to be used as part of the externally set task can be taken during the preparatory studies period and brought into the exam. The timed examination can then be used to process, manipulate and devise the presentation of the work. All photography brought into the exam should be checked by the invigilator to ensure that it is the learner's own. Any photography carried out during the timed examination must take place under the supervision of the invigilator under controlled examination conditions, as outlined previously in this section.

Incomplete examination work must be stored in a secure place between examination sessions.

## Conduct for the externally assessed task for Unit 7: Recording for Creative Intentions in Art and Design

### Timing of the assessment

Only five (5) hours of this unit count towards the assessment for the whole unit. The learning that takes place in the 25 hours leading up to this five hours of assessment can take place at any time during the programme.

The theme for the externally assessed task for *Unit 7: Recording for Creative Intentions in Art and Design* will be available from 1 March of each year. This is to give time for centres to gather suitable visual source material for the assessment. The examination paper will be sent by Pearson to centres before the exam period, which is held within a two week window in May. The paper should **NOT** be seen by centre staff and learners before the start of the timed assessment period. The assessment for the unit is carried out in **five (5) hours**.

The externally assessed task can be carried out at the centre's discretion any time within the two-week period set by Pearson.

The timed examination must be sat, the work assessed by the teacher-examiner and the marks submitted to Pearson before the moderation visit.

### Marking of the assessment

Marks will be awarded based on the extent to which the assessment criteria have been met for the externally set task, according to the assessment guidance for this unit.

### Authentication of the assessment

In art and design, teachers constantly use convincing 'authentication'. Teachers are well placed to authenticate the work of the learner being assessed. Teachers' sound knowledge of the standards expected from learners, arising from day-to-day familiarity with their outcomes, is integral to best practice. Supervision through feedback, guidance, associated monitoring and tracking of learner progress by teachers throughout the course helps to secure authentication.

### Facilities for the assessment

Centres must ensure that a suitable room or studio and specialist facilities, where relevant, are available for the timed examination. Learners must be able to work with the equipment and materials with which they are accustomed, as far as permitted by the examination regulations.

All materials must be supplied by the centre.

### Visual sources

Visual sources will depend on the theme of the external assessment. Visual sources are defined here as physical objects and do not include recordings of objects such as photographs and video. Teachers will be expected to provide sufficient visual sources for learners. Visual sources can be presented in different ways to allow different responses. These may include set-ups, arrangements or collections for small groups or whole classes. Alternatively, individual items may be selected and assembled or used by the learner in a way that is most appropriate for them to explore and record the theme. Selecting and recording from visual sources forms only part of the assessment, the other major element being the generation of design ideas, which may not depend on direct access to visual sources.

The quality and range of the visual sources will have an impact on the learner's ability to select and record for their assessment. There should be sufficient visual sources to enable learners to make the most appropriate selection/s. Teachers are advised to ensure that their preparation allows learners to meet the demands of the assessment criteria for this unit.

The teacher-examiner **must** make a photographic record of the visual sources used for the assessment and make these records available for the moderator visit.

Pearson's regulations require that all persons shall be excluded from the examination room, except members of staff acting as invigilators or other authorised members of staff and the learners actually engaged in each examination.

Pearson recommends that the timed examination should normally be invigilated by an art and design teacher.

The work carried out by learners during the timed examination period should be unaided and carried out under examination conditions, that is, with the absence of unnecessary noise and movement, and with conversation limited to essential requests such as those relating to materials and equipment.

There may be cases where learners require technical assistance, which may be given by teachers. This is likely to be limited to advice on storage of work and printouts of design studies and photographic recording. Much of this advice could be addressed by the teacher prior to the assessment period.

Where an activity is part of the creative process, that activity should be counted within the timed examination period.

Learners are advised to keep a time sheet in order to record the time spent on such activities.

The following are **not** to be included in the time allowance for the examination:

- rest periods for models
- arrangement of still-life groups
- stretching of screens, preparation of blocks and plates
- mixing of photographic chemicals, washing and drying prints
- drying of printing inks
- the mounting of models and sculptures
- drying and firing of pottery and sculpture
- casting and mounting of models and sculpture
- fixing dye, dyeing yarn, washing and finishing of hand-woven fabrics, stretching of embroidery
- the making of a bare model stage.

Learners may **not** take into the examination room any work, as this will not be part of the work to be submitted for assessment in the period of the timed examination.

Learners may **not** take into the examination room any objects and materials for use as visual sources for the examination. These should be provided by the centre and be appropriate to the specific theme released by Pearson on 1 March each year.

Learners are **not** permitted to undertake any further work on the unit on completion of the timed examination.

At the end of the timed examination, learners must hand in all recording from observation and design studies that they have produced.



Images submitted for assessment as part of the externally set task can be made **only** during the examination period. The timed examination is **also** used to process, manipulate and devise the presentation of the design studies. Any work for assessment carried out during the timed examination must take place under the supervision of the invigilator under controlled examination conditions, as outlined previously in this section.

Incomplete examination work must be stored in a secure place between examination sessions.

## Grade descriptors for the internal and external units

### Internal units

Each internally-assessed unit has specific assessment criteria that your centre must use to judge learner work in order to arrive at a grading decision for the unit as a whole. For internally-assessed units, the assessor judges the evidence that the learner has presented to determine whether it meets all the relevant criteria, and then awards a grade at the appropriate level.

The criteria are arrived at with reference to the following grading characteristics:

- applying knowledge and understanding in vocational and realistic contexts, with reference to relevant concepts and processes, to achieve tasks, produce outcomes and review the success of outcomes
- developing and applying practical and technical skills, acting with increasing independence to select and apply skills through processes and with effective use of resources to achieve, explain and review the success of intended outcomes
- developing generic skills for work through management of self, working in a team, the use of a variety of relevant communication and presentation skills, and the development of critical thinking skills relevant to vocational contexts.

### External units

The externally-assessed units are assessed using both marks-based and levels-based schemes. For each external assessment, grade boundaries, based on learner performance, will be set by the awarding organisation.

The following criteria are used in the setting and awarding of the external units.

## Unit 2: Creative Project in Art and Design

### Level 2 Pass

Learners will have gathered information from two or more different sources that they will have explored through sustained investigations. The work will have been reviewed regularly, demonstrating some use of critical understanding and selection. There will have been some creative developments with a range of processes, materials and techniques. Recording of ideas will use appropriate visual and written techniques, and ideas and issues will be understood clearly. The original intentions will be realised and the finished work will meet the requirements of the brief. The project elements will show some connection. Presentation will be adequate, and there will be some reflection of overall achievement. The results of explorations and ideas generation will be recognised, but not developed, to offer alternative solutions. Variations in approach may be considered but not pursued in depth.

### Level 2 Distinction

Learners will have demonstrated sustained motivation. A diverse range of ideas will have been explored showing imaginative development. The learner will have worked with enthusiasm, applying critical judgement and an understanding of complex issues. Contexts and sources will have been sought out from a range of primary and secondary research, leading to diverse exploration of ideas. The potential of the project in meeting the learner's creative intention will have been explored and related to concepts, developments and application of materials and media. Experimentation will be original and the use of materials will be assured. The work will show a critical, individual

response to creative problem solving. Personal development and progress through the project will be recorded imaginatively and supporting information will be clear. At this level learners will have used different sources to gain opinion and insight into their work.

Sources could include drawing, writing, photography, video, blogs, social network sites, use of mobile devices and electronic presentations. Learners will be able to justify their selection and application of ideas, exploration of media and subsequent design development throughout the project.

## **Unit 7: Recording for Creative Intentions in Art and Design**

### **Level 2 Pass**

Learners will have made some appropriate selections from the visual sources provided and will be able to give more than one reason for these choices. The studies that they produce will demonstrate effective recording of these sources to show how they intend to progress towards meeting the requirements of the brief that they have chosen. There will have been developments with a range of processes, materials and techniques. Recording of visual sources will use appropriate visual techniques, use of formal elements and ideas and issues will be understood. The work will have been reviewed regularly, though with little critical understanding. Some of the original intentions will be realised and the work completed by the end of the five hours will meet some of the requirements of the brief. It will show engagement throughout the development of the brief, from the individual selections made from the visual sources, through to the creative intentions.

### **Level 2 Distinction**

Learners will have demonstrated sustained engagement with the brief. Most of the range of selected visual sources will have been explored, showing exciting and imaginative developments. Ideas at this level will demonstrate a personal and refined judgement that takes the developmental work to a creative level. The learner will have worked with enthusiasm and independence, applying ongoing critical review and an understanding of more complex issues. The potential of all elements of the brief will have been explored relating to concepts, developments and application of materials and media. Experimentation will be original and personalised, and the use of materials, techniques and processes will be assured, showing a command of skills and techniques. The work will communicate an individual response to creative problem solving that explores the requirements of the brief they have selected for which to generate ideas. Personal progress and the journey through the brief will be imaginatively recorded, and supporting information will be clear to show their creative intentions.

# 10 Awarding and reporting for the qualifications

The awarding and certification of these qualifications will comply with the requirements of the Office of Qualifications and Examinations Regulation (Ofqual).

## Calculation of the qualification grade

This qualification is a Level 1/Level 2 qualification and the certification may show a grade ranging from Level 2 P to Level 2 D\*. Please refer to the Calculation of qualification grade table for the full list of grades. If these grades are not achieved, a Level 1 grade may be awarded. Learners whose level of achievement is below a Level 1 will receive an unclassified (U) result. Each individual unit will be awarded a grade of Level 2 Pass, Merit, Distinction or Level 1. Distinction\* is not available at unit level. Learners whose level of achievement is below a Level 1 will receive an unclassified (U) for that unit. Award of Distinction\* (D\*) D\* is an aggregated grade for the qualification, based on the learner's overall performance. In order to achieve this grade, learners will have to demonstrate a strong performance across the qualification as a whole. To achieve a Level 2 qualification, learners must:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome)
- have sufficient points across the mandatory units, i.e. 24 points
- achieve the minimum number of points at a grade threshold from the permitted combination, see the Calculation of qualification grade table.

Learners who do not achieve a Level 2 may be entitled to achieve a Level 1 where they:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome)
- have sufficient points across the mandatory units, i.e. 12 points
- achieve the minimum number of points for a Level 1, see the *Calculation of qualification grade* table.

## For the Certificate

To achieve a Level 2 qualification, learners must:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points at a grade threshold from the permitted combination, see the *Calculation of qualification grade* table.

Learners who do not achieve a grade at Level 2 may be entitled to achieve a grade of Level 1 Pass where they:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points for a Level 1, see the *Calculation of qualification grade* table.

## For the Extended Certificate

To achieve a Level 2 qualification, learners must:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points at a grade threshold from the permitted combination, see the *Calculation of qualification grade* table.

Learners who do not achieve a grade at Level 2 may be entitled to achieve a grade of Level 1 Pass where they:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points for a Level 1, see the *Calculation of qualification grade* table.

## For the Diploma

To achieve a Level 2 qualification, learners must:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points at a grade threshold from the permitted combination, see the *Calculation of qualification grade* table.

Learners who do not achieve a grade at Level 2 may be entitled to achieve a grade of Level 1 Pass where they:

- complete and report an outcome for all units within the permitted combination (NB Unclassified is a permitted unit outcome) and
- achieve the minimum number of points for a Level 1, see the *Calculation of qualification grade* table.

Learners who do not achieve sufficient points for the Certificate, Extended Certificate or Diploma qualification may be eligible to achieve the Award provided they have completed the correct combination of units and meet the appropriate qualification grade points threshold.

### Points available for unit size and grades

The table below shows the **number of points scored per 10 guided learning hours** at each grade.

Points per grade per 10 guided learning hours				
Unclassified	Level 1	Level 2 Pass (P)	Level 2 Merit (M)	Level 2 Distinction (D)
0	2	4	6	8

We will automatically calculate the qualification grade for your learners when your learner unit grades are submitted. Learners will be awarded qualification grades for achieving the sufficient number of points within the ranges shown in the *Calculation of qualification grade* table.

#### Example

A learner achieves a Level 2 Pass grade for a unit. The unit size is 30 guided learning hours (GLH). Therefore, they gain 12 points for that unit, i.e. 4 points for each 10 GLH, so 12 points for 30 GLH.

### Calculation of qualification grade

Award		Certificate		Extended Certificate		Diploma	
(120 GLH)		(240 GLH)		(360 GLH)		(480 GLH)	
Grade	Points threshold	Grade	Points threshold	Grade	Points threshold	Grade	Points threshold
U	0	U	0	U	0	U	0
Level 1	24	Level 1	48	Level 1	72	Level 1	96
Level 2 Pass	48	Level 2 PP	96	Level 2 PP	144	Level 2 PP	192
		Level 2 MP	114	Level 2 MP	174	Level 2 MP	234
Level 2 Merit	66	Level 2 MM	132	Level 2 MM	204	Level 2 MM	276
		Level 2 DM	150	Level 2 DM	234	Level 2 DM	318
Level 2 Distinction	84	Level 2 DD	168	Level 2 DD	264	Level 2 DD	360
		Level 2 D*D	174	Level 2 D*D	270	Level 2 D*D	366
Level 2 Distinction*	90	Level 2 D*D*	180	Level 2 D*D*	276	Level 2 D*D*	372

This table shows the minimum thresholds for calculating 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.

The tables below give examples of how the overall grade is determined.

**Examples used are for illustrative purposes only. Other unit combinations are possible, see *Section 4 Qualification structures*.**

### Example 1

#### Achievement of a Certificate with a Level 2 MM grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Merit	6	18
Unit 2	30	3	Level 2 Pass	4	12
Unit 3	30	3	Level 2 Merit	6	18
Unit 4	30	3	Level 2 Merit	6	18
Unit 5	30	3	Level 2 Merit	6	18
Unit 6	30	3	Level 2 Pass	4	12
Unit 7	60	6	Level 2 Distinction	8	48
<b>Qualification grade totals</b>	<b>240</b>	<b>24</b>	<b>Level 2 MM</b>		<b>144</b>

The learner has sufficient points for a Level 2 MM grade.

### Example 2

#### Achievement of a Certificate with a Level 2 D\*D grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Merit	6	18
Unit 2	30	3	Level 2 Distinction	8	24
Unit 3	30	3	Level 2 Merit	6	18
Unit 4	30	3	Level 2 Distinction	8	24
Unit 5	30	3	Level 2 Merit	6	18
Unit 6	30	3	Level 2 Distinction	8	24
Unit 7	60	6	Level 2 Distinction	8	48
<b>Qualification grade totals</b>	<b>240</b>	<b>24</b>	<b>Level 2 D*D</b>		<b>174</b>

The learner has sufficient points for a Level 2 D\*D grade.



### Example 3

#### Achievement of an Extended Certificate with a Level 2 MP grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Pass	4	12
Unit 2	30	3	Level 2 Pass	4	12
Unit 3	30	3	Level 2 Merit	6	18
Unit 4	30	3	Level 2 Pass	4	12
Unit 5	30	3	Level 2 Merit	6	18
Unit 6	30	3	Level 2 Distinction	8	24
Unit 7	60	6	Level 2 Pass	4	24
Unit 8	30	3	Level 2 Merit	6	18
Unit 9	30	3	Level 2 Merit	6	18
Unit 10	60	6	Level 2 Pass	4	24
<b>Qualification grade totals</b>	<b>360</b>	<b>36</b>	<b>Level 2 MP</b>		<b>180</b>

The learner has sufficient points for a Level 2 MP grade.

### Example 4

#### Achievement of a Diploma with a Level 2 MM grade

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Merit	6	18
Unit 2	30	3	Level 2 Distinction	8	24
Unit 23	60	6	Level 2 Merit	6	36
Unit 5	30	3	Level 2 Distinction	8	24
Unit 6	30	3	Level 2 Merit	6	18
Unit 7	30	3	Level 2 Distinction	8	24
Unit 16	30	3	Level 2 Distinction	8	24
Unit 9	60	6	Level 2 Distinction	8	48
Unit 14	60	6	Level 2 Distinction	8	48
Unit 26	60	6	Level 2 Distinction	8	48
Unit 38	60	6	Level 2 Distinction	8	48
<b>Qualification grade totals</b>	<b>480</b>	<b>48</b>	<b>Level 2 MM</b>		<b>276</b>

The learner has sufficient points for a Level 2 MM grade

**Example 5****Achievement of a Diploma with a Level 2 DD grade**

	GLH	Weighting (GLH/10)	Grade	Grade points	Points per unit (weighting × grade points)
Unit 1	30	3	Level 2 Merit	6	18
Unit 2	30	3	Level 2 Distinction	8	24
Unit 23	60	6	Level 2 Merit	6	36
Unit 5	30	3	Level 2 Distinction	8	24
Unit 6	30	3	Level 2 Merit	6	18
Unit 7	30	3	Level 2 Distinction	8	24
Unit 16	30	3	Level 2 Distinction	8	24
Unit 9	60	6	Level 2 Distinction	8	48
Unit 14	60	6	Level 2 Distinction	8	48
Unit 26	60	6	Level 2 Distinction	8	48
Unit 38	60	6	Level 2 Distinction	8	48
<b>Qualification grade totals</b>	<b>480</b>	<b>48</b>	<b>Level 2 DD</b>		<b>360</b>

The learner has sufficient points for a Level 2 DD grade.

# 11 Quality assurance of centres

Pearson will produce on an annual basis the *UK Vocational Quality Assurance Handbook*, which will contain 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 First programmes 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 assessing and quality assuring its BTEC 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 fully address and maintain rigorous approaches to quality assurance cannot seek certification for individual programmes or for all BTEC First programmes. Centres that do not comply with remedial action plans may have their approval to deliver qualifications removed.

## 12 Further information and useful publications

To get in touch with us visit our 'Contact us' pages:

- Edexcel: [qualifications.pearson.com/contactus](https://qualifications.pearson.com/contactus)
- BTEC Firsts: [qualifications.pearson.com/en/qualifications/btec-firsts.html](https://qualifications.pearson.com/en/qualifications/btec-firsts.html)
- Pearson Work Based Learning and Colleges: [qualifications.pearson.com/en/support/support-for-you/work-based-learning.html](https://qualifications.pearson.com/en/support/support-for-you/work-based-learning.html)
- books, software and online resources for UK schools and colleges: [www.pearsonschoolsandfecolleges.co.uk](https://www.pearsonschoolsandfecolleges.co.uk)

Key publications:

- Adjustments for candidates with disabilities and learning difficulties – Access and Arrangements and Reasonable Adjustments, General and Vocational qualifications (Joint Council for Qualifications (JCQ))
- Equality Policy (Pearson)
- Recognition of Prior Learning Policy and Process (Pearson)
- UK Information Manual (Pearson)
- UK Quality Vocational Assurance Handbook (Pearson).

All of these publications are available on our website.

Publications on the quality assurance of BTEC qualifications are on our website at [qualifications.pearson.com/en/support/support-topics/quality-assurance/quality-assurance-overview.html](https://qualifications.pearson.com/en/support/support-topics/quality-assurance/quality-assurance-overview.html)

Our publications catalogue lists all the material available to support our qualifications. To access the catalogue and order publications, please go to [qualifications.pearson.com/en/support/published-resources.html#step1](https://qualifications.pearson.com/en/support/published-resources.html#step1)

### Additional documentation

Additional materials include:

- Sample Assessment Material (for the external units)
- a guide to getting started with BTEC
- guides to our support for planning, delivery and assessment (including sample assignment briefs).

### Additional resources

If you need to source further learning and teaching material to support planning and delivery for your learners, there is a wide range of BTEC resources available to you.

Any publisher can seek endorsement for their resources, and, if they are successful, we will list their BTEC resources on our website:

[qualifications.pearson.com/en/support/published-resources/about-endorsed-resources.html](https://qualifications.pearson.com/en/support/published-resources/about-endorsed-resources.html)

## 13 Professional development and support

Pearson supports UK and international customers with training related to BTEC qualifications. This support is available through a choice of training options offered on our website: [qualifications.pearson.com/en/support/training-from-pearson](https://qualifications.pearson.com/en/support/training-from-pearson).

The support we offer focuses on a range of issues, such as:

- planning for the delivery of a new programme
- planning for assessment and grading
- developing effective assignments
- building your team and teamwork skills
- developing learner-centred learning and teaching approaches
- building in effective and efficient quality assurance systems.

The national programme of training we offer is on our website at: [qualifications.pearson.com/en/support/training-from-pearson](https://qualifications.pearson.com/en/support/training-from-pearson). You can request centre-based training through the website or you can contact one of our advisers in the Training from Pearson UK team via Customer Services to discuss your training needs.

### BTEC training and support for the lifetime of the qualifications

**Training and networks:** our training programme ranges from free introductory events through sector-specific opportunities to detailed training on all aspects of delivery, assignments and assessment. We also host some regional network events to allow you to share your experiences, ideas and best practice with other BTEC colleagues in your region.

**Regional support:** our team of Curriculum Development Managers and Curriculum Support Consultants, based around the country, are responsible for providing advice and support in centres. They can help you with planning and curriculum developments.

To get in touch with our dedicated support teams please visit: [qualifications.pearson.com/en/contact-us.html](https://qualifications.pearson.com/en/contact-us.html)

### Your BTEC Support team

Whether you want to talk to a sector specialist, browse online or submit your query for an individual response, there is someone in our BTEC Support team to help you whenever – and however – you need, with:

- Welcome Packs for new BTEC centres: if you are delivering BTEC for the first time, we will send you a sector-specific Welcome Pack designed to help you get started with these qualifications
- Subject Advisers: find out more about our subject adviser team – immediate, reliable support from a fellow subject expert – at: [qualifications.pearson.com/en/contact-us.html](https://qualifications.pearson.com/en/contact-us.html)
- Ask the Expert: submit your question online to our Ask the Expert online service ([qualifications.pearson.com/en/contact-us/teachers.html](https://qualifications.pearson.com/en/contact-us/teachers.html)) and we will make sure your query is handled by a subject specialist.



# Units





# Unit 1: Introduction to Specialist Pathways in Art and Design

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

People who work in art and design have many specialist skills. The path they follow to gain these skills includes learning in very different areas of art and design.

By following this unit, you will have opportunities to find out about, and start developing, some of these specialist skills. By trying out these skills for yourself, you will find out more about where your strengths and interests lie.

You will be given an introduction to some specialist pathways. You will discover how the design or making cycle works in art and design practice and learn about the specialist materials, techniques and processes of these particular specialist pathways. You will learn how professionals research widely from different sources to gain inspiration and how this helps them to generate ideas. Whichever vocational pathway you work in, you will continuously review your work to ensure that it meets your creative intentions. When you accept client briefs, you must be able to analyse what is required and identify the factors that have to be taken into account when you develop your response.

You will explore, experiment with and learn how to use specialist materials and techniques relevant to your brief. You will develop your chosen specialist skills. You will also learn about, and record, the health and safety issues associated with the traditional and contemporary media, techniques and processes that you use.

## Learning aims

In this unit you will:

- A use specialist materials, techniques, equipment and processes in response to client briefs
- B record formal elements within specialist pathways.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Use specialist materials, techniques, equipment and processes in response to client briefs</b></p> <p><b>Explore selected specialist pathways within at least three of the following:</b></p> <ul style="list-style-type: none"> <li>• Design Crafts, e.g. materials (ceramics, metal, wood, paper, glass, textiles), making (furniture, games, toys, set design, modelmaking, jewellery)</li> <li>• Fashion and Textiles, e.g. materials (fabrics, textiles, dyes, inks, digital), making (constructing, weaving, cutting, dyeing, printing, designing, styling, illustration)</li> <li>• Photography, e.g. materials (digital, software, film-based, chemical), making (recording, processing, editing, format)</li> <li>• Product Design, e.g. materials (resistant, non-resistant, digital), making (cutting, carving, forming, moulding, finishing)</li> <li>• Visual Arts, e.g. materials (painting, drawing, sculptural, digital), making (2D, 3D, time-based)</li> <li>• Visual Communication, e.g. materials (software, hardware, graphic, design, craft, interactive), making (graphic, animation, drawn, modelled).</li> </ul> <p><b>How to:</b></p> <ul style="list-style-type: none"> <li>• select appropriate specialist materials, techniques, equipment and processes required to achieve creative intentions and meet the requirements of the briefs</li> <li>• generate ideas in response to the briefs, e.g. experiment, sample or create maquettes</li> <li>• adapt and refine the selection of specialist materials, techniques, equipment and processes in response to the results of experimentation, sampling, teacher, peer or client feedback</li> <li>• explain and justify selection of the chosen specialist techniques, equipment and processes.</li> </ul> <p><b>How to record progress and process the results of:</b></p> <ul style="list-style-type: none"> <li>• chosen specialist techniques</li> <li>• equipment and processes used</li> <li>• health and safety guidance</li> <li>• any risk assessments undertaken</li> <li>• experimentation and sampling</li> <li>• maintaining an ongoing journal of working practice.</li> </ul>

**What needs to be learnt****Learning aim B: Record formal elements within specialist pathways**

Recognising what formal elements are and how professionals use them in their specialist work.

Knowing how formal elements can be recorded using specialist materials, techniques, equipment and processes.

Applying specialist design or compositional techniques.

Exploring specialist materials, techniques, equipment and processes to record formal elements, e.g. line, tone, form, shape, pattern, colour, texture.

Reviewing formal elements and how specialist designers and artists use them in their work.

Using the selected specialist equipment to explore design or compositional techniques.

**Selecting and using specialist materials, techniques, equipment and processes to:**

- apply design or compositional techniques
- review working practice
- record formal elements.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Use specialist materials, techniques, equipment and processes in response to client briefs</b>			
1A.1 Use at least two specialist materials and techniques to create outcomes in response to client briefs, using equipment and processes safely.	2A.P1 Select and apply at least four specialist materials, techniques, equipment and processes safely to create outcomes that meet the requirements of client briefs.	2A.M1 Consistently select a diverse range of specialist materials, techniques, equipment and processes to create effective outcomes that meet the requirements of client briefs.	2A.D1 Independently select a diverse range of specialist materials, techniques, equipment and processes to create imaginative outcomes that meet the requirements of client briefs.
<b>Learning aim B: Record formal elements within specialist pathways</b>			
1B.2 Explore specialist materials, techniques, equipment and processes to record a minimum of two formal elements.	2B.P2 Select and use specialist materials, techniques, equipment and processes to record a minimum of four formal elements to meet the requirements of specialist briefs.	2B.M2 Competently select and use specialist materials, techniques, equipment and processes to effectively record a diverse range of formal elements to meet the requirements of specialist briefs.	2B.D2 Confidently develop and exploit the characteristics of specialist materials, techniques, equipment and processes to record a creative and diverse range of formal elements to meet the requirements of specialist briefs.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The specialist resources required for this unit will depend on the specialist pathways that the centre is able to offer, e.g.:

- Design Crafts
- Fashion and Textiles
- Photography
- Product Design
- Visual Arts
- Visual Communication.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 9 Internal assessment*.

### Level 2

Learners working to **Level 2 Pass** will be able to use any research and experimentation or maquette making to aid them in developing visual and practical work. To achieve this they will have to develop an understanding of what the briefs require. They will demonstrate at least four applications of specialist materials, techniques and processes in the outcomes produced to meet the requirements of the briefs. They will show their working process; how they developed their ideas and how they have selected specialist materials and techniques that were appropriate to their intentions. Learners will be able to record at least four examples of formal elements within the completion of their specialist pathway briefs. Teachers should be aware that this is the minimum requirement. Learners should aim to work beyond this.

Learners working to **Level 2 Merit** will be able to develop a diverse range of ideas that meet the requirements of the briefs. Their thinking is likely to be more fluent and responsive to the results of any experiments, samples, maquettes and demonstrations that they have taken part in or have seen. They will be consistent in their approach and have control of materials, techniques and processes, and their outcomes will be effective in meeting the briefs. Their exploration of formal elements will relate well to the brief, and they will use knowledge gained in preliminary work to inform the development of outcomes that show purpose.

Learners working to **Level 2 Distinction** will be able to select, refine, develop and use their chosen specialist materials, techniques and processes with confidence, as they are able to apply their knowledge from practice and experimentation. The range of their explorations will be diverse. They will demonstrate their understanding of the requirements of the briefs, and react positively to any challenges thrown up in their experiments, samples or maquettes. Their outcomes will show a creative approach to meeting the briefs. They will review their own working practice, reflecting on the fitness for purpose of their explorations, preliminary work and their use of materials, techniques and processes. They will identify their own strengths and weaknesses for improvements and act positively on these.

## Level 1

Learners working at **level 1** will be able to perform tasks in using specialist materials, techniques, equipment and processes. Learners' responses to using equipment can be assessed through teacher observations, supported by presentations and annotated notes. Their exploration of materials, techniques and processes to test and sample will be limited. Results may be recognised, but not used to inform the ideas generation and development of approaches in tackling the briefs. Their outcome will show a basic exploration of specialist techniques. They may have a basic level in using and controlling the equipment and technical processes involved. They should be aware of risks and safety matters relevant to their specialist pathways. They will demonstrate at least two uses of formal elements within the completion of the required briefs.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.P1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2	The Experiment	A film company is looking for fresh ideas. They want designers to create mock-up costumes for the two lead characters in one of the key scenes and objects for a film production. They must use different materials, techniques, equipment and processes.	Teacher observation and portfolio evidence, e.g.: <ul style="list-style-type: none"> <li>• witness statements</li> <li>• records of visits</li> <li>• journal</li> <li>• reports on findings,</li> <li>• questionnaires</li> <li>• learning logs</li> <li>• annotated sketchbooks</li> <li>• blog</li> <li>• digital presentation</li> <li>• printouts</li> <li>• web pages</li> <li>• storyboards</li> <li>• test pieces</li> <li>• peer group presentations.</li> </ul>
1A.P1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2	Brave New World	A designer has been commissioned by a publisher to create a graphic novel treatment for a science fiction story, showing the use of tone, colour and layout in four A4 pages with no more than five frames to a page.	
1A.P1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2	Greenfingers & Co	A well-known chain of garden centres wants to revamp their café and is looking for a range of design and image ideas for this space. They are seeking submissions from artists, designers and craftspeople, to include ideas for textiles, ceramics, tableware and images for the walls.	





# Unit 2: Creative Project in Art and Design

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **30**

Assessment type: **External**

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## Unit introduction

Have you ever wondered what makes an artist or designer work in a certain way? How do they decide which materials and techniques to use, for example for painting, sculpture, installation, animation, fashion? This project allows you to develop your understanding of how you work and to gain skills in an area of art and design.

Artists, designers and makers all explore different approaches to developing their creative work. They have different ways of making their ideas come to life through applying their chosen techniques and materials. In this unit you can develop your own creative response to a vocationally themed brief. This can be an area that you are interested in studying at a higher level in the future, or an area in which you hope to eventually find work. Or you might select it because you are interested generally in the creative industries and would like to explore and develop this interest further.

This creative vocational project should inspire you through this investigation of your preferred area of art design or creative media. You can explore and apply new areas of study and new working methods. You will learn to focus your project through planning and organising, taking your ideas from concept to final outcome. You will apply what you have learnt in previous units.

## Learning aims

In this unit you will:

- A develop creative ideas, skills and intentions in response to a project brief
- B produce final outcomes that meet the requirements of the brief.

## Learning aims and unit content

### Special features of this unit:

- it represents the culmination of the BTEC level 2 programme in Art and Design
- the assignment consists of one externally set, broad-based thematic starting point, with further discipline-specific guidance
- the assignment will be available during January of each year
- the assignment may be given to students as soon as it is received
- centres are free to devise their own preparatory period of study prior to the 10-hour final outcome(s) period.

### What needs to be learnt

#### Learning aim A: Develop creative ideas, skills and intentions in response to a project brief

##### Knowledge of and skills in the design and/or making cycle, including the following:

- be able to generate ideas through single or combined methods, e.g. mind-mapping, spider charts, word association, group discussions
- how to find out about things in order to gain inspiration and information in response to the project theme
- know how to develop materials from both primary and secondary research sources, applying information from more than one source
- be able to combine and synthesise primary and secondary research to enhance personal ideas and themes
- how to define key contextual areas for research, e.g. artists, designers, industry, professional bodies, organisations, manufacturers, historical and contemporary sources, referencing sources accurately and relating them to current trends in your specialist area of study
- developing investigation beyond the obvious to consider factors affecting the work, such as target audience, age and social grouping, lifestyle and aspirations, purpose of project; cultural factors such as music, style, fashion, art and design, sport, the environment, world issues, social factors, technological advances
- generating and developing creative ideas and being able to progress these towards a creative conclusion that meets the requirements of the brief
- combining creatively and successfully a range of experimental methods, techniques and processes showing coherent progress from initial ideas to end solutions
- experimenting with combining techniques such as drawing, painting, collage, lens-based, video, digital, printmaking, scanning, 3D applications
- know how to record progress through the project and developments, processes and ideas through appropriate methods, e.g. learning journal, working logbook, annotations on developmental work and in a sketchbook
- how to respond positively to feedback from teachers, peers, practitioners, e.g. tutorials, seminars, blogs, vlogs or social networking sites.

**What needs to be learnt****Learning aim B: Produce final outcomes that meet the requirements of the brief****Managing the response to the brief, including:**

- how to plan own use of time to ensure sufficient time allowed for production of outcomes
- be able to troubleshoot independently if issues arise where key decisions have to be made to get the project back on track
- be able to use tests and samples to aid the production of final outcomes
- how to use techniques, materials and processes to produce outcomes that show a response to the brief
- how to demonstrate creative use of a range of design and practical skills in developing work in response to the requirements of the brief
- reviewing own working practice in terms of application, timekeeping, effort, experimentation, production of outcomes, and recording this information
- reviewing, reflecting and evaluating work and working methods in progress, at regular points, to ensure that client expectations are being met
- considering if ultimate choice and use of materials supported the design of the idea or message
- personal and independent input into the final work to reach conclusions that are exciting and demonstrate an individual response to the brief.

## Assessment criteria

No work	Unclassified	Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Develop creative ideas, skills and intentions in response to a project brief</b>					
No work submitted.	Work submitted does not meet the requirements of Level 1 criteria.	1A.1 Develop ideas from a starting point in response to the brief, describing creative intentions.	2A.P1 Use appropriate skills to develop designs and ideas in response to the brief, explaining creative intentions.	2A.M1 Explore and refine diverse designs and ideas in response to the brief, analysing creative intentions.	2A.D1 Synthesise a diverse range of designs and ideas which imaginatively explore the requirements of the brief, justifying creative intentions.
		1A.2 Apply materials, techniques and processes, in relation to creative intentions.	2A.P2 Select and apply appropriate materials, techniques and processes, exploring creative intentions.	2A.M2 Select and apply diverse materials, techniques and processes, analysing how they support creative intentions.	2A.D2 Select and apply diverse materials, techniques and processes, evaluating how they enhance and support creative intentions.

No work	Unclassified	Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Produce final outcomes that meet the requirements of the brief</b>					
No work submitted.	Work submitted does not meet the requirements of Level 1 criteria.	1B.3 Produce a personal outcome that responds to the requirements of the brief.	2B.P3 Produce a personal outcome that meets the requirements of the brief.	2B.M3 Produce a personal outcome, showing a cohesive exploration in meeting the requirements of the brief.	2B.D3 Produce a creative outcome, showing an imaginative exploration in meeting the requirements of the brief.
0	1–6	7–12	13–18	19–24	25–30

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

Resources will depend on which subject area the learner is undertaking for the project.

### Assessment guidance

Please read this guidance in conjunction with *Section 9 External assessment*.

#### Special features of this unit

This unit is externally set, internally marked and externally moderated.

Work for assessment will consist of the final outcome(s), produced in 10 hours, under controlled assessment.

Learners' work must meet the assessment criteria.

This unit requires internal assessors to both:

- judge learner performance and evidence against the grading criteria
- provide an individual mark.

Pearson will select work for moderation. The work will be selected across a range of marks.

In order to arrive at a judgement:

- assessors should consider each criterion with careful reference to the guidance given in this unit
- assessors should consider where each criterion is fully achieved and where there is evidence that might support the awarding of a higher criterion.

The mark awarded must be in the range allocated to each criterion:

- a mark between 25–30 is awardable if Level 2 criteria D1, D2 and D3 are evidenced
- a mark of 19–24 is awardable if Level 2 criteria M1, M2 and M3 are evidenced
- a mark of 13–18 is awardable if Level 2 criteria P1, P2 and P3 are evidenced
- a mark of 7–12 is awardable if Level 1 criteria 1, 2 and 3 are evidenced
- a mark of 1–6 is awardable if a final outcome(s) is submitted under controlled conditions, which provides some evidence of required performance, but Level 1 criteria 1, 2 and 3 are not fully evidenced.

The assessor should then determine which mark is awardable within the mark band available:

Grade/mark band	Marks	Awarding of mark
Level 2 Distinction	25–30	Learners must have evidence that meets all the criteria D1–D3. Learners who just attain the standard expected at Level 2 Distinction should be awarded 25 marks. Learners working consistently throughout at Level 2 Distinction should be awarded 26–28 marks. Learners working consistently at an exceptional level should be awarded 29–30 marks.
Level 2 Merit	19–24	Learners must have evidence that meets all the criteria M1–M3. Learners who just attain the standard expected at Level 2 Merit should be awarded 19 marks. Learners working consistently throughout at Level 2 Merit should be awarded 20–22 marks. Learners working consistently at and occasionally beyond Level 2 Merit, i.e. they have some evidence partially meeting the criteria for Level 2 Distinction, should be awarded 23–24 marks.
Level 2 Pass	13–18	Learners must have evidence that meets all the criteria P1–P3. Learners who just attain the standard expected at Level 2 Pass should be awarded 13 marks. Learners working consistently throughout at Level 2 Pass should be awarded 14–16 marks. Learners working consistently at and occasionally beyond Level 2 Pass, i.e. they have some evidence partially meeting the criteria for Level 2 Merit, should be awarded 17–18 marks.
Level 1	7–12	Learners must have evidence that meets all the criteria 1–3. Learners who just attain the standard expected at level 1 should be awarded 7 marks. Learners working consistently throughout at level 1 should be awarded 8–10 marks. Learners working consistently at and occasionally beyond Level 1, i.e. they have some evidence partially meeting the criteria for Level 2 Pass, should be awarded 11–12 marks.
Unclassified	1–6	Learners who do not have evidence that meets all of the criteria 1–3 will be unclassified. Learners should be awarded 1–6 marks, according to the match of evidence to criteria 1–3.
No mark	0	Learners who do not provide a final outcome(s) or who produce work that meets none of the required attributes should be awarded 0.

## Level 2

Learners working to **Level 2 Pass** will have gathered information from two or more different sources which they will have explored through sustained investigations. The work will have been reviewed regularly, demonstrating some use of critical understanding and selection. There will have been some creative developments with a range of processes, materials and techniques. Recording of ideas will use appropriate visual and written techniques and ideas and issues will be understood clearly. The original intentions will be realised and the finished work will meet the requirements of the brief. The project elements will show some connection. Presentation will be adequate, and there will be some reflection of overall achievement. The results of explorations and ideas generation will be recognised but not developed to offer alternative solutions. Variations in approach may be considered but not pursued in depth.

The work for **Level 2 Merit** will demonstrate a creative engagement with the subject that is supported by purposeful investigation. A consistent approach will be evidenced throughout the work, showing a considered, inventive combining of techniques and use of equipment and machinery. Ideas will demonstrate use of a broadening range of processes and materials that will have been sourced and analysed through critical selection. Visual and written work will be informative and accurate, describing in detail individual qualities, personal responses and the reasons for them. The potential of the project for meeting learners' creative intentions will have been recognised and explored. The recorded evidence of the processes and development of ideas and techniques will have been clearly and accurately stated using a variety of different methods, such as drawing, writing, photography, blogs, social networking. At this level the work will demonstrate a creative flow and clear connection between all the elements of the project. Analysis will show how ideas and selection of techniques, materials and processes have been refined and developed according to purpose and intention, with reference to current trends.

Learners working to **Level 2 Distinction** will have demonstrated sustained motivation. A diverse range of ideas will have been explored showing imaginative development. The learner will have worked with enthusiasm, applying critical judgement and an understanding of complex issues. Contexts and sources will have been sought out from a range of primary and secondary research, leading to diverse exploration of ideas. The potential of the project in meeting the learner's creative intention will have been explored and related to concepts, developments and application of materials and media.

Experimentation will be original and the use of materials will be assured. The work will show a critical, individual response to creative problem solving. Personal development and progress through the project will be recorded imaginatively and supporting information will be clear. At this level learners will have used different sources to gain opinion and insight into their work. Sources could include drawing, writing, photography, video, blogs, social network sites, use of mobile devices and electronic presentations. Learners will be able to justify their selection and application of ideas, exploration of media and subsequent design development throughout the project.



**Level 1**

Learners working to **level 1** will have gathered information, with most of this being relevant to the project aims. Some areas of decision making and selection will be demonstrated and there will have been experimentation with a limited range of processes, materials and techniques. Recording of ideas will be straightforward but probably unrefined and while the response is methodical, leading to realisation of intentions, these may be superficial in connection with the contextual and cultural referencing. Emerging work will show some individual qualities and personal responses that connect between the gathered sources of reference and the final work. Review of work will show evidence of some planning and forethought. Learners will be able to describe their working practice and creative intentions.



# Unit 3: Communicating Ideas in 2D

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Artists, designers and craftspeople need 2D skills and knowledge to communicate their ideas effectively. Working in two dimensions requires skills in handling 2D materials and techniques. The quality of your work will depend on your use of tools and processes and in your ability to manipulate and combine 2D formal elements such as line, tone, colour, shape, pattern and surface texture to communicate ideas and feelings.

In this unit you will experiment with a range of 2D mark-making activities that include drawing, painting and other disciplines, such as photography, printmaking and mixed media. You will be creating work by traditional and contemporary methods. You will gain recording skills, learn how to work from primary and secondary sources and, by exploring 2D visual language, learn to generate and develop visual communication ideas successfully. 2D knowledge and skills are needed for many of the units in your qualification and they are essential in helping you to prepare for vocational progression.

Research into disciplines such as fashion design, graphic design and fine art will help you to develop your skills and understanding of 2D contemporary professional practice. You will explore and investigate the methods and approaches used by artists and designers to find out how they work with 2D ideas to meet the requirements and constraints of a brief. You will find out about the ways that artists and designers inform and inspire their own ideas to enable them to communicate successfully using 2D visual language.

In this unit you will explore 2D media in a series of activities that will support you in developing your visual communication skills. You will gather a range of different examples of 2D work for your portfolio. Your portfolio will demonstrate your knowledge and understanding of 2D working methods.

You will learn about essential health and safety practice within the creative industries, for example using equipment safely, working safely and recycling materials.

## Learning aims

In this unit you will:

- A explore 2D visual language and working practices
- B investigate how artists, craftspeople and designers communicate in 2D
- C communicate ideas using 2D knowledge and skills in response to a brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore 2D visual language and working practices</b></p> <p><b>How 2D visual language is used in different ways in 2D disciplines:</b></p> <ul style="list-style-type: none"> <li>• drawing – e.g. pencils, graphite, ink and pen/brush, drawing pens, felt tips, chalk/oil pastels, handmade drawing tools</li> <li>• printmaking – e.g. mono, block, silkscreen, photographic (including digital and film-based photography)</li> <li>• painting – e.g. acrylics, watercolour, poster colour, gouache</li> <li>• digital – e.g. drawing, photography, painting, image capture</li> <li>• graphics – e.g. graphics software, image processing</li> <li>• textiles – e.g. print, dyed, embellished</li> <li>• mixed media – e.g. collage papers, found objects, print</li> <li>• animation – e.g. stop-motion, cel, digital.</li> </ul> <p><b>How to use 2D mark-making processes and techniques</b></p> <p><b>2D visual language includes:</b></p> <ul style="list-style-type: none"> <li>• formal elements – e.g. line, tone, shape, colour, pattern, surface texture</li> <li>• image making – e.g. composition, space, depth, light, shadow, harmony, contrast, symmetry, asymmetry</li> <li>• materials – e.g. charcoal, chalks, pastels, pencils, brushes, paints, inks, papers, card, mixed media, textiles, computer packages.</li> </ul> <p><b>2D working practices include:</b></p> <ul style="list-style-type: none"> <li>• mark-making techniques as appropriate for the chosen disciplines, e.g. painting, blend, wash, impasto, scumble, glaze</li> <li>• recording from primary and secondary sources, mark-making, using the formal elements for different effects, experimenting with media and mixed media, measuring, drafting, digital editing, mounting work</li> <li>• safe working practices to protect self and others, e.g. ensuring good ventilation when using fixative for charcoal drawings, taking regular breaks from the computer, organising the workspace</li> <li>• using, storing and recycling materials efficiently to avoid waste.</li> </ul> <p><b>Exploring how elements are created, modified and refined, e.g.:</b></p> <ul style="list-style-type: none"> <li>• combining 2D formal elements and media</li> <li>• experimenting with different mark-making techniques and processes</li> <li>• practising sketching out design ideas</li> <li>• creating experimental 2D test pieces, compositions, colourways</li> <li>• discussing and reviewing exploratory work</li> <li>• investigating how ideas and messages are communicated by creative people in their 2D work, e.g. attraction, functionality, persuasion, humour</li> <li>• applying formal elements to convey an idea or message, e.g. the use of colour to create mood, qualities of light or express feeling</li> <li>• recognising and recording the importance of health, safety, environmental and sustainability issues.</li> </ul>

## What needs to be learnt

### Learning aim B: Investigate how artists, craftspeople and designers communicate in 2D

#### How to explore and investigate examples of 2D work by designers, artists and craftspeople, e.g.:

- disciplines involved in 2D working practice
- different approaches to making 2D work
- using art terms in discussing others' work
- researching from different sources
- recording information from different sources
- how visual language is used to communicate ideas or messages successfully
- how formal elements are used, e.g. line, shape, form, colour, surface, structure, volume, space, weight.

#### How artists, craftspeople and designers use materials, techniques and processes for different effects, e.g.:

- 2D work is created by designers, artists and craftspeople, e.g. fashion sketches, paintings, magazine layouts, cartoons, greetings cards, advertising, textile and surface design
- 2D materials, techniques and processes found in examples of work created by professional creative people, e.g. use of text and image in Rauschenberg's painted, printed and collated montages.

#### Researching different 2D art, craft and design specialisms, e.g.:

- making notes from talks and discussions on different kinds of 2D work
- generating creative solutions within an advertising team
- using software to create graphics for a computer game
- applying work from different sources and different 2D disciplines
- annotating sketches from selected pieces showing understanding of the visual language used to communicate their ideas
- managing time and resources
- teamworking skills
- recognising different audiences and clients, who the work was made for, why it was made, how it was made, where it can be seen and how it might be used
- employing materials, techniques and processes to create specific effects recognising influences in contemporary 2D practice.

**What needs to be learnt****Learning aim C: Communicate ideas using 2D knowledge and skills in response to a brief****Understand the requirements of a brief through learning about:**

- the process of design in having ideas, growing ideas and creating 2D designs
- the required elements of the brief, such as time constraints, materials, size, cost
- the needs of clients or audience
- time planning
- experimenting with materials through mark-making and creating test pieces, trials, storyboards, rough sketches, colourways
- researching others' approaches to problem solving and troubleshooting.

**How to initiate and develop ideas which might be generated through recording from a range of different sources, e.g.:**

- primary sources – the natural and built environment
- secondary sources – books, magazines, periodicals, digital formats, film and the internet.

**How to generate and develop an idea to communicate feelings, thoughts, messages or opinions to an audience, e.g.:**

- analysing the brief
- exploring social/environmental issues, ideas for the future, ideas for an event or a commercial product
- taking inspiration from others' work, primary and secondary sources
- project planning, including scheduling main stages
- using media, processes and techniques
- creating final work to meet the brief
- using feedback to inform your progress
- identifying areas for improvement
- exploring ideas in different ways
- documenting progress
- reviewing and evaluating.

**Developing ideas will require:**

- planning the 2D brief, including a schedule showing when main stages will be completed, a list of materials and the amounts needed
- rough sketches, test pieces, mock-ups, samples – as appropriate for the 2D discipline, to show different ways to create design idea(s).

*continued*

**What needs to be learnt****How to create a final piece of work in response to a brief:**

- understanding the requirements of a brief through a range of planning activities
- exploring 2D formal elements in a series of studies and sketches from natural or manmade forms
- generating and developing ideas
- experimenting with materials and processes to investigate what is most appropriate to use
- reviewing ongoing work and responding to feedback from peers and teachers
- creating a series of trials and test pieces or sketches and annotating results
- presenting final work
- reviewing final work.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore 2D visual language and working practices</b>			
1A.1 Apply 2D visual language with a limited range of materials, equipment and techniques using safe working practices.	2A.P1 Apply 2D visual language using materials, equipment and techniques, observing and recording safe working practices.	2A.M1 Apply 2D visual language, selecting and using a diverse range of materials, equipment and techniques effectively and with consistency.	2A.D1 Apply 2D visual language, combining and using a diverse range of materials, equipment and techniques, creatively and imaginatively.
<b>Learning aim B: Investigate how artists, craftspeople and designers communicate in 2D</b>			
1B.2 Identify how artists, craftspeople and designers communicate in 2D. *	2B.P2 Describe four of the skills and associated materials, techniques and processes required by practitioners working in 2D. *	2B.M2 Select and present effective investigations into a diverse range of 2D practitioners, explaining how they communicate their ideas. * #	2B.D2 Select and present in-depth investigations into a diverse range of 2D practitioners, analysing how they communicate their ideas. * #
1B.3 Present at least two examples of 2D professional practitioners, identifying the chosen artists, craftspeople and designers. #	2B.P3 Select and present examples of work by at least four 2D professional practitioners, illustrating their different approaches. #		



Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Communicate ideas using 2D knowledge and skills in response to a brief</b>			
1C.4 Communicate ideas using 2D materials, equipment and techniques safely, generating at least one idea and visual work to meet a brief.	2C.P4 Communicate ideas using 2D knowledge and skills to generate visual work that meets the requirements of a brief, observing and recording safe working practices.	2C.M3 Select and use 2D materials, equipment and techniques to generate a diverse range of visual work that effectively meets the requirements of a brief.	2C.D3 Use a diverse range of 2D materials, equipment and techniques to generate visual work that imaginatively meets the requirements of a brief.
1C.5 Discuss the progress of own work.	2C.P5 Record the progress of own work and use of 2D methods.	2C.M4 Effectively explain the progress of own ideas and review own use of 2D methods.	2C.D4 Analyse and evaluate the progress of own ideas and use of 2D methods.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are:

- work areas (studio and workshops appropriate for chosen 2D disciplines, to include a general purpose art studio and design hardware and software)
- 2D materials, equipment and tools
- specialist staff for different pathways, to include technician support.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

### Level 2

Learners working to **Level 2 Pass** will show evidence of investigations into a range of 2D visual language, using a minimum of four or five different materials and techniques. Their results may be varied with some evidence of skill in handling materials and techniques. They will be able to identify and recognise the difference between artists' approaches to 2D and use a range of art terms to discuss the nature and purpose of the work. The evidence of their research will take the form of collected annotated information from at least three different sources with notes and sketches alongside. They will show some independence but are likely to require some support in their exploration of media. Their experimentations with 2D materials and techniques may be varied in quality but will show some skill and understanding. They will be able to generate and develop their own ideas for a given brief and the evidence they produce will include three or four ideas briefly sketched out and showing experiments with possible materials and techniques. They will evidence review of their progress through notes and annotation or through recorded discussions with peers. Learners at this level will be able to review their progress using feedback methods, for example through a questionnaire or talking with their client audience. They will apply art terms in discussing the work and their written work will be mainly descriptive. They must evidence how they have managed and recorded the health and safety matters they meet during the engagement with this unit.

Learners working to **Level 2 Merit** will show evidence of explorations and investigations into 2D visual language, using a minimum of five or six different materials and techniques. They will demonstrate skilful handling of materials and techniques. They will be able to show evidence of effective investigations into and comparisons between artists', craftspeople's and designers' approaches to 2D and use art terms in different ways to discuss the nature and purpose of the work. The evidence of learners' research will take the form of collected information from at least four different sources with notes, annotations and sketches alongside. They will show increasing independence and will be able to follow demonstrations to explore 2D media and materials successfully showing skill and understanding. Learners will be able to generate and develop their own ideas for a given brief, justifying their decisions for their final idea. The evidence they produce will include a range of developed ideas showing a series of design sketches and studies alongside experimental roughs and final work. They will review and evaluate their progress using different feedback methods, which they will evidence with notes, annotation or through recorded discussions with their client audience or peers. Learners will apply art terms in an informed manner and their written work will demonstrate some analytical ability.

Learners working to **Level 2 Distinction** will demonstrate risk-taking, exploratory investigations into 2D visual language, using a range of different combinations of materials and techniques. They will compare the advantages and disadvantages of different methods, annotating their results. They will make wide-ranging investigations into and comparisons between artists' approaches to 2D communication and discuss the nature and purpose of the work in informed ways. Learners will demonstrate insight in their judgements and confidence in applying a wide range of art terms. They will demonstrate an imaginative and creative approach to generating and developing ideas to meet a brief. Evidence of their skills in the use of 2D media and techniques will be in extensive collections of annotated worksheets, imaginative design ideas and experimental roughs. Final work will show high-level skills in communicating their ideas successfully and in applying different combinations of 2D techniques. They will make in-depth evaluation of their work as it develops. Learners will present their investigations, applying feedback from different sources.

## Level 1

Learners working at **level 1** will be able to undertake routine tasks in exploring and developing their understanding of 2D visual language. Learners' investigations into the kind of 2D work artists produce, their purpose and where to find examples will be limited to two or three paper-based and digital examples, perhaps focusing on one example.

Learners' findings can be assessed through presentations, supporting basic notes, teacher observations and recorded discussions, rather than through formal writing tasks. Learners must identify how they have undertaken risk assessments or complied with studio health and safety requirements. These could be recorded using standard templates. Learners will evidence a basic exploration of media and their experimentations with 2D materials and techniques will be limited. Learners will develop their own ideas, however, the evidence they produce will be limited to one or two ideas in basic sketches and experimental pieces. They will evidence review of their progress through simple notes, annotation or through recorded discussions with their client audience or peers.

Learners' use of art terms will be limited and their notes/discussions may be evidenced through single words, lists or phrases rather than descriptions.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2 2B.M2, 2B.D2, 1B.3, 2B.P3	Street Festival	A group of artists and designers are set a brief by the local council. They must develop ideas for a street festival, for example masks, banners, costumes, showcasing music and local culture.	<p>A portfolio of 2D investigations and work related to a brief.</p> <p>Annotated images of their own exploratory work; investigations into professional practice.</p> <p>Research from a number of sources witnessed in sketchbooks, files, notes, annotated worksheets.</p> <p>Project plans, review of progress.</p> <p>Teacher observation statements relating to:</p> <ul style="list-style-type: none"> <li>• research skills, quality of selection, recording from research</li> <li>• learner notes, annotations and critical judgements</li> <li>• learner contributions to discussions, presentations to peers/teacher.</li> </ul> <p>Teacher witness statements on learners':</p> <ul style="list-style-type: none"> <li>• exploration and use of materials, techniques, processes and safe working practices</li> <li>• quality of ideas and ability to select and develop.</li> </ul> <p>Presentation skills:</p> <ul style="list-style-type: none"> <li>• tutorial discussions, peer group evaluations, presentation of designs, response to feedback from research</li> <li>• exhibition or display of work.</li> </ul>

Criteria covered	Assignment	Scenario	Assessment evidence
1C.4, 2C.P4, 2C.M3, 2C.D3, 1C.5, 2C.P5, 2C.M4, 2C.D4	Protecting our Environment	A group of artists and designers is asked to develop a concept for an environmental conference. This might include lighting, colour themes, use of space and seating.	<p>A production portfolio containing development and planning work and photographs (if necessary) of the final 2D work and feedback questionnaires.</p> <p>Teacher observations of learners':</p> <ul style="list-style-type: none"> <li>• response to feedback from research</li> <li>• on-going self-evaluation</li> </ul> <p>Tutorial and peer-group discussions and presentations.</p> <p>Final evaluations – written/recorded.</p> <p>Exhibition/display of final work with supporting studies.</p>



# Unit 4: Communicating Ideas in 3D

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Sculptors, interior designers, architects and product designers have working in three dimensions in common. 3D art, craft and design covers a wide range of practice across different disciplines to create objects that we may see or use in our homes, in public spaces, in galleries, in shops, or in the workplace.

Designers and artists who work in 3D use many different materials, techniques and processes to suit their intention. This might be for the development of a personal portfolio or in response to a brief from a client or customer. All practitioners go through a design cycle in the process of initiating, developing and reviewing their ideas. You will gain recording skills, learn how to work from primary and secondary sources and, by exploring 3D visual language, will be able to generate and develop visual communication ideas successfully. Through exploring the work of 3D artists, craftspeople and designers, you will find inspiring examples to stimulate and develop your own creative work.

This unit gives you exciting opportunities for 3D designing and making. You will experiment with resistant and non-resistant materials and develop techniques in modelling, constructing, carving, joining and moulding. You will gain skills in the visual language of 3D, exploring the formal elements of volume, surface, form and structure. Through vocational briefs you will be able to apply your learning in a personal and creative way.

You will explore 3D media in a series of activities designed to develop your visual communication skills. You will gather a range of different examples of 3D work for your portfolio that demonstrates your knowledge and understanding of 3D working methods.

You will also learn about essential health and safety practice within the creative industries, for example using equipment safely, working safely and recycling materials.

## Learning aims

In this unit you will:

- A explore 3D visual language and working practices
- B investigate how artists, craftspeople and designers communicate in 3D
- C communicate ideas using 3D knowledge and skills in response to a brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore 3D visual language and working practices</b></p> <p><b>How 3D visual language is used in different ways in 3D disciplines, e.g.:</b></p> <ul style="list-style-type: none"> <li>• sculpture (clay, straw, plaster, wood, stone, metal)</li> <li>• ceramics (clays, glazes)</li> <li>• design (card, wood, 3D software, rendering, fly-throughs)</li> <li>• model-making (architectural, set design, maquettes)</li> <li>• textiles (natural and manmade fibres, weaving, construction)</li> <li>• craft (wood, metal, clay).</li> </ul> <p><b>How to use 3D making processes and techniques.</b></p> <p><b>3D visual language includes:</b></p> <ul style="list-style-type: none"> <li>• formal elements – e.g. structure, volume, space, weight, line, shape, form, colour, surface</li> <li>• resistant materials – e.g. hard woods, soft woods, hard metals and plastics, thick card</li> <li>• non-resistant materials – e.g. wet plaster, clay, fibres, wire, string, soft plastics, papers, textiles, withies, papier mache.</li> </ul> <p><b>3D working practices include:</b></p> <ul style="list-style-type: none"> <li>• techniques and processes, e.g. measuring, weighing, estimating, constructing, forming, moulding, modelling, carving, texturing, joining, assembling and finishing, digital design, 3D printing</li> <li>• the design process which includes exploring the potential of 3D materials, having ideas, growing ideas and realising ideas</li> <li>• following safe working practices to protect self and others, e.g. storage of toxic materials, handling and storage of hand tools and safe use of machinery, following workshop organisation</li> <li>• using, storing and recycling materials, e.g. storing soft sheet metal off-cuts, cutting out wood economically, backing up digital files, reusing clay</li> <li>• recognising and recording the importance of health, safety, environmental and sustainability issues.</li> </ul> <p style="text-align: right;"><i>continued</i></p>



### What needs to be learnt

#### Exploring how elements are created, modified and refined, e.g.:

- combining 3D formal elements and media
- experimenting with different 3D making techniques and processes
- practising sketching out design ideas
- creating experimental 3D test pieces, trials, maquettes
- discussing and reviewing exploratory work
- using different 3D media in response to investigating constructing or modelling
- finding ways of assembling and joining in response to exploring the properties of materials in given tasks
- combining 3D materials or processes such as using two different 3D disciplines in experimental making
- using combinations of 3D formal elements in experimental pieces such as a wire model, a ceramic
- investigating and understanding the design process in given tasks
- creating sketches, roughs and maquettes in exploring the design process for given tasks
- using digital design programmes
- making annotated sketches of experimental pieces
- evaluating exploratory work.

**What needs to be learnt****Learning aim B: Investigate how artists, craftspeople and designers communicate in 3D****How to explore and investigate examples of 3D work by designers, artists and craftspeople, e.g.:**

- disciplines involved in 3D working practice
- different approaches to making 3D work
- using art terms in discussing others' work
- researching from different sources
- recording information from different sources
- how visual language is used to communicate ideas or messages successfully
- how formal elements are used, e.g. structure, volume, space, weight, line, shape, form, colour, surface.

**How artists, craftspeople and designers use materials, techniques and processes for different effects, e.g.:**

- non-resistant materials, e.g. clay, plastic sheets, soft wire, paper, textiles, withies, clay, wax, glues, adhesives
- resistant materials, e.g. wood, hard metals, rigid plastics and card
- techniques, e.g. cutting, carving, forming, moulding, modelling, 3D printing, constructing, joining, assembling, finishing.

**Researching different 3D specialisms, e.g.:**

- making notes from talks and discussions on different 3D work
- generating creative solutions within an advertising team
- using software to create graphics for a computer game
- applying work from different sources and different 3D disciplines
- annotating sketches from selected pieces, showing understanding of the visual language used to communicate their ideas
- managing time and resources
- teamworking skills
- recognising different audiences and clients, who the work was made for, why it was made, how it was made, where it can be seen and how it might be used
- employing materials, techniques and processes to create specific effects
- recognising influences in contemporary 3D practice.

**What needs to be learnt****Learning aim C: Communicate ideas using 3D knowledge and skills in response to a brief****Understand the requirements of a brief through learning about:**

- the process of design in having ideas, growing ideas and creating 3D designs
- the required elements of the brief, such as time constraints, materials, size, cost
- the needs of clients or audience
- time planning
- experimenting with materials through mark-making and creating test pieces, trials, maquettes, CAD models
- researching others' approaches to problem solving and troubleshooting.

**How to initiate and develop ideas which might be generated through recording from a range of different sources, e.g.:**

- primary sources – the natural and built environment
- secondary sources – books, magazines, periodicals, digital formats, artefacts, film and the internet.

**How to generate and develop an idea to communicate feelings, thoughts, messages or opinions to an audience, e.g.:**

- analysing the brief
- exploring social/environmental issues, ideas for the future, ideas for an event or a commercial product
- taking inspiration from others' work, primary and secondary sources
- project planning, including scheduling main stages
- using media, processes and techniques
- creating final work to meet the brief
- using feedback to inform your progress
- identifying areas for improvement
- exploring ideas in different ways
- documenting progress
- reviewing and evaluating.

**Developing ideas will require:**

- planning the 3D brief, including a schedule showing when main stages will be completed, a list of materials and the amounts needed
- rough sketches, maquettes, test pieces, mock-ups, samples – as appropriate for the 3D discipline, to show different ways to create design idea(s).

*continued*

### **What needs to be learnt**

#### **How to create a final piece of work in response to a brief:**

- understanding the requirements of a brief through a range of planning activities
- exploring 3D formal elements in a series of studies and sketches from natural or manmade forms
- generating and developing ideas
- experimenting with materials and processes to investigate the most appropriate for your design ideas
- reviewing ongoing work and responding to feedback from peers and teachers
- creating a series of trials and test pieces or maquettes and annotating results
- presenting final work
- reviewing final work.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore 3D visual language and working practices</b>			
1A.1 Apply 3D visual language with a limited range of materials, equipment and techniques using safe working practices.	2A.P1 Apply 3D visual language, using materials, equipment and techniques, observing and recording safe working practices.	2A.M1 Apply 3D visual language, selecting and using a diverse range of materials, equipment and techniques effectively and with consistency.	2A.D1 Apply 3D visual language, combining and using a diverse range of materials, equipment and techniques, creatively and imaginatively.
<b>Learning aim B: Investigate how artists, craftspeople and designers communicate in 3D</b>			
1B.2 Identify how artists, craftspeople and designers communicate in 3D. *	2B.P2 Describe four of the skills and associated materials, techniques and processes required by practitioners working in 3D. *	2B.M2 Select and present effective investigations into a diverse range of 3D practitioners, explaining how they communicate their ideas. * #	2B.D2 Select and present in-depth investigations into a diverse range of 3D practitioners, analysing how they communicate their ideas. * #
1B.3 Present at least two examples of 3D professional practitioners, identifying the chosen artists, craftspeople and designers. #	2B.P3 Select and present examples of work by at least four 3D professional practitioners, illustrating their different approaches. #		

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Communicate ideas using 3D knowledge and skills in response to a brief</b>			
1C.4 Communicate ideas using 3D materials, equipment and techniques safely, generating at least one idea and visual work to meet a brief.	2C.P4 Communicate ideas using 3D knowledge and skills to generate visual work that meets the requirements of a brief, observing and recording safe working practices.	2C.M3 Select and use 3D materials, equipment and techniques to generate a diverse range of visual work that effectively meets the requirements of a brief.	2C.D3 Use a diverse range of 3D materials, equipment and techniques to generate visual work that imaginatively meets the requirements of a brief.
1C.5 Discuss the progress of own work.	2C.P5 Record the progress of own work and use of 3D methods.	2C.M4 Effectively explain the progress of own ideas and review own use of 3D methods.	2C.D4 Analyse and evaluate the progress of own ideas and use of 3D methods.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are:

- work areas – studio and workshops appropriate for chosen 3D disciplines, to include a general purpose art studio, 3D workshops or appropriate 3D working areas and design hardware and software
- 3D materials, equipment and tools
- specialist staff for different pathways, to include technician support.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

### Level 2

Learners working to **Level 2 Pass** will show evidence of investigations into a range of 3D visual language, using a minimum of four or five different materials and techniques. Their results may be varied with some evidence of skill in handling materials and techniques.

Learners will be able to identify and recognise the difference between artists' approaches to 3D and use a range of art terms to discuss the nature and purpose of the work. The evidence of their research will take the form of collected annotated information from at least three different sources with notes and sketches alongside. They will show some independence in their exploration of media with varied results.

Learners' experimentations with 3D materials and techniques may be varied in quality but will show some skills and understanding. They will be able to generate and develop their own ideas for a given brief and the evidence they produce will include three or four ideas showing design sketches of different viewpoints alongside competently made test pieces or maquettes. They will evidence review of their progress through notes, annotation or through recorded discussions with peers for example through a questionnaire or talking with their client audience. They will apply art terms in evaluating the work and their written work will be mainly descriptive. They must evidence how they have managed and recorded the health and safety matters they meet during the engagement with this unit.

Learners working to **Level 2 Merit** will show evidence of explorations and investigations into 3D visual language, using a minimum of five or six different materials and techniques. They will demonstrate skilful handling of materials and techniques. They will be able to show evidence of effective investigations into and comparisons between artists', craftspeople's and designers' approaches to 3D and use art terms in different ways to discuss the nature and purpose of the work. The evidence of their research will take the form of collected annotated information from at least four different sources with notes, annotations and sketches alongside.

Learners will show increasing independence and will be able to follow demonstrations to explore 3D media and materials successfully, showing skill and understanding. They will be able to generate and develop their own ideas for a given brief, justifying their decisions for their final idea. The evidence they produce will include a range of developed ideas showing design sketches of different viewpoints alongside skilfully made test pieces or maquettes and final work. They will review and evaluate their progress using different

feedback methods, which they will evidence with notes, annotation or through recorded discussions with their client audience or peers. They will apply art terms in an informed manner and their written work will demonstrate some analytical ability.

Learners working to **Level 2 Distinction** will demonstrate risk-taking, exploratory investigations into 3D visual language using a range of different combinations of materials and techniques. They will compare the advantages and disadvantages of different methods, annotating their results. They will make wide-ranging investigations into and comparisons with artists' approaches to 3D communication and discuss the nature and purpose of the work in informed ways.

Learners will demonstrate insight in their judgements and confidence in applying a wide range of art terms. They will demonstrate an imaginative and creative approach to generating and developing ideas to meet a brief. Evidence of their skills in the use of 3D media and techniques will be in extensive collections of annotated worksheets, imaginative design ideas and experimental roughs. Final work will show high-level skills in communicating their ideas successfully and in applying different combinations of 3D techniques. They will make in-depth evaluation of their work as it develops. Learners will present their investigations applying feedback from different sources.

## Level 1

Learners working at **level 1** will be able to undertake routine tasks in exploring and developing their understanding of 3D visual language. Learners' investigations into the kind of 3D work artists produce, their purpose and where to find examples will be limited to two or three paper-based and digital examples, perhaps focusing on one.

Learners' findings can be assessed through presentations, supporting basic notes, teacher observations and recorded discussions rather than formal writing tasks. Learners must identify how they have undertaken risk assessments or complied with studio health and safety requirements. These could be recorded using standard templates. Their exploration of media and experimentations with 3D materials and techniques will be limited. Learners will have a basic response in generating and developing their own ideas and the evidence they produce will be limited to one or two ideas in basic sketches and test pieces. They will evidence review of their progress through simple notes, annotation or through recorded discussions with their client audience or peers.

Learners' use of art terms will be limited and their notes/discussions may be evidenced through single words, lists or phrases rather than descriptions.



## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2, 1B.3, 2B.P3	Green Planet	A group of artists and designers is set a brief to develop a concept for an exhibition. They must raise awareness of the global impact of recycling for an environmental charity, for example through designs for exhibition stands, sets, walk-throughs and visualisations.	<p>A portfolio of 3D investigations and work related to a brief.</p> <p>Annotated images of own exploratory work; investigations into professional practice.</p> <p>Research from a number of sources witnessed in sketchbooks, files, notes, annotated worksheets.</p> <p>Project plans, on-going self-evaluation of progress.</p> <p>Teacher observation statements relating to:</p> <ul style="list-style-type: none"> <li>• research skills, quality of selection, recording from research</li> <li>• learner notes, annotations and critical judgements, learner contributions to discussions, presentations to peers/teacher.</li> </ul> <p>Teacher witness statements on the learners':</p> <ul style="list-style-type: none"> <li>• exploration and use of materials, techniques, processes and safe working practices; maquettes, test pieces, samples</li> <li>• quality of ideas</li> <li>• ability to select and develop ideas.</li> </ul> <p>Presentation skills:</p> <ul style="list-style-type: none"> <li>• tutorial discussions</li> <li>• peer group evaluations</li> <li>• presentation of designs</li> <li>• response to client audience and/or peer feedback</li> <li>• exhibition or display of work.</li> </ul>

Criteria covered	Assignment	Scenario	Assessment evidence
1C.4, 2C.P4, 2C.M3, 2C.D3, 1C.5, 2C.P5, 2C.M4, 2C.D4	Theatre Showcase	A group of artists and designers is commissioned by a theatre company. They must draw up set and production ideas for a showcase of young acting talent.	<p>A production portfolio containing development and planning work and photographs (if necessary) of the final 3D work and feedback questionnaires.</p> <p>Teacher observations of learners':</p> <ul style="list-style-type: none"> <li>• response to client audience and /or peer questionnaires and feedback</li> <li>• on-going self-review and self-evaluations</li> </ul> <p>Tutorial and peer-group discussions and presentations.</p> <p>Final evaluations – written/recorded.</p> <p>Exhibition/display of final work with supporting studies.</p>

# Unit 5: Developing an Art and Design Portfolio

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

From the start of your art and design course, you will need to be able to store all your work safely so that you have a complete record of your progress, demonstrating your skills and achievement.

Through building a portfolio, you will organise and present your best work so that others, for example teachers, peers, external moderators and outside agencies such as industry professionals, can understand your creative ideas and acknowledge your technical skills in handling media across different art and design disciplines. This unit will develop your skills of selecting and displaying your work to best effect by showcasing your creativity and technical skills.

A portfolio is the most immediate way an artist, craftsperson or designer can show prospective clients or other audiences the breadth of their work. You will need to keep an up-to-date record of your work to demonstrate knowledge and skills. Your portfolio may be paper based and could include research, sketches, final artwork or photographs of artwork. Increasingly, artists and designers are using digital means to show their work, for example you could upload your portfolio to social networking sites, gallery websites or create your own website.

Your portfolio will help you to progress through your current course to the next level. It will also help you to progress towards an art and design career. Your work for this unit will help you to store and organise the work you have produced for other units. This unit gives you the opportunity to present your portfolio to others, enabling you to share ideas and gain supportive feedback.

## Learning aims

In this unit you will:

- A explore the purpose of a portfolio
- B compile a portfolio to support progression
- C present a portfolio of work to others.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore the purpose of a portfolio</b></p> <p>How to explore examples of both paper-based and digital portfolio work produced by artists and designers.</p> <p><b>The different sorts of portfolios produced by artists, craftspeople and designers, e.g.:</b></p> <ul style="list-style-type: none"> <li>• personal sketchbook with images of any work that has been developed to a final stage</li> <li>• project-based portfolios possibly focusing on an individual role (if working in a design team)</li> <li>• production file with details of design and production stages</li> <li>• sales brochures with information about the artists and designers and images of their work</li> <li>• websites with images of work, descriptions of what inspired the work and how individual pieces were made</li> <li>• qualification-based portfolio providing evidence for units within a qualification.</li> </ul> <p><b>Exploring the purpose of different art, craft and design portfolios through:</b></p> <ul style="list-style-type: none"> <li>• researching others' work, for example their ideas and influences, skills and techniques</li> <li>• investigating the development of ideas and skills</li> <li>• finding out how they plan their work and their project-management skills</li> <li>• showing best examples of final work.</li> </ul> <p><b>Where to find examples of portfolios:</b></p> <ul style="list-style-type: none"> <li>• museums, e.g. the Victoria and Albert Museum</li> <li>• art gallery websites</li> <li>• local artists' and designers' portfolios and sketchbooks</li> <li>• learners completing other art and design courses</li> <li>• the internet, e.g. YouTube, art school websites.</li> </ul> <p>How the content of portfolios differs in relation to their purpose.</p> <p>The advantages of storing and promoting work electronically. How do some artists and designers use personal web pages or social networking sites, e.g. YouTube or Facebook, to promote their work?</p> <p>How the purposes of different types of portfolio are reflected in their content.</p> <p>Finding evidence in a portfolio to meet the requirements of a course of study.</p> <p>Proof of knowledge and skills to show employers or teachers, tutors and lecturers, for example in further and higher education.</p> <p>Publicity for the artists' businesses, exhibitions and possible sales.</p> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt**

Why it is important to keep records of all contextual references, including web-based.

Why portfolios need to be revised constantly.

The advantages of an electronic portfolio, e.g. easy to share globally, easy to update.

The advantages of a paper-based portfolio, e.g. can be to scale, shows off surface detail of work to advantage.

**Learning aim B: Compile a portfolio to support progression****Progression:**

- to another course
- to employment
- for personal development
- learning from feedback.

How to compile either a digital portfolio or a paper-based portfolio or a mixture of both paper and electronic content.

**What the portfolio might comprise, e.g. sketchbooks, worksheets, drawings, final 2D work, digital images of 3D and large-scale or collaborative pieces, DVDs/CDs, a website of work showing:**

- ideas generation: sources of inspiration, mind maps of ideas, mood boards
- sketches, roughs, thumbnails, photographic contact sheets
- photographs of maquettes, models, test pieces, samples
- plans such as materials lists, budgets, risk assessments
- video/audio clips
- feedback, which may include teacher observation sheets, peer assessments
- photographs of final artworks
- reviews and evaluations.

**How to organise a portfolio, considering:**

- the format (digital or portfolio)
- the pieces of work for inclusion
- the order of display, e.g. work is indexed in chronological order; work is shown under unit headings (Unit 1, Unit 2); work is shown by activity (Research, Ideas, Production)
- quality of appearance and the overall look of the portfolio.

The selection process: which pieces of work should be selected for entry into the portfolio and why?

Making photographic records: how to take photographs of artwork to show scale, different viewpoints and surface details.

**Research to support a portfolio, e.g.:**

- how research can be used to support progression
- are the research sources reliable?
- how use of unreliable sources affects a portfolio.

*continued*

**What needs to be learnt**

Collating research notes, sketches, annotated downloads, questionnaires, photographs, materials collected from visits to museums and galleries, analyses of research.

How work can be located, such as by pagination, content list, indexes, annotations, links.

Bibliography and references: how to ensure that all sources of information are cited correctly and consistently using Harvard or other simplified method of citation.

**Creating eye-catching and visually interesting content – what can make the portfolio look aesthetically inspiring and professional? e.g.:**

- overall quality of work
- an exciting cover or initial sheet
- clear identification of name
- word-processed written documents
- legible handwritten annotations
- images laid out sequentially, guillotined or purposefully torn and glued in
- creative use of different kinds of papers.

**What needs to be learnt****Learning aim C: Present a portfolio of work to others****How to present work from the portfolio to others, e.g.:**

- peer group in a crit session
- small groups such as parents at an open day or learners hoping to join the course next year
- individuals, for example a local designer, artist or teacher.

**Presentation formats, e.g.:**

- paper based – A1, A2, A3 or other format; usually work is individually contained in plastic wallets within the portfolio
- sketchbooks, DVDs/CDs and files, which are generally held in the portfolio pockets
- digital work, which could be stored in a variety of formats.

**The work in the portfolio might be:**

- shown within the portfolio to small groups or individuals
- displayed on a table or wall for exhibition or interview
- an electronic presentation for demonstration, interview
- on a school or college intranet for information, demonstration and feedback purposes.

**How to prepare to ask and answer questions on the portfolio either face to face or electronically****Feedback, e.g.:**

- surveys
- questionnaires
- focus groups
- tutorials
- client meetings
- talking with the public.

**How to prepare supporting materials, e.g.:**

- a leaflet
- a handout
- a summary of achievements as an artist or designer
- an annotated report using own imagery from the portfolio.

Evaluating and using feedback.

Identifying key qualities to demonstrate skills.

**Portfolio content for different purposes, such as:**

- a higher-level course
- employment
- display of work for final assessment
- interim review of progress
- presentation of work to audiences in response to a brief.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore the purpose of a portfolio</b>			
1A.1 Identify two paper-based and two digital portfolios of others' work, stating their main purpose.	2A.P1 Describe the purpose of a range of others' paper-based and digital portfolio work, referencing the approaches adopted.	2A.M1 Compare a diverse range of others' examples of paper-based and digital portfolio work, describing the advantages and disadvantages of both types.	2A.D1 Analyse and compare a diverse range of examples of others' paper-based and digital portfolio work, evaluating advantages and disadvantages of promoting work in different formats.
<b>Learning aim B: Compile a portfolio to support progression</b>			
1B.2 Compile own portfolio of work to support progression, in four disciplines, showing basic planning and organisation.	2B.P2 Compile own portfolio to support progression, showcasing a range of different uses of media and techniques, and showing selection and organisation.	2B.M2 Compile own portfolio to support progression, showcasing a diverse range of media and techniques, and showing effective selection and organisation.	2B.D2 Compile a comprehensive portfolio, showcasing a creative use of media and a diverse range of techniques, and showing well-judged selection and organisation.



Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Present a portfolio of work to others</b>			
1C.3 Present own portfolio of work to others and record feedback. #	2C.P3 Appropriately present own portfolio to others, reviewing feedback. #	2C.M3 Competently select and present own portfolio to others, explaining feedback. #	2C.D3 Create an imaginative and thoughtful presentation of own portfolio to others, evaluating feedback. #

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

To develop and produce a comprehensive portfolio of work, learners will need access to all areas and materials relevant to their chosen units. They will need studio space and large tables to plan, prepare and construct their portfolios. They will also need cutting and mounting facilities, together with a range of card and papers for mounting and presenting their work.

Learners will need safe storage space for their portfolios as they will continue to modify and develop them over the course. Access to the internet for research purposes and the use of digital cameras to record their work is essential, along with computers for word processing and design software for refining and developing images. Learners will also need printers and photocopying facilities for reproduction of selected images. Access to a wide variety of contemporary and historical art and design publications is also essential.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

### Level 2

Learners working to **Level 2 Pass** will show evidence of investigations into the purpose of a minimum of two or three examples of paper-based and digital portfolios. Their responses will be mainly descriptive with collected notes, scans and copies to demonstrate their choices of artists, craftspeople and designers. Their understanding of the advantages and disadvantages of a digital portfolio will be shown in a brief outline or a recorded discussion with their peers. Evidence to support their understanding of progression should be in their research investigations and accompanying notes, together with plans and annotated sketches to develop the selection and organisation of their own portfolio. Learners will select appropriate methods for presenting visual and written work to audiences. They will apply art terms in describing and justifying their portfolio choices and will create and use a range of materials to support their presentations. Evidence for review of their presentations might be in the form of a simple questionnaire to provide feedback.

Learners working to **Level 2 Merit** will show evidence of effective investigations into and comparisons between a minimum of two or three examples of paper-based and digital portfolios. Their responses will be descriptive, showing some analytical ability in their collected written pieces, notes, scans and copies to demonstrate their choice of artists, craftspeople and designers and their understanding of the advantages and disadvantages of a digital portfolio. Their portfolio will show evidence of effective selection and organisation. Evidence to support their progression should be in their research investigations and accompanying notes, together with competent plans and annotated sketches to develop the selection and organisation of their own portfolio. Understanding will be further evidenced in their confident presentations of their portfolios, as they are able to draw on background knowledge with some conviction and are well prepared. Learners will apply art terms effectively, justifying and analysing their portfolio choices. They will create an effective range of supporting materials and use them to stimulate their audience. Evidence for review of their presentations might be from a range of feedback methods as listed in the content section.

Learners working to **Level 2 Distinction** will independently research, select and evaluate others' portfolios. They will demonstrate insight in their judgements and confidence in applying a wide range of art terms. They will imaginatively and creatively select, organise and produce their portfolio. Evidence of their skills in the use of media and techniques will be in the range of the work selected. Their presentations will be thoughtfully generated, and they will make an in-depth appraisal of their work using an extensive range of feedback methods as listed in the content section.

## Level 1

Learners working at **level 1** will be able to perform routine tasks in collecting information about artists, craftspeople and designers through exploring their portfolios. Learners' investigations into the kinds of portfolios artists, craftspeople and designers produce, their purpose and where to find examples will be limited to two or three paper-based and digital examples of portfolio work, perhaps focusing on one example. Findings can be assessed through presentations, supporting basic notes, teacher observations and recorded discussions, rather than through formal writing tasks. Learners will evidence a basic level in selecting and developing their own portfolio and their understanding of progression will be limited. They will have limited planning to support their portfolio presentation and their ability to use feedback methods, for example through a simple questionnaire, will be basic. Their use of art terms will be limited and their notes/discussions may be limited to lists rather than descriptions.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Inspiring Portfolios	A group of designers get together to share their portfolios, which include A1 mounted sheets, websites, visualisations, graphic products and mobile apps. A graphic designer leads a group discussion on the purpose of their portfolio.	<p>A video recording of the discussion supported by individual learner notes.</p> <p>Witness statements.</p> <p>Observation sheets.</p> <p>Tutorials.</p> <p>Peer-group discussions.</p> <p>Annotated extracts from other artists' and designers' portfolio work.</p> <p>Annotated collections of printed copies of artists' portfolio work.</p> <p>Audio or video footage in which learners describe or explain the purpose and content of other artists' and designers' portfolio work.</p> <p>Diary/blog commenting on portfolio work seen during visits by artists/designers and to art and design work areas or galleries and museums.</p>

Criteria covered	Assignment	Scenario	Assessment evidence
1B.2, 2B.P2, 2B.M2, 2B.D2	My Portfolio	<p>A local school would like their Year 9 pupils to understand the requirements of a 14+ course in art and design.</p> <p>A group of design students is invited to select a suitable portfolio of work to be shown to the Year 9 pupils. They consider issues such as the best ways of displaying the work to a group of about 60 learners, when some of the work is small-scale in nature.</p>	<p>Individual learner portfolios.</p> <p>Plans and development of supporting printed publicity material: sketches, notes, printouts, trials, roughs, annotations, notes, lists, discussions, witness statements, observation record sheets.</p> <p>A paper-based portfolio containing digital formats, e.g. books, DVD, USB drive.</p> <p>A digital portfolio supported by paper-based materials, e.g. sketchbooks.</p>

Criteria covered	Assignment	Scenario	Assessment evidence
1C.3, 2C.P3, 2C.M3, 2C.D3	Final Exhibition	A group of designers present different aspects of their portfolios to groups of students to promote approaches to contemporary graphic and 3D design. The work includes initial sketches, feedback from clients, development work and the final outcomes.	<p>Evaluations.</p> <p>Photographs of end-of year exhibitions or displays.</p> <p>Video or audio recordings of presentation.</p> <p>Peer and group review.</p> <p>Teacher witness statement indicating the confidence in which the presentation was made.</p> <p>Questionnaires and survey forms to gain feedback on portfolio presentations.</p> <p>Written or audio-visual recording of feedback.</p> <p>Written or audio-visual recording of evaluation.</p>

# Unit 6: Investigating Contextual References in Art and Design

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

How are artists, designers and craftspeople influenced by the world they live in? In this unit you will investigate historical and contemporary art, craft and design practice, exploring how artists, craftspeople and designers work as individuals or as part of a key movement or culture. You will find out how work from the past has influenced contemporary design. This will be very useful to you because you can use your historical and contemporary findings to inspire your work. There are many exciting ways for you to record and reference your findings in writing, photography, illustration or through verbal presentations. Your developing research skills, seeking primary sources in shops, museums and galleries or from practitioners, will give you starting points to find secondary source material from books, magazines, journals and the internet.

New art, craft and design work is often created by developing others' ideas from the past and putting them into today's context. This is part of cultural change and helps us see the world in new and exciting ways. Dame Vivienne Westwood seeks inspiration for her designs from a variety of sources, from 17th-century French Romantic paintings to the traditional tartan of Scotland and the dark Gothic of the punk era. Lucian Freud said, 'I go to galleries (to study others' work) when I'm sick.' He meant that, when he needed help with his artwork, he would seek out other painters' approaches for inspiration.

Through the study of creative works, you will heighten your awareness of ethical, moral, social, cultural and environmental issues.

## Learning aims

In this unit you will:

A investigate historical and contemporary art, craft and design practice

B explore art, craft and design examples relevant to your own work.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate historical and contemporary art, craft and design practice</b></p> <p><b>Investigate key movements, e.g.:</b></p> <ul style="list-style-type: none"> <li>• historical and contemporary artists, styles, schools and individuals</li> <li>• cultures (western, non-western, similarities, differences)</li> <li>• specific works</li> <li>• from a wider context (science, technology, politics).</li> </ul> <p><b>Factors in creative production, e.g.:</b></p> <ul style="list-style-type: none"> <li>• economic</li> <li>• social</li> <li>• materials, techniques, processes.</li> </ul> <p><b>How formal elements are used in the work of others:</b></p> <ul style="list-style-type: none"> <li>• to communicate ideas</li> <li>• to communicate feelings.</li> </ul> <p><b>Sources of information on historical art and design developments, e.g.:</b></p> <ul style="list-style-type: none"> <li>• records of exhibitions, museums, journals, diaries, biographies, sketchbooks, documents, books, prints, film.</li> </ul> <p><b>Sources of information on contemporary art and design developments e.g.:</b></p> <ul style="list-style-type: none"> <li>• current and recent exhibitions, shows, living artists, designers, craftworkers, events, galleries, visual environment, openings, reports, announcements, commissions, accounts, contracts, news stories, publications, feeds, blogs, journals, websites, online tutorials.</li> </ul> <p><b>Examples include:</b></p> <ul style="list-style-type: none"> <li>• exploring the work of individual or groups of artists, craftspeople, designers within a specific period, movement, culture</li> <li>• recording the style and techniques used to communicate selected artists' ideas</li> <li>• describing the materials and processes used to create own work</li> <li>• referencing the sources of research.</li> </ul> <p><b>Historical and contemporary art, craft and design, e.g.:</b></p> <ul style="list-style-type: none"> <li>• movements, e.g. Renaissance, Art Deco, Arts and Crafts, Bauhaus, Chinese art, Pop Art, urban graffiti, Modernism, Surrealism, 20th century poster design, war art, fashion photography, Impressionism</li> <li>• individual artists and designers, e.g. Andy Warhol, Banksy, Neville Brody, Leonardo da Vinci, Mario Testino, Henry Moore, Pablo Picasso, Coco Chanel, Jasper Conran, Milton Glaser.</li> </ul> <p style="text-align: right;"><i>continued</i></p>



**What needs to be learnt****Reviewing the influence of major movements on contemporary design, e.g.:**

- how Art Deco has influenced contemporary interior design
- how the culture of the Navajo has influenced contemporary fashion and interior soft furnishings
- how Coco Chanel has influenced the design of contemporary daywear
- how Andy Warhol's off-register, silkscreen-printed portraits have influenced graphic designers.

**Describe the influence of movements and individuals across disciplines, e.g.:**

- how colour and pattern used in Matisse's famous paper cut-outs has influenced fashion designs
- how advertising is influenced by film and photographers, e.g. the elaborate advertising features shown in cinemas.

**Learning aim B: Explore art, craft and design examples relevant to your own work****How to explore different art, craft and design relevant to the learner's work, e.g.:**

- using primary sources (original artworks, paintings, prints, screen-based work, photographs, artefacts, gallery, workshop, visits, museums, visiting artists/professionals)
- using secondary sources (reproductions, copies, books, magazines, journals, internet sources)
- working with visiting professional practitioners, visiting galleries, museums and exhibitions to generate project ideas
- making connections with others' work from the past and present
- researching relevant artwork from different disciplines.

**Commenting on work by artists, craftspeople and designers, e.g.:**

- what makes the work interesting/eye-catching/emotional
- using art terms to describe a piece of chosen artwork, such as the formal elements that the artist has used to communicate emotion
- including some of the background of the artwork or artist, when the work was made and what it is made from
- making brief notes on artists' methods or being observed in discussions.

**How to record from artists' work when looking at images, for example in a gallery or from a slide show or in research from printed material, e.g.:**

- initially getting involved in class or group discussions to explore ways you might use some of the artists' approaches in your own work
- discussing how artists use visual language, materials and media to communicate their ideas perhaps using prompt sheets or pro formas
- trying out artists' methods in own work
- exploring the structure of a selected artists' work, for example using simple line sketches and blocks of tone to communicate 3D qualities
- listing colours used by the artist that give the image a particular mood and trying out the same colour mixing in own work.

*continued*

### What needs to be learnt

#### How to explore art and design images to help develop your own project ideas, e.g.:

- what, when, where, how, why – describing the work, when and where produced, the techniques used, background, relevant details, creative production and why you have chosen it
- analysing formal elements – line, shape and colour that the artist has used to communicate their intention
- applying skills in the use of formal elements when describing and analysing the visual language used by others
- using the materials and processes employed by selected artists in for example own roughs, test pieces and maquettes
- showing how others use visual language – communication of ideas, information, feelings and creative intention – to capture qualities of composition such as balance and harmony or contrast and drama
- showing how you will use your selected artists' use of formal elements and visual language in your own developing work by making rough sketches, creating sample pieces, early digital printouts, storyboards.

#### How to record research through visual and written means, e.g.:

- preparing interview questionnaires for visiting practitioners and outside agencies
- recording information with notes, results of questionnaires or videotape from interviews with practitioners and others, local museums or art gallery curators
- making sketches with notes from gallery, workshop or museum visits
- taking photographs, collecting printed visual images (postcards, leaflets)
- annotating from selected, highlighted sources (video, books, websites, databases, photocopies or scans from books, magazines, journals)
- collating contextual research and information from visits and other sources in for example sketchbooks, files, folders and possibly alongside own responses to project briefs across the course.

#### How art and design ideas can promote ethical, moral, social, cultural and environmental issues and how you might promote some of these issues in your own work, e.g.:

- responding to a design brief about environmental issues looking at contemporary designs on energy conservation, recycling, carbon footprint
- designing a promotional poster on social issues looking at contemporary designs, e.g. on drug abuse.

#### How to reference research, briefly stating:

- the source of information, such as the museum or gallery where the work was found, the internet site or the book title and author.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate historical and contemporary art, craft and design practice</b>			
1A.1 Identify the work of one historical and one contemporary art and design practitioner.	2A.P1 Identify and annotate at least four examples of work from two historical movements.	2A.M1 Investigate a diverse range of historical and contemporary practice from different movements, recording findings and annotating sources.	2A.D1 Analyse a diverse range of historical and contemporary practice from different movements, evaluating findings and sources.
1A.2 Record chosen images to show artists' ideas, materials, style and processes.	2A.P2 Describe the impact of two major movements on contemporary art, craft and design.	2A.M2 Explain the influences of selected historical and contemporary movements.	2A.D2 Analyse the influences of selected historical and contemporary movements.
<b>Learning aim B: Explore art, craft and design examples relevant to your own work</b>			
1B.3 Record at least two art, craft and design examples relevant to own work, stating reasons for choice. #	2B.P3 Select and record at least four art, craft and design examples from two movements, describing how they relate to own work. #	2B.M3 Research and record a diverse range of art, craft and design examples, explaining ways in which they relate to own work and intentions. #	2B.D3 Research and record a diverse range of art, craft and design examples, analysing the different ways in which they relate to own work and intentions. #

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are an extensive range of historical and contemporary art, craft and design information from a wide variety of sources. A classroom or studio space that offers scope to show a range of illustrated lectures and has practical specialist resources would be ideal.

Access to digital recording equipment, the internet and to printed material is essential for research and presentations.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

To achieve a **Level 2 Pass** the evidence produced must show that the learner is able to collect and record from information on historical and contemporary examples of others' work using brief notes with images. The evidence for this will be through sketches and studies with supporting notes or annotations using correct terminology.

Teachers may need to use witness statements or video to evidence learners' ability to discuss ways in which their selected artists, craftspeople or designers have used visual language. This could include contributions to slide shows and group discussions. At this level, learners will demonstrate competence in their exploration of others' work and be able to select appropriate ideas, visual language, materials and processes used to inform their own work, commenting on reasons for choice using specialist terms. Learners will be able to describe how their own work has been influenced by the work they have studied and show some skill in exploring the relationship between their ideas and use of media and those of their chosen artwork.

To achieve a **Level 2 Merit** the evidence produced must show that the learner is able to select and record from a range of information from their research on historical and contemporary artists, annotating their chosen images to create a variety of informed responses. They will explore a range of others' work as inspiration in researching and developing their own work creatively. Evidence for learners' research will be through a combination of written and exploratory visual studies such as statements, sketches and notes and annotated sketchbooks and worksheets. They will use personal judgements when commenting about the work studied and how it was made, on a range of historical and contemporary examples of others' work, showing mainly descriptive but growing analytical understanding.

Learners will use visual language skilfully and effectively when recording from others' imagery, in a variety of contexts, and be able to explore the relationship between their ideas and use of media and those of their chosen artwork with some skill and independence.

To achieve a **Level 2 Distinction** the evidence produced must show that the learner is able to research, select and record from a diverse range of information on historical and contemporary artists, analysing their selection to create a variety of responses and working independently. They will demonstrate personal judgements and analytical skills in their studies of artists' ideas and approaches. They will explore a wide range of others' work seeking inspiration for generating and developing their own work in a creative and imaginative way. Evidence will be through their visual studies and in their analysis of an imaginative selection of historical and contemporary examples of others' work, demonstrating an informed critical vocabulary. Learners will use visual language skilfully when recording from others' imagery, in a variety of contexts and working independently.

### **Level 1**

At **level 1** the evidence must show that the learner is able to collect and record from a limited range of information on their chosen artists, using brief notes with images to record their findings. They may need prompting to respond to questions during slide shows and they may make limited contributions to discussions when looking at key movements, individuals and cultural differences.

Teachers will need to use observation sheets to record individual contributions in tutorial time or with small groups. Teachers could also video interviews where learners talk about their own and artists' work and influences. Observation record sheets and witness statements will be helpful at this level to record evidence of the ability to research information and to comment appropriately on their chosen artists. Information gathered will be selected mainly from teacher-provided contextual material.

Use of terms may be limited to simple phrases and terminology. Learners' written work may be lists of words to support their verbal descriptions. Their understanding of the formal elements will be limited to naming and identifying appropriate words. They will demonstrate a basic use of the formal elements in recording from others' work and show basic understanding of how to use others' ideas, designs, techniques and processes in their own work. In presenting their work, learners will record chosen artists' work, describing it in simple terms.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2, 1B.3, 2A.P1, 2A.P2, 2B.P3, 2A.M1, 2A.M2, 2B.M, 2A.D1, 2A.D2 2B.D3	In Search of Self	An artist/designer is commissioned to explore the concept of personal, environmental or corporate identity for an exhibition entitled 'In Search of Self'. They begin by reflecting on work they have produced over the past year.	Using witness statements and observation sheets to: <ul style="list-style-type: none"> <li>• observe and record learners' activity and their progress while working</li> <li>• record learners' discussions with groups and their ability to communicate</li> <li>• observe and record learners' final presentations.</li> </ul>
	In the Style of...	A gallery is inviting new and exciting work from a range of craftspeople. They are looking for work that refers to historical artists, craftspeople or designers, including paintings, prints and sculptures.	Learners' ongoing review of progress and self-evaluation, evidenced through statements, notes and annotated sketchbooks and worksheets.  Evidence of visual studies from portfolio of ongoing and final work.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 1A.2, 1B.3, 2A.P1, 2A.P2, 2B.P3, 2A.M1, 2A.M2, 2B.M, 2A.D1, 2A.D2 2B.D3	Urban Warriors	<p>A games company is developing a sequel to one of its popular games, based on time travel from past, present to future.</p> <p>The designer will need to come up with concept ideas for graphic, animation, character or level designs for the new game, while reflecting the work of the previous design team to ensure continuity between games.</p>	<p>Other records, e.g.:</p> <ul style="list-style-type: none"> <li>• evidence of analysis of progress in sketchbook</li> <li>• worksheet annotations, notes, files and extended written pieces</li> <li>• exhibition, display, folder of work, sketchbooks, notes files, digital show, website display, school/college intranet, personal blog, use of social networking sites.</li> </ul>





# Unit 7: Recording for Creative Intentions in Art and Design

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **30**

Assessment type: **External**

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## Unit introduction

The ability to record from the world around you was one of the earliest purposes of art. This can be seen in the paintings found in prehistoric caves, where it is believed early humans recorded images of the world they saw around them as a means of communication.

Although the method by which we record from primary sources may have changed dramatically over time, it remains an important skill to develop. Many things we see around us start with a drawing, whether it is a toy, a dress, a car, a house or a new city. Through drawing and other means of recording, artists and designers are able to imagine and develop ideas with others. The introduction of new materials and technology has given artists and designers new ways of recording what they see. Photography and video have allowed artists and designers to make instant records of what they observe. However many still use the traditional skills of drawing and painting to record the world around them.

This unit will give you the opportunity to develop your skills of recording for creative intentions. You will be given a brief. You will be expected to select and record from visual sources, based on the brief. You must then show your skills in applying your recording to show your creative intentions.

## Learning aims

In this unit you will:

- A select and record from appropriate visual sources, based on the set brief
- B generate design ideas towards creative intentions, based on the set brief.

## Learning aims and unit content

### Special features of this unit:

- only the final 5 hours are assessed, based on an externally-set assessment task
- the assignment consists of one externally set, broad-based thematic starting point, with discipline-specific scenarios
- learners are expected to demonstrate their creative intentions but do not have to produce completed, finished work for the assessment
- the theme is pre-released to teachers at the beginning of March in the year the assessment is taken
- the examination paper will be available during a two-week window in May of each year
- the examination paper may only be given to students and teachers at the start of the 5 hour assessment
- centres are free to devise their own teaching programme for the non-assessed 25 hours of learning that lead up to the 5 hour assessment. This 25 hours of learning may be integrated with assignments for other units.

### What needs to be learnt

#### Learning aim A: Select and record from appropriate visual sources, based on the set brief

##### Skills and knowledge required in selecting visual sources to meet a brief:

- identifying the main objectives of a brief
- planning recording activities to be undertaken within a limited time
- considering the potential of different visual sources in meeting the requirements of a brief
- recording notes on selections made, including strengths and weaknesses, in an appropriate format.

##### Developing skills in recording from visual sources to meet the requirements of a set brief, including:

- making 2D representations of 3D objects
- recording visual elements
- recording ideas and feelings
- choosing starting points appropriate to a creative intention
- using materials, techniques and processes in ways that assist in recording, appropriate to the brief
- fully justifying choices in relation to creative intentions.

## What needs to be learnt

### Learning aim B: Generate design ideas towards creative intentions, based on the set brief

#### Developing skills in generating design ideas from given visual sources to meet the requirements of a set brief, including, e.g.:

- exploring alternatives for recording studies and design ideas in relation to a brief
- exploring the potential of visual sources to meet a set brief, including exploring and/or experimenting with different approaches to the selection and investigation and defining own creative intentions
- how to apply technology to support the recording of visual sources such as lens-based recording, documentation of progress, organisation of digital files, reflection on progress
- being able to react to challenges thrown up by situations in the brief, and being able to troubleshoot if required, in order to progress work and reach a creative solution.

#### Managing and recording responses to meet the requirements of set briefs, including, e.g.:

- ensuring own use of time is sufficiently planned to allow for production of tests, samples, and subsequent recording techniques, including safe use of materials and processes
- experimenting with different materials and processes, in order to extend the range of potential creative solutions to the set brief
- employing several techniques such as drawing, painting, collage, photography, video, computer generated images, printmaking, experimenting with combining methods and media, showing creative intentions as appropriate for a brief
- developing the use of appropriate formal elements towards a brief, in recording from first-hand observation
- considering the results of any test pieces, exploratory work, samples and media explorations
- producing studies and designs showing creative intentions within a time-limited brief
- being able to refine selection and application of materials, techniques and processes, considering fitness for purpose in meeting the requirements of the set brief, and presenting this information in an appropriate format through ongoing review
- keeping notes of progress, thoughts, ideas, working processes and any changes, either in sketchbooks, on developmental sheets or in some other form.

## Assessment criteria

No work	Unclassified	Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Select and record from appropriate visual sources, based on the set brief</b>					
No work submitted.	Work submitted does not meet the requirements of Level 1 criteria.	1A.1 Select a visual source in response to the brief, giving a reason.	2A.P1 Select visual sources, some of which will be appropriate to meet some requirements of the brief, giving reasons.	2A.M1 Select visual sources in diverse ways, many of which will be appropriate to meet the requirements of the brief, with some justification.	2A.D1 Select visual sources in diverse ways, to fully meet the requirements of the brief, with full justification.
No work submitted.	Work submitted does not meet the requirements of Level 1 criteria.	1A.2 Record a primary visual source using selected materials, techniques and processes.	2A.P2 Record primary visual sources using selected materials, techniques and processes appropriately, reflecting on these to stimulate creative intentions. #	2A.M2 Record primary visual sources using selected materials, techniques and processes coherently, reviewing progress to inform creative intentions. #	2A.D2 Record primary visual sources, applying selected materials, techniques and processes imaginatively, reviewing and evaluating progress to inform creative intentions. #

No work	Unclassified	Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Generate design ideas towards creative intentions, based on the set brief</b>					
No work submitted.	Work submitted does not meet the requirements of Level 1 criteria.	1B.3 Generate limited designs and ideas, showing some creative intentions.	2B.P3 Generate designs and ideas, outlining creative intentions, which respond to some of the requirements of the brief.	2B.M3 Generate a diverse range of designs and ideas, communicating creative intentions, to meet the requirements of the brief.	2B.D3 Generate a diverse range of imaginative designs and ideas, clearly communicating creative intentions, to comprehensively explore the requirements of the brief.
0	1–6	7–12	13–18	19–24	25–30

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

Learners will need access to a wide range of materials and processes to explore different methods of recording first hand from visual sources, and also for the generation of design ideas.

### Visual sources

Visual sources will depend on the theme of the external assessment. Visual sources are defined here as physical objects and do not include recordings of objects such as photographs and video. Teachers will be expected to provide sufficient visual sources for the learners. Visual sources can be presented in different ways, to allow differentiated learner responses. These may include set-ups, arrangements or collections for small groups or for whole classes. Alternatively, individual items may be selected and assembled or used by the learner in a way that is most appropriate for them to explore and record the theme.

The quality and range of the visual sources will have an impact on the ability of learners to select and record for their assessment. There should be sufficient visual sources to enable learners to make the most appropriate selection/s. Teachers are advised to ensure that their preparation allows learners to meet the demands of the assessment criteria for this unit.

### Assessment guidance

Please read this guidance in conjunction with *Section 9 External assessment*.

#### Special features of this unit

This unit is externally set, internally marked and externally moderated.

Work for assessment will consist of outcome(s), produced in 5 hours, under controlled assessment conditions.

Learners' work must meet the assessment criteria.

This unit requires internal assessors to both:

- judge learner performance and evidence against the grading criteria
- provide an individual mark.

Pearson will select work for moderation. The work will be selected across a range of marks.

In order to arrive at a judgement:

- assessors should consider each criterion with careful reference to the guidance given in this unit
- assessors should consider where each criterion is fully achieved and where there is evidence that might support the awarding of a higher criterion.

The mark awarded must be in the range allocated to each criterion:

- a mark between 25–30 is awardable if Level 2 criteria D1, D2 and D3 are evidenced
- a mark of 19–24 is awardable if Level 2 criteria M1, M2 and M3 are evidenced
- a mark of 13–18 is awardable if Level 2 criteria P1, P2 and P3 are evidenced
- a mark of 7–12 is awardable if Level 1 criteria 1, 2 and 3 are evidenced

- a mark of 1–6 is awardable if a final outcome(s) is submitted under controlled conditions, which provides some evidence of required performance, but Level 1 criteria 1, 2 and 3 are not fully evidenced.

The assessor should then determine which mark is awardable within the mark band available:

Grade/mark Band	Marks	Awarding of mark
Level 2 Distinction	25–30	Learners must have evidence that meets all the criteria D1–D3. Learners who just attain the standard expected at Level 2 Distinction should be awarded 25 marks. Learners working consistently throughout at Level 2 Distinction should be awarded 26–28 marks. Learners working consistently at an exceptional level should be awarded 29–30 marks.
Level 2 Merit	19–24	Learners must have evidence that meets all the criteria M1–M3. Learners who just attain the standard expected at Level 2 Merit should be awarded 19 marks. Learners working consistently throughout at Level 2 Merit should be awarded 20–22 marks. Learners working consistently at and occasionally beyond Level 2 Merit, i.e. they have some evidence partially meeting the criteria for Level 2 Distinction, should be awarded 23–24 marks.
Level 2 Pass	13–18	Learners must have evidence that meets all the criteria P1–P3. Learners who just attain the standard expected at Level 2 Pass should be awarded 13 marks. Learners working consistently throughout at Level 2 Pass should be awarded 14–16 marks. Learners working consistently at and occasionally beyond Level 2 Pass, i.e. they have some evidence partially meeting the criteria for Level 2 Merit, should be awarded 17–18 marks.
Level 1	7–12	Learners must have evidence that meets all the criteria 1–3. Learners who just attain the standard expected at level 1 should be awarded 7 marks. Learners working consistently throughout at level 1 should be awarded 8–10 marks. Learners working consistently at and occasionally beyond Level 1, i.e. they have some evidence partially meeting the criteria for Level 2 Pass, should be awarded 11–12 marks.
Unclassified	1–6	Learners who do not have evidence that meets all of the criteria 1–3 will be unclassified. Learners should be awarded 1–6 marks, according to the match of evidence to criteria 1–3.
No mark	0	Learners who do not provide a final outcome(s) or who produce work that meets none of the required attributes should be awarded 0.

## Level 2

Learners working to **Level 2 Pass** will have made some appropriate selections from the visual sources provided and will be able to give more than one reason for these choices. The studies that they produce will demonstrate effective recording of these sources to show how they intend to progress towards meeting the requirements of the brief that they have chosen. There will have been developments with a range of processes, materials and techniques. Recording of visual sources will use appropriate visual techniques, use of formal elements and ideas and issues will be understood. The work will have been reviewed regularly, though with little critical understanding. Some of the original intentions will be realised and the work completed by the end of the 5 hours will meet some of the requirements of the brief. It will show engagement throughout the development of the brief, from the individual selections made from the visual sources, through to the creative intentions. It is not expected that all ideas will be fully realised.

Learners working to **Level 2 Merit** will demonstrate an engagement with the recording of the visual sources that have been provided. It is not expected that all of the selected visual sources will be fully appropriate but that these choices should be supported by some justification. Visual and written work will describe individual qualities, personal responses and the reasons for these. The recorded evidence of the processes and development of techniques will have been stated using a variety of different methods such as drawing, writing, photography, storyboarding. The studies will demonstrate coherent levels of skill throughout the work. It may be multi-dimensional in that it will not follow a linear route, but will have several elements combining different areas and ideas. The work will have developed sensitivity to visual elements and will have taken into account current trends and future possibilities. There will be evidence of review relating to the way that they select and use materials, techniques and or processes to progress their creative intentions to meet the brief. There will be evidence of a range of ideas that they are considering to meet the requirements of the chosen brief.

Learners working to **Level 2 Distinction** will have demonstrated sustained engagement with the brief. Most of the range of selected visual sources will have been explored showing exciting and imaginative developments. Ideas at this level will demonstrate a personal and refined judgement that takes the developmental work to a creative level. The learner will have worked with enthusiasm and independence, applying ongoing critical review and an understanding of more complex issues. The potential of all elements of the brief will have been explored relating to concepts, developments and application of materials and media. Experimentation will be original and personalised, and the use of materials, techniques and processes will be assured showing a command of skills and techniques. The work will communicate an individual response to creative problem solving that explores the requirements of the brief. Personal progress and the journey through the brief will be imaginative and recorded and supporting information will be clear showing their creative intentions. Evidence may include drawing, writing, photography, video, use of mobile devices, electronic presentations.

## Level 1

Learners working to **level 1** will have selected a primary visual source from those provided for them and will be able to give a reason for these choices. The studies that they produce will not be functional in enabling the demonstration of their creative intentions. The recording and generation of ideas will be limited and probably unrefined and whilst the response is methodical leading to realisation of intentions, outcomes may be superficial. Experimentation with media, materials, processes and techniques will be limited showing some development and skill. Learners will be able to describe their working process and creative intentions.



# Unit 8: Using Mobile Devices in Art and Design

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Have you ever made a masterpiece on a mobile?

Modern smartphones have more processing power than most desktop computers of even a few years ago. Mobile devices have become more versatile and more powerful, and they are being used alongside, and often instead of, more substantial desktop digital technologies in a wide range of creative vocational applications.

One of the most exciting aspects of these technologies is their portability. It would have been impossible to work digitally on location before these new devices. Wireless connectivity has added another dimension to this way of working and the commercial world of art and design is beginning to explore the potential of working collaboratively to develop material. Artists like David Hockney and Brian Eno have explored the potential of making art with their iPad or iPhone, but they have only scratched the surface of what might be possible. Mobile devices are changing the way people use computers and the way design professionals work now.

The scope for future developments might include using mobile devices to create, share and display art and design projects, working individually and collectively, and working on the move as well as in a studio.

## Learning aims

In this unit you will:

- A investigate and explore the creative use of mobile devices in art and design
- B develop ideas and plan a mobile device-based work of art and design to a brief
- C consolidate ideas and present a finished mobile device-based production to a brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate and explore the creative use of mobile devices in art and design</b></p> <p><b>How mobile devices can be used creatively in art and design, e.g.:</b></p> <ul style="list-style-type: none"> <li>• using digital cameras, tablets, game handsets, smartphones, smartwatches</li> <li>• using mobile techniques for recording, editing, combining, sharing and displaying</li> <li>• learning about the differences and similarities between the creative potential of a range of mobile devices and the creative functions they provide</li> <li>• learning about the differences and similarities between working creatively with mobile devices synchronously (live) and asynchronously (recorded).</li> </ul> <p><b>How mobile devices can help working with others in different ways to:</b></p> <ul style="list-style-type: none"> <li>• generate ideas</li> <li>• develop ideas</li> <li>• apply techniques for sharing (tweeting, geotagging images, drawing with GPS data, using augmented reality, filmmaking with mobiles)</li> <li>• share ideas</li> <li>• present ideas.</li> </ul> <p><b>How working on location with mobile devices can help to develop your ideas, e.g.:</b></p> <ul style="list-style-type: none"> <li>• studio based working</li> <li>• site based working</li> <li>• while travelling</li> <li>• while working at home</li> <li>• off site working.</li> </ul> <p><b>How others devise creative uses of mobile devices, e.g.:</b></p> <ul style="list-style-type: none"> <li>• artists</li> <li>• designers</li> <li>• craftworkers</li> <li>• using developer tools</li> <li>• finding new applications for software or hardware.</li> </ul>

**What needs to be learnt****Learning aim B: Develop ideas and plan a mobile device-based work of art and design to a brief****How to develop creative ideas by experimenting with mobile tools and techniques, e.g.:**

- combining applications
- adapting studio practice
- taking inspiration from others' work, primary and secondary sources
- applying familiar tools in unfamiliar situations (or vice versa)
- taking risks, breaking rules and exploring unconventional use and application of technologies
- developing the ability to work in collaboration with others.

**Planning a mobile device-based work of art and design to a brief, e.g.:**

- working on location
- finding suitable locations
- developing ideas through working on different themes and generating individual ideas
- creative use of restricted locations
- transport to suitable locations
- using the device to keep notes of progress
- considering creative use of weather, light, mood
- awareness of health and safety
- seeking and using feedback to enhance ideas
- selecting and confirming approaches, resources and strategies to be used in producing a mobile device-based work of art and design.

**What needs to be learnt****Learning aim C: Consolidate ideas and present a finished mobile device-based production to a brief****How to decide on final idea(s), complete and present a finished mobile device-based production to a brief through, e.g.:**

- understanding the requirements of a brief
- testing plans for a mobile device-based production
- adapting the plan for production of the work as a result of any tests
- producing a response to a set brief using mobile techniques and approaches
- applying mobile experiences to selected approaches and resources for the brief
- keeping a record of collaboration, location work and development of techniques
- presenting and sharing responses, evaluating working processes and approaches used
- reviewing final work.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate and explore the creative use of mobile devices in art and design</b>			
1A.1 Identify at least two uses for mobile devices in art and design and try similar uses in own work.	2A.P1 Describe at least four uses for mobile devices in art and design, exploring similar uses in own work.	2A.M1 Review findings of diverse uses for mobile devices in art and design, investigating similar uses to create effective own work.	2A.D1 Analyse findings of diverse uses for mobile devices in art and design, experimenting with similar uses to create imaginative own work.
<b>Learning aim B: Develop ideas and plan a mobile device-based work of art and design to a brief</b>			
1B.2 Develop personal ideas from a starting point, responding to a mobile device-based brief.	2B.P2 Use appropriate skills to develop design ideas in response to the brief, to include working on location and some collaboration.	2B.M2 Explore and refine diverse design ideas in response to the brief, with effective work both on location and in collaboration with others.	2B.D2 Synthesise a diverse range of design ideas which imaginatively and fully explore the requirements of the brief, including work on location and in collaboration with others.
<b>Learning aim C: Consolidate ideas and present a finished mobile device-based production to a brief</b>			
1C.3 Identify use of materials, techniques and processes to suit creative intentions and present work.	2C.P3 Select appropriate materials, techniques and processes in response to a brief, to explore creative intentions.	2C.M3 Select and apply diverse materials, techniques and processes to coherently meet a brief, explaining how they support creative intentions.	2C.D3 Select and apply diverse materials, techniques and processes to imaginatively meet a brief, analysing how they enhance and support creative intentions.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are access to a range of mobile technologies such as learners' own phones, digital cameras, sub-notebooks, game handsets, etc.

It is not critical which technology is available but that learners have the opportunity to compare and contrast the creative potential of at least two different platforms, typically their own (smartphone, game handset) and that provided by the school (digital camera, laptop).

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to investigate some of the creative uses of mobile devices in art and design, and may develop ideas through collaboration, to show that they have understood the brief and the requirements for meeting it. They will be able to apply the results of any tests to their ideas generation. Learners will use any research to aid them in developing visual work. They will also show their working process, demonstrating how they developed their ideas and how they selected approaches that were appropriate to their intentions.

Learners working to **Level 2 Merit** will be able to develop one or two ideas that meet the requirements of the brief, from a range of potential starting points. Their thinking is likely to be responsive to the results of any tests, and they will be able to develop and consolidate ideas. They will have a consistent control of technique, and their outcomes will be effective in meeting the brief. They will be able to work collaboratively on different locations, and explore the potential of the brief to use mobile devices to produce an effective response to the brief. They will describe their working processes, highlighting strategies and approaches adopted.

Learners working to **Level 2 Distinction** will be able to more freely explore the potential of using mobile devices and with some imaginative results. They will work successfully on location and in collaboration with others. Their working will demonstrate innovative ideas towards developing and producing a creative response to the brief. They will analyse their own working practice, reflecting on the fitness for purpose of their exploratory preliminary work and will comment on the quality of their planning. There will be a sense of the unexpected in their working processes and responses to the brief, and they will demonstrate the ability to take risks with ideas and in their experimental use of selected media, processes and techniques.

#### Level 1

Learners working to **level 1** will be able to investigate a limited range of creative applications of mobile device-based art and design work. Learners' responses to using mobile equipment can be assessed through teacher observations, supported by presentations and annotated notes. Learners will develop a basic plan, showing the generation of a limited range of ideas. They may be unwilling to explore the potential offered by working collaboratively, and may consolidate ideas on a basic level. Learners will evidence a limited use and understanding of the mobile equipment and technical processes involved. Presentations to an audience will be limited and probably unrefined but may be methodical.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Break the Rules and Mash It Up...	A fashion promoter approaches an artist and asks them to put together some digital imagery that could be used for a promotion campaign which will be mobile device based. The brief is to come up with ideas that take a different approach to beauty and to explore the full potential of digital imagery, doing something different and innovative.	Teacher observation, witness statements, records of visits, journal, reports on findings, questionnaires, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations.
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3	Digital Collaboration	An arts collective invite two artists to take part in a photography collaboration/contest. Each artist takes a single photo and passes it to their partner, who edits it using a range of mobile devices/software/apps then passes it back to the original artist for final working. The results are then projected on screen to the audience.	Teacher observation, witness statements, records of visits, journal, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations, final pieces, exhibition.

# Unit 9: Design Crafts Briefs

Level: **1 and 2**

Unit type: **Mandatory/Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

How does the practice and role of the designer/maker fit within the diverse and varied field of design crafts today? You will work to a design crafts brief that will encourage an individual and creative response.

Design crafts covers jewellery, glass, ceramics and metals, and working with wood, paper, surface pattern and print as well as textiles. It can also feature in interior design for domestic and commercial environments. Practitioners working in design crafts may have produced some of the items in your home. They produce objects that can be functional as well as making our environment visually stimulating.

Designers and makers develop strategies to enable them to continually refine their work and the ideas behind it. In working through your briefs, you will constantly review your progress using feedback from your peers and teachers to improve your working methods. Some of the factors influencing your practice might be materials based; the more you use materials, the more you learn about how they behave, helping you to refine the techniques and processes you use. Sometimes you may decide to branch out in a new field, or explore materials and processes that are new to you, in order to broaden the appeal of your work, and to widen and develop your working practices. Like professional practitioners, you may also develop approaches to your design work that enable you to produce the work efficiently – you may tackle briefs that ask you to re-visit an existing item or product and reinvent it in some way.

## Learning aims

In this unit you will:

- A investigate design crafts practice
- B explore materials, techniques and processes in response to design crafts briefs
- C develop ideas in response to design crafts briefs
- D produce and present an outcome in response to a design crafts brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate design crafts practice</b></p> <p><b>How designers work in the design crafts industry, e.g.:</b></p> <ul style="list-style-type: none"> <li>• as self-employed/freelance designer/maker</li> <li>• in a design studio</li> <li>• with an agent who finds commissions/sells work for them, and normally takes a commission of the price as their fee.</li> </ul> <p><b>How designers get jobs and work, e.g.:</b></p> <ul style="list-style-type: none"> <li>• through an agent</li> <li>• finding their own commissions via their portfolio – paper/photographic/online</li> <li>• through showing their work as a member of an association or a group</li> <li>• through personal recommendation and word of mouth</li> <li>• via craft fairs.</li> </ul> <p><b>How to identify and present examples of design crafts, using visual examples, e.g.:</b></p> <ul style="list-style-type: none"> <li>• jewellery, ceramics, metal, wood, paper-based work (wallpaper, cards, wrapping paper, lampshades), glass, furniture, textiles, soft furnishings.</li> </ul> <p><b>How to collate and present this information in an appropriate format, e.g.:</b></p> <ul style="list-style-type: none"> <li>• sketchbook and notes, onscreen presentation, verbal presentation supported by notes and handouts.</li> </ul> <p><b>How to source and collate examples of work by contemporary practitioners working in design crafts, including visual examples, e.g.:</b></p> <ul style="list-style-type: none"> <li>• examples of design crafts in the home, examples of design crafts from galleries, shops and other sources; either photograph the work in situ or bring the work into a session to discuss and then photograph; annotate the photographs with a summary of the main points discussed, adding own views.</li> </ul> <p><b>Self-employed designers/makers, e.g.:</b></p> <ul style="list-style-type: none"> <li>• self-promotion – understanding how to advertise and present work, for example online</li> <li>• running a business – costs, legislation for workshops, maintaining tools and equipment, budgeting for materials and designing/making time, rent</li> <li>• communicating effectively – with clients, organisations, suppliers, agents, galleries.</li> </ul> <p><b>Working in a design crafts studio, e.g.:</b></p> <ul style="list-style-type: none"> <li>• teamworking</li> <li>• communication skills – at meetings, with clients</li> <li>• working to deadlines, managing time.</li> </ul> <p style="text-align: right;"><i>continued</i></p>



**What needs to be learnt****Creative skills required by a practitioner in design crafts, e.g.:**

- how they develop creative responses to themes set by clients or customers – interpreting a subject or brief in ways that can be innovative, by using and exploiting formal elements such as shape, colour, line, or by taking an existing concept or item and reinventing it in a creative way
- exploring materials – how practitioners keep working practice current and exciting through considering and experimenting with new materials, techniques and processes
- refining existing skills – within their design practice, how practitioners generate ideas, how they use materials, learning new techniques, developing existing knowledge and techniques further
- developing research skills – how practitioners look to improve their process of information gathering and how they feed this information into their design process or practice – looking at case studies.

**How to reflect on the purpose of the selected designer's piece or product, e.g.:**

- considering who is the target audience for the designer's work
- investigating the qualities of the materials and techniques used by the designer
- exploring and documenting the designer's use of visual language used such as shape, colour, pattern, commenting on the effects
- investigating relationships between the visual language used such as in a ceramics piece, how colour has been used in relation to the shape of the piece.

**Learning aim B: Explore materials, techniques and processes in response to design crafts briefs****How to explore non-resistant or resistant material in response to a design crafts brief, e.g.:**

- non-resistant materials such as –
  - plaster, card, balsa wood, string, wire, mod roc, paper, felt, fabric, recycled materials, found materials
- resistant materials such as –
  - metal, wood, Medium Density Fibreboard (MDF)/plywood, Perspex, glass, resin, acrylic sheet materials, recycled materials, found materials.

**Starting points that could be used, e.g.:**

- teacher-led slide show launch of brief, focus on materials, techniques and processes
- drawings, photographs, illustrations, objects.

**How to explore design crafts techniques and processes in response to a brief, e.g.:**

- gluing, joining, stitching, embroidering, casting, hand building, moulding, forming, cutting, finishing.

*continued*

## What needs to be learnt

### How to follow good working practice, e.g.:

- sustainability – using resources carefully/recycling where possible
- following safe working practices – attention to the working environment
- eliminating risk to self and others
- Control of Substances Hazardous to Health (COSHH) – what it means when using materials and equipment
- following instructions on using tools, equipment and techniques
- compiling information, handouts and legislative guidance on health and safety, the importance of keeping records and where these records should be kept
- keeping own records of health and safety guidance and relevant legislation on the materials and techniques used
- what the hazard/danger/warning signs in workshops mean
- using personal protective equipment (PPE) properly.

### How to select and explore design crafts materials, techniques and processes that meet the requirements of a brief, e.g.:

- investigating fitness for purpose
- exploring potential for creative expression
- testing suitability for combining if intended
- explaining reasoning and justifying selection
- adapting and refining choices in response to experimentation, exploration and testing, and evaluating decisions made/directions taken.

### How to select and use techniques, e.g.:

- matching choice of techniques to creative intention
- using techniques to explore inherent qualities in materials, such as grain in wood
- using techniques to successfully achieve intention, such as achieving smooth surfaces in ceramics, contrasting thread and fabric texture in textiles pieces, cutting and joining Perspex cleanly and effectively
- considering and selecting construction techniques according to purpose
- using found objects and/or accidental combination to offer alternative responses to the brief.

### Selection and use of equipment and processes, e.g.:

- hand tools
- workshop machinery
- Computer-Aided Design (CAD)
- wet processes, allowing sufficient air drying/firing time.

### How to record progress and process the results of tests and trials, e.g.:

- keeping an ongoing journal
- using photography to record samples, annotating
- using peer and teacher feedback to aid the development of own design work.

**What needs to be learnt****Learning aim C: Develop ideas in response to design crafts briefs****How to define the purpose of a design crafts brief. What are the requirements of the brief, e.g.:**

- reading and discussing the brief
- planning a personal timetable to meet the deadline
- considering client needs, functional/non-functional
- working out materials, size, costs
- creating samples, models, maquettes, test pieces, swatches.

**How to generate ideas through using any single or combination of appropriate methods, e.g.:**

- mind mapping – word association, creative leaps, innovative, unusual vision
- spider charts
- one-to-one and/or group discussion.

**How to record from primary and/or secondary sources, e.g.:**

- observational drawing and painting
- own photographic work
- recording from studio or museum visits
- recording from work and examples in galleries and exhibitions
- recording from retail examples such as jewellery, surface pattern
- recording from online portfolios.

**How to develop responses to a brief in a sketchbook, e.g.:**

- keeping a record in note form of the steps taken to develop the design work
- what own ideas are based on
- what method/s are used to generate ideas
- drawing ideas and plans
- what materials could be used.

**How to start working for the brief, e.g.:**

- making a basic plan for production
- generating ideas
- selecting subject matter for research and recording
- experimenting with different starting points.

**How to collect and select from visual information gathered, to be used in developing work, e.g.:**

- using drawing to record effectively, appropriate to intention
- observing and recording colour, recording texture, pattern, rhythm
- using photography effectively to collect and record information.

*continued*

**What needs to be learnt****How to select preferred ideas from a range of preliminary design work:**

- chosen on the grounds of quality, innovation and fitness for purpose in meeting the brief
- using and refining visual language to enhance and develop design ideas, and recording reasons for decisions made.

**Keeping an ongoing evaluative record of why and how the work is being done, including:**

- review of current progress
- what's working and what isn't, and why
- how research into others' ideas and methods can be used to aid the development of the design.

**How to plan the production schedule for the design work, e.g.:**

- showing when technical assistance is required
- allowing for any drying times
- ordering specialist materials.

**Learning aim D: Produce and present an outcome in response to a design crafts brief****How to organise research, ideas and final outcomes in an appropriate format, e.g.:**

- sketchbook, worksheets, tests, samples and maquettes, final outcome.

**How to evaluate the response to the brief, and explain clearly how the design work has met the requirements of the brief, e.g.:**

- defining idea or ideas – what the work is based on.
- recording and collating tests, samples and maquettes, to explain and evaluate the results of testing and sampling
- considering if ultimate choice and use of materials supported the design of the idea or message
- commenting on use of materials, the skills involved and how they were applied
- commenting on any changes to materials, techniques, visual imagery and use of visual language, why decisions were made to change aspects of the design work – due to results of tests, in the translation of an idea from sketchbook to sample/maquettes
- reflecting on the visual impact of the work, and how this conclusion was reached
- evaluating the match between intention and final design work.

**How to present final outcome and all associated preliminary work:**

- including research, ideas generation, development work such as samples, tests, maquettes and any other relevant information using the most appropriate presentation format.
- presenting design work to peers and/or client through using presentation software if appropriate; recording and showing samples and tests, paper-based design work, and any screen-based work.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate crafts practice</b>			
1A.1 Identify at least one historical and one contemporary example of design crafts, using visual examples and outlining the work of the craftspeople. #	2A.P1 Describe at least four examples of design crafts, identifying the craftspeople involved and showing the characteristics and factors influencing the artefacts. *#	2A.M1 Review and present a diverse range of examples of design crafts effectively, identifying the craftspeople involved and explaining the characteristics and factors influencing the artefacts. *#	2A.D1 Analyse and present a diverse range of examples of design crafts creatively, identifying the craftspeople involved and evaluating the characteristics and factors influencing the artefacts. *#
<b>Learning aim B: Explore materials, techniques and processes in response to crafts briefs</b>			
1B.2 Use at least one non-resistant or resistant material in response to a design crafts brief, using safe working practices.	2B.P2 Select and use materials, techniques and processes to generate design work that meets the requirements of a design crafts brief, observing and recording safe working practices. *	2B.M2 Select and use consistently a diverse range of materials, techniques and processes to generate work that effectively meets the requirements of a design crafts brief, describing techniques used. *	2B.D2 Select and apply a diverse range of materials, techniques and processes to generate and present design work that imaginatively meets the requirements of a design crafts brief, analysing techniques used. *

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to a crafts brief</b>			
1C.3 Develop at least one idea and visual work in response to a design crafts brief.	2C.P3 Develop at least two ideas that meet the requirements of a design crafts brief.	2C.M3 Develop and extend diverse ideas that effectively meet the requirements of a design crafts brief.	2C.D3 Develop and extend diverse, imaginative ideas that successfully meet the requirements of a design crafts brief.
<b>Learning aim D: Produce and present an outcome in response to a crafts brief</b>			
1D.4 Produce and present an outcome in response to a design crafts brief.	2D.P4 Produce and present an outcome that meets the requirements of a design crafts brief, describing your working process.	2D.M4 Produce and present an outcome that effectively meets the requirements of a design crafts brief, reviewing your working process.	2D.D4 Produce and present an imaginative outcome that successfully meets the requirements of a design crafts brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are workshop based. They will vary according to the resources available in the centre but they should allow learners to explore and use both resistant and non-resistant materials. Resistant and non-resistant materials workshops could involve any one or a combination of wood-based materials, ceramics, textiles such as felt or embroidery, light metalwork, simple casting, e.g. resin based or plaster. Learners should also have access to recycled materials.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to use their research to aid them in developing ideas that meet the requirements of the brief. To achieve this they will have to develop an understanding of what the brief requires. They will also explain how they developed their design ideas through selection of primary and secondary recording materials. Their application of materials, techniques and processes will be basic. Whilst their outcome will meet the requirements of the brief, it will lack the refinement or creativity of examples at merit or distinction.

Learners working to **Level 2 Merit** will be able to develop a wider range of ideas that meet the requirements of the brief. Their thinking is likely to be more fluid and responsive to the results of any tests, samples and demonstrations that they have seen or taken part in. They will have a consistent control of technique and, whilst their outcome may lack some of the imagination of distinction grade work, it will be effective in meeting the brief. They will be able to analyse the different stages of their design work and to reflect on strengths and areas for development. They will be able to explain clearly the characteristics of the work of others they have researched.

Learners working to **Level 2 Distinction** will be able to develop a wider range of ideas. They will independently select and use materials, techniques and processes with confidence and real purpose. They will demonstrate their understanding of the requirements of the brief and react positively to any challenges thrown up in testing and design development. Their outcome will show an imaginative and creative approach to meeting the brief. Their presentation will be independently generated and they will respond positively to feedback. They will be able to evaluate the characteristics of the work they have researched. They will critically reflect on the fitness for purpose of their own working practice, and clearly evaluate their design work and approaches to using materials.

#### Level 1

Learners working to **level 1** will be able to do routine tasks in collecting information about the industry and practitioners' working practices. Learners' findings can be assessed through presentations, supported by basic annotated notes, rather than formal writing tasks. Their ideas generation will show a response to the brief but will not necessarily meet its requirements. Learners may work with a single idea rather than explore alternatives. They are likely to demonstrate a low level response when working from primary and secondary sources. Their exploration of materials, techniques and processes to test and sample will be limited and any results may be recognised but not used to inform the design process. Their outcome will show a basic exploration of at least one non-resistant or resistant material. Use and control of the materials and technical processes involved will be limited and unrefined.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Design Crafts for All	A crafts graduate who specialises in ceramics is researching the field of design crafts, focussing on vessel forms and Japanese ceremonial tea bowls, to develop their personal work in a variety of different, yet related, fields.	Teacher observation, witness statements, records of visits, journal, reports on findings, questionnaires, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, peer group presentations.
1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3	Precious Curves	A design team is developing a new range of contemporary jewellery, which they hope to sell to mainstream jewellery outlets. They have been inspired by organic forms found locally and have decided to base their collection on a series of primary source studies.	Teacher observation, witness statements, records of visits, journal, reports on findings, questionnaires, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations.
1D.4, 2D.P4, 2D.M4, 2D.D4	Christmas is Coming	A toy designer has been approached by a retailer to develop samples for a new toy design in time for the Christmas retail period. He/she will need to put together a range of design ideas as well as generating samples to show the client.	Teacher observation, witness statements, records of visits, journal, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations, final pieces, exhibition.
	Showing the Weave	A craftsperson working in textiles has put together design ideas worksheets, alongside a range of woven samples for presentation, in response to a client brief.	Presentation of outcome and preliminary and final design work, verbal presentations, digital technologies, annotated sketchbook, teacher and peer observation, teacher assessment of practical submission, ongoing evaluation.



# Unit 10: Fashion Briefs

Level: **1 and 2**

Unit type: **Mandatory/Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Fashion is not just about the top designers on the catwalks of London and Paris. It is about designing for different people, events, purposes and functions in a vast range of fields. There are people working as fashion journalists, art directors, fashion website designers, photographers and stylists or producing fashion shows and promoting fashion through advertising and branding. The field of fashion extends to the music industry where performers and bands may require special costumes or dynamic photography and styling for a stage show or a public event and then there are costume designers working on historical and contemporary designs for TV and film.

This unit will introduce you to the broader world of fashion covering a range of specialist fashion areas, which will encourage an individual and creative response to a fashion brief. You will explore different materials, techniques and processes and get to grips with the realities of fashion design and presentations.

## Learning aims

In this unit you will:

- A investigate fashion design and promotion
- B use materials, equipment and techniques in response to fashion briefs
- C develop ideas in response to fashion briefs
- D produce and present an outcome in response to a fashion brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate fashion design and promotion</b></p> <p><b>How to research a range of job roles and activities within the world of fashion design, e.g.:</b></p> <ul style="list-style-type: none"> <li>womenswear, menswear, sportswear, children's wear, hats, shoes, knitwear, T shirts, jewellery</li> <li>fashion promotion assistant, media worker, fashion illustrator, fashion photographer, stylist, journalist, editor, public relations assistant, fashion show producer, web designer, fashion retailer, sales manager, fashion buyer, customer services, marketing assistant, merchandiser, press officer</li> <li>investigate the work of contemporary fashion designers or promoters</li> <li>collate organised and informative research</li> <li>compare job roles within areas of fashion design and promotion.</li> </ul> <p><b>Researching different areas of retail, e.g.:</b></p> <ul style="list-style-type: none"> <li>department stores, designer shops, online shopping, mail order, second-hand and vintage outlets, retail parks, direct selling</li> <li>classify information on fashion into a professionally organised and individual body of work</li> <li>present results of investigation in an appropriate format.</li> </ul>
<p><b>Learning aim B: Use materials, equipment and techniques in response to fashion briefs</b></p> <p><b>How to explore 2D materials and techniques to create fashion ideas, experimenting with, e.g.:</b></p> <ul style="list-style-type: none"> <li>traditional materials such as drawing, painting, print making, photocopy, collage</li> <li>paints, pastels, pencils, inks, cut-out paper, prints, rubbings, stencils</li> <li>digitally based materials such as photography, video, computer-generated visualisation</li> <li>collating experimental pieces and reviewing progress.</li> </ul> <p><b>How to explore 3D materials and techniques to create fashion ideas, experimenting with, e.g.:</b></p> <ul style="list-style-type: none"> <li>traditional materials (such as cotton, silk, wool, man-made fibres, leather, synthetics, second-hand and old clothes)</li> <li>non-traditional materials (such as plastics, wire, paper, cellophane, Sellotape, rubber, string, bubble wrap, card, wood, glue)</li> <li>trimmings (such as ribbons, braid, tassels, buttons, beads, sequins, lace, zips, motifs, old bits of jewellery, feathers).</li> </ul> <p><b>How to use a range of equipment and techniques safely, e.g.:</b></p> <ul style="list-style-type: none"> <li>sewing machines, irons, hand sewing equipment, scissors, glue guns, staplers, knitting, weaving, felt making, printing, painting, embroidery</li> <li>awareness of health and safety regulations in the use of hand and machine tools and equipment.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt****Exploring fashion working processes, e.g.:**

- combining traditional materials and non-traditional materials
- applying primary and secondary recording
- generating and developing personal ideas
- annotating development
- investigating how fabrics are made and how properties can be identified, e.g. waterproof, stretch, fireproof
- combining 2D and 3D media, e.g. fabric and wood in deckchair maquettes, or screens
- using equipment and processes creatively and safely to achieve original solutions.

**Learning aim C: Develop ideas in response to fashion briefs****How to read and discuss a fashion related brief and plan a personal response to the brief, e.g.:**

- understand the brief and requirements
- type of client
- age group
- purpose
- season.

**How to generate ideas through different means, e.g.:**

- mind mapping
- spider charts
- word association
- group discussion, sketching from primary and secondary sources
- making notes from slide show launch, visits to professional practitioner workshops, galleries, museums
- research fashion, branding or services companies such as fashion show producers, forecasting agencies and public relations companies
- consider other factors which may influence the work (such as music, style, art, sport, specific activities, the weather, world issues, and environmental factors)
- develop ideas in a sketchbook through working on a theme and generating individual ideas
- keeping notes of progress being made and logging activities.

**How to apply ideas to different applications, e.g.:**

- fashion or accessory designs and artefacts
- fashion magazine pages
- fashion photography or styling
- fashion advertising or publicity, fashion illustration, a fashion web page.

**What needs to be learnt****Learning aim D: Produce and present an outcome in response to a fashion brief****Production of final work through, e.g.:**

- recognising and selecting the ideas that best meet the brief, and considering how these have been arrived at, including analysing working methods
- developing final idea using selected media
- reviewing final designs, for example in groups or with the teacher
- exploring different methods of presentation
- using appropriate materials and technology to present fashion design and/or promotional work.

**Analysing own work and performance using various methods of feedback, e.g.:**

- applying critical evaluation to own performance
- discussions
- questionnaires
- tutorials
- peer assessment.

**Exploring different methods of presentation, e.g.:**

- onscreen presentation
- video
- blogs
- social networking sites.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate fashion design and promotion</b>			
1A.1 Identify two different job roles in fashion.	2A.P1 Identify four different job roles in fashion and four different fashion activities, describing the main working practices.	2A.M1 Identify a diverse range of different job roles and activities in fashion, effectively explaining the main working practices.	2A.D1 Identify a diverse range of different job roles and activities in fashion, analysing the main working practices.
1A.2 Identify the work of two fashion practitioners.	2A.P2 Research and describe the work of four fashion practitioners. #	2A.M2 Research a diverse range of fashion practitioners, summarising roles and activities. #	2A.D2 Research a diverse range of fashion practitioners analysing roles and activities. #
<b>Learning aim B: Use materials, equipment and techniques in response to fashion briefs</b>			
1B.3 Explore materials, equipment and techniques in response to fashion briefs, using safe working practices. *	2B.P3 Use materials, equipment and techniques to produce work that meets the requirements of fashion briefs, observing and recording safe working practices. *	2B.M3 Use diverse materials, equipment and techniques consistently, to produce work that effectively meets the requirements of fashion briefs. *	2B.D3 Use diverse materials, equipment and techniques imaginatively, to produce work that creatively meets the requirements of fashion briefs. *
<b>Learning aim C: Develop ideas in response to fashion briefs</b>			
1C.4 Develop an idea in response to fashion briefs.	2C.P4 Develop ideas that meet the requirements of fashion briefs.	2C.M4 Develop diverse ideas that consistently and effectively meet the requirements of fashion briefs.	2C.D4 Develop diverse and creative ideas that imaginatively meet the requirements of fashion briefs.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim D: Produce and present an outcome in response to a fashion brief</b>			
1C.5 Produce and present an outcome in response to a fashion brief.	1C.P5 Produce and present an outcome that meets the requirements of a fashion brief, describing your working process.	1C.M5 Produce and present an outcome that effectively meets the requirements of a fashion brief, explaining your working process.	1C.D5 Produce and present a creative outcome that imaginatively meets the requirements of a fashion brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are:

- work areas (studio and workshops appropriate for specialist fashion production, to include a general purpose art studio)
- fashion production materials and equipment.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to locate information on areas of interest using various means, such as websites, books and through contact with professionals as part of organised visits. They will outline clearly the working practices involved and may discuss which activities are of personal interest to them and why. This information may be presented with the final design work. Learners will use and apply ideas, designs, techniques and processes to meet the requirements of briefs using appropriate materials and applications. Learners will use different sources to help with their design development. Learners will discuss their work and support the choices made throughout the project, describing their working methods and giving reasons for their choice of materials, applications and ideas.

Learners working to **Level 2 Merit** will be able to research and discuss the differences between job roles and activities in fashion and indicate the working practices involved, making informed comparisons of each area. The research will be supported by appropriate visual material. The information gathered will be presented in a coherent way. Learners will select and develop personal ideas and design skills and may combine techniques and processes in the application of appropriate materials to carry out creative responses. They will use research from a range of sources to develop a diverse range of ideas. Developments in the learner's work will be described through annotation or through a separate learning log. Learners' ideas may be original and experimental and will meet the requirements of the project brief. Learners will present and explain their work supporting their ideas with some confidence and discussing their creative processes in relationship to the brief. Presentation will use appropriate presentation methods.

Learners working to **Level 2 Distinction** will use a number of research methods and sources and will analyse and compare the characteristics and processes involved. They will support the research with appropriate and thoughtfully selected visual materials. They may demonstrate a personally creative dimension to their design work through the development and application of individual and exciting ideas and combinations of techniques and applications through a range of design ideas and working processes. Learners' work will be supported by analysis showing a clear understanding of their working processes and giving informed comment on why certain ideas were discarded and how their solutions have met the requirements of the brief. Learners will use appropriate means to support their presentations. Learners may show some evidence of placing their work within the context of the industry.

### Level 1

Learners working to **level 1** will be able to identify and describe two different job roles in fashion. These will be outlined by the teacher in the introduction to the unit and described in more detail in handouts. Learners will be able to locate and classify further information on areas of personal interest using means such as websites, magazines and books, and present these in an organised manner. Learners will demonstrate the use of ideas, designs, techniques and processes in order to produce responses to a brief using a range of equipment and applications to realise solutions. Inspiration and context for the work will be identifiable within the developmental work and learners will present the final designs in an appropriate manner.



## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1A.2, 2A.P2, 2A.M2, 2A.D2	Discovering the World of Fashion	A graduate fashion designer is working for the promoters of a careers fair, researching different jobs in fashion, to prepare a display for visitors in the entrance foyer of the careers fair.	A verbal and visual 10-minute presentation to the class and teacher. Rough notes and developmental work. A file of final work containing all the components asked for in the project brief containing reports and summaries as requested in the assessment criteria.
1B.3, 2B.P3, 2B.M3, 2B.D3, 1C.4, 2C.P4, 2C.M4, 2C.D4, 1D.5, 2D.P5, 2D.M5, 2D.D5	In Your Own Fashion	A designer is coming up with ideas for clothing and/or accessories and experimenting with materials, techniques and processes in 2D and 3D to begin to make a fashion item. This could involve felt making, sewing, knitting, cutting and manipulating fabric, working to a basic pattern, recycling and reassembling clothing or producing accessories such as hats, scarves, gloves and jewellery.	A finished garment, accessory, artefact, fashion shoot, illustration or fashion graphics will be presented to peers and teacher with explanations of the work. A file of experimental design and development work containing all the maquettes, tryouts, experiments and ideas as well as sketches and designs. Evaluation of the work.



# Unit 11: Graphic Design Briefs

Level: **1 and 2**

Unit type: **Mandatory/Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

We are surrounded by examples of graphic design – logos, designer labels, TV advertisements, packaging, websites, animation, special effects, computer games, magazines, comics, information graphics (leaflets and instructions), posters and flyers. Graphic applications give a product, service or brand a look, feel and personality. Designers persuade people to buy or engage with a brand or product through creating a unique identity. For example, some logos are instantly recognisable symbols that cross language and cultural barriers.

Graphic designers work with a wide variety of different clients who will set them briefs depending on their requirements. Working to a graphic design brief may start with researching the product or service. This may include considering the target market and their specific needs as well as the product or service's competitors. A designer may also look at cultural factors that may influence the target customer, such as music, film, revivals, art, world events and environmental factors. They will then analyse and develop their research into a series of ideas to present to the client. After further discussion and feedback from the client, they will develop the final design solutions.

In this unit you will develop your skills in using graphic techniques, equipment and materials throughout the practical stages of working to a brief. These will include using traditional, hands-on materials, or lens-based and digital techniques to generate and develop initial ideas. You may also use digital software technologies to modify and refine your ideas towards producing outcomes.

## Learning aims

In this unit you will:

- A investigate graphic design practice
- B explore materials, techniques and processes in response to graphic design briefs
- C develop ideas in response to graphic design briefs
- D produce and present an outcome in response to a graphic design brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate graphic design practice</b></p> <p><b>How designers work in the graphic design industry, e.g.:</b></p> <ul style="list-style-type: none"> <li>• self-employed/freelance</li> <li>• in a design studio</li> <li>• junior designer</li> <li>• creative director</li> <li>• art worker.</li> </ul> <p><b>How to identify and present applications of graphic design to popular brands, using visual examples, e.g.:</b></p> <ul style="list-style-type: none"> <li>• researching contemporary practice in graphic design</li> <li>• advertising in magazines, advertising on television, graphic novels, brands and branding, packaging, shop displays, website design, design for the games industry, street art and graffiti.</li> </ul> <p><b>Skills required for the different roles in which graphic designers might be employed, e.g.:</b></p> <ul style="list-style-type: none"> <li>• generating creative solutions</li> <li>• using software</li> <li>• managing time and resources</li> <li>• teamworking.</li> </ul> <p><b>Working in a design studio, e.g.:</b></p> <ul style="list-style-type: none"> <li>• teamworking on group projects, ideas generating or troubleshooting</li> <li>• communication skills – at meetings, with clients, with fellow animators</li> <li>• working to deadlines, managing time</li> <li>• respecting others' views when working collaboratively</li> <li>• understanding how own role relates to the team.</li> </ul> <p><b>Applying investigation to answer questions about the purpose of the design work researched, e.g.:</b></p> <ul style="list-style-type: none"> <li>• considering the target audience</li> <li>• investigating their needs.</li> </ul> <p><b>Developing an investigation to consider the design work and target audience in terms of:</b></p> <ul style="list-style-type: none"> <li>• age/social group</li> <li>• lifestyle and aspirations</li> <li>• purpose – such as design work trying to persuade people to buy a product or to join an organisation etc</li> <li>• present results of investigation in an appropriate format.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt****How graphic design functions visually in meeting the audience's needs, e.g.:**

- sourcing, collating and reviewing examples of work by practitioners working in graphic design, explaining the relationship between the design work produced, the use of visual language employed and the target audience
- investigating practitioners' sources and use of visual ideas in selected pieces of work
- exploring visual language used in graphic design work and the effects created
- understanding the 'look' created by the designer and the effect it has on the viewer.

**Learning aim B: Explore materials, techniques and processes in response to graphic design briefs****How to use materials and techniques in the creation of graphic design ideas, e.g.:**

- digital based
- lens-based (photography, montage, video)
- mechanical (photocopying)
- hand rendered (drawn, painted, printed, collaged)
- using found objects.

**How to select and apply digital, screen-based techniques and technology in the creation of graphic design ideas and outcomes, e.g.:**

- computer hardware and software
- using fonts and changing font style
- layout
- scanners
- external hard drives
- mobile phones
- digital transfer from cameras, phones, USB, mobile devices, downloads
- screen grabs
- web-based display and design.

**How to select and use materials in the creation of graphic design work, e.g.:**

- wet, dry
- graphic, digital.

**How to select and use equipment to explore appropriate techniques, e.g.:**

- drawing tools, markers, computers, specific software, types of camera.

**How to select and use visual language in design development and creation, e.g.:**

- image, typography, layout, colour, composition.

**How to demonstrate commitment to health and safety, including:**

- recording health and safety information
- compiling a record of health and safety procedures
- obtaining Control of Substances Hazardous to Health (COSHH) data sheets; accessing and recording web-based information, e.g. Health and Safety Executive (HSE), National Examination Board in Occupational Safety and Health (NEBOSH).

**What needs to be learnt****Learning aim C: Develop ideas in response to graphic design briefs****How to generate ideas through using any single or combination of appropriate methods, e.g.:**

- exploring the purpose of a graphic design brief
- reading and discussing the brief
- planning a timetable in response to the brief
- initial thinking strategies about how to respond to the brief
- planning a personal response
- mind-mapping – creative leaps, innovative, unusual vision
- spider charts
- word association
- one-to-one and/or group discussion
- researching a brand or product to explore others' ideas and methods
- keeping records in note form of the steps taken to develop the design work.

**How to describe a response to the brief, e.g.:**

- what the ideas were based on
- what methods were used to generate ideas
- what materials were used
- how to extend the range of ideas produced, through exploring words and meanings, aspects of lateral thinking, combining materials
- how to recognise the potential in a range of ideas, and when an idea is resolved
- how to widen the area of investigation when developing ideas.

**How to develop these ideas into a response for graphic design applications, e.g.:**

- a logo, product label, poster, packaging, magazine, cover, website page, games design, information graphics (leaflets, instructions), mobile device (phone, tablet), an advertisement (for an event, product).

**How to analyse other contextual factors that may influence the work you are doing, e.g.:**

- music, styles, fashion, fine art, crafts, science, technology, politics, the environment, culture, world issues, sport, social factors, e.g. different platforms for advertising, social networking.

**How to develop responses, e.g.:**

- that meet the requirements of a brief
- showing the starting points
- development of ideas
- working on selected themes
- exploring personal individual ideas
- using graphic materials, sketchbooks, worksheets, digital sketching tools, scans, software.

*continued*

## What needs to be learnt

### How to keep an ongoing evaluative record of why and how the work is progressing, including:

- review of progress
- what worked and what didn't, and why (and what the improvement action will be)
- how the design work has been refined
- choice of starting points – describing how appropriate they were to creative intention
- how research can be used to aid the development of the design
- how preferred ideas have been selected from a range of preliminary design work
- how these ideas have been developed into a response that meets the requirements of a brief for different product applications.

### Learning aim D: Produce and present an outcome in response to a graphic design brief

#### How to produce a final outcome that meets the requirements of the brief, e.g.:

- selecting the most appropriate design that meets the brief
- documenting progress and processes used in developing final work
- showing a response to the brief through using a range of selected graphic design techniques and processes.

#### How to evaluate a response to the brief and explain clearly how the design work has met the requirements of the brief, e.g.:

- defining the idea or ideas being communicated
- considering if choice and use of materials supported the design of the idea or message
- thinking about how effectively materials were selected and used – skills involved and how they were applied
- documenting any changes to materials, techniques, visual imagery and use of visual language and why decisions were made to refine aspects of the design work
- commenting on the visual impact of own work and how this conclusion was reached
- evaluating the match between intention and final design work.

#### How to present final work and supporting studies to peers and/or client, including:

- organising research, ideas generation, preliminary design work and final outcomes
- presenting in an appropriate format – sketchbook, layouts and final work
- using onscreen presentation, showing stages and outcome
- paper-based design work, screen-based design work, using appropriate protocols to save and name all versions of design work.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate graphic design practice</b>			
1A.1 Identify one historical and one contemporary example of graphic design, using visual examples and outlining the work of the designers. #	2A.P1 Describe at least two historical and two contemporary examples of graphic design, identifying the designers involved and showing the characteristics and factors influencing the designs. #	2A.M1 Review and present diverse examples of graphic design effectively, identifying the designers involved and explaining the characteristics and factors influencing the designs. #	2A.D1 Analyse and present diverse examples of graphic design effectively, identifying the designers involved and evaluating the characteristics and factors influencing the designs. #
<b>Learning aim B: Explore materials, techniques and processes in response to graphic design briefs</b>			
1B.2 Use graphic design materials, techniques and processes to generate at least one idea and visual work to graphic design briefs, using safe working practices.	2B.P2 Select and use graphic design materials, techniques and processes to generate visual work that meets the requirements of graphic design briefs, observing and recording safe working practices.	2B.M2 Select and use diverse graphic design materials, techniques and processes consistently to generate visual work that effectively meets the requirements of graphic design briefs, describing techniques used.	2B.D2 Select and apply diverse graphic design materials, techniques and processes to generate and present visual work that imaginatively meets the requirements of graphic design briefs, analysing techniques used.



Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to graphic design briefs</b>			
1C.3 Use at least one idea and visual work in response to graphic design briefs.	2C.P3 Select and use at least two ideas that meet the requirements of graphic design briefs.	2C.M3 Use and extend diverse ideas that coherently and effectively meet the requirements of graphic design briefs.	2C.D3 Apply diverse ideas creatively to successfully meet the requirements of graphic design briefs.
<b>Learning aim D: Produce and present an outcome in response to a graphic design brief</b>			
1D.4 Produce and present an outcome in response to a graphic design brief.	2D.P4 Produce and present an outcome that meets the requirements of a graphic design brief, describing your working process.	2D.M4 Produce and present an outcome that effectively meets the requirements of a graphic design brief, reviewing your working process.	2D.D4 Produce and present an imaginative and creative outcome that successfully meets the requirements of a graphic design brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are:

- traditional and digital graphic design materials and equipment
- access to software and computer systems so that learners can work digitally
- graphic design software that enables learners to do at least elementary layout, image capture and image import and positioning.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to identify examples and applications of graphic design, and to review the purpose and methods used to inform and shape the design, such as target audience and choice of visual language. They will use materials and techniques to generate graphic design ideas and imagery, and will produce a response that meets the requirements of the brief. To achieve this they will have to apply understanding gained in their research tasks, for example through a limited case study. They will show their working processes and how they developed the design work, who it was aimed at and what visual ideas they used.

Learners working to **Level 2 Merit** will be able to use a range of materials and techniques to achieve their intention. Their control and application of digital media will be purposeful and the outcome they generate will meet the brief effectively. They will describe their working processes in some detail, acknowledging understanding gained from their research tasks. They will demonstrate an ability to reflect on and explain their choices and use of materials and techniques, for example by using case studies to compare their work to designers. They will describe the characteristics of their chosen applications of successful graphic design, identifying key factors. They will present their work clearly and effectively.

Learners working to **Level 2 Distinction** will show an imaginative and creative approach in developing ideas and imagery that meets the requirements of the brief. They will reflect constructively on the quality of their ideas and imaginative approaches, responding positively to learning. They will produce an outcome independently, and evaluate and present their work clearly, demonstrating in-depth understanding of their design development process. They will analyse the different approaches in their selected examples of current graphic design, and clearly articulate the key factors that make these examples successful. They will evaluate their own work in terms of fitness for purpose, target audience and their needs, use of visual imagery and language, and control of digital technology.

#### Level 1

Learners working to **level 1** will be able to perform basic tasks and to collect information and visual examples through their research. Their exploration of a theme and subsequent ideas generation will be of a basic level. They may tend to work with one idea without exploring alternative ideas or approaches. Learners will use materials and techniques safely and maintain a safe working environment. Teachers should assess learners' performance in using computers and software through the use of observation paperwork, as well as in the submission of any digital outcomes.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	A Job for Me?	A graduate is searching for a position that relates to their skills and interest. This involves conducting research into existing companies, design groups and roles/skill sets required for a practitioner in contemporary graphic design.	Teacher observation, witness statements, records of visits, journal, reports on findings, questionnaires, learning logs, annotated sketchbooks, blog, digital presentation, printouts.
1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3	Education for the Community	A designer is asked to produce a series of ideas and static pages for a website for a local school/college. The designer has to pitch to a client meeting of a selected group of governors, teachers and learners.	Teacher observation, witness statements, records of visits, journal, reports on findings, questionnaires, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations.
1D.4, 2D.P4, 2D.M4, 2D.D4	The Clock is Ticking!	A designer has to produce an illustration for a newspaper story by the end of the day. The illustration needs to reflect the main points of the story in an eye-catching way.	Teacher observation, witness statements, records of visits, journal, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations/final pieces, exhibition.
1D.4, 2D.P4, 2D.M4, 2D.D4	The Moment of Truth	A designer is presenting final designs for an advertising campaign to the client. He/she researches different methods of presentation appropriate to their client needs.	Presentation of outcome and preliminary and final design work, verbal presentations, digital technologies, annotated sketchbook, teacher and peer observation, teacher assessment of practical submission, ongoing evaluation.



# Unit 12: Textiles Briefs

Level: **1 and 2**

Unit type: **Mandatory/Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Every item of clothing, including shoes, bags, hats, scarves and underwear, is made from some sort of textile. All homes and buildings contain textiles in sofas, beds, curtains, carpets and rugs. Textiles play a big part in everyday lives and environments, from the leisure industry through to safety equipment. Intelligent or technical textiles are being used increasingly in airliners, for monitoring health, to reduce energy use and in fashion as wearable technology.

International fashion designers use handmade, hand-embroidered and hand-painted textiles that can take months to produce and may be embellished with beads, embroidery and sequins. Every country has its traditional and specialist textiles, such as wax batik from Thailand and alpaca knits from Peru. Over hundreds of years textiles have become a reflection, celebration and recording of global cultures, traditions and customs.

Textile artists, designers or craftspeople explore themes, materials and processes to develop their skills and their ideas. They research widely from different sources to produce unique designs in response to briefs; either their own brief or that of a client or manufacturer. They will need to develop complex specialist skills required to produce work that may be woven, printed, knitted, embroidered, beaded or of some specialist textile design.

In this unit you will study textiles and textile designers, experiment with materials, equipment and techniques, come up with your own textiles ideas and produce your own textiles in response to a brief.

You will develop skills in surface pattern design and assemblage through specialist textile techniques and processes using different media and materials. You will learn how to use the accompanying specialist tools and equipment correctly and safely. You will be made aware of the health and safety issues associated with the materials and techniques you will be studying.

## Learning aims

In this unit you will:

- A investigate different areas of textiles
- B use materials, equipment and techniques in response to textiles briefs
- C develop ideas in response to textiles briefs
- D produce and present an outcome in response to a textiles brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate different areas of textiles</b></p> <p><b>Different types of textiles, e.g.:</b></p> <ul style="list-style-type: none"> <li>• designer textiles for couture in London, New York, Paris and Milan</li> <li>• textiles for the high street fashion shops</li> <li>• different textiles and techniques for clothing, e.g. printed, knitted, woven, pleated, embroidered, beaded, quilted</li> <li>• 'furnishing textiles' e.g. for cushions, curtains, bed covers, rugs, throws, tea towels, upholstery, wallpaper</li> <li>• other textiles used in the medical, military, leisure and sports industries.</li> </ul> <p><b>The roles of textile designers and how they work, e.g.:</b></p> <ul style="list-style-type: none"> <li>• as a freelance designer</li> <li>• for a company</li> <li>• as part of a team</li> <li>• as an independent textile artist.</li> </ul> <p><b>How to find examples of textiles used; researching characteristics of textiles, how they are made and their origins, e.g.:</b></p> <ul style="list-style-type: none"> <li>• finding examples from different countries and cultures across the world (such as India, Africa, China, Peru, Norway, Thailand, Ireland)</li> <li>• researching fabric manufacturers, what types of fabrics they specialise in and which countries they operate in, and describing some of the making processes</li> <li>• sourcing fabrics online (most popular, new for this year, current and future trends for textiles)</li> <li>• identifying what yarns the samples are made from</li> <li>• collecting examples of furnishing textiles from either fabric suppliers or from interior design magazines or websites. Interior designers or companies who use these fabrics (such as IKEA, John Lewis, Designers Guild, Heals, The Conran Shop, Cath Kidston)</li> <li>• assembling information on textiles into an organised and informative research file, which can be used for future reference.</li> </ul> <p><b>Describing selected international textiles – how they are made; social, cultural, ecological and environmental issues relating to the textiles selected, e.g.:</b></p> <ul style="list-style-type: none"> <li>• manufacturing processes</li> <li>• ecological implications</li> <li>• social issues.</li> </ul>

## What needs to be learnt

### Learning aim B: Use materials, equipment and techniques in response to textiles briefs

#### Experimenting with and combining a range of 2D and 3D materials, processes and techniques in the creation of textile ideas

##### Locating and selecting fabrics, e.g.:

- recycled fabrics from a charity shop (clothes, curtains, sheets), woollens, cottons, linens, silks, rayons, synthetics.

##### Using different types, surfaces and textures of textiles, e.g.:

- thick, thin, stretchy, transparent, opaque, shiny, sparkly, fake fur, printed, plain, quilted, embroidered
- using other non-traditional materials (such as feathers, beads, wire, pebbles, buttons, tubing, rubber, shells, twigs, knitting wool, plastics, cellophane).

##### Using appropriate techniques to create textiles through a variety of methods, e.g.:

- weaving, felt-making, knitting, block printing, screen printing, transfer printing, wax resist, tie-dye, cutting, joining, constructing, gluing, stitching, pleating, smocking, tearing.

##### Considering the end uses/functions as described in the project brief whilst still being safe yet experimental in approach and application, e.g.:

- combining and adapting materials, techniques and processes using equipment safely
- awareness of health and safety regulations in the use of hand and machine tools and equipment
- describing the unique qualities of the fabrics collected, and why they appeal in terms of surface, colour, texture, weight, handle, drape
- adapting textiles ideas and designs to work appropriately with the end product (considering what is suitable for a hat or belt may not work so well on a jacket or shirt or as curtains or bed throws)
- keeping a written and visual log of fabric sources and qualities
- experimenting with collected fabrics and with combining non-traditional and traditional fabrics to create surfaces, textures and colour combinations
- using machinery, processes and techniques to make textiles using a variety of methods, applications
- combining techniques keeping an ongoing log explaining how and why decisions and selections were made
- ensuring that ideas, designs and artefacts produced meet the requirements of the brief.

**What needs to be learnt****Learning aim C: Develop ideas in response to textiles briefs****Confirming the end use and nature of the textiles to be produced, e.g.:**

- fine art creative textiles
- textiles for a specific piece of clothing such as a hat, a waistcoat or a scarf
- textiles for interiors
- textiles for specialist functions such as flags or banners.

**How to read a textiles brief and plan a personal response, e.g.:**

- generating textile design ideas through different means, for example mind-mapping, spider charts, word association, group discussion, doodling, writing, sketching, painting
- applying primary and secondary research to develop more than one textile design idea
- considering any other factors that may influence textile design (such as music, style, art, sport, specific activities, the weather, world issues, environmental factors)
- developing ideas in a sketchbook through working on different themes and generating individual ideas
- keeping notes of progress and logging activities
- having opinions on, recognising and selecting the best work from a range of ideas
- developing ideas through personal interests such as art movements, hobbies, global issues, cultural interests or environmental causes
- progress and describing personal approaches to the work including thoughts and opinions on own performance
- commenting on own work and selecting the best ideas that meet the brief
- seeking and using feedback to enhance ideas
- demonstrating the contextual influences in the work and explaining why these have been selected.

**Learning aim D: Produce and present an outcome in response to a textiles brief****Production and presentation of final work through, e.g.:**

- developing final idea using selected media
- different methods of presentation
- reviewing final designs, for example in groups or with the teacher
- using appropriate materials and technology to present work
- finding out about and experimenting with different methods of presentation and how to review work
- how to talk about the finished work and explain final designs and working processes
- supporting the work positively through reasoned explanation
- using appropriate materials and technology to present textile design work
- describing how the project brief has been met.

*continued*



**What needs to be learnt****Reviewing own work and own learning experience and performance, e.g.:**

- explaining how the work can be moved to the next stage of individual creative intentions
- describing the strengths of the work and how these have met all the requirements of the brief
- using presentation materials and technology creatively and effectively to show the work to the best advantage and discussing ideas for any improvements
- evaluating work confidently, explaining verbally, visually and in writing how the final solutions and the processes have been applied in answer to the brief
- analysing creative achievements and how these relate to future intentions
- clarifying ideas and thoughts regarding the creative industries and own future within them.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate different areas of textiles</b>			
1A.1 Identify two different types of textiles, their qualities, applications and examples of end uses.	2A.P1 Identify four different types of textiles and describe their qualities, uses, applications, country of origin and manufacturing processes.	2A.M1 Research diverse types of textiles explaining their qualities, uses, applications and country of origin and manufacturing processes.	2A.D1 Research diverse types of textiles analysing their unique qualities, uses and applications, outlining the manufacturing processes and discussing where they would be used and why.
1A.2 Identify and present information on the work of two textile designers or practitioners. #	2A.P2 Research and describe the work of four textile designers or practitioners. #	2A.M2 Research the work of a diverse range of textile designers or practitioners, explaining their working methods. #	2A.D2 Research the work of a diverse range of textile designers or practitioners, analysing their working processes. #
<b>Learning aim B: Use materials, equipment and techniques in response to textiles briefs</b>			
1B.3 Explore materials, equipment and techniques to produce textiles outcomes in response to textiles briefs, using safe working practices. *	2B.P3 Use materials, equipment and techniques appropriately to meet the requirements of textiles briefs, observing and recording safe working practices. *	2B.M3 Use a diverse range of materials, equipment and techniques consistently and effectively to meet the requirements of textiles briefs. *	2B.D3 Use a diverse range of materials, equipment and techniques creatively and imaginatively to meet the requirements of textiles briefs. *

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to textiles briefs</b>			
1C.4 Develop an idea in response to textiles briefs.	2C.P4 Develop ideas that meet the requirements of textiles briefs.	2C.M4 Develop a diverse range of ideas that effectively meet the requirements of textiles briefs.	2C.D4 Develop a diverse range of ideas that imaginatively meet the requirements of textiles briefs.
<b>Learning aim D: Produce and present an outcome in response to a textiles brief</b>			
1D.5 Produce and present an outcome in response to a textiles brief.	2D.P5 Produce and present an outcome that meets the requirements of a textiles brief, describing your working methods.	2D.M5 Produce and present an outcome that effectively meets the requirements of a textiles brief, explaining your working methods.	2D.D5 Produce and present an outcome that imaginatively meets the requirements of a textiles brief, analysing your working methods.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are:

- work areas (studio and workshops appropriate for specialist textile production, to include a general purpose art studio)
- textile production materials and equipment.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to identify and describe four different types of textiles. They may choose to select from a list provided by the teacher. Learners will be able to describe the work of four textile designers or other textile industry personnel. These may be straightforward case studies based on information given by the teacher in handouts and the initial presentation. Depending on the nature of the brief, learners will seek inspiration from various primary and secondary sources to develop into ideas for textiles end products. Inspiration and contextual referencing will be clearly connected to the developmental work and will come from more than one source. Learners will annotate developmental work, describing the processes being undertaken.

Learners working to **Level 2 Merit** will research and describe a range of different types of textiles. Learners will be able to locate and discuss the origin of the fabrics and the making processes involved which give them their unique qualities. There may also be discussion on the ecological and environmental factors that relate to the textile production. Learners will be putting others' work in context and making connections with their own work. Research for the design and development of the work will include primary and secondary research and may involve field visits to retailers, wholesalers, galleries, museums, or in-store fashion shows. Learners may develop ideas in different ways through experimentation with both 2D and 3D techniques and processes, while remaining focused on meeting the requirements of the brief. Some selection will be evident with learners showing thoughtful decision making in both practical and conceptual processes. The final work will meet the requirements of the brief and show that the processes involved have been understood and reviewed. Learners will present their work using various presentation techniques, as appropriate to the brief.

Learners working to **Level 2 Distinction** will select a variety of types of textiles, investigating them thoroughly and describing several of their end uses. Learners may discuss the ecological and environmental impacts of fabric production as well as social and cultural effects. Learners will compare different designers' work, discussing the merits of each and giving personal opinions. Research and inspiration will be from several sources, some of which may be organised field visits to galleries, wholesalers or retailers.

Learners will analyse the research collected and synthesise it into the developmental work, showing critical selection and with ongoing annotation, either in a learning journal or sketchbook. Work will demonstrate flow and connection through the processes and will have a clear personal identity. Learners will be skilful and experimental when using equipment, processes and techniques and will combine ideas and applications effectively to meet the requirements of the brief. Presentation will use appropriate methods, and critical selection. Learners will analyse their processes and contextual sources.

### **Level 1**

Learners working to **level 1** will be able to identify two different types of textiles, describing where they come from and in what context they are used. It is likely that these choices will be made from a list given by the teachers. Learners will be able to select and describe the work of two textile designers/practitioners. This could be in the form of a simple case study. Learners will collect a range of materials and other items to create their own textiles work in response to a brief, with sources suggested or supplied by the teacher. Learners will use information to develop ideas that respond to the brief. They will be able to handle materials and equipment safely for the production of samples, presenting the work through appropriate means.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1A.2, 2A.P2, 2A.M2, 2A.D2	Discovering the World of Textiles	A group of textile designers have been asked by an international interior furnishing company to produce a range of swatches and samples inspired by world textiles. The aim of the collection is to 'tell a story through textiles'.	Portfolio or file of information on textile designers, and also on different textiles, and their qualities and uses. This file should contain both visual and written materials.  Seminars with small groups of learners where each brings their work to date and methods of presentation are discussed and shared would support the assessment process.  Learner evaluation and feedback and teacher assessment.
1B.3, 2B.P3, 2B.M3, 2B.D3, 1C.4, 2C.P4, 2C.M4, 2C.D4, 1D.5, 2D.P5, 2D.M5, 2D.D5	Telling a Story Through Textiles	The textile designers discuss possible ideas and starting points. They make lots of notes and compare their different ideas to come up with a combined collection of designs, suitable for an exhibition.	A sketchbook of developmental ideas and designs, which should also contain samples, tryouts and experiments for different applications and techniques.  Finished examples of textiles presented to the teacher and to peers.  The final presentation consisting of: <ul style="list-style-type: none"> <li>• a verbal presentation of the work</li> <li>• a file of collected research into the textile industry, designers and types of textiles</li> <li>• a sketchbook of developmental work, designs and experiments</li> <li>• original textiles displayed appropriately, either as hangings, flat pieces or 2D artefacts.</li> </ul>

# Unit 13: Visual Arts Briefs

Level: **1 and 2**

Unit type: **Mandatory/Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Visual arts are mostly concerned with how things look but ideas or concepts are important too. Visual arts include both 2D and 3D making, whether functional, decorative or purely aesthetic. Artists, designers and craftspeople who produce visual arts images or objects work in a range of different disciplines, such as painting, sculpture, printmaking, photography, collage, assemblage and installation.

Artists, designers and craftspeople explore visual arts ideas, materials and techniques in response to self-defined or given briefs. In order to develop their work, artists experiment with different materials to explore the potential of a chosen medium and its suitability for the task. They also research widely from different sources to gain inspiration to help them develop ideas. Professionals continuously review the progress of their work to ensure it meets their creative intentions and the requirements of the brief.

In this unit you will be working with a brief to research, explore and develop visual arts ideas. You will need to carry out research from a range of primary and secondary sources appropriate to your brief. A valuable part of your research will be to learn what kind of work historical and contemporary artists, designers and craftspeople produce and the range of materials and techniques they use. This research will help you to understand how to use visual arts materials, processes and techniques to explore ideas and produce a final outcome or outcomes. You will review your progress and refine the process of your work through ongoing and final analysis in response to the given brief.

## Learning aims

In this unit you will:

- A investigate visual arts practice
- B explore materials, techniques and processes in response to visual arts briefs
- C develop ideas in response to visual arts briefs
- D produce and present an outcome in response to a visual arts brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate visual arts practice</b></p> <p><b>Disciplines involved in the visual arts, e.g.:</b></p> <ul style="list-style-type: none"> <li>• 2D and 3D fine art, illustration, ceramics, 3D craft and design, printmaking, textiles and fashion, mixed media, photography, moving image, digital art.</li> </ul> <p><b>Exploring primary and secondary contextual sources, e.g.:</b></p> <ul style="list-style-type: none"> <li>• primary contextual sources: visiting professional practitioner showing their work; visits to galleries, exhibitions, museums, art collections, art studios, live art events</li> <li>• secondary contextual sources: online gallery information, e.g. National Gallery website, artists' websites, online historical and contemporary collections; books, journals, magazines, collections of images, e.g. postcards, scans, photocopies, prints.</li> </ul> <p><b>How to identify 2D and 3D historical/contemporary examples of visual arts work, using visual examples and identifying the artists involved, e.g.:</b></p> <ul style="list-style-type: none"> <li>• investigating 2D and 3D visual arts contexts, including internet-led research, first-hand observation of objects</li> <li>• making quick sketches in a gallery of images/objects relevant to the brief</li> <li>• note-taking about selected images/objects which might be listing the work or using a simple pro forma</li> <li>• annotating or highlighting downloaded and printed information from the internet and other sources</li> <li>• documenting response to the work, exploring sensory or visual qualities, describing how it feels, what it looks like, what it is made of and how it can be used</li> <li>• discussing in groups how others' work might be used to inspire own ideas.</li> </ul> <p><b>How to investigate visual arts contextual references:</b></p> <ul style="list-style-type: none"> <li>• describe examples of 2D and 3D visual arts contextual examples and identify the artists involved</li> <li>• comment on the examples selected, the materials used, such as visual aesthetics, shape, colour, size, textures, processes, e.g. through annotated worksheets, sketchbooks, taped recordings of discussions, explanations, descriptions, comments, evaluations, tutorials, spoken word, video, face to face, individual, group crit sessions, using technical and art terms for art, craft, design processes and their different qualities to describe and analyse the work</li> <li>• develop evaluation of characteristics such as: exploring properties, effects, uses – to include purpose, commercial, professional, suitability, e.g. such as image purpose, factors, opportunities, constraints, target audience/audience needs, budget, content</li> <li>• present information in an appropriate format that includes images and text</li> <li>• reviewing primary contextual sources in response to a brief</li> <li>• review secondary sources in response to a brief – from magazines/newspapers, books, internet, advertising, postcards, artists' work, photographs, audio/visual sources</li> <li>• explain how these sources might be used to inspire own ideas and use of media in response to a brief.</li> </ul> <p style="text-align: right;"><i>continued</i></p>



**What needs to be learnt****How to make transcripts of details or techniques used by selected artists to inform own experiments e.g.:**

- in a painting (colour mixing, brush marks, tracing composition and putting in areas of dark and light tone)
- in a drawing (using line in ways the artist has done, to suggest qualities of delicate form/energy or movement/pain or sharpness of an object)
- in a model (using clay to create simple structures from sculptural forms).

**Review and evaluate:**

- selecting and presenting research findings to the group in appropriate format
- responding to feedback from presentation.

**Learning aim B: Explore materials, techniques and processes in response to visual arts briefs****2D materials, processes and techniques, e.g.:**

- drawing equipment such as pencils, charcoal, pen, ink, oil pastels, chalks
- painting equipment such as acrylics, watercolour, poster colour, brushes, palette knife, sponges, rags
- printmaking equipment such as mono print, block print, collagraphy (print from card – incised and collaged), water-based printing inks, printing plates, print racks, assorted papers for printing, print press
- photography, moving image, digital media, software programmes
- backgrounds such as paper, card, newsprint, brown wrapping paper, black and coloured papers, canvas, plywood, hardboard, textured papers, photographs, found papers.

**3D materials, processes and techniques, e.g.:**

- modelling materials such as clay, soft wire, soft sheet metals
- carving materials such as plaster, green-hard clay, breeze blocks, soft stone
- constructing materials such as chicken wire, plaster, mod-roc, wood, metals, clay, plastic, withies, straw and found materials
- mould-making materials such as plaster, plastics.

**Using two or more 2D and 3D processes and techniques in response to the brief:**

- exploring 2D mark-making, formal elements (form, space, shape, structure, line)
- exploring 3D mark-making, formal elements (line, tone, form, colour, texture, pattern)
- creating roughs, sketches, drawings, colour studies, test pieces, swatches, models, maquettes
- 2D (drawing, collage, photography, printmaking, painting)
- 3D (modelling, carving, casting, sculpting, assembling, fixing, joining).

**Health and safety:**

- how to use 2D and 3D materials, techniques and processes safely using good working practices.

*continued*

**What needs to be learnt****How to explore and use 2D and 3D materials, processes and techniques in response to a visual arts brief, e.g.:**

- materials such as graphite, charcoal, pen, ink, wash, oil pastels, chalks, handmade tools
- processes (commissioned work, personal exploration, abstraction, copying, scaling, collaborative work, site specific, limitations, objectives, traditional, new media)
- techniques (montage, collage, photography, digital scanning, manipulation, printmaking, modelling)
- exploring mark-making, formal elements – line, tone, form, colour, texture, pattern.

**How to use primary, contextual and environmental sources in response to a brief, e.g.:**

- recording from contextual sources through observational drawings, painting from still-life, photography from the urban environment, rubbings from surfaces in the centre and grounds, taking plaster casts from clay moulds of locally sourced tracks, signs and symbols, using digital media to record and gather exciting visual imagery
- experimenting with different visual arts materials, processes and techniques used in selected artists' work to inform own methods, relevant to the brief
- using compositional ideas from a selected artist's work to explore own ideas relevant to the brief.

**How to explore and combine materials, processes and techniques in response to a visual arts brief through:**

- combining different 2D materials such as paint and printmaking media
- experimenting, testing, making swatches, test pieces, maquettes, sketches, roughs, investigating the potential of a medium, analysing results
- experimenting with different combinations of techniques such as using washes of colour and applying scumbling painting techniques after viewing a Peter Lanyon landscape painting
- using 3D combinations of techniques such as wire modelling and applying plaster scrim with straw embedded after viewing a Nicola Hicks animal sculpture.

**Making own experimental 2D and 3D studies working from, e.g.:**

- objects, still life set-ups, the human form, animals, insects, plant forms, mechanical forms, landscape, townscape
- experimenting with own ideas using materials, processes and techniques inspired by selected artists' work.

**How to review experimental combinations of techniques in response to a brief, e.g.:**

- what 2D and 3D materials, processes and techniques were used
- the effectiveness of techniques applied
- the quality of initial own ideas
- how selected artists' work has informed ideas and use of materials, processes and techniques
- the strengths in the work produced
- the weaknesses and how the work might be improved.

*continued*

**What needs to be learnt****How to review own response to the brief, including:**

- commenting on own work produced
- what went well and why
- what didn't go so well and why.

**Learning aim C: Develop ideas in response to visual arts briefs****How to explore visual arts briefs, e.g.:**

- group discussion, teacher handouts such as annotated/highlighted details attached to the brief
- teacher presentations to inspire and inform
- analysing the requirements and constraints of the brief.

**Researching from primary and secondary sources, e.g.:**

- contextual investigation, notes and images from practitioner visit, studies, sketches, model-making and photographs from natural and man-made images, objects, still life, local landscape, townscape, interiors, architectural detail, depending on the requirements of the brief.

**Methods used to generate ideas, e.g.:**

- thumbnails, sketches, primary source studies, 2D/3D design developments.

**How to generate initial ideas:**

- from sources, exploring the visual language of selected 2D or 3D ideas such as composition, structure, size, proportion, colour qualities to communicate idea that meets the requirements of the brief
- using mind-mapping – creative leaps, innovative, unusual vision
- spider charts, one-to-one and/or group discussion
- planning the brief – devising a plan for experimentation and production
- gathering imagery and resources required.

**Developing and refining ideas:**

- taking an idea further, using a range of thumbnails, models, maquettes; combining elements of more than one idea, exploring the most effective methods of communicating chosen idea that meets the requirements of the brief.

**Exploring and experimenting, e.g.:**

- using a range of materials, techniques and processes; exploring the potential and limitations of selected media
- producing final outcome in response to the brief
- preparing development and final work for presentation.

**How to record ongoing progress, e.g.:**

- in a sketchbook, note-taking, files, annotated studies, photographs and worksheets, samples, tests, models etc of the steps taken in the development process
- selecting and using starting points and source materials, theme/s, subject matter, identifying creative intention, comparing and contrasting potential of a range of starting points

*continued*

**What needs to be learnt**

- collecting and selecting from visual information gathered, to be used in developing design work, drawing ideas, thumbnails
- selecting preferred ideas from a range of preliminary design work
- applying testing, audience feedback, sampling, making models/maquettes.

**Keeping an ongoing evaluative record:**

- what is being communicated and what materials, processes and techniques are being used
- identifying the strengths and weaknesses of the selected ideas and the chosen materials
- evidencing use of feedback to refine and develop ideas.

**How to explore all the elements of the visual arts brief, e.g.:**

- analysing the project requirements
- the possible constraints
- the required contextual research
- the focus of investigation
- the design development cycle
- keeping an ongoing review
- additional information required
- materials and process exploration towards production of final outcome.

**Using a design development cycle, e.g.:**

- generating ideas, researching, developing and exploring ideas using media and processes.

## What needs to be learnt

### Learning aim D: Produce and present an outcome in response to a visual arts brief

#### How to produce a final outcome that shows a response to the brief:

- organising research, ideas generation, preliminary designs, 2D/3D work and final outcomes in an appropriate format
- using sketchbook, worksheets, maquettes, test pieces as appropriate
- recording and showing rough ideas and experiments such as paper-based design work and any screen-based work
- using materials, techniques and processes to produce a 2D or 3D visual arts outcome in response to the brief
- showing appropriate design studies, samples, maquettes
- defining working practice used to develop the design work, evaluating the response to the brief, and explaining clearly how the outcome has met the requirements of the brief.

#### How to present a final outcome and development work that shows a response to the brief:

- defining an idea or ideas – what you are communicating, to whom and for what purpose
- presenting to peers and/or client, 1:1, in groups, in class using visual, spoken or written means, onscreen presentation or web-based presentation software if appropriate
- showing ideas and developments through displaying or exhibiting work and discussing with peers/teacher in group review session
- using design/ideas sheets which could be presented 1:1, or to a group, using visuals, presented using digital means, outlining the work, using written notes and annotated images as appropriate
- reviewing work through discussion with peers and teacher, e.g. outlining research into contextual sources, showing the development of initial idea and what the main strengths and weaknesses are in the work as a whole
- how to present final outcome and all associated supporting work, research, ideas generation, tests, models, onscreen work and any other relevant information, using an appropriate presentation format.

#### How to evaluate final visual arts work, e.g.:

- the effectiveness of materials used – the skills involved and how successfully these were applied
- evaluating and justifying any modifications and changes to materials, techniques, visual imagery and use of visual language to refine aspects of the work
- reviewing the experimental combinations of 2D or 3D materials, processes and techniques
- reflecting on the effectiveness of techniques applied, using feedback from review
- evaluating the match between intention and final outcome.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate visual arts practice</b>			
1A.1 Identify one historical and one contemporary example of visual arts, using visual examples and outlining the work of the artists/designers involved. #	2A.P1 Describe at least two historical and two contemporary examples of visual arts, identifying the designers involved and showing the characteristics and factors influencing the designs. #	2A.M1 Review and present diverse examples of visual arts, identifying the designers involved and explaining the characteristics and factors influencing the designs. #	2A.D1 Analyse and present diverse examples of visual arts, identifying the designers involved and evaluating the characteristics and factors influencing the designs. #
<b>Learning aim B: Explore materials, techniques and processes in response to visual arts briefs</b>			
1B.2 Use visual arts materials, techniques and processes to generate at least one idea and visual work to visual arts briefs, using safe working practices.	2B.P2 Select and use visual arts materials, techniques and processes to generate visual work that meets the requirements of visual arts briefs, observing and recording safe working practices.	2B.M2 Select and use diverse visual arts materials, techniques and processes to consistently generate visual work that effectively meets the requirements of visual arts briefs, describing techniques used.	2B.D2 Select and apply diverse visual arts materials, techniques and processes to generate and present visual work that imaginatively meets the requirements of visual arts briefs, analysing techniques used.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to visual arts briefs</b>			
1C.3 Use at least one idea and visual work in response to visual arts briefs.	2C.P3 Select and use at least two ideas and visual work that meet the requirements of visual arts briefs.	2C.M3 Use and extend coherently a diverse range of ideas and visual work that effectively meet the requirements of visual arts briefs.	2C.D3 Apply a diverse range of imaginative ideas and visual work to successfully meet the requirements of visual arts briefs.
<b>Learning aim D: Produce and present an outcome in response to a visual arts brief</b>			
1D.4 Produce and present an outcome in response to a visual arts brief.	2D.P4 Produce and present an outcome that meets the requirements of a visual arts brief, describing your working process.	2D.M4 Produce and present an outcome that effectively meets the requirements of a visual arts brief, reviewing your working process.	2D.D4 Produce and present a creative and imaginative outcome independently, to successfully meet all the requirements of a visual arts brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources for this unit could include:

- a designated visual arts studio with facilities for drawing, painting, printmaking, card construction and mixed media
- access to 3D workshops for selected sculptural and 3D design materials, processes and techniques.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to identify at least two historical and two contemporary examples of 2D and 3D contemporary and historical works, using images and basic art terms appropriately. Teachers should be aware that this is the minimum requirement. They will evidence their ability to use visual arts materials, processes and techniques showing their collated samples, rough studies and maquettes. They will demonstrate their understanding of the safe use of their selected materials and processes through annotated worksheets or sketchbook pages, photographs of their models or maquettes, teacher observation record sheets and witness statements or through completed questionnaires. Learners will use their experimental samples and roughs to generate and develop at least two ideas and exploratory work into a final outcome using their chosen media competently. They will plan and present their work and review their own progress. Teachers may need to use learner observation sheets and witness statements to evidence learners' practical working methods and their discussions during group discussions.

Learners working to **Level 2 Merit** will be able to investigate and explore a range of contemporary and historical 2D and 3D visual arts. Their discussions and written pieces on the characteristics of the work of others will be clearly outlined and mainly descriptive, although they will show some analytical ability. They will show their research through collected annotated imagery and written notes from primary and secondary contextual sources. They will have consistent control of selected materials and methods, and show effective and sometimes skilful use of visual arts materials, processes and techniques in different media. Learners will produce an effective outcome, successfully communicating their intention. They will make effective plans for presentation of the different stages of their research and exploratory practical work to meet the requirements of the brief and they will reflect on strengths and areas for improvement.

Learners working to **Level 2 Distinction** will investigate and explore a wide range of examples of contemporary and historical visual arts. In their discussions and written work on the characteristics of selected examples, they will use some critical vocabulary and analyse selected works using personal judgements informed by their sources. They will select and use materials, techniques and processes with confidence and purpose. They will demonstrate their understanding of the requirements of the brief and react positively to any challenges arising from their experimental use of media. They will use materials with imagination and be able to analyse their results. They will select their final idea, analysing their choices, and develop an imaginative and skilful visual arts outcome.



Their presentations of supporting and final work will be independently planned and produced and they will respond positively to learning, modifying their work where appropriate. They will reflect on the fitness for purpose of their own working practice and clearly evaluate their research work, approaches to using materials and the quality of their outcomes.

### **Level 1**

Learners working to **level 1** will be able to perform routine tasks in collecting information about visual arts practitioners and their working methods. Learners' findings can be assessed through presentations, supported by basic annotated images, rather than formal writing tasks. Teachers may need to use learner observation sheets and witness statements to evidence learners' ability to discuss visual arts examples and to use simple art terms. Teachers might help learners to talk and write about their chosen images by designing a form with simple questions and suggestions on ways of looking at artwork. Learners will explore visual arts materials, techniques and processes in a limited way, showing their knowledge through teacher-observed activities, collected examples of their experiments and brief notes or lists of the materials and processes they have used. They may show evidence of their safe use of their selected materials and process through demonstrations, discussions and completed questionnaires. Their outcomes will show a basic exploration of materials. They may evidence limited use and control of the materials and the technical processes involved.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Call for Entries	A sculptor is analysing, investigating and exploring 3D visual arts forms for an exhibition at a new art gallery. The processes of the chosen 3D processes need to be explored as fully as possible.	Observation sheets and witness statements. Contributions to group discussions, tutorials and seminar sessions. Sketches and notes from contextual visits. Questionnaire for visiting practitioner and learner's subsequent findings. Research into visual arts sources – lists, notes, collected source material, annotated images, collated folders of a range of primary and secondary source material.
1B.2, 2B.P2, 2B.M2, 2B.D2	Trying Something New	A painter is exploring and experimenting with visual arts materials, processes and techniques and different combinations of these to create work for a group show of contemporary approaches to painting at a local gallery.	Documented recording of visiting practitioner's approaches and methods Experimental outcomes presented appropriately through sketchbooks, worksheets with annotated explorations of materials, processes and techniques; photographs of 3D test pieces, models and maquettes. Teacher observation sheets and witness statements relating to learners' discussions, tutorials and ongoing working methods and safe and effective use of materials, techniques and processes.

Criteria covered	Assignment	Scenario	Assessment evidence
1C.3, 2C.P3, 2C.M3, 2C.D3	Top Cat, Top Dog	A team of animators has been commissioned to create a series of short pieces for children's TV on domestic animals. They are using primary and other sources to generate and develop ideas for the series.	<p>Recorded review of outline of research and ideas in response to a brief.</p> <p>Written notes, annotated sketchbooks, worksheets, case studies.</p> <p>Ongoing annotation of research findings and exploratory use of media.</p> <p>Witness statements to evidence learner working and their safe use of materials, processes and technology.</p> <p>Ongoing group discussions.</p> <p>Recorded seminars, written notes.</p> <p>Plans for considerations of requirements and constrictions in the development of the brief.</p> <p>Presentation plans and feedback.</p> <p>Teacher observation statements relating to verbal evaluation provided.</p>

Criteria covered	Assignment	Scenario	Assessment evidence
1D.4, 2D.P4, 2D.M4, 2D.D4	Getting the Image Right	A photography group has been commissioned to produce a new set of postcards for the local tourist board, promoting the beauty of the local landscape. The photographers are selecting from ideas, and developing and producing a series of images. They set up an initial viewing with the target audience for the final work. In the light of feedback from their target audience, they modify and develop the work.	<p>Evaluation of project and final work.</p> <p>Recorded group discussions and final evaluation seminars using witness statements.</p> <p>Plans for presentation of the work as a whole.</p> <p>Recorded presentation using video.</p> <p>Blogs and other social networking sites to upload discussions, ideas and final work.</p> <p>Written, spoken, evaluation of strengths and weaknesses, quality of ideas, achievement of intention, modifications and changes, descriptions and analysis of use of media, materials and processes.</p> <p>Teacher observation statements on verbal evaluations.</p>

# Unit 14: Photography Briefs

Level: **1 and 2**

Unit type: **Mandatory/Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Photography is part of our everyday culture. We use cameras to record an event, document something or capture a moment in time. The developments in technology have made digital cameras ever more affordable, and the improving quality of cameras on mobile phones now makes the recording of images available to everyone, at any time. Photography involves capturing images in a studio or on location and producing prints or screen-based images using film-based and/or digital technology. Making a good photograph is essentially about learning to capture exciting visual qualities through a viewfinder.

Professional photographers produce work for a variety of different purposes from advertising and fashion shoots to portraits and wedding photos. They use a variety of techniques and processes to explore ideas for photographs. They research widely from different sources to gain inspiration to help them develop ideas.

Professional photographers continuously review the progress of their work to ensure it meets their creative intentions and the requirements of the brief. They produce work for a variety of different purposes from advertising and fashion shoots to portraits and wedding photos. They need to be able to analyse briefs accurately and identify which factors need to be taken into account when developing their response so they can meet the needs of their clients.

In this unit you will study the work of contemporary and historical photographers and explore, experiment with and learn how to use specialist photography materials and techniques relevant to a brief. You will develop your photography skills and understanding by exploring traditional film-based processes and/or digital photography in response to a brief.

## Learning aims

In this unit you will:

- A investigate photography practice
- B use techniques, equipment and processes in response to photography briefs
- C develop ideas in response to photography briefs
- D produce and present an outcome in response to a photography brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate photography practice</b></p> <p><b>How photographers work in the industry, e.g.:</b></p> <ul style="list-style-type: none"> <li>• self-employed/freelance</li> <li>• in a photography studio</li> <li>• on location</li> <li>• within a larger company.</li> </ul> <p><b>How to identify and present applications of photography using visual examples, e.g.:</b></p> <ul style="list-style-type: none"> <li>• researching contemporary practice in photography</li> <li>• photography in magazines, books, on the world wide web, in advertising, documentary, fine art, fashion, weddings, portraits, landscape, wildlife, forensic, medical, amateur, social, tourism.</li> </ul> <p><b>Skills required for the different roles in which photographers might be employed, e.g.:</b></p> <ul style="list-style-type: none"> <li>• generating creative solutions</li> <li>• using equipment and processes</li> <li>• managing time and resources</li> <li>• teamworking.</li> </ul> <p><b>Working in a photography studio, e.g.:</b></p> <ul style="list-style-type: none"> <li>• teamworking on group projects, ideas generating or troubleshooting</li> <li>• communication skills – at meetings, with clients, with fellow photographers, support staff</li> <li>• working to deadlines, managing time</li> <li>• working with clients, models, subjects</li> <li>• understanding how own role relates to the team</li> <li>• dealing with health and safety issues.</li> </ul> <p><b>Applying investigation to answer questions about the purpose of the photography work researched, e.g.:</b></p> <ul style="list-style-type: none"> <li>• considering the target audience</li> <li>• investigating their needs.</li> </ul> <p><b>Developing an investigation to consider the work and target audience in terms of:</b></p> <ul style="list-style-type: none"> <li>• age/social group</li> <li>• lifestyle and aspirations</li> <li>• purpose – such as positive or negative association</li> <li>• present results of investigation in an appropriate format.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt****How photography functions visually in meeting the audience's needs, e.g.:**

- sourcing, collating and reviewing examples of work by photographers, explaining the relationship between the work produced, the use of visual language employed and the target audience
- investigating photographers' sources and use of visual ideas used in selected pieces of work
- exploring visual language used in photographs and the effects created
- understanding the image created by the photographer and the effect it has on the viewer.

**What needs to be learnt****Learning aim B: Use techniques, equipment and processes in response to photography briefs**

How to identify photographic equipment: cameras – compact, phone, SLR (film, digital), interchangeable lenses, tripods, light meters, controlled lighting.

**How to use photographic equipment safely and carefully, e.g.:**

- loading and unloading a camera, camera settings, handling negatives, battery charge, available memory, downloading images, computer hardware/software, darkroom facilities.

**How to use photographic processes, e.g.:**

- capture and file naming, processing film, producing contact sheets, producing images (for print, for screen), scaling, formats.

**How to use photographic techniques to control images in response to a photography brief, e.g.:**

- shutter-led/aperture-led settings, exposure – fast, long, shooting modes/ISO settings, mixed focus, framing a subject, composing a picture, using natural/artificial light, available/controlled studio lighting.

**How to develop and refine use of techniques, equipment and processes, e.g.:**

- select the appropriate equipment to achieve creative intention and meet the requirements of the briefs, and recording this information
- document selection of photographic techniques, equipment and processes
- adapt and refine selection of techniques, equipment and processes in response to results of test shoots, feedback (teacher, peer or client)
- record information of progress from the results of techniques, equipment and processes used, health and safety guidance, any risk assessments undertaken, test shoots and first prints, as part of an ongoing journal of working practice
- select and apply appropriate photographic techniques to meet the requirements of a variety of photography briefs.

**How to identify and record formal elements, e.g.:**

- recognise what formal elements are and how photographers use them in their work
- record using photographic techniques, equipment and processes
- apply compositional techniques when framing photographs.

**How to modify, refine and review own work, e.g.:**

- review use of formal elements and how photographers use them in their work
- select and use photographic techniques, equipment and processes to apply compositional techniques, evaluating working practice
- select and use photographic techniques, equipment and processes to record formal elements.



**What needs to be learnt****Learning aim C: Develop ideas in response to photography briefs****How to, plan, generate and develop ideas, e.g.:**

- plan for production of work in response to the brief, including starting points, resources, possible techniques
- develop ideas through mind-mapping, spider charts, discussion – 1:1, group
- record information from primary and secondary sources and the work of others to inform developmental work, in response to a photography brief
- produce developmental work and generate ideas in response to a photography brief, e.g. drawings, contact sheets, proof prints.

**How to select ideas and evaluate progress, e.g.:**

- select and record from primary and secondary sources and the work of others to develop ideas and imagery that meet the requirement of a photography brief
- refine developmental work to meet the requirements of photography briefs, selecting preferred ideas
- apply testing through test shoots, using audience feedback, considering alternative approaches
- keep an ongoing evaluative record of ideas development and selection of photographic techniques, equipment and processes, including identifying the strengths and weaknesses of the selected ideas and the chosen techniques.

**Learning aim D: Produce and present an outcome in response to a photography brief****How to produce and present outcomes, including:**

- produce a final outcome in response to a photography brief, e.g. portrait, landscape, urban, studio still life, documentary photography
- select work for mounting
- prepare photographic work for mounting, e.g. surface mount, using spray mount, window mount, colour of card, measuring borders
- cut card for mounts, using tools and equipment safely
- present outcomes, e.g. 1:1, to a group, visually, spoken or written, onscreen, in print, as appropriate.

**How to evaluate final work to meet the requirements of the brief, including, e.g.:**

- produce a final outcome that meets the requirements of the brief, through using considered and selected photographic techniques, equipment and processes
- define working practice used to develop the photographic work, evaluate the response to the brief and explain clearly how the outcome has met the requirements of the brief
- document how effectively photographic techniques, equipment and processes were used – skills involved and how these were applied, what improvements could be made
- present final outcome and all associated preliminary work, research, ideas generation, test shots, contact sheets, proof prints and final outcomes, and any other relevant information using the most appropriate presentation format.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate photography practice</b>			
1A.1 Identify one historical and one contemporary example of photography using visual examples and outlining the work of the photographers. #	2A.P1 Describe at least two historical and two contemporary examples of photography, identifying the photographers involved and showing the characteristics and factors influencing the images. #	2A.M1 Review and present diverse examples of photography effectively, identifying the photographers involved and explaining the characteristics and factors influencing the images. #	2A.D1 Analyse and present diverse examples of photography effectively, identifying the photographers involved and evaluating the characteristics and factors influencing the images. #
<b>Learning aim B: Use techniques, equipment and processes in response to photography briefs</b>			
1B.2 Explore at least two different techniques in response to photography briefs, using safe working practices.	2B.P2 Select and explore at least four techniques with different equipment and processes that meet the requirements of photography briefs, observing and recording safe working practices.	2B.M2 Select and use consistently diverse techniques, equipment and processes to generate work that effectively meets the requirements of photography briefs, describing techniques used.	2B.D2 Select and use diverse techniques, equipment and processes independently to generate and present work that imaginatively meets the requirements of photography briefs, analysing techniques used.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to photography briefs</b>			
1C.3 Use at least one primary and one secondary source to generate an idea and visual work in response to photography briefs.	2C.P3 Select and use at least two primary and two secondary sources to develop an idea that meets the requirements of photography briefs.	2C.M3 Select and use primary and secondary sources consistently to develop and extend diverse ideas that effectively meet the requirements of photography briefs.	2C.D3 Select and use primary and secondary sources imaginatively to develop and extend diverse ideas that creatively meet the requirements of photography briefs.
<b>Learning aim D: Produce and present an outcome in response to a photography brief</b>			
1D.4 Produce and present an outcome in response to a photography brief. *	2D.P4 Produce and present an outcome that meets the requirements of a photography brief, describing your working process. *	2D.M4 Produce and present an outcome that effectively meets the requirements of a photography brief, reviewing your working process. *	2D.D4 Produce and present an imaginative outcome that successfully meets the requirements of a photography brief, analysing your working process. *

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

Digital and/or film cameras are needed for this unit. Centres delivering wet-based photography will need to provide adequate darkroom facilities. Where centres are providing digital photography, access to a suitable computer studio for image capture and output will be required.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to identify examples and applications of photography, and to review the purpose and methods used to inform and shape the image, such as subject and choice of visual language. They will use processes, equipment and techniques to generate photography ideas and imagery, and will produce a response that meets the requirements of the brief. To achieve this they will have to apply understanding gained in their research tasks, for example through a limited case study. They will show their working processes and how they developed the work, who it was aimed at and what visual ideas they used.

Learners working to **Level 2 Merit** will be able to use a range of processes, equipment and techniques to achieve their intention. Their control and application of digital media will be purposeful and the outcome they generate will meet the brief effectively. They will describe their working processes in some detail. They will demonstrate an ability to reflect on and explain their choices and use of materials and techniques, for example by using case studies to compare their work to photographers. They will describe the characteristics of their chosen applications of successful photography, identifying key factors. They will present their work clearly and effectively.

Learners working to **Level 2 Distinction** will show an imaginative and creative approach in developing ideas and imagery that meets the requirements of the brief. They will reflect constructively on the quality of their ideas and imaginative approaches. They will produce an outcome independently, and evaluate and present their work clearly, demonstrating in-depth understanding of their creative development process. They will analyse the different approaches in their selected examples of current photography, and clearly articulate the key factors that make these examples successful. They will evaluate their own work in terms of fitness for purpose, target audience and their needs, use of visual imagery and language, and control of processes, equipment and techniques.

#### Level 1

Learners working to **level 1** will be able to perform basic tasks and to collect information and visual examples through their research. Their exploration of a theme and subsequent ideas generation may be basic and limited. They may tend to work with one idea without exploring alternative ideas or approaches. Learners will use techniques safely and maintain a safe working environment. Teachers should assess learners' performance in using equipment through the use of observation paperwork, as well as in the submission of any digital outcomes.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2	Through a Scanner, Darkly	A fine artist has been approached by a freelance photographer to collaborate on a creative project. They want to explore the artist's work using photography techniques to come up with a new series to sell to a gallery.	Teacher observation, witness statements, records of visits, journal, reports on findings, questionnaires, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations.
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2	New Season, New Look	A fashion photographer is producing exploratory work for a magazine article on seasonal trends in fashion. A focus on colour and composition is particularly important for the article.	Teacher observation, witness statements, records of visits, journal, reports on findings, questionnaires, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations.
1C.3, 2C.P3, 2C.M3, 2C.D3	Five a Day	A commercial photographer is generating initial ideas for a brief, commissioned by a local health centre that wants to display the images in their foyer area.	Teacher observation, witness statements, records of visits, journal, reports on findings, questionnaires, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations.

Criteria covered	Assignment	Scenario	Assessment evidence
1D.4, 2D.P4, 2D.M4, 2D.D4	Nigella's Gnocchi	A commercial photographer is photographing food for a recipe book. The chapter they are working on is about the various forms of pasta. These need to be photographed in interesting ways.	Teacher observation, witness statements, records of visits, journal, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations, pieces, exhibition.
1D.4, 2D.P4, 2D.M4, 2D.D4	Stadium Structures	An industrial photographer is presenting their work on the construction of the Olympic Village. They have produced a series of still images and time lapse movies. They need to work with a team to create an effective presentation of the images.	Presentation of outcome and preliminary and final design work, verbal presentations, digital technologies, annotated sketchbook, teacher and peer observation, teacher assessment of practical submission.

# Unit 15: Designing for the Future

Level: **1 and 2**

Unit type: **Mandatory/Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

How can we learn from the past to make better designs for the future? Of all the new designs and technologies around today, which ones are going to be successful? Sometimes it isn't a detailed client brief that succeeds but something that only a few people realise will be useful and desirable. These designs can change the way people think and behave in their daily lives.

Although much of the work produced by design organisations might be fairly conventional, they often like to include futuristic or 'concept' proposals to show clients that they are creative and forward-looking in their work.

This unit is about learning from current and historical design to understand the present, and to design for the future. How could other similar designs be improved or be made to work better? What makes an everyday product, environment or process take the form it does? What makes a design a winner or loser?

In this unit you will be asked to react to existing materials, technologies and processes that either make people feel good or bad, happy or dissatisfied, that can make life better, or even save it. You will be asked to look at designs from the past to discover how and why they were created. You will need to ask why things may be changed in the future because of new materials, technologies, changes in the environment and the way people live. You will need to think about the properties of various materials and technologies. This may be carried out through making things, testing them, showing them to others and talking about the results.

## Learning aims

In this unit you will:

- A investigate the evolution of design and consider the future of existing 2D and 3D products
- B explore ways of working together to exploit new and emerging materials, techniques and processes in response to design briefs
- C develop ideas in response to possible future needs through collaborative design briefs
- D present a proposal, incorporating feedback, in response to a design brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate the evolution of design and consider the future of existing 2D and 3D products</b></p>
<p><b>Areas of everyday life involving design, e.g.:</b></p> <ul style="list-style-type: none"> <li>• transport, communication, leisure, work, medicine, education, sport.</li> </ul> <p><b>How to describe existing products, environments and communications and how they might change, e.g.:</b></p> <ul style="list-style-type: none"> <li>• features, appearance, materials, functions, aesthetics, fitness for purpose, health and safety issues, technology used.</li> </ul> <p><b>How to research and analyse products, environments and communications from the past and recognise how they have evolved over time, e.g.:</b></p> <ul style="list-style-type: none"> <li>• radios and televisions, telephones, cameras, navigation systems, household appliances (kettles, irons, cookers, fridges, vacuum cleaners, hairdryers, shavers), architecture (shops, gyms, airports, homes, schools, exhibition spaces), medical applications (mobility equipment, artificial limbs, surgical appliances)</li> <li>• present results of investigation in an appropriate format.</li> </ul> <p><b>The influences and effect that designers and design movements from the past have on approaches to contemporary working practices, e.g.:</b></p> <ul style="list-style-type: none"> <li>• Art Deco, Bauhaus, De Stijl, Art Nouveau, Arts and Crafts, William Morris, Walter Gropius, Mary Quant, Leonardo da Vinci, Mies van der Rohe, Arne Jacobsen, Memphis Designs.</li> </ul> <p>The collaborative processes and exchange of ideas designers use to develop new products.</p> <p><b>Considering the future of products as a result of changes in society, e.g.:</b></p> <ul style="list-style-type: none"> <li>• demographics</li> <li>• social groupings</li> <li>• lifestyle and aspirations</li> <li>• cultural context</li> <li>• the environment (built, natural)</li> <li>• fashion.</li> </ul>



**What needs to be learnt**

**Learning aim B: Explore ways of working together to exploit new and emerging materials, techniques and processes in response to briefs**

**Using materials, technologies and processes in the creation of new designs, e.g. through some of the following:**

- experimentation with materials
- application of different processes to materials
- experimentation with techniques
- investigation into new materials
- new and emerging technologies such as lasers, injection mould making; communication technologies such as interactive digital technologies, navigation systems, interface design, animation technology, web page guidance systems, 3D printing
- how the above work with traditional and established materials, techniques and processes
- evaluating materials and make decisions on the best materials and techniques for the purpose
- using computer technology in the creation of design ideas.

**How to work in an interdisciplinary way as part of a team, e.g.:**

- negotiating and compromising when making team decisions
- resolving issues of leadership and project management
- making a general and specialist contribution (research, creativity, presentation, evaluation, photography); how to work with others in pursuit of a common goal; how to take the views of others into consideration; how to contribute positively to a team experience.

**How to consider, anticipate and apply knowledge of known materials and technological developments of the near future, e.g.:**

- smartphones and apps, tablets and apps, SIM cards, RDF tags, 2D laser cutting and printing that can replicate 3D objects, remote, bespoke and digital fabrication, computer platforms and networks, GPS systems and satellite technology
- taking risks, breaking rules and exploring unconventional uses and applications of materials and technologies.

What needs to be learnt
<p><b>Learning aim C: Develop ideas in response to possible future needs through collaborative design briefs</b></p> <p><b>How to develop innovative ideas through a range of methods, e.g.:</b></p> <ul style="list-style-type: none"> <li>mind mapping, group interaction, word association, personal interests (film, music, dance, computer gaming, visiting a gallery or museum), drawing and painting, using devices and experimenting.</li> </ul> <p>Developing ideas through critical selection, acting on feedback and gaining the opinion of others.</p> <p><b>How to prepare a multi-media team-based presentation that communicates key aspects of the proposal as appropriate to different audiences, e.g.:</b></p> <ul style="list-style-type: none"> <li>models, mock-ups, prototypes, 3D drawings, infographics, artwork, animations, audio, video.</li> </ul> <p>How to take risks, break rules and explore unconventional uses and applications of themes and ideas.</p>
<p><b>Learning aim D: Present a proposal, incorporating feedback, in response to a design brief</b></p> <p><b>How to express ideas about how the proposal might need to be developed further, e.g.:</b></p> <ul style="list-style-type: none"> <li>aspects of mechanism, electronics, marketing, packaging, sustainability, global appeal.</li> </ul> <p><b>How to anticipate what future developments or other changes are likely to be needed for the proposal to become viable within a given time, e.g.:</b></p> <ul style="list-style-type: none"> <li>further miniaturisation, improved battery life, evolving social situations, cultural changes, economic restrictions, changes in the law, responding to audience feedback (considering responses to the proposal from more than one source and deciding how or whether to act on these responses in further development).</li> </ul> <p><b>How to review final designs, for example in groups or with teacher, to make judgements on final production methods and ways of presenting, e.g.:</b></p> <ul style="list-style-type: none"> <li>using appropriate materials and technology to present design outcomes</li> <li>presenting work supporting own ideas and values</li> <li>evaluating own work and performance using various methods of feedback</li> <li>applying critical evaluation to own performance</li> <li>using feedback to inform future intentions.</li> </ul> <p>How the proposed design will respond to future global changes, consumer needs and technological advancements.</p> <p><b>Exploring and combining different methods of presentation, e.g.:</b></p> <ul style="list-style-type: none"> <li>onscreen presentation, websites, video, blogs, social networking sites, multi-platform presentations.</li> </ul>

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate the evolution of design and consider the future of existing 2D and 3D products</b>			
1A.1 Identify at least two designs, showing how they may evolve in the future.	2A.P1 Describe at least four different examples of design, showing their main features and how they may evolve in the future.	2A.M1 Review and present diverse examples of design, explaining their key features and how they may evolve to meet specific needs.	2A.D1 Analyse and present diverse examples of design, evaluating their key features and how they may evolve to meet a variety of specific needs.
<b>Learning aim B: Explore ways of working together to exploit new and emerging materials, techniques and processes in response to design briefs</b>			
1B.2 Explore 2D and 3D materials, techniques and processes in response to collaborative briefs, using safe working practices.	2B.P2 Select and explore 2D and 3D materials, techniques and processes in response to collaborative briefs, observing and recording safe working practices.	2B.M2 Consistently select and use diverse 2D and 3D materials, techniques and processes to generate work that effectively meets the requirements of collaborative briefs, describing techniques used.	2B.D2 Select and apply 2D and 3D materials, techniques and processes to generate and present work that imaginatively meets the requirements of collaborative briefs, analysing techniques used.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to possible future needs through collaborative design briefs</b>			
1C.3 Generate an idea and visual work in response to possible future needs in design briefs.	2C.P3 Generate and develop an idea that meets the requirements of possible future needs in design briefs.	2C.M3 Generate, develop and extend diverse ideas that effectively meet the requirements of possible future needs in design briefs.	2C.D3 Generate, develop and extend diverse ideas that imaginatively meet the requirements of possible future needs in design briefs.
1C.4 Work as part of a team, making a contribution to a design and technology brief. #	2C.P4 Demonstrate contributions to the work of a team in a design and technology brief, showing a willingness to negotiate and compromise to achieve aims. #	2C.M4 Demonstrate a consistent and positive contribution to the work of a team in a design and technology brief. #	2C.D4 Demonstrate a considered and specialist contribution to the work of the team in a design and technology brief. #
<b>Learning aim D: Present a proposal, incorporating feedback, in response to a design brief</b>			
1D.5 Finalise and present an proposal in response to a design brief, with some suggestion of further development. #	2D.P5 Finalise and present a proposal that meets the requirements of a design brief, making a response to feedback. #	2D.M5 Finalise and present a proposal that effectively meets the requirements of a design brief, incorporating a review of feedback to show how the proposal might be developed further. #	2D.D5 Finalise and present an imaginative proposal that successfully meets the requirements of a design brief, incorporating an analysis of feedback to show how the proposal may evolve within specific timescales. #

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are access to examples of and information about new and emerging material and electronic technologies.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to describe existing products, places or communications in terms of their features, materials, appearance, use, etc in creating a satisfying design and workable solution. They will make contributions to the work of the team, showing an ability to further the aims of the team, for example by making an appropriate suggestion for a possible development in use of materials. They will develop ideas that reflect technical or social developments that may affect the viability of the proposal. They will respond positively to feedback gained by testing their proposal. Learners will be referencing the work of designers and designs past and present and presenting work thoughtfully with reference to their own achievements and potential for future developments.

Learners working to **Level 2 Merit** will be able to review existing products, places and communications in broad terms of function and efficiency and possible evolution. They will make reference to the work of designers and their influence on other areas of design, discussing the evolution of different areas. They will make useful contributions to the work of the team, for example by making several appropriate suggestions for the use of possible developments in techniques and processes. They will develop ideas thoughtfully and in diverse ways. They will be able to discuss a number of future technical, environmental, cultural or social developments that may have an impact on the future of design. These developments will be linked to their proposals, explaining how the end product could be more viable and sustainable. Presentation will be considered and appropriate and will enhance the proposed design. Learners will support and review their work in the light of feedback gained through the development period.

**Level 2 Distinction** learners will analyse existing products, places and communications in broad terms of the success in creating a satisfying design and speculate on specific future developments. They will research designs and the work of designers, demonstrating insight on influences. They will show sound knowledge on aspects of the contemporary design market, being able to link the past to the present and the future. They will make a specialist contribution to the work of the team which will involve diplomacy and making knowledgeable suggestions for the use of possible developments in design. They will take into consideration diverse technical, cultural, social and environmental developments as they put forward proposals for making the product more viable and sustainable in the future. Learners will present work imaginatively using combinations of media and materials to demonstrate the potential of the proposal. They will be able to support the presentation of the work through consideration of various forms of feedback gained through the development period.

### Level 1

Learners working to **level 1** will be able to identify existing products, places or communications with reference to features, materials, appearance and use. They will work as part of a team, with positive contribution. While planning the final presentation of a design proposal they will make at least one statement that describes an aspect that could be usefully developed further.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2	Design Discovery	A design team is tasked with coming up with new ideas for personal weather protection, using new and emerging materials and technologies.	Team presentation and individual submission of research folders. Group presentation, e.g. one learner presents information on past designers and designs and how these relate to contemporary work. Another presents the ideas for the proposed design and another discusses the research methods used and the reason for choices.
1C.3, 2C.P3, 2C.M3, 2C.D3, 1C.4, 2C.P4, 2C.M4, 2C.D4, 1D.5, 2D.P5, 2D.M5, 2D.D5	Look to the Future	Having explored many possibilities, the design team now need to develop prototypes that can be tested on two different target groups: children aged 5–8 and adults aged 55–65.	Regular critiques and tutorials to bring together the group and the teams. It is likely that learners will be working in different locations using a range of materials and applications and therefore close monitoring of progress and group discussions is essential. Formal visual and verbal presentation to each other, either in teams or solo. The presentation will include a question and answer session from the audience and learners will present evaluation of their work and suggestions for future development. It is likely that this will be backed up by a written submission and a portfolio of group and individual work.





# Unit 16: Applying Contextual References in Art and Design

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

It is said that no idea is completely original. Artists, designers and craftspeople have always been influenced by others' artwork from the distant past to the present day. Artists tend to build on and develop others' ideas by keeping up to date with creative and cultural trends as well as being informed about what has happened in the past.

A graphic designer working on ideas for a DVD or games cover would research current market trends in visual imagery. They would also consider the target age group and the type of visuals that go with the product to attract their customers.

In this unit you will show how others' ideas have influenced your own work. You should consider the work of others that has the most meaning and influence on your approach to art and design, and present this information in an appropriate format. In defining the influence of others you should gain a better understanding of your own working practices. You should develop your skills of seeking out, organising, selecting and recording information and references from a range of artwork that provides inspiration for originating and developing your ideas. Through the application of research and reflection on practice, you should present information that helps you understand the influences that have a part in your own work.

## Learning aims

In this unit you will:

- A show how others' ideas influence your own work
- B present research findings in an appropriate format.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Show how others' ideas influence your own work</b></p> <p><b>How to use others' ideas and methods in your own work, e.g.:</b></p> <ul style="list-style-type: none"> <li>• making copies of artists' work to practise techniques, (making a clay figure model based on a Henry Moore maquette)</li> <li>• painting a portrait of a friend using Van Gogh's broken brushwork technique</li> <li>• using others' work to inspire own ideas, (a textile designer's use of surface and colour as a starting point for a response to an assignment)</li> <li>• using similar techniques and materials chosen by an artist/designer/craftsperson (using the bright contrasting colours in a painting from the Fauve movement by Derain or Vlaminck)</li> <li>• using formal elements chosen by an artist/designer/craftsperson in own work, (using the linear work of Paul Klee as inspiration for a series of sketches and studies of trees)</li> <li>• commenting on artists or images used in own work.</li> </ul> <p><b>How to use others' work to inform and develop own ideas, demonstrating understanding of how others influence your work, e.g.:</b></p> <ul style="list-style-type: none"> <li>• using the combination of text and image evidenced in the collages of Cubist artist Kurt Schwitters in a montage on a brief for the theme 'Identity'</li> <li>• employing packaging ideas from market research in own design and construction of a paper carrier bag.</li> </ul> <p><b>How to adapt others' ideas, style, techniques and processes and make them personal rather than just copy (replicate) other artist/designer/craftsperson work, by e.g.:</b></p> <ul style="list-style-type: none"> <li>• relating own ideas, e.g. for a project brief on 'Movement' using Futurist artists' methods to portray own ideas</li> <li>• employing a range of lenses on the camera using different photographers' techniques, e.g. for own project on distortion of the human body.</li> </ul> <p><b>How ideas can be selected from preliminary design work and contextual research through, e.g.:</b></p> <ul style="list-style-type: none"> <li>• continuously describing and commenting on ways in which own work has been influenced throughout its development</li> <li>• keeping an ongoing evaluative record of why and how the work is being done, including:             <ul style="list-style-type: none"> <li>○ review of progress: what works well and what doesn't, and why</li> <li>○ how own art/design/craft work has been refined in the light of research into use of materials, approaches and techniques</li> <li>○ comment on choice of starting points – how appropriate they were to their creative intention</li> <li>○ using personal judgement to comment on intentions within others' work and how they relate to own work.</li> </ul> </li> </ul>

**What needs to be learnt****Learning aim B: Present research findings in an appropriate format****How to record research into others' work and the influences on own ideas and finished pieces, e.g.:**

- assembling contextual research into an organised folder, file or sketchbook
- recording research in different ways (sketchbooks with notes – these might be contextual references alongside work for projects and assignments across the course; folders with images of chosen artists' work with notes; CD, DVD or blogs, or using verbal, photographic or video methods).

**How to collate research for presentation to different audiences, using background or other important details, e.g.:**

- what the artist/designer/craftsperson made or makes (title, group, type i.e. sculpture, graphic image, textile piece, painting, animation etc)
- what the work is made from, dimensions (such as bronze cast, 550 × 170cm; felt and metal bracelet, 5cm diameter; original jpeg file, 50MB)
- how the work was made – materials and techniques
- what formal elements have been used
- how 2D and 3D visual language has been used and to what effect
- why the work was chosen.

**How to present information using personal judgements and comments with supporting evidence, showing how others' work has influenced own work, e.g.:**

- describing how selected examples have influenced own work
- explaining the specific aspects of practitioners work that has been influential, e.g. ideas, techniques, use of specific visual elements/language, use of materials, approach, contextual influence, meaning or message, visual impact
- researching a theme or movement embodying an idea, e.g. using a visit, for example, to the Tate Modern to make a study of a movement such as surrealism
- creating a case study of a professional practitioner or extended notes with images in a file or sketchbook.

**How to compile a list of references demonstrating sources of information, including e.g.:**

- exploring known methods used, e.g. the Harvard referencing system
- listing all sources, e.g. live practitioners, internet streaming video of artists discussing their work, other web-based and digital sources, printed material.

**Exploring potential of methods to present work, e.g.:**

- displaying a portfolio and explaining the best work and art, craft and design influences to a group of learners and/or a teacher
- to a selected audience of teachers and parents as above
- making a onscreen presentation of portfolio and presenting to groups as above
- inviting feedback from the audience.

*continued*

**What needs to be learnt****How to design and make a presentation of research findings through exploring appropriate formats, e.g.:**

- an annotated oral/visual presentation, blog or other web-based method
- a combination of work (sketchbooks, folder of supporting studies and final work, together with a digital presentation of selected aspects of work showing influences from chosen artists)
- a designated contextual studies book containing images from the selected art/design/craft work with a description or analysis of the work next to (on facing page) a photo of own work and an evaluation of own work, describing influences.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Show how others' ideas influence your own work</b>			
1A.1 Identify the influence of one historical and one contemporary art and design practitioner on your own work. #	2A.P1 Identify and annotate the influence on your work of at least four examples of work from historical and contemporary movements. #	2A.M1 Investigate the influence on your work of a diverse range of historical and contemporary practice from different movements, recording findings and annotating sources. #	2A.D1 Analyse the influence on your work of a diverse range of historical and contemporary practice from different movements, recording findings and annotating sources. #
<b>Learning aim B: Present research findings in an appropriate format</b>			
1B.2 Present information about studies of others' work. #	2B.P2 Present information about research findings and studies of others' work in an appropriate format, describing your working process. #	2B.M2 Coherently present information about research findings and studies of others' work using a range of effective presentation techniques, reviewing your working process. #	2B.D2 Imaginatively present information about research findings and studies of others' work, using a range of creative presentation techniques, analysing your working process. #

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are an extensive range of historical and contemporary art, craft and design information from a wide variety of sources. A classroom or studio space that offers scope to show a range of illustrated lectures and has practical specialist resources would be ideal. Access to digital recording equipment and the internet are essential so that learners can benefit from a range of research information and creative presentation techniques. A well-equipped learner resource centre is vital for learners to access extensive printed material.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to collect and record from information on historical and contemporary examples of others' work using brief notes with images. Initially this information will be selected mainly from teacher-provided contextual material. The evidence for this will be through sketches and studies with supporting notes or annotations using correct terminology. Teachers may need to use witness statements or video to evidence learners' ability to discuss ways in which their selected artists have used visual language. This may include learners' contributions to slide shows and group discussions. Learners at this level will demonstrate competence in their exploration of others' work and will select appropriate ideas, visual language, materials and processes used by the artist to inform their own work, commenting on reasons for their choices using art terms. They will identify how their own work has been influenced by the work they have studied and show some skill in exploring the relationship between their ideas and use of media and those of their chosen artwork. They will present their research and recordings of their chosen artists' work clearly using presentation methods that are appropriate to the material studied.

Learners working to **Level 2 Merit** will be able to select and record from a range of information from their research on historical and contemporary artists, annotating their chosen images to create a variety of informed responses. They will explore others' work as inspiration in researching and developing their own work creatively. Evidence for their research will be through a combination of written and exploratory visual studies such as statements, sketches and notes and annotated sketchbooks and worksheets. They will use personal judgements when commenting on the work studied and how it was made, showing mainly descriptive but growing analytical understanding. They will use visual language effectively when recording from others' imagery in a variety of contexts and be able to explore the relationship between their ideas and use of media and those of their chosen artwork with some skill and independence. They will present well-organised and coherent information selected from their research recordings of their chosen artists' work using a variety of creative presentation methods and using an appropriate range of art terminology.

Learners working to **Level 2 Distinction** will be able to research, select and record from a wide range of information on historical and contemporary artists, analysing their selection to create a variety of responses and working independently. The evidence for this might be through annotated sketchbooks, notes and written pieces on selected works, with learners demonstrating personal judgements and analytical skills in their studies of artists' ideas and approaches. Learners will explore a wide range of others'

work, seeking inspiration for generating and developing their own work in a creative and imaginative way. Evidence will be through the learners' visual studies and in their analysis of an imaginative selection of historical and contemporary examples of others' work, demonstrating an informed critical vocabulary. They will use visual language imaginatively and work independently when recording from others' imagery in a variety of contexts. They will analyse how their own work has been influenced by the work they have studied, annotating their sketches and exploring the relationship between their ideas and use of media and those of their chosen artwork. They will create an interesting presentation of their research into other artists, demonstrating personal, coherent and well-structured information using a variety of imaginative presentation methods. Evidence might be a display of final work alongside annotated sketchbooks, project folders and samples of media, materials and techniques and include a digital presentation with supporting visual and written material.

### Level 1

Learners working to **level 1** will be able to collect and record from a limited range of information on their chosen artists using brief notes with images to record their findings. They may need prompting to respond to questions during slide shows and they may make limited contributions to discussions when looking at key movements, individuals and cultural differences. Teachers will need to use observation sheets to record individual learners' contributions in tutorial time or with small groups and they could video interviews where learners talk about their own and other artists' work and influences. Observation record sheets and witness statements may well be essential at this level to record evidence of learners' ability to research information and to comment appropriately on their chosen artists. Information gathered will be selected mainly from teacher-provided contextual material. Learners' use of art terms may be limited to simple phrases and terminology. Their written work may be lists of words to support their verbal descriptions. Their understanding of the formal elements will be limited to naming and identifying appropriate words. They will demonstrate a limited use of the formal elements in recording from others' work and show basic understanding of how to use others' ideas, designs, techniques and processes in their own work. In presenting their work, learners will show their research and recordings of their chosen artists' work describing in simple terms how it influences their own work using simple presentation methods.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Proving the Connection	A designer blogs about the way other artists, craftspeople, designers, writers and film-makers have helped them develop their creative individuality. They make links with different aspects of others' work, with commentary that links to specific pieces of their own work.	Using witness statements and observation sheets to: observe and record learner activity and their progress while working; record learners' discussions with groups and ability to communicate; observe and record learners' final presentations.  Learners' own ongoing review of progress and self-evaluation evidenced through statements, notes and annotated sketchbooks and worksheets.
1B.2, 2B.P2, 2B.M2, 2B.D2	Theories in Practice	Having spent a month studying the work of German painters from the 1980s, an art college student prepares their research. They consider the work of artists such as Kippenberger, Oehlen and Polke and whether they could apply principles in their work to the presentation of their findings.	Evidence of visual studies from portfolio of ongoing and final work.  Recording from others' artwork; use of formal elements and visual language.  Ongoing learner artwork showing influence from their selected artwork.  Discussions in groups and tutorial contributions; evidence of analysis of progress in sketchbook, worksheet annotations, notes, files and extended written pieces.  Exhibition, display, folder of work, sketchbooks, notes files, digital show, website display, school/college intranet personal blog, use of social networking sites.



# Unit 17: Art, Craft and Design in the Creative Industries

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Do you know how many job roles there are within art, craft and design? You may be surprised at their variety and richness.

Listening and talking to practitioners will help you get a real understanding of the extensive range of job opportunities within each specialist area of art, craft and design.

You will investigate different types of organisations and the work that individuals carry out within them and explore different aspects of the art and design industry. You may have the opportunity to visit creative work spaces, such as art or film and TV studios and design offices and meet employees who work there.

Your teachers will support you in researching employment opportunities and you will create a log of career opportunities where you will document the roles of people working in different organisations. It is important that you learn how organisations use individuals, whether they are freelance or employed directly, and how the organisations and individuals achieve their goals.

Using this knowledge will help you to choose which specialist units or course to take in order to develop your own set of skills to match what you want to do.

## Learning aims

In this unit you will:

- A explore the different career pathways, roles and employment opportunities for artists, craftspeople and designers within the creative industries
- B investigate the different skills and knowledge needed for career pathways in the creative industries and present information.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Explore the different career pathways, roles and employment opportunities for artists, craftspeople and designers within the creative industries</b></p>
<p><b>How to identify appropriate organisations for research, e.g.:</b></p> <ul style="list-style-type: none"> <li>• design groups, fashion houses, animation companies, art and design centres, illustration and fine art agencies, multimedia companies, design firms, software publishers, public relations and marketing companies, television and film studios, newspapers and magazines, advertising agencies, computer and digital imaging departments, theatres, architecture firms, interior design and decorating companies, community arts.</li> </ul> <p><b>How to research into different career pathways within the creative industry, e.g.:</b></p> <ul style="list-style-type: none"> <li>• having discussions with teachers and peers to explore possible areas to research (career pathways in the creative industries; how career pathways in the creative industries vary greatly)</li> <li>• using careers guidance expertise and printed resources from the careers library, websites</li> <li>• using the internet for research, for example the Sector Skills Council's web portal for design, Creative Choices; blogs of notable designers</li> <li>• researching college and university prospectuses for the wide range of courses on offer</li> <li>• exploring design magazines and creative journals showing the work of different contemporary practitioners</li> <li>• planning visits to artists and designers' workshops and studios and then recording the findings as case studies</li> <li>• exploring questioning techniques (open versus closed questions)</li> <li>• asking permission to photograph or video interviews</li> <li>• producing a video or photographic recording of the live interview</li> <li>• talking and listening to former learners or professional practitioners and their pathway choices from the fields of art, craft and design; this may be live in person or watching a streaming video, Facebook or Twitter of the practitioner talking through their website.</li> </ul> <p><b>How to record findings of research by, e.g.:</b></p> <ul style="list-style-type: none"> <li>• using facilities such as photocopy, scan, photography, video/DVD, multimedia and creating an ongoing and regularly updated blog; sharing findings through online aggregation of information</li> <li>• categorising information about the diverse career opportunities in the creative industries</li> <li>• preparing questionnaires in order to examine:             <ul style="list-style-type: none"> <li>○ the roles of different creative workers</li> <li>○ how people aim for one career and end up on a different pathway</li> <li>○ what possibilities there are for upward mobility</li> <li>○ the advantages and disadvantages of self-employment.</li> </ul> </li> </ul>

**What needs to be learnt**

**Learning aim B: Investigate the different skills and knowledge needed for career pathways in the creative industries and present information**

**How to investigate the skills and knowledge needed for art, craft and design job roles within the creative industries, e.g.:**

- self-employed artist, design director, junior designer, freelance designer, interior designer, design consultant, concept artist, artworker, multimedia designer, website designer, illustrator, graphic designer, textile artist or designer, product designer, ceramicist, craftsperson, conservator, fashion designer, software designer, animator, games designer, computer and interactive/multimedia artist, special effects artist, model maker, photographer, art director, 3D designer, copywriter, typographer, environmental artist.

**How job roles may be linked e.g.:**

- exploring how a career in graphic design could encompass many job roles
- making comparisons between job roles in different industries.

**The wider field of creative job roles, e.g.:**

- arts administrator
- producer
- curator
- funding officer
- marketing officer
- link worker.

**Investigating the requirements of job roles, through e.g.:**

- researching information about job requirements
- listing and prioritising requirements
- investigating how requirements within job roles change as technology advances
- interviewing employers and employees
- investigating self-employment and how it works.

**Skills or knowledge needed for a specific job role, e.g.:**

- an employee in a 3D design and technology workshop may need:
  - detailed knowledge of the safe use of equipment and tools
  - knowledge of the use of complex digital equipment
  - up-to-date knowledge of new technology.

**How different personal qualities are required for specific job roles, e.g.:**

- level of reliability
- leadership qualities
- self-management skills
- creative thinking abilities
- clear and positive communication with others
- self-promotion through an up-to-date CV, skills and relevant portfolio
- level of flexibility.

*continued*

**What needs to be learnt****Conditions of work, e.g.:**

- self-employment advantages and disadvantages
- working as a team
- working environment necessary to carry out role.

**Other relevant information, e.g.:**

- finding an appropriate agent as a self-employed worker
- self-promotion and self-publicity
- flexible working arrangements
- deadlines
- sick pay
- maternity leave
- pensions.

**How to present research material, e.g.:**

- creating a case study to demonstrate comparisons
- creating an ongoing blog of careers information and job roles in the creative industries
- using images to depict working conditions, studios, locations, samples of creative work, screenshots, movie clips, use of HTML code, etc
- describing job roles with supporting quotes from interviews with practitioners in an ongoing diary over the course
- digitally presenting information in the form of an onscreen annotated show or animation
- creating a video diary of information supported by live or downloaded interviews with practitioners
- an ongoing file of collated and categorised information over the course of the unit
- uploading to social networking sites.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Explore the different career pathways, roles and employment opportunities for artists, craftspeople and designers within the creative industries</b>			
1A.1 Identify at least four different career pathways in art, craft and design within the creative industries, listing their main roles.	2A.P1 Identify at least eight different career pathways in art, craft and design within the creative industries, describing their main roles.	2A.M1 Investigate diverse career pathways in art, craft and design within the creative industries, recording findings and explaining their main roles.	2A.D1 Analyse diverse career pathways in art, craft and design within the creative industries, recording findings and evaluating their main roles.
<b>Learning aim B: Investigate the different skills and qualifications needed for career pathways in the creative industries and present information</b>			
1B.2 Identify the qualifications or skills needed for each career pathway investigated.	2B.P2 Describe the qualifications and skills that are needed for possible job roles in each career pathway investigated.	2B.M2 Explain the characteristics of qualifications and skills that are needed for specific job roles in each career pathway investigated.	2B.D2 Analyse the characteristics of qualifications and skills that are needed for diverse specific job roles in each career pathway investigated.
1B.3 Present information, using a simple format. #	2B.P3 Present investigations, using an appropriate format, reviewing feedback. #	2B.M3 Present investigation findings in a relevant and coherent way, explaining feedback. #	2B.D3 Present diverse investigation findings in an imaginative and organised way, evaluating feedback. #

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

Access to professional practice, for example education officers in museums and galleries, local craft centres or practising individuals who could visit the centre or allow access to their studio (e.g. during an arts week or open studio period).

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will show evidence of investigations into art, craft and design careers in the creative industries. Learners' responses will be mainly descriptive with collected notes, scans and copies to demonstrate their choices of careers. They will briefly outline the advantages and disadvantages of working conditions within chosen job roles with recorded peer group and teacher discussions as evidence. Interaction with practitioners either visiting the centre or in their working environment will provide evidence of learners' understanding of job roles. Learners' questionnaires (prepared with help by the teacher) and their chosen practitioners' responses, together with witness statements, will be evidence of their understanding and ability to find appropriate information. Their research into careers should include at least eight different types of career pathway across art, craft and design specialist areas. Evidence should include expected average salaries, average working hours per week, qualifications and personal qualities needed for each job. Learners will compile their research findings, making appropriate selection and organisation. When presenting their research findings they will apply specialist terms in describing the content and requirements. They will create and use a range of materials to support their presentations. Evidence for review of their presentation could be in the form of a simple questionnaire to provide feedback.

Learners working to **Level 2 Merit** will be able to select and record from a range of information from their research into art, craft and design careers in the creative industries, annotating their chosen examples of career pathways. They will explore a wide variety of creative job roles across art, craft and design specialist areas, describing the role requirements and explaining the advantages and disadvantages of the specifications for different types of jobs. Evidence for their research will be through a combination of annotated visual and written material from different sources supported by their own comment and extended writing. This evidence might include learners' transcriptions from interviews with professional practitioners, including annotated images of their work. They will use personal judgement when comparing the advantages and disadvantages of job roles, using mainly descriptive terms but with growing understanding, effectively summarising their research and acknowledging their sources. They will select and collate their information on careers and job roles, researching the most appropriate methods of presenting their findings, using a variety presentation methods and a range of art terminology.

Learners working to **Level 2 Distinction** will be able to analyse information on art, craft and design careers in the creative industries to create a variety of responses. The evidence for this could be through annotated information, sketchbooks of collated images and notes with extended written pieces on their selected careers. Learners will explore a wide range of job roles across the spectrum of art, craft and design careers, examining the different job specifications and comparing and contrasting the requirements of a group of jobs which interest them. They will evaluate the advantages

and disadvantages of selected job roles, demonstrating personal judgements and analytical skills in their studies. Evidence will be through learners' studies and in their analysis of a selection of job role examples, using an informed critical vocabulary. Learners will devise appropriate questionnaires and set up interviews with professional practitioners in a variety of contexts. They will explore the relationship between practitioners' ideas and their use of media and how their work has changed and developed to meet the demands of clients over the years. Learners will create a well-planned presentation of their careers research, demonstrating personal, coherent and structured information using a variety of imaginative presentation methods. Evidence might be a display of annotated sketchbooks, illustrated written pieces or case studies, folders and examples of practitioners' use of media, materials and techniques. Evidence could also be generated through creating a video, through web-based information such as a careers website, by writing a blog or through posting on social networking sites.

### **Level 1**

Learners working at **level 1** will find basic information on art, craft and design careers, selected mainly from teacher-provided contextual material. They will find a limited amount of information on qualifications and experience required for each career and make brief notes or lists to support their understanding. Learners' investigations into careers and job roles will be limited to two or three paper-based and internet searches. Learners' understanding of job roles might be most clearly evidenced through recorded discussions with visiting practitioners. They will present visual examples of their research using simple presentation methods, for example a file or a workbook. Learners' findings can also be assessed through presentations, basic supporting notes, teacher observations and recorded discussions, rather than formal writing tasks.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	From Motion Graphics to Illustration	A graphic design student is researching a career in the industry and needs to explore and investigate different job roles relevant to their knowledge, skills and experience.	<p>Evidence may include:</p> <ul style="list-style-type: none"> <li>• using witness statements and observation sheets</li> <li>• observing and recording learner activity and their progress while working</li> <li>• recording learners' discussions with groups and ability to communicate</li> <li>• observing and recording learner final presentations</li> <li>• learners' own ongoing review of progress and self-evaluation evidenced through statements, notes and annotated sketchbooks and worksheets</li> <li>• evidence of written studies from portfolio of ongoing and final presentation of findings</li> <li>• learners recorded selections from practitioners' work and comments on their use of formal elements and visual language.</li> </ul>
1B.2, 2B.P2, 2B.M2, 2B.D2	Careering All Over the Place	A professional practitioner outlines the many job roles they have carried out within their career as a graphic designer, to a group of learners.	Discussions in groups and tutorial contributions; evidence of analysis of research progress in annotated sketchbooks, worksheets, notes, files and extended written pieces.



# Unit 18: 3D Design Briefs

Level: **1 and 2**

Unit type: **Mandatory/Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Think about the objects that surround us in our daily lives. How do we use them? What purpose do they serve? How were they produced? Three-dimensional design is the process of designing and making objects. Designers need to understand the properties of the materials they are using and the techniques for their design and production. This can include using 3D design and rendering software and 3D digital printing as well as traditional craft-making skills. The ability to communicate ideas and demonstrate skills with materials is the essence of being a 3D designer. Designers need to be able to consider the context of their products or designs. For example, can it be worn, used, displayed? Is it a domestic or industrial object?

In this unit you will consider the 3D design materials and techniques that are available to you and which of them are right for your design brief. Your exploration of 3D design should include finding out about different resistant and non-resistant materials so that you understand their properties and characteristics and know how to manipulate them. Practical exploration with tools and materials will help to inform your design work. Successful designers are able to combine their practical skills with technology so you could develop your ideas using digital software and drawing skills.

Many new products are developments of existing products, redesigns or adaptations for a new audience or different purpose. Designers often look to historical and contemporary design and art movements as a source of inspiration and research. The unit will help you to apply creative problem-solving skills to these challenges and come up with innovative and exciting designs. You will consider your clients or your audience, the materials available, new technology and current issues such as sustainable materials or production methods that are environmentally friendly. Three-dimensional design can lead you to further study of areas such as automotive design, product design, craft, film/theatrical stage set design, games design, industrial design (including designing components for industry), jewellery, engineering, plastics, ceramics, construction, packaging and graphics.

## Learning aims

In this unit you will:

- A investigate the characteristics and qualities of 3D design work
- B explore materials, techniques and processes in response to 3D design briefs
- C develop ideas in response to 3D design briefs
- D produce and present an outcome in response to a 3D design brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate the characteristics and qualities of 3D design work</b></p> <p><b>How to identify the different characteristics of 3D design, e.g.:</b></p> <ul style="list-style-type: none"> <li>• define the disciplines in the field of 3D design, such as product design, furniture design, games design, set design, model making, jewellery, 3D graphics</li> <li>• investigate the field of 3D design, including internet-led research, first-hand observation of objects, reviewing design work</li> <li>• document responses to the work looked at, exploring any sensory or visual qualities, describing how it feels, what it looks like, what it is made of and how it can be used</li> <li>• identify historical and contemporary examples of 3D design, using visual examples and identifying the designers involved</li> <li>• reflect on the factors and characteristics of 3D design examples selected, materials used, visual aesthetics, shape, colour, size, texture, ergonomics, manufacturing processes</li> <li>• develop evaluation of characteristics to include reflection on life cycles of products, sustainability, environmental issues, disposal, ethics of production methods, functionality/fitness for purpose, target audience/audience needs, costs.</li> </ul> <p><b>Present results of investigation, e.g.:</b></p> <ul style="list-style-type: none"> <li>• reviews (verbal, visual, written, sensory, tactile), annotated sketchbooks, presentations in an appropriate format.</li> </ul>
<p><b>Learning aim B: Explore materials, techniques and processes in response to 3D design briefs</b></p> <p><b>How to respond to 3D design briefs e.g.:</b></p> <ul style="list-style-type: none"> <li>• investigating the requirements of the brief</li> <li>• who the clients are and their particular design needs</li> <li>• the deadline for completion and financial constraints</li> <li>• what materials, tools and equipment are required to meet the brief</li> <li>• researching into similar work by professional 3D designers</li> <li>• devising a plan for the whole project</li> <li>• clarifying the design process through discussions with peers and teachers.</li> </ul> <p><b>How to explore 3D making processes and techniques, e.g.:</b></p> <ul style="list-style-type: none"> <li>• processes and techniques – methods and practice of: cutting, carving, forming, moulding, modelling, 3D printing, constructing, joining, assembling, finishing.</li> </ul> <p><b>3D visual language, which includes:</b></p> <ul style="list-style-type: none"> <li>• formal elements – structure, volume, space, weight, line, shape, form, colour, surface</li> <li>• resistant materials – hard woods, soft woods, hard metals and plastics, thick card</li> <li>• non-resistant materials – wet plaster, clay, fibres, wire, string, soft plastics, papers, textiles, withies, papier mache.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

## What needs to be learnt

### How 3D visual language is used in different ways in 3D disciplines, e.g.:

- sculpture – clay, straw, plaster, wood, stone, metal
- ceramics – clays, glazes
- 3D design – card, wood, 3D software, rendering, fly-throughs
- model-making – architectural, set design, maquettes
- 3D textiles – natural and manmade fibres, weaving, construction
- craft – wood, metal, clay.

### How to explore materials and processes in response to 3D design briefs, e.g.:

- select materials to be used appropriate to the brief
- explore making processes
- experiment with 3D mark-making
- combine different materials and 3D processes
- create test pieces and samples
- consider qualities of fitness for purpose, potential for creative expression, suitability for combining if intended
- annotate results of experiments – what worked well and what didn't and why.

### 3D working practices, which include, e.g.:

- following safe working practices – attention to the working environment, eliminating risk to self and others, observing Control of Substances Hazardous to Health (COSHH)
- following instructions on using tools, equipment and techniques
- how to select and explore materials and processes that meet the requirements of a 3D design brief
- selecting and using equipment and processes – hand tools, workshop machinery, Computer-Aided Design (CAD), wet processes, allowing sufficient air drying/firing time, casting, mould making, 3D digital printing, rapid prototyping, laser cutting
- how to explain, reason and justify selection of materials
- how to adapt and refine choices in response to experimentation, exploration and testing, and evaluate decisions made/directions taken
- how to record progress and process the results of materials and processes used, including any tests and trials, keeping an ongoing journal of working practice, using photography to record samples, annotating, using design visuals, mood boards, concept art, presentations, renders
- how to present samples and test pieces for a design brief to peers and/or client.

**What needs to be learnt****Learning aim C: Develop ideas in response to 3D design briefs****How to generate and develop ideas in response to a brief through, e.g.:**

- using different methods such as: mind mapping – word association, creative leaps; innovative, unusual vision; spider charts; one-to-one and/or group discussion
- creating a plan for production
- gathering imagery and resources required
- applying the design cycle of research, design, review and sample
- recording from primary sources to explore 3D formal elements appropriate to the brief
- investigating 3D contextual sources to inspire and inform the work
- exploring appropriate contemporary secondary examples online and from printed material
- selecting and using starting points and source materials, theme/s, subject matter, identifying creative intention, comparing and contrasting potential of a range of starting points
- collecting and selecting from visual information gathered, to be used in developing design work, drawing ideas, thumbnails
- recording progress of response to the brief in a sketchbook, keeping notes of the steps taken to develop the idea, what method/s were used to generate ideas, drawing ideas and plans
- selecting preferred ideas from a range of preliminary design work
- applying testing, audience feedback, sampling, making models/maquettes
- keeping an ongoing evaluative record of why and how the work is being done, including identifying the strengths and weaknesses of the selected ideas and the chosen materials
- using feedback to refine and develop ideas.

**What needs to be learnt****Learning aim D: Produce and present an outcome in response to a 3D design brief****How to produce a final outcome that shows a response to the brief e.g.:**

- selecting from a series of maquettes, models and tests for final idea, chosen on the grounds of fitness for purpose in meeting the brief
- selecting from your test pieces the most appropriate 3D materials and techniques to create final work
- modifying and refining work as it progresses
- making notes and keeping records of the stages of developing the final work
- responding to feedback from teachers and peers
- producing a final outcome that meets the requirements of the brief using selected 3D materials, techniques and processes.

**How to evaluate a response to the 3D brief and explain clearly how the design work has met the requirements of the brief through, e.g.:**

- defining the idea or ideas being communicated – the qualities being conveyed or intention
- documenting what worked well and what didn't and why
- considering if choice and use of 3D materials supported the design of the idea
- thinking about how effectively 3D materials and processes were selected and used – what skills were involved and how they were applied
- evaluating and justifying any changes to materials, techniques in making models or maquettes and use of visual language, explaining why decisions were made to refine aspects of the design work
- reflecting on the visual impact of own work and how this conclusion was reached
- evaluating the match between intention and final design work.

**How to present final outcome and all associated preliminary work, using the most appropriate presentation format, e.g.:**

- organising research, ideas generation, preliminary design and 3D work, and final outcomes in an appropriate format – sketchbook, maquettes, tests, final outcome
- recording and showing tests, paper-based design work and any screen-based work, appropriate designs, samples, maquettes and prototypes
- preparing presentation of final outcome to peers and/or client using onscreen presentation
- presented work might be 1:1, in groups, in class, to selected clients and presented visually with spoken or written combinations as appropriate
- defining working practice used to develop the design work, evaluating response to the brief, and explaining clearly how the outcome has met the requirements of the brief
- defining idea or ideas
- recording and collating information and feedback from presenting the work.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate the characteristics and qualities of 3D design work</b>			
1A.1 Identify one historical and one contemporary example of 3D design, using visual examples and outlining the work of the designers. #	2A.P1 Describe at least two historical and two contemporary examples of 3D design, identifying the designers involved and showing some of the characteristics and factors influencing the designs. #	2A.M1 Review and present diverse examples of 3D design effectively, identifying the designers involved and explaining the characteristics and factors influencing the designs. #	2A.D1 Analyse and present diverse examples of 3D design imaginatively, identifying the designers involved and evaluating the characteristics and factors influencing the designs. #
<b>Learning aim B: Explore materials, techniques and processes in response to 3D design briefs</b>			
1B.2 Use at least one non-resistant or resistant material in response to 3D design briefs, using safe working practices.	2B.P2 Select and use materials and processes to generate design work that meets the requirements of 3D design briefs, observing and recording safe working practices. *	2B.M2 Select and use diverse 3D materials, techniques and processes to generate visual work that effectively and consistently meets the requirements of 3D design briefs, describing techniques used. *	2B.D2 Select and apply diverse 3D materials, techniques and processes to generate and present creative visual work that imaginatively meets the requirements of 3D design briefs, analysing techniques used. *
<b>Learning aim C: Develop ideas in response to 3D design briefs</b>			
1C.3 Use at least one idea and visual work in response to 3D design briefs.	2C.P3 Select and use at least two ideas and visual work that meet the requirements of 3D design briefs.	2C.M3 Use and extend coherently diverse ideas and visual work that effectively meet the requirements of 3D design briefs.	2C.D3 Apply imaginatively diverse ideas and creative visual work that successfully meet the requirements of 3D design briefs.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim D: Produce and present an outcome in response to a 3D design brief</b>			
1D.4 Produce and present an outcome in response to 3D design briefs.	1D.P4 Produce and present an outcome that meets the requirements of 3D design briefs, describing your working process.	1D.M4 Produce and present an outcome that effectively meets the requirements of 3D design briefs, reviewing your working process.	1D.D4 Produce and present an imaginative outcome that successfully meets the requirements of 3D design briefs, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

Delivery of this unit can be flexible depending on the resources and technology available in each centre. The main focus of this unit is for learners to be able to produce design work and gain an understanding of the 3D design industry.

For their design work, learners will need access to basic drawing materials and digital equipment, such as cameras, scanners and PC/Mac CAD software, so that they can translate their 2D ideas into digitally rendered design and presentation sheets or complete designs. Some specialist materials and tools are recommended, for example pliers, wire, Perspex, vacuum former, saws, drills, heat guns, balsa wood, glue guns, clay and associated tools for making maquettes, samples or finished pieces. Ideal resources include computers with software connected to large-format printers, laser cutter and 3D digital printer. If these are not available in centres, links could be made with local employers or neighbouring centres to share resources and equipment and make the learning current and industry linked.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to identify at least two historical and two contemporary examples of 3D design. Teachers should be aware that this is the minimum requirement. Learners should aim to work beyond this. Learners will use their research to develop ideas and visual work that meet the requirements of the brief. To achieve this they will have to develop an understanding of what the brief requires. They will show their working process; how they developed their design idea and selected materials and techniques that were appropriate to their intentions. Their subsequent application of materials, techniques and processes will meet the basic requirements of the brief.

Learners working to **Level 2 Merit** will be able to develop diverse ideas that meet the requirements of the brief. Their thinking is likely to be more fluid and responsive to the results of any tests, samples and demonstrations that they have seen or taken part in. They will have a consistent control of technique and their outcome will be effective in meeting the brief. They will be able to describe the different stages of their design work and to reflect on strengths and areas for development. They will be able to explain clearly the characteristics of the work of others that they have researched.

Learners working to **Level 2 Distinction** will be able to develop an extensive range of ideas. They will independently select and use materials, techniques and processes with confidence and real purpose. They will demonstrate their understanding of the requirements of the brief and react positively to any challenges thrown up in testing and design development. Their outcome will show an imaginative and creative approach to meeting the brief. Their presentation will be independently generated and they will respond positively to feedback. They will evaluate the characteristics of the work they have researched. They will reflect on the fitness for purpose of their own working practice and clearly evaluate their design work and approaches to using materials.



**Level 1**

Learners working to **level 1** will be able to perform routine tasks in collecting information about 3D design and practitioners' working practices. Learners' findings can be assessed through presentations, supported by basic annotated notes, rather than formal writing tasks. Learners' ideas generation will show a response to the brief, but will not necessarily meet its requirements. Learners may work with a single idea rather than explore alternatives. They will be limited in their ability to bring an idea to life through design. Their exploration of materials, techniques and processes to test and sample will be limited, and any results may be recognised, but not used to inform the design process. Their outcome will show a basic exploration of at least one non-resistant or one resistant material. They may have limited success in using and controlling the materials and technical processes involved.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Switch on the Light	A company producing lights and fittings commissions a designer to look at the history of the light bulb and the impact of technology on the design to support their next product design.	Teacher observation, witness statements, records of visits, journal, reports on findings, questionnaires, learning logs, annotated sketchbooks, blog, digital presentation, printouts.
1B.2, 2B.P2, 2B.M2, 2B.D2	Warming Up the Room	An interior design company has commissioned a designer to explore alternative approaches to using materials to promote warm, comforting effects in a range of innovative furnishings and wall coverings.	Teacher observation, witness statements, records of visits, journal, reports on findings, questionnaires, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations.
1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3, 1D.4, 2D.P4, 2D.M4, 2D.D4	Chic and Green	A designer is briefed to design glamorous, luxury objects for a hotel foyer based on the themes of 'luxury, sustainability and recycling'. They look to both junkyards and the latest low-energy technologies for inspiration.	Teacher observation, witness statements, records of visits, journal, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations, final pieces, exhibition.
1D.4, 2D.P4, 2D.M4, 2D.D4	Through the Arch	A junior architect is presenting design ideas and developments with maquettes, on the entrance to a new building complex, as part of a client commission. The client is particularly interested in using an archway for the entrance.	Presentation of outcome and preliminary and final design work, verbal presentations, digital technologies, annotated sketchbook, teacher and peer observation, teacher assessment of practical submission, ongoing evaluation.

# Unit 19: Digital Art and Design Briefs

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

More and more artists, craftspeople and designers use digital technology as a medium for creative expression. For many, it has become an integral part of their working practice. The growth of more affordable mobile technology has made the use of mobile devices and apps widespread. Exhibitions can be viewed online, and social networking sites can be used as vehicles for viewing and commenting on work seen online.

This unit introduces you to this rich and varied field, through investigating how artists and designers use and develop digital art and design techniques, materials and processes. This research will assist you in developing your own ideas and practical skills in digital art and design. You will explore a range of digital techniques and processes and gain experience in developing ideas to digital art and design briefs. It will be important for you to review how ideas develop and reflect on your use of digital techniques, materials and processes in response to a set brief. Your outcomes should demonstrate the knowledge gained through exploration and you will develop skills in evaluating the fitness for purpose of the techniques you have used. You will develop a presentation showing how you have used specific techniques to achieve your creative intentions.

## Learning aims

In this unit you will:

- A investigate digital art and design
- B explore materials, techniques and processes in response to digital art and design briefs
- C develop ideas in response to digital art and design briefs
- D produce and present an outcome in response to a digital art and design brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate digital art and design</b></p> <p><b>How to investigate digital art and design, e.g.:</b></p> <ul style="list-style-type: none"> <li>• define applications of digital art and design techniques and processes</li> <li>• identify historical/contemporary examples of digital art and design, using visual examples and identifying the designers involved</li> <li>• investigate examples of the application of digital art and design, reviewing work</li> <li>• analyse examples of the application of digital art and design, using visual examples and identifying the designers involved.</li> </ul> <p><b>Techniques and equipment used in digital art and design practice, e.g.:</b></p> <ul style="list-style-type: none"> <li>• computer hardware and software, lens-based equipment, mobile devices, image manipulation, internet-based equipment, social networking.</li> </ul> <p><b>How to reflect on the factors and characteristics of digital art and design examples selected, e.g.:</b></p> <ul style="list-style-type: none"> <li>• investigate applications, materials, visual aesthetics and techniques used</li> <li>• evaluate characteristics to include reflection on functionality of design, fitness for purpose, target audience/audience needs, technology.</li> </ul> <p><b>How to present results of investigation, e.g.:</b></p> <ul style="list-style-type: none"> <li>• interim reviews (verbal, visual, written, sensory, tactile), annotated sketchbooks</li> <li>• to teachers, peer group, clients</li> <li>• final presentations in an appropriate format using, onscreen presentation, annotated slide shows, websites, blogs, social networking sites.</li> </ul> <p><b>Working in a design studio, e.g.:</b></p> <ul style="list-style-type: none"> <li>• teamworking</li> <li>• communication skills – at meetings, with clients, with colleagues</li> <li>• working to deadlines, managing time</li> <li>• respecting others' views when working collaboratively</li> <li>• understanding how own role relates to the team.</li> </ul>

**What needs to be learnt****Learning aim B: Explore materials, techniques and processes in response to digital art and design briefs****How to explore digital art and design techniques, materials and processes in response to set briefs, e.g.:**

- using lens-based techniques
- scanning
- manipulating
- working across platforms
- using internet-based resources, using mobile devices
- combining handmade imagery with scanned imagery
- digital drawn illustration
- software techniques
- following safe working practices (attention to the working environment, eliminating risk to self and others, following instructions on using tools, equipment and techniques).

**Qualities, selection and use of materials, e.g.:**

- fitness for purpose, potential for creative expression
- suitability for combining if intended
- adapting and refining choices in response to experimentation, exploration and testing, and evaluating decisions made/directions taken.
- commenting on and annotating selection of techniques, materials and processes.
- how to record progress and process the results of techniques, materials and processes used, health and safety information, keeping an ongoing journal of working practice, protocols for saving and naming files, presentations.

**Digital equipment and processes, e.g.:**

- cameras
- scanners
- computer software and hardware
- mobile devices
- file transfer
- hard drives
- USB devices.

**What needs to be learnt****Learning aim C: Develop ideas in response to digital art and design briefs****How to develop ideas in response to digital art and design briefs, e.g.:**

- gather imagery and resources required, to use starting points, to work to the plan
- record from primary, contextual and secondary sources for inspiration
- document progress of response to the brief in a sketchbook, keeping a record in note form of the steps taken to develop the idea, what method/s were used to generate ideas and plans
- generate ideas that meet the requirements of a digital art and design brief – thumbnail sketches, digital photographs, scans of source material, use of software to modify and develop.

**How to select and use subject matter, e.g.:**

- source materials, theme/s, subject matter, identifying creative intention from a range of starting points
- select from visual information gathered, to be used in developing art and design work
- select preferred ideas from a range of preliminary design work
- keep an ongoing evaluative record of why and how the work is being done, including identifying the strengths and weaknesses of the selected ideas and the chosen digital techniques, materials and processes
- evidence use of feedback to refine and develop ideas.

**What needs to be learnt****Learning aim D: Produce and present an outcome in response to a digital art and design brief****Produce a final outcome that meets the requirements of the brief, using digital art and design techniques, materials and processes, e.g.:**

- select the most appropriate idea to meet the brief
- use sketchbooks, exploratory work, mapping of ideas, test images, digital files, onscreen records as sources to develop final work.

**Organising research in an appropriate format, e.g.:**

- ideas generation, preliminary work, design developments and final outcome
- sketchbook, exploratory work, mapping of ideas, test images, digital files, onscreen records
- using digital art and design techniques, materials and processes such as computer hardware/software, coding, programming, digital devices, mobile devices, digital techniques, image manipulation, file naming and saving, output
- produce a digital outcome
- evaluate progress and processes used in creating final outcome.

**Evaluating and presenting a final outcome, e.g.:**

- document development and comment on quality of response to the brief
- record and collate information from materials investigations
- get feedback from tutorials and peers on effectiveness of final design
- comment on effectiveness of techniques used to convey idea
- document changes made in developing and producing final work
- explore appropriate ways to present final outcome and all associated preliminary work, research, ideas generation, tests, models, onscreen work and any other relevant information using the most appropriate presentation format
- present to peers and/or client, 1:1, in groups, in class, visually, spoken or written, using onscreen presentation.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate digital art and design</b>			
1A.1 Identify at least two examples of digital art and design, using visual examples and outlining the work of the artists/designers involved. #	2A.P1 Describe at least four examples of digital art and design, identifying the designers involved and showing the characteristics and factors influencing the designs. #	2A.M1 Review and present a diverse range of examples of digital art and design effectively, identifying the designers involved and explaining the characteristics and factors influencing the designs. #	2A.D1 Analyse and present a diverse range of examples of digital art and design effectively, identifying the designers involved and evaluating the characteristics and factors influencing the designs. #
<b>Learning aim B: Explore materials, techniques and processes in response to digital art and design briefs</b>			
1B.2 Use materials, techniques and processes to generate at least one idea and visual work to digital art and design briefs, using safe working practices.	2B.P2 Select and use materials, techniques and processes to generate visual work that meets the requirements of digital art and design briefs, observing and recording safe working practices.	2B.M2 Select and use diverse materials, techniques and processes consistently, to generate visual work that effectively meets the requirements of digital art and design briefs, describing techniques used.	2B.D2 Select and apply diverse materials, techniques and processes independently, to generate and present visual work that imaginatively meets the requirements of digital art and design briefs, analysing techniques used.



Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to digital art and design briefs</b>			
1C.3 Use at least one primary and one secondary source to generate an idea and visual work in response to digital art and design briefs.	2C.P3 Select and use primary and secondary sources to develop an idea that meets the requirements of digital art and design briefs.	2C.M3 Select and use primary and secondary sources to consistently develop and extend diverse ideas that effectively meet the requirements of digital art and design briefs.	2C.D3 Select and use primary and secondary sources creatively, to develop and extend diverse ideas that imaginatively meet the requirements of digital art and design briefs.
<b>Learning aim D: Produce and present an outcome in response to a digital art and design brief</b>			
1D.4 Produce and present an outcome in response to a digital art and design brief.	1D.P4 Produce and present an outcome that meets the requirements of a digital art and design brief, describing your working process.	1D.M4 Produce and present an effective outcome that coherently meets the requirements of a digital art and design brief, reviewing your working process.	1D.D4 Produce and present an imaginative outcome that meets the requirements of a digital art and design brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are access to digital studios or classrooms, with computer hardware and software, scanners, and printing facilities. Learners may need digital cameras to record still and/or moving imagery and may wish to add sound to a moving image based piece, or in an installation setting. Learners may also need mobile devices to record ideas and creative intentions.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to identify at least four examples of the application of digital art and design. Learners should aim to work beyond this. Learners will use their research to develop at least one idea and visual work that meets the requirements of the brief. They will explore digital techniques, in exploratory work and in developing their final outcome. They will also record and show their working process; how they developed their ideas and selected techniques and materials that were appropriate to their intentions. Their subsequent application of materials, techniques and processes will meet the basic requirements of the brief. Their presentation will contain information on their working practice, and they will demonstrate limited ability in defining the different stages of their work.

Learners working to **Level 2 Merit** will be able to develop a wider range of ideas that meets the requirements of the brief. Their thinking is likely to be responsive to the results of any tests, samples and demonstrations that they have seen or taken part in. They will have a consistent control of technique and their outcome will be effective in meeting the brief. They will describe the different stages of their digital design work and reflect on strengths and areas for development with some insight. Their responses to the set brief will demonstrate a willingness to experiment, although the result may be inconsistent. Ideas will be considered but not always developed fully. They will explain the characteristics of the work of others that they have researched with clarity, and will demonstrate some understanding of the factors that influenced the art and design work.

Learners working to **Level 2 Distinction** will be able to develop a wider range of ideas. They will confidently select, explore and use materials, techniques and processes with purpose and will consider the creative potential of subsequent results. They will demonstrate their understanding of the requirements of the brief and react positively to any challenges thrown up in testing and development of visual work. Their outcome will show an imaginative and creative approach to meeting the brief. Their presentation will demonstrate a confident approach and they will respond positively to feedback. They will evaluate the characteristics of the work they have researched. They will reflect on the fitness for purpose of their own working practice, and clearly evaluate their digital art and design work and approaches to using materials.

**Level 1**

Learners working to **Level 1** will be able to perform basic, straightforward tasks in collecting information about the field of digital art and design, working practices and applications. Learners' findings can be assessed through presentations, supported by basic annotated notes, rather than formal written tasks. Their ideas generation will show a response to the brief, but will not necessarily meet its requirements. Learners may work with a single idea rather than explore alternatives. They are likely to demonstrate a basic response in developing an idea to work from. Their exploration of materials, techniques and processes to test and try out their idea/s will be limited, and any results may be recognised, but not used to inform the development of further digital work. They will explore digital techniques in order to develop ideas and practical work. Their outcome will show a basic exploration of digital art and design techniques, materials and processes. They may have limited success in using and controlling the materials and technical processes involved.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Digitise This!	An artist is researching digital art and design applications, to investigate potential uses of technology for use in their ongoing personal project.	Teacher observation, witness statements, records of visits, journal, reports on findings, questionnaires, learning logs, annotated sketchbooks, blog, digital presentation, printouts.
1B.2, 2B.P2, 2B.M2, 2B.D2	Hand and iCoordination	An online publishing company has commissioned an illustrator to put together ideas for a new digital magazine they are launching. The illustrator decides to explore a range of digital techniques, combining them with hand-drawn imagery.	Teacher observation, witness statements, records of visits, journal, reports on findings, questionnaires, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations.
1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3, 1D.4, 2D.P4, 2D.M4, 2D.D4	Cloned Designs	A freelance designer has been approached by a music events promoter. They are putting on an event and want a new look for their promotional materials. The designer decides to use digital techniques and processes to generate ideas and design work based on repeat pattern.	Teacher observation, witness statements, records of visits, journal, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations, final pieces, exhibition.
1D.4, 2D.P4, 2D.M4, 2D.D4	Design Outline	The designer has completed the project for the music events promoter. They will now present their design ideas to the client on repeat pattern and answer questions about their work.	Presentation of outcome and preliminary and final design work, verbal presentations, digital technologies, annotated sketchbook, teacher and peer observation, teacher assessment of practical submission, ongoing evaluation.

# Unit 20: Interactive Media Production Briefs

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

In a typical day, how often do you access a website or watch digital TV, play a game, use an app, create a blog, talk to your friends over the internet, share photos, download podcasts, use social networking sites, use DVDs, books or a smartphone? It's hard to imagine life without interactive media.

In today's society, the use of interactive media is second nature. It has changed the way we communicate, socialise, relax and exchange information. Interactive media has become one of the most powerful tools of this century. Almost everyone you know will be a consumer of interactive media products. This unit enables you to explore the uses of interactive media products and how they fit seamlessly into our lives.

The creators of media products think about the market for their work and who the consumers for their products are. All interactive media is made with a consumer in mind. In this unit you will investigate some existing interactive media products and consider who they are made for and why. You will also have the chance to think of your own ideas for an interactive media product and research what kind of person might use your product. By following interactive media processes, you will work towards a finished interactive media product.

## Learning aims

In this unit you will:

- A investigate the use of existing interactive media products
- B research and develop ideas in response to interactive media production briefs
- C explore digital techniques and technology in response to interactive media production briefs
- D test and present an outcome in response to an interactive media production brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate the use of existing interactive media products</b></p> <p><b>How to identify the types of interactive media products, e.g.:</b></p> <ul style="list-style-type: none"> <li>• websites, digital TV, games, apps, blogs, podcasts, social networking, DVDs, books, smartphones.</li> </ul> <p><b>How to research interactive media products using:</b></p> <ul style="list-style-type: none"> <li>• predominantly secondary sources</li> <li>• interviews, questionnaires and focus groups</li> <li>• present results of investigation in an appropriate format.</li> </ul> <p><b>Target groups and products, including:</b></p> <ul style="list-style-type: none"> <li>• identifying the target audience for each product and how to access interactive media products</li> <li>• considering how different user groups access interactive media products</li> <li>• finding out how easy the products are to use</li> <li>• exploring how audiences interact with interactive media products</li> <li>• exploring how data is used for interactive media products such as transport or government data in apps</li> <li>• analysing how the target audience and different user groups access interactive media products</li> <li>• how easy the products are to use and how audiences interact with the products.</li> </ul> <p><b>How to create notes about interactive media products, e.g.:</b></p> <ul style="list-style-type: none"> <li>• websites, digital TV, games, apps, blogs, podcasts, social networking, DVDs, CD ROMs, smartphones etc.</li> <li>• developing notes on the target audience of each product, considering such aspects as age, gender, demographic and lifestyle.</li> </ul>
<p><b>Learning aim B: Research and develop ideas in response to interactive media production briefs</b></p> <p><b>How to plan the pre-production of an interactive media product, e.g.:</b></p> <ul style="list-style-type: none"> <li>• researching ideas using predominantly secondary sources</li> <li>• researching ideas using less obvious sources such as data, interviews, focus groups and questionnaires and summarising research findings</li> <li>• considering the target audience for the product developed and outlining their requirements</li> <li>• developing notes about the target audience and applying the finding to the development of an interactive media product</li> <li>• developing and designing ideas (storyboards, layouts, diagrams, sketches, scripts, production schedules and plans) considering safe working practice for production.</li> </ul>

**What needs to be learnt****Learning aim C: Explore digital techniques and technology in response to interactive media production briefs****How to develop an interactive media production, taking into consideration the following, e.g.:**

- assets(sound, text, data, video, graphics, animations, 3D content)
- production (screen, interaction, navigation, controls, graphics, colour, layout, composition, narrative)
- working to schedule
- creating a useable product that considers some aspects of the target audience requirements
- using safe working practices at all times
- a disciplined approach to production and working to the original schedule
- publishing the finished interactive media product in or on to the relevant platform for the product with some accuracy, e.g. creating a DVD, which contains an interactive DVD menu
- creating a product that clearly relates to the research and plans developed, though some changes to the product may have occurred as it develops
- exploring how finished products may have a clear sense of purpose.

**Learning aim D: Test and present an outcome in response to an interactive media production brief****Using technology to present a finished multi-media product:**

- documenting the strengths and weaknesses
- what works well or doesn't and why
- how interactive media and software have been used
- demonstrating ideas and developments
- using digital methods to demonstrate progress and process.

**How to devise plans to test the finished interactive media product and applying methods of testing the product, considering different user groups, e.g.:**

- developing an outline, based on the feedback obtained, to improve the interactive media product
- implementing changes to refine ideas.

**Using appropriate technology to present a finished multi-media product:**

- showing awareness during the presentation of how the product could be improved
- presenting the product's strengths and weaknesses in detail.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate the use of existing interactive media products</b>			
1A.1 Identify interactive media products and target audiences, outlining others' interactive media products.	2A.P1 Describe interactive media products and their target audiences, showing the characteristics and factors influencing the designs.	2A.M1 Review interactive media products and their target audiences, explaining the characteristics and factors influencing the designs.	2A.D1 Analyse interactive media products and their target audiences, evaluating the characteristics and factors influencing the designs.
<b>Learning aim B: Research and develop ideas in response to interactive media production briefs</b>			
1B.2 Identify ideas and create a proposal in response to interactive media production briefs. #	2B.P2 Describe ideas and create a proposal, to meet interactive media production briefs. #	2B.M2 Review and present coherent, diverse ideas and create a proposal to meet interactive media production briefs. #	2B.D2 Analyse and present imaginative, diverse ideas and create a proposal to meet interactive media production briefs. #
<b>Learning aim C: Explore digital techniques and technology in response to interactive media production briefs</b>			
1C.3 Use digital techniques and technology to create interactive media product in response to briefs.	2C.P3 Select and use digital techniques and technology to create interactive media products that meet the requirements of set briefs, observing and recording safe working practices. *	2C.M3 Select and use diverse digital techniques and technology to create effective interactive media products that consistently meet the requirements of set briefs, with consideration of target audience. *	2C.D3 Select and apply diverse digital techniques and technology to create informed interactive media products that imaginatively meet the requirements of set briefs, analysing techniques used. *



Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim D: Test and present an outcome in response to an interactive media production brief</b>			
1D.4 Test and present own interactive media work, that responds to a set brief, using appropriate technology. *	2D.P4 Test and present own finished interactive media work that meets the requirements of a set brief, describing your working process. *	2D.M4 Test and present in some detail own finished interactive media product that coherently meets the requirements of a set brief, reviewing your working process. *	2D.D4 Test and present an imaginative finished interactive media product that coherently meets the requirements of a set brief, analysing your working process. *

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are digital software and equipment to enable learners to create interactive media products.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will examine interactive media products and refer to their target audiences. Research will include basic information and will mostly be gained from secondary sources, though learners may use some simple primary research techniques. Learners will develop ideas for interactive media products with a degree of care and the planning documentation will be logical. The interactive media product created will demonstrate a basic skill level. The product may be somewhat difficult to access and navigate due to the basic nature of the learners' skills at this level. Product aesthetics will have been considered though not successfully implemented. Tests and presentation of the finished piece will be basic in approach. The learner will present work clearly using simple presentation methods.

Learners working to **Level 2 Merit** will review interactive media products and carefully consider the target audiences. Learners will use a range of primary and secondary sources to complete their research. Ideas and planning at this level will be effective and engaging. Learners will produce focused work and use planning materials during production. They will create clear designs. The final interactive media product will be effective and useable. Consideration of target audience will be detailed. The product will be easy to navigate and aesthetically pleasing. Testing and the presentation will be in some detail. Learners will justify changes and revisions made and be competent in their approach to presenting their final work.

Learners working to **Level 2 Distinction** when exploring the use of interactive media, will compare and contrast the qualities of a diverse number of products within their work. They will make clear and concise comments about target audiences. Learners will research from primary and secondary sources and will analyse and evaluate their findings. Ideas for interactive media products will be organised and creative in approach. Planning will be very detailed and learners will produce clear and concise designs. The final interactive media product will be informed in approach and logical to navigate. Learners will have considered the requirements of the target audiences in detail. When completing tests and presenting work, learners will confidently analyse the strengths and weaknesses of their working practice. They will use the results of learning and research to implement creative refinements to their work.

#### Level 1

Learners working to **level 1** are likely to explore obvious interactive media products. Their approach to explorations will be very limited. There will be very brief consideration of target audiences. Research will be from secondary sources. Ideas for an interactive media product will be limited in approach. Planning documentation will cover the basic aspects of the production. Safe working practices will be touched upon. The interactive media product itself is likely to be quite simplistic in approach and show little consideration of target audiences. Learners will make some attempt to create an aesthetically pleasing piece, but it is likely to lack narrative or consideration of content. Work will be published onto the relevant platform in the relevant format. Learners will apply basic tests to their finished product and present interactive media work in a basic descriptive manner.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Is Anyone There?	A designer is tasked to explore a range of interactive media products for a production company. They must consider who the target audience is for each product and how the audience engages with the products.	Research portfolio and conclusions.
1B.2, 2B.P2, 2B.M2, 2B.D2	Game On	A freelance videographer is developing ideas for a video game. They need to research their products, consider target audience and develop a final idea. They also need to develop and collate pre-production documentation.	Pre-production portfolio to include: research; ideas development; designs; storyboards; layouts; diagrams; sketches; scripts; production schedules and plans.  Health and safety plans.  Final selections.
1C.3, 2C.P3, 2C.M3, 2C.D3	Web 3.0	A team of developers are working on a new website for an internet start-up company. They will need to consider assets and production. The final product must be published onto the correct platform in the correct format.	Photographs of learners working. Annotated screen grabs. Final interactive media product. Teacher observation records.
1D.4, 2D.P4, 2D.M4, 2D.D4	Fade In	A teamworking on a new television production will design and implement tests for their finished opening sequence to the programme. They will then present their final product.	Test designs. Evidence of test implementation. Revisions to final product. Video of presentation, teacher observation and viva voce.



# Unit 21: Painting Briefs

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Throughout time, painters have explored ways to express how they see the world in their art, using different styles, techniques and materials. Painting has served as a key indicator of developments in artistic thinking over the years, with various artistic movements prevalent at certain periods of time, for example Impressionism in the 19th century.

Contemporary painters need to know how to get funding and where they can exhibit their work. This could be in a collaborative project, group show or by entering competitions as well as working with local arts organisations and authorities on designated projects, such as community-based initiatives and workshops. Artists also need to be able to communicate effectively with galleries and the people representing them and to manage their time and output successfully.

In this unit, you will learn about painters' working practices, various art movements and how painters are employed in the art and design industry. You will explore the qualities of painting materials, techniques and processes and learn to develop your own ideas. You will bring all your ideas and knowledge together to create your own artwork and then present it to your peers or to a client. You will also learn how to analyse your own creative work.

## Learning aims

In this unit you will:

- A investigate painting practice
- B explore materials, techniques and processes in response to painting briefs
- C develop ideas in response to painting briefs
- D produce and present an outcome in response to a painting brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate painting practice</b></p> <p><b>How to identify examples of artists' creative intentions that can be realised through painting, e.g.:</b></p> <ul style="list-style-type: none"> <li>• realism – depicting aspects of real life of their particular times, as a visual documentary</li> <li>• narration – presenting a moment or event from fiction or imagination, or representing a factual event, as a visual story</li> <li>• recording – portraits, from nature, the effects of light at different times of day or night</li> <li>• painterly – exploring the language and qualities of paint itself</li> <li>• abstraction – creating images based less on observation and more on individual interpretation and inner states of the mind or emotional experiences</li> <li>• interdisciplinary – combining painting with other media, e.g. time-based, installation, performance art, printmaking, digital photography.</li> </ul> <p><b>What materials painters may use, e.g.:</b></p> <ul style="list-style-type: none"> <li>• acrylics, oil paint, watercolour, mixed media, found materials, collage.</li> </ul> <p><b>What surfaces painters may work on, e.g.:</b></p> <ul style="list-style-type: none"> <li>• canvas, paper, boards, recycled materials, e.g. cardboard, plastic sheeting.</li> </ul> <p><b>What techniques painters may use, e.g.:</b></p> <ul style="list-style-type: none"> <li>• using opaque paint (scumbling) exploring textural qualities of paint, using fluid paint (washes, glazes, dripping), exploiting brushmarks, applying paint with a variety of equipment (roller, hands, squeegee, sticks), incorporating photographic-based imagery (printed, onscreen).</li> </ul> <p><b>How to identify and research historical or contemporary art movements featuring painting, e.g.:</b></p> <ul style="list-style-type: none"> <li>• Romanticism, Impressionism, post-Impressionism, Cubism, Abstraction, Surrealism, Expressionism, New European Painting, Stuckism, Arte Povera, Graffiti Art, Street Art</li> <li>• visits to national and local galleries, museums, studios, online artists websites and information on historical and contemporary painting through books, DVDs, journals.</li> </ul> <p><b>How to collate and present information from research and investigation in an appropriate format, e.g.:</b></p> <ul style="list-style-type: none"> <li>• recording information in sketchbook through annotated visual study, photographs, notes, extended written pieces</li> <li>• exploring presentation methods through onscreen presentation or verbal presentation supported by notes and handouts.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

## What needs to be learnt

### How painters gain employment in art and design practice, e.g.:

- self-employed, represented by a gallery or agent, via a website, by being a member of a group or cooperative, through entering competitions, gaining commissions, supporting their practice through teaching workshops, in partnership with other artists, by exhibiting at art fairs
- explore how painters exhibit their work and what is involved in the process
- investigate the creative skills required for a practitioner in painting.

### How painters develop ideas for their work from imagery, e.g.:

- own or others' drawings, studies of a subject, lens based/digital recording of subject matter; by exploring the potential of a series of images linked by theme or subject; by exploring the qualities of paint and surface; responding to themes in literature, philosophy, science.

### How painters develop creative responses to self-generated themes or those set by others, e.g.:

- interpreting a subject or brief in innovative ways
- exploiting formal elements such as scale, shape, colour, line
- taking an existing concept and reinterpreting it in an alternative way
- exploring materials – experimenting with different materials, techniques and processes.

### How painters refine existing skills – within their practice, probing subject matter, exploiting qualities of materials.

### How to investigate the work of painters, considering their working practice, e.g.:

- starting points that have been used by selected painters
- considering the target audience for their work
- explore the inherent qualities of the materials used by the practitioners
- document the techniques that have been used
- describe how the painters have used visual language, for example shape, colour, pattern
- consider the ways they refine their working practices as they progress their work
- how to present research findings in an appropriate format.

**What needs to be learnt****Learning aim B: Explore materials, techniques and processes in response to painting briefs****How to respond to a brief:**

- read through the requirements and discuss in group
- plan a timetable to meet the deadline
- consider the possible range of media available to meet the brief
- generate potential ideas as starting points
- consider the constraints and possibilities of the brief.

**How to use starting points for a painting brief:**

- primary sources, e.g.:
  - drawings, from observation, from imagination
  - previous paintings, from observation, from imagination
  - own photographs
  - own digitally generated imagery
- secondary sources, e.g.:
  - literature
  - images from websites, magazines, books, the media
  - music
  - appropriated imagery.

**Painting materials, e.g.:**

- water-based paints – acrylic, emulsion, gouache
- oil-based paints – artists oils, household paints
- mixed media.

**Painting equipment, e.g.:**

- brushes, palettes, palette knives, sticks, found objects, e.g. pieces of card to drag paint across surface.

**How to use supports for painting, e.g.:**

- paper/stretched paper, card and cardboard, hardboard, plywood and MDF, canvas, found or recycled materials, priming supports.

**How to dilute and mix paints, e.g.:**

- mixing light to dark
- using media such as PVA or white spirit.

**How to explore different painting techniques in response to a brief, e.g.:**

- impasto, glazing, wet on wet, scumbling, dry brush, adding texture to paint, (e.g. sand), blending, spattering, stencilling.

*continued*



## What needs to be learnt

### How to manage own time when working to a painting brief, e.g.:

- planning resources to be used
- allowing time for materials to dry
- working to a schedule
- tidying up workspace
- agreeing deadlines for tasks
- sustainability – using resources carefully/recycling where possible.

### Following safe working practices, including:

- storing paints appropriately, avoiding waste, attention to the working environment
- eliminating risk to self and others
- Control of Substances Hazardous to Health (COSHH) – what it means when using materials and equipment
- following instructions on using equipment and techniques
- how to compile information, handouts and legislative guidance on health and safety
- how to keep their own records of health and safety guidance and relevant legislation on the materials and techniques they have used
- how to use personal protective equipment (PPE) properly.

### How to select and use materials, techniques and processes that meet the requirements of a painting brief, e.g.:

- fitness for purpose
- potential for creative expression
- suitability and practicality for combining different materials together, if intended, to meet intentions
- how to explain reasoning and justify selection
- how to adapt and refine choices in response to experimentation, exploration and testing, and evaluate decisions made/directions taken.

### How to select and use techniques and why, e.g.:

- using techniques sensitively to bring out material qualities in paint and/or mixed media
- how to select and use techniques to successfully achieve creative intentions
- selecting and preparing suitable supports
- using found objects and/or accidental combinations, and realising their potential to offer valid and creative alternative responses to the brief.

### Selecting and using equipment and processes to meet the requirements of the brief, e.g.:

- painting equipment – brushes, alternatives
- painting media
- combinations of different techniques and processes.

### How to record progress and process the results of developmental work/ explorations of media, e.g.:

- keeping an ongoing journal – how have the requirements of the brief been met?
- using photography to record painting ideas and annotating progress and experiences each day. What has worked well and any difficulties experienced
- using peer and teacher feedback to aid the development of own painting work.

**What needs to be learnt****Learning aim C: Develop ideas in response to painting briefs****How to start working for the brief and how to select and use starting points and source materials, e.g.:**

- making a basic plan for production.
- selecting subject matter
- recording from primary and secondary sources
- considering the requirements of the intended audience
- potential for creative response to brief
- information, detail and potential in the starting points
- comparing and contrasting alternative starting points.

**How to collect and select from visual information gathered, to be used in developing work, e.g.:**

- using drawings/paintings to record effectively, appropriate to intentions
- observing and recording colour
- recording visual language, e.g. shape, texture, pattern, rhythm
- using photography effectively to collect and record information
- using and refining visual language to enhance and develop painting ideas, and how to record thoughts and justifications behind decisions made.

**How to generate ideas through appropriate methods, e.g.:**

- mind-mapping
- spider charts
- talking to people
- looking at paintings
- visiting places
- using drawings/lens-based imagery as springboard for painting ideas.

**How to use primary and secondary sources to support the generation of ideas, e.g.:**

- observational drawing and painting
- own photographic work
- studio or museum visits
- looking at work and examples in galleries and exhibitions
- web-based imagery
- digitally generated imagery.

**How to record and document the development of ideas in response to a painting brief, e.g.:**

- how to regularly organise notes and annotations in a sketchbook or journal
- recording in note form the results of explorations with painting media, techniques and processes
- identifying the basis of ideas
- highlighting method/s that have been used to generate ideas
- noting the materials that have been used to explore and develop ideas.

*continued*

### What needs to be learnt

**Keeping an ongoing evaluative record of why and how the work is being done, including:**

- review of progress
- what worked and what didn't and why
- how evaluation can be used to aid the development of the ideas for the painting brief.

**Learning aim D: Produce and present an outcome in response to a painting brief**

**How to produce a final outcome that meets the requirements of the brief, through using painting materials, techniques and processes:**

- selecting preferred ideas from a range of preliminary visual work
- selecting materials and using selected techniques and processes to develop and complete final work
- documenting progress and changes made in the development of final work.

**How to organise research, in an appropriate format, e.g.:**

- studies, sketches from sources, ideas generation, experimental use of media
- roughs and experimental outcomes, final development of selected idea
- in a sketchbook, in studies, worksheets, digital developments on CD, website, blog, in the final outcome.

**How to present art work to peers and/or client, using appropriate, current professional techniques and resources, e.g.:**

- exploring presentation methods appropriate to the body of work
- using onscreen presentation
- recording and showing large-scale artwork and details through digital photography and slide show
- using handouts, information sheets, leaflets with digital presentation
- presenting to peers, teachers, clients in groups, seminars, tutorials.

**How to evaluate the response to the brief and explain clearly how the artwork has met the requirements of the brief, e.g.:**

- explaining ideas – what the work is based on
- recording and collating explorations of techniques and painting media, to explain and evaluate the results
- considering if ultimate choice and use of materials has supported creative intentions
- thinking about how effectively materials were used – skills involved and how they were applied
- evaluating and justifying any changes to materials, techniques, visual imagery and use of visual language, explaining why decisions were made to refine aspects of the art work (due to results of exploration of technique and painting media, in the translation of an idea from sketchbook to studies)
- reflecting on the visual impact of the work and how this conclusion was reached
- using feedback positively when evaluating their outcome and the working practices they adopted for the brief
- evaluating the match between creative intention and final outcome.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate painting practice</b>			
1A.1 Identify one historical and one contemporary painter, showing how they have used different materials and techniques. #	2A.P1 Describe at least two historical and two contemporary painters, showing the character of their work and factors influencing it. #	2A.M1 Review and present examples of diverse painters, explaining the character of their work and factors influencing it. #	2A.D1 Analyse and present examples of diverse painters, evaluating the character of their work and factors influencing it. #
<b>Learning aim B: Explore materials, techniques and processes in response to painting briefs</b>			
1B.2 Use at least two different techniques in response to painting briefs, using safe working practices.	2B.P2 Select and use materials, techniques and processes that meet the requirements of painting briefs, observing and recording safe working practices.	2B.M2 Select and use diverse materials, techniques and processes consistently to generate work that effectively meets the requirements of painting briefs, describing techniques used.	2B.D2 Select and apply diverse materials, techniques and processes to generate and present work that imaginatively meets the requirements of painting briefs, analysing techniques used.
<b>Learning aim C: Develop ideas in response to painting briefs</b>			
1C.3 Use at least one primary/secondary source to generate an idea and visual work in response to painting briefs.	2C.P3 Select and use primary and secondary sources to develop ideas that meet the requirements of painting briefs.	2C.M3 Use primary and secondary sources to develop coherent, diverse ideas that effectively meet the requirements of painting briefs.	2C.D3 Apply primary and secondary sources imaginatively, to develop and extend diverse creative ideas that successfully meet the requirements of painting briefs.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim D: Produce and present an outcome in response to a painting brief</b>			
1D.4 Produce and present an outcome in response to a painting brief.	2D.P4 Produce and present an outcome that meets the requirements of a painting brief, describing working processes.	2D.M4 Produce and present an outcome that effectively meets the requirements of a painting brief, reviewing working processes.	2D.D4 Produce and present an imaginative and creative outcome that successfully meets the requirements of a painting brief, analysing working processes.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

Materials and equipment for painting such as easels, oils, acrylics, water colour, boards, drawing materials, canvasses, papers, range of suitable brushes, containers, rags and studio storage are needed for this unit.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to use their research to aid them in selecting and using primary and secondary sources to develop ideas that meet the requirements of the brief. To achieve this they will have to show an understanding of what the brief requires. They will explain how they developed their idea, through showing how they selected subject matter for primary and secondary recording that was appropriate to their intentions. Their application of materials, techniques and processes will be basic. Their outcome will meet the requirements of the brief in a basic manner. Alternative approaches and ideas may have been noticed, but not developed in any meaningful way.

Learners working to **Level 2 Merit** will be able to develop a wider range of ideas that meet the requirements of the brief. Their thinking is likely to be more responsive to the results of any explorations or demonstrations of techniques that they have seen or taken part in. They will have a consistent control of techniques and painting materials, and their outcome will be effective in meeting the brief. They will be able to review the different stages of their response to the brief and articulate the reasons behind their selection and use of primary and secondary sources as starting points. They will reflect on strengths and areas for development. They will be able to explain clearly the working practices of the work of painters that they have researched.

Learners working to **Level 2 Distinction** will select and use painting materials, techniques and processes with confidence and purpose. They will demonstrate their understanding of the requirements of the brief and react positively to any challenges thrown up through exploring painting techniques and materials. They may use extensive primary and secondary sources to produce ambitious visual work. Their outcome will show an imaginative and creative approach to meeting the brief. Their presentation will be independently generated and they will respond positively to feedback. Learners will be able to analyse the working practices of the painters they have researched. They will critically reflect on the fitness for purpose of their own working practice and clearly evaluate their approaches to using materials in meeting the brief. They will be willing to use feedback from others positively in the different stages of the painting brief.

**Level 1**

Learners working to **level 1** will be able to carry out routine tasks in collecting information about painters. Learners' findings can be assessed through presentations supported by annotated notes, rather than formal writing tasks. Ideas generated by learners will show a response to the brief, but will not necessarily meet its requirements. Learners may work with a single primary or secondary source to develop their ideas rather than explore alternatives. They may make unsuitable choices in deciding which primary and secondary sources to use as starting points. Their exploration of painting materials, techniques and processes will be limited. Subsequent results of these explorations may be recognised, but not used to develop ideas that meet the requirements of the brief. Their outcome will show a basic exploration of painting techniques. They may have a limited response in using and controlling the materials and technical processes involved.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	The First Mark is the Hardest	A painting graduate working as an intern with an art gallery is asked to research examples of painters' work, in order to develop an understanding of different approaches to subject matter and starting points.	Teacher observation, witness statements, records of visits, journal, reports on findings, questionnaires, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, peer group presentations.
1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3	Portraits: Exploring Local Identity	A painter has started to offer a portrait painting service. The painter is starting to get interest from local people living within a mile of their studio. The painter has started to develop drawn and painted studies for the first clients' portraits.	Teacher observation, witness statements, records of visits, journal, reports on findings, questionnaires, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations..



Criteria covered	Assignment	Scenario	Assessment evidence
1D.4, 2D.P4, 2D.M4, 2D.D4	Portraits: the Finished Product	The painter has finished their initial studies. One of their clients, a local gallery owner, really likes their work and decides they would like to commission the painter to complete a full-scale portrait. The painter then produces final work for the client.	Teacher observation, witness statements, records of visits, journal, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards/test pieces, peer group presentations, final pieces, exhibition.
	The Gallery Opening	The painter has finished the final work and the client wants to exhibit the final piece at the gallery they own, with a presentation on the opening night of the show.	Presentation of outcome and preliminary and final design work, verbal presentations, digital technologies, annotated sketchbook, teacher and peer observation, teacher assessment of practical submission, ongoing evaluation.



# Unit 22: Designing Products

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

How are products designed and made? Why do they look the way they do? What makes them good to use? What makes a market-leading product? Product design is a vast field covering familiar everyday items such as furniture, electronics, lighting, clothing, toys, telephones, computers, cameras and other items that are manufactured in quantity. There is also the small designer-maker and craftsperson who produces individual pieces, and the interior or spatial designer who brings together products for the interiors of buildings, exhibition spaces, or television and film sets.

Product designers identify the physical and emotional nature of items people need and want. They explore ideas, materials and techniques and develop designs, usually in response to client briefs. They work with different media and ideas using both handcraft and digital processes.

In this unit you will investigate product designers. You will find out how they combine art, science and technology to create commercial designs that look good as well as being efficient and functional.

In this unit you will learn how to recognise a target market and the needs of customers. You will also study how cultural and social factors may affect the customer, such as music, film, art, world events and environmental issues. You will design ideas in response to briefs, and learn how to make an idea come to life by exploring materials, techniques and processes as you experiment with your ideas. To complete the unit, you will produce and present an outcome in response to a design and technology product brief.

## Learning aims

In this unit you will:

- A investigate product designs and identify user needs
- B explore materials, techniques, processes, tools and technology in response to product design briefs
- C develop ideas in response to product design briefs
- D produce and present an outcome in response to a product design brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate product designs and identify user needs</b></p> <p><b>How to frame appropriate questions about an existing product in order to determine how well it has been designed and made, e.g.:</b></p> <ul style="list-style-type: none"> <li>• what is the purpose or use for the product?</li> <li>• who uses it and why?</li> <li>• who makes it?</li> <li>• how is it made?</li> <li>• how much does it cost to buy, in comparison to similar products?</li> <li>• what is the customer/user opinion on the product?</li> <li>• who are the market competitors?</li> <li>• what works well about the product and what could be improved?</li> </ul> <p><b>How to use secondary research sources, extract information and draw conclusions, e.g.:</b></p> <ul style="list-style-type: none"> <li>• internet research</li> <li>• specialist magazines and journals</li> <li>• reviews in newspapers and magazines</li> <li>• information from books and television</li> <li>• present results of investigation in an appropriate format.</li> </ul> <p><b>How to find out about and record products from the past and their design qualities and functions, e.g.:</b></p> <ul style="list-style-type: none"> <li>• use your research sources to explore properties and qualities of product designs</li> <li>• identify and describe user needs in relation to different products</li> <li>• describe how they have developed and the direction they may take for the future</li> <li>• find out about and apply reference from designers and design movements to own work.</li> </ul> <p><b>How to frame appropriate questions about an existing situation or circumstance in order to establish starting points for discovering more about physical and psychological human needs and wants, e.g.:</b></p> <ul style="list-style-type: none"> <li>• security</li> <li>• health</li> <li>• leisure</li> <li>• information and communication</li> <li>• available materials, tools, components and production methods</li> <li>• manufacturing bases.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt****How to plan a programme of initial and continuing research that includes the use of primary sources, e.g.:**

- direct observation of existing natural and made shapes and forms
- interviews and surveys
- seeking expert advice and opinions
- personal observations and opinions
- draw appropriate conclusions that inform subsequent design development and prompt further questions for ongoing investigation
- research and evaluate past and existing products with regards to design and technology and make observations on how these may progress in the future
- recognise design influences from the past and present and apply these to own work.

**Learning aim B: Explore materials, techniques, processes, tools and technology in response to product design briefs****How to respond to a design need or opportunity through, e.g.:**

- notes and annotations
- sketches
- using 2D materials, such as pencils, pens, inks, paper, card, paints, marker pens, brushes
- experimenting with 3D materials, such as wood, Perspex, plasticine, mod-roc, fabric, wire, plaster, clay
- exploring techniques and processes, such as cutting, shaping, joining, folding, sticking
- experimenting with digital applications
- finding inspiration and creative stimulus from sources in nature and the man-made world (such as patterns and colours in nature, shapes of plants and trees, architecture, landscapes, seascapes, cars, fashion, gadgets, technological developments).

**How to explore the suitability of materials and make decisions on the best materials and techniques for the intended purpose, e.g.:**

- exploring the properties and working characteristics of a wide range of 2D and/or 3D materials and techniques
- combining materials (such as fibres, string, adhesives, metals, wood products, in a thoughtful and creative way through shaping, forming, assembling, welding, riveting, tying)
- extending knowledge of CAD programmes through experimentation with software including 3D packages, video, animation, fonts, layouts
- experimenting with other electronic applications such as digital cameras and mobile devices
- exploring 2D representation in visual form through drawing, painting, printmaking, collage, photography, photocopying
- considering, anticipating and applying knowledge of known materials and technological developments of the near future
- taking risks, breaking rules and exploring unconventional uses and applications of product design materials and technologies.

*continued*

**What needs to be learnt****Health and safety:**

- how to use 2D and 3D materials, techniques and processes safely using good working practices.

**Learning aim C: Develop ideas in response to product design briefs****How to generate innovative ideas initially through a range of methods, e.g.:**

- mind-mapping
- group interaction
- word association
- personal interests such as film, music, dance
- using and considering existing product areas such as computer gaming
- visiting a gallery or museum
- drawing and painting.

**How to develop design ideas, addressing constraints, e.g.:**

- functionality, appearance and appeal
- cost factors (in manufacturing and retailing)
- performance (does it work well, or does it under perform?)
- customer support (if things go wrong)
- lifespan
- accessibility (i.e. is it easy to understand and use?)
- availability and demand
- environmental and ecological constraints
- ergonomics (aesthetics, weight, texture, sound, grip, size)
- health and safety
- sustainability
- expansion and forward planning
- repeat production
- technical sophistication (particularly for discerning buyers)
- advertising and marketing
- packaging.

**How to anticipate what future developments or other changes are likely to be needed for the proposal to become viable, e.g.:**

- social situations
- cultural changes
- global economics, economic restrictions
- changes to legal requirements and legislation
- responding to audience feedback
- considering responses to the proposal from more than one source
- deciding how or whether to act on these responses in further development
- developing ideas through selection, acting on feedback and gaining the opinion of others.

**What needs to be learnt****Learning aim D: Produce and present an outcome in response to a product design brief****How to target a specific audience through the following:**

- preparing appropriate information
- using appropriate visual 2D, 3D verbal and/or written means to support the work
- targeting the presentation to the audience
- presenting work in a way that supports own ideas and values
- applying appropriate digital technology (web pages, social networking sites, blogs, onscreen presentations, demonstrations, videos, supporting handouts, evaluative statements)
- evaluating own work and performance using various methods of feedback
- using feedback to inform future intentions
- estimating how the proposed product will respond to future global changes, consumer needs and technological advancements.

## Assessment

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate product designs and identify user needs</b>			
1A.1 Identify at least two examples of product designs.	2A.P1 Investigate and describe at least four examples of product designs.	2A.M1 Select, investigate and review a diverse range of product designs.	2A.D1 Select, investigate and analyse a diverse range of product designs.
1A.2 Identify potential consumer needs for a product design.	2A.P2 Describe potential consumer needs for a product design.	2A.M2 Explain potential consumer needs for a product design.	2A.D2 Analyse potential consumers needs for a product design.
<b>Learning aim B: Explore materials, techniques, processes, tools and technology in response to product design briefs</b>			
1B.3 Explore materials, techniques, processes, tools and technology in response to product design briefs. *	2B.P3 Select and use materials, techniques, processes, tools and technology to produce work that meets the requirements of product design briefs. *	2B.M3 Select and combine a diverse range of materials, techniques, processes, tools and technology to produce work that effectively meets the requirements of product design briefs. *	2B.D3 Select and imaginatively combine a diverse range of materials, techniques, processes, tools and technology to produce work that creatively meets the requirements of product design briefs. *
<b>Learning aim C: Develop ideas in response to product design briefs</b>			
1C.4 Develop an idea in response to product design briefs.	2C.P4 Develop ideas that meet the requirements of product design briefs.	2C.M4 Develop a diverse range of ideas that effectively meet the requirements of product design briefs.	2C.D4 Develop a diverse range of creative ideas that imaginatively meet the requirements of product design briefs.



Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim D: Produce and present an outcome in response to a product design brief</b>			
1D.5 Produce and present an outcome in response to a product design brief.	2D.P5 Produce and present an outcome that meets the requirements of a product design brief, describing your working process.	2D.M5 Produce and present an outcome that effectively meets the requirements of a product design brief, reviewing your working process.	2D.D5 Produce and present an imaginative outcome that meets the requirements of a product design brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

For design work learners need access to basic drawing and design materials and digital equipment, such as cameras, scanners and computers. Learners need access to products of different types for investigation purposes. Learners need some specialist model making tools and materials in order to make prototypes. They will need workshop equipment such as electronic applications, as well as materials and tools such as pliers, Perspex, vacuum former, saws, drills, heat guns, balsa wood, glue guns, clay and associated tools for making models, samples or finished pieces. Ideally this unit could be linked to local industry where resources could be accessed and shared by mutual consent, making the unit more commercially applicable.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to pose initial questions about a product design and, with some guidance, plan a short programme of investigation based on the answers which might include a primary as well as secondary sources covering a range of human needs. Their exploratory work will use clear annotated sketches and appropriate 2D and 3D materials. The generation of ideas will involve some contextual referencing with inspiration drawn from designers, design movements or the natural and man-made world. Further development will involve the consideration of some user and technical constraints, ideally with an awareness of the need for sustainability. Learners will demonstrate an awareness of the needs of different external audiences other than their teachers or peer group, such as a potential client. Learners will present information about their work clearly and be able to describe their ideas and performance.

Learners working to **Level 2 Merit** will be able to pose relevant questions and identify several sources of both primary and secondary information that will cover human needs and the technical requirements of product development. The investigation work will be well planned and executed, and there will be clear conclusions from the initial investigation that form the basis of subsequent design and development work. Learners' confident, annotated design development will demonstrate an understanding of the product being created, and experimental work will draw inspiration from many different contextual sources. A number of technical, environmental, cultural or social developments that potentially impact on the future of product design will be discussed. This discussion will be linked to the learner's ideas, explaining how any proposed products could be more viable and sustainable. User requirements and technical matters will be addressed in more detailed designs. Learners will identify audiences and prepare presentation methods using appropriate visual, verbal and written methods.

Learners working at **Level 2 Distinction** will develop diverse and creative questions, identifying appropriate primary and secondary sources about relevant human needs and wants. This may include opinion and feedback on initial ideas. Learners will draw informed conclusions from investigations that provide a sound basis for further design development. Designs and visual explorations will be informed by a variety of contextual sources, including design solutions in different situations and contexts.

Solutions will be developed through models and prototypes of different types, clearly related to testing objectives. Knowledge of design issues, including sustainability, consumer needs, marketing, social and cultural implications and technical considerations will be applied through the developments. Learners will present work imaginatively, demonstrating the potential of the proposal. They will support the presentation of the work with a considered analysis of their working process.

### **Level 1**

Learners working to **level 1** will have a limited approach to the way in which they question aspects of product design. Their exploration of ideas is likely to be using drawing techniques with limited annotation and using familiar and readily available materials and construction methods. Their investigation will rely largely on secondary sources of information readily available on the internet or in the centre library. Learners will be able to find out about and describe products with reference to their features such as materials, appearance and functions. Some use may be made of CAD. Learners will tend to focus on just one aspect of the design. When presenting their work there will be some recognition of the needs of the audience, which will probably be the teacher and peer group, and what key information needs to be communicated.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1C.4, 2C.P4, 2C.M4, 2C.D4, 1D.5, 2D.P5, 2D.M5, 2D.D5	DIY	A team of designers is commissioned by a major DIY chain to generate ideas and mock-ups of a new range of ergonomic gardening tools, aimed at the growing retired market, and for clients that may have restrictions on mobility.	Presentation of outcome and final design work, verbal presentations, digital technologies, annotated sketchbook, teacher and peer observation, teacher assessment of practical submission, ongoing analysis.

# Unit 23: Practical Research Project in Art and Design

Level: **1 and 2**

Unit type: **Mandatory**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Developing practical research skills is key to your personal creativity. Imagine you are an art and design practitioner and you've just been given a particularly challenging brief – you will need to be able to research this brief thoroughly, in order to find satisfactory solutions and outcomes to it.

This unit will introduce you to the different methods you can use to carry out your research, and how to record, collate and present your results. The major forms of research are through the investigation and recording of relevant primary sources, using traditional methods or more contemporary means, such as cameras, tablets and digital recording devices. Usually, this is followed by the exploration of secondary sources which can be investigations into materials, technologies or process or through sourcing relevant contextual references.

You may want to do market research before you begin your practical art and design activities as this would give you a better understanding of the audience for your ideas and concepts. Methods might include questionnaires or visuals presented face to face or online, for your potential audience to respond to. You may wish to set up practical investigations into techniques and processes. You will learn how to record and develop these investigations effectively. In contemporary art, craft and design practice, different specialist areas will choose a variety of ways to record these research findings so there are plenty of choices for you to make.

You will need to be able create a proposal and to plan a timeframe for your practical research. These will show that you can identify your intentions for practical work, how long it may take and ensure that the resources you need, will be available. Once you have started to create your visual studies and organise your secondary research materials, you will need to review what you have produced. Reflecting on your work as it progresses is key to successful selection for development towards final outcomes. Ongoing review will help you to decide on whether more practical research is needed as you move towards completing your work.

In this unit you will discover how to research and record, prepare and create individual responses and solutions. You will be expected to create evidence to support the progress that you have made by completing a personal project.

## Learning aims

In this unit you will:

- A investigate practical research methods, techniques and processes
- B explore materials, techniques and processes in response to a practical research project brief
- C develop ideas in response to a practical research project brief
- D produce and present an outcome in response to a practical research project brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate practical research methods, techniques and processes</b></p> <p><b>How practitioners work when using practical research methods, techniques and processes, e.g.:</b></p> <ul style="list-style-type: none"> <li>• in the creative industries</li> <li>• self-employed/freelance</li> <li>• collaboratively/in design studios.</li> </ul> <p><b>How to create a proposal, e.g.:</b></p> <ul style="list-style-type: none"> <li>• exploring and understanding the requirements of a brief:             <ul style="list-style-type: none"> <li>◦ self initiated</li> <li>◦ for a client</li> <li>◦ competition or exhibition submission</li> </ul> </li> <li>• presenting the proposal:             <ul style="list-style-type: none"> <li>◦ paper based, electronic</li> <li>◦ provide a specified timeframe</li> <li>◦ feasible, confirms creative intentions</li> <li>◦ within scope of ambition and available resources.</li> </ul> </li> </ul> <p><b>How to investigate historical/contemporary sources through practical research, using visual examples, identifying the artists and designers involved, and recording information, e.g.:</b></p> <ul style="list-style-type: none"> <li>• investigating 2D and 3D art, craft and design contexts, including internet-led research, first-hand observation of objects</li> <li>• making detailed observational studies using selected media</li> <li>• making quick drawings/visual notes in a gallery or museum of images/objects</li> <li>• note-taking about selected images/objects, which might be just listing the work or using a simple form</li> <li>• annotating or highlighting downloaded and printed information from the internet and other sources</li> <li>• recording responses to the examples sourced, considering intention, purpose, use of materials, techniques and processes, exploring sensory or visual qualities, describing how it feels, what it looks like, what it is made of and how it can be used</li> <li>• exploring the potential of working with own practical research by considering and interpreting themes used by others</li> <li>• transcribing examples, practical studies of others' work, exploration of techniques and processes used by others in approaching practical research work</li> <li>• discussing in groups how others' work might be used to inspire own research recording and preparing the application towards the development of own ideas.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt****How to create practical research work, e.g.:**

- recording from primary source material:
  - recording images or information using traditional materials such as wet or dry drawing media
  - recording images or information using contemporary technologies such as cameras, mobile devices, tablets, video or sound
- recording from secondary source material:
  - internet printouts
  - photocopied and/or scanned images from books, magazines, journals
- creating development work through samples, studies, investigations and experiments, models, and maquettes
- creating notes, records, video/presentations of review/self appraisal, showing reflection, selection and refinement
- showing how the chosen subject, content and process relate to each other.

**How to collate, present and review own practical research materials and information in an appropriate format, using visual examples, e.g.:**

- annotating studies and printed examples, writing notes, creating a series of drawings inspired by work of others, creating paper and/or screen-based presentations
- responding to feedback from presentation, responding to views of peers
- selecting and presenting research findings to the group in appropriate format.

**Learning aim B: Explore materials, techniques and processes in response to a practical research project brief****How to explore materials, techniques and processes in response to a practical research brief, e.g.:**

- using traditional 2D and 3D materials such as pencil, graphite, paint, wash, pastels, chalks, wire, Plasticine and clay, mobile devices, and cameras (still or video)
- using paper-based mark-making techniques, such as flicking, rolling, spraying, blending and dripping
- using collage, montage, still photography and mixed media
- using digital mark-making techniques, such as drawing with tablets.

**How to create a planned sequence of research that meets the requirements of a practical research brief:**

- creating an action plan
- organising studio or workshop time
- accessing appropriate materials, processes, technologies.

**How to select and use practical research materials, techniques, processes and technology appropriate to creative intentions, e.g.:**

- appreciate material properties, techniques, processes and technology, and use to develop intended creative intentions
- identify, articulate and sustain a developed personal direction of practical study through studio or workshop practice(s)
- undertake research related to studio or workshop practice and technologies, and present this in appropriate form(s) and context(s).

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**What needs to be learnt****How to review effectiveness of materials, techniques and processes used, e.g.:**

- considering fitness for purpose when selecting techniques and associated materials and processes
- gauging potential for creative expression
- explaining reasoning and justifying selection.

**How ideas can be refined and developed throughout the development of practical research, e.g.:**

- continuous review and analysis of practical outcomes
- review of annotations and records
- peer- and self-appraisal
- feedback from teacher, peers, clients
- adapting and refining choices in response to experimentation, exploration, testing, and evaluating decisions made/directions taken
- drawing-led development of primary and secondary source material
- software-led development and refinement of primary and secondary source material.

**How to reflect on progress and record in an appropriate format, e.g.:**

- keeping an ongoing journal
- using stills, screenshots and photography to record tests, construction of sets, and annotating the results
- commenting on how use of practical research techniques could be improved
- analysing how investigating practical research work of others has informed own understanding of recording, and use of materials, processes and techniques
- examples of strengths in practical research work produced
- identifying any weaknesses in practical research work and proposing how these could be improved
- using peer and teacher feedback to aid the development of own design work.

**Following health and safety guidance and recognising environmental issues:**

- sustainability – using resources carefully/recycling where possible
- following safe working practices, storing materials appropriately, avoiding waste
- giving attention to the working environment to eliminate risk to self and others
- Control of Substances Hazardous to Health (COSHH) regulations – understanding what it means when using materials and equipment
- following instructions on using equipment and techniques
- compiling information, handouts and legislative guidance on health and safety
- keeping own records of health and safety guidance and relevant legislation on materials and techniques used
- using personal protective equipment (PPE) properly.



**What needs to be learnt****Learning aim C: Develop ideas in response to a practical research project brief****How to develop ideas in response to a practical research brief, e.g.:**

- reviewing peer and teacher feedback to select appropriate development
- negotiating and allocating individual tasks to inform ideas generation
- using techniques to record idea development, such as spider diagrams, lists and discussions.

**Identify the requirements of a brief, e.g.:**

- purpose, intention, target audience and audience needs
- equipment, locations, finance, personnel and teamworking
- roles and responsibilities, time management, and planning.

**How to use primary and contextual sources in response to practical research briefs, e.g.:**

- recording from contextual sources through observational drawings, using digital media to record and gather visual imagery
- using secondary sources such as the internet, magazines, newspapers, books
- experimenting with different materials, processes and techniques investigated in examples of others' practical research work to inform own methods, relevant to the brief
- clarifying the purpose of the brief and confirming this with peers and/or teacher
- selecting and applying techniques, materials and processes informed by experimentation to meet the requirements of the brief
- using compositional ideas from work of others to inform own approach, relevant to the brief.

**How to select an idea to develop, and give clear reasons for its selection, creating a detailed proposal for the idea, e.g.:**

- considering and justifying choices such as visual imagery, characters, narrative and lighting
- creating an outline proposal, including synopsis and schedule
- using information from interviews, focus groups and questionnaires to help clarify ideas when working towards a brief.

**How to plan the production schedule for the practical research project, e.g.:**

- showing when technical assistance is required
- allowing for any drying times related to chosen specialist materials, techniques or processes
- accessing specialist materials
- organising equipment and planning use if booking in advance is required.

*continued*

**What needs to be learnt****Learning aim D: Produce and present an outcome in response to a practical research project brief****How to produce an outcome in response to a practical research brief, e.g.:**

- using appropriate materials, techniques and processes based on knowledge and understanding
- consolidating the practical research
- creating final outcomes from selected and refined development ideas.

**How to present work in response to a practical research brief, e.g.:**

- presenting to peers and/or client, one-to-one, in groups, in class using visual, spoken or written means, on-screen presentation or web-based presentation software if appropriate
- showing ideas, development work through displaying and discussing with peers/teacher in group review session
- organising, recording and presenting additional work produced, and showing samples, tests, paper-based work and digital files
- defining working practice used to develop the work, evaluating the response to the brief, and explaining clearly how the work produced has met the requirements of the brief
- deciding the format to present final outcome and all associated supporting work
- selecting and using appropriate technology to present a practical research production.

**How to evaluate practical research work, e.g.:**

- listening to and acknowledging feedback, and using feedback to make creative revisions
- defining working practice used to develop the production, evaluating the response made to the brief, and explaining how it has met the requirements of the brief
- justifying any changes to materials, techniques and visual imagery, and why decisions were made to refine aspects of the outcomes
- analysing the effectiveness of materials, techniques and processes used – the skills involved and how successfully these were applied
- reviewing experimentation in practical research media, processes and techniques, reflecting on the effectiveness of techniques applied, and using feedback from review
- reviewing work through discussion with peers and teacher, e.g. outlining techniques, materials and processes used in the work, and defining the main strengths and weaknesses of the work as a whole
- evaluating the match between intentions and practical research work produced.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate practical research methods, techniques and processes</b>			
1A.1 Identify and present at least two visual examples of practical research by others, outlining the work of the practitioners.	2A.P1 Describe and present at least four different examples of practical research, identifying the practitioners involved and the factors influencing the work.	2A.M1 Review and present diverse examples of practical research effectively, identifying the practitioners involved and explaining the characteristics influencing the work.	2A.D1 Analyse and present diverse examples of practical research effectively, identifying and evaluating the characteristics and factors influencing the work.
1A.2 Submit an outline proposal for a practical research project that identifies a brief timeframe.	2A.P2 Submit a proposal for a practical research project with a timeframe. #	2A.M2 Submit a proposal for a creative practical research project with a detailed and achievable timeframe. #	2A.D2 Submit a proposal for an imaginative practical research project with a comprehensive timeframe. #
<b>Learning aim B: Explore materials, techniques and processes in response to a practical research project brief</b>			
1B.3 Use materials, techniques or processes in response to practical research briefs.	2B.P3 Select and use materials, techniques and processes to generate work that meets the requirements of practical research briefs, showing techniques used.	2B.M3 Select and consistently use a diverse range of materials, techniques and processes to generate work that effectively meets the requirements of practical research briefs, describing techniques used.	2B.D3 Select and apply a diverse range of materials, techniques and processes to generate and present work that imaginatively meets the requirements of practical research briefs, analysing techniques used.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to a practical research project brief</b>			
1C.4 Develop at least one idea in response to practical research briefs.	2C.P4 Develop at least two ideas that meet the requirements of practical research briefs.	2C.M4 Develop and extend diverse ideas that effectively meet the requirements of practical research briefs.	2C.D4 Develop and extend diverse, imaginative ideas that successfully meet the requirements of practical research briefs.
<b>Learning aim D: Produce and present an outcome in response to a practical research project brief</b>			
1D.5 Produce and present an outcome in response to a practical research brief.	2D.P5 Produce and present an outcome that meets the requirements of a practical research brief, describing your working process.	2D.M5 Produce and present an outcome that effectively meets the requirements of a practical research brief, reviewing your working process.	2D.D5 Produce and present an outcome that imaginatively meets the requirements of a practical research brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are:

- work areas (studio and workshops appropriate for practical research production, to include a general purpose art studio)
- practical research production materials and equipment.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to identify at least four different examples of practical research, identifying the practitioners involved and the factors that influenced the work, such as purpose, intended audience and creative intention. Teachers should be aware that identifying at least four examples is the minimum requirement. Learners will develop ideas and proposals with some detail, and present pre-production materials in an organised manner. Some aspects of the planning may lack development, but a clear plan of how the production will take place should be evident. The final practical research production will have a sense of purpose: the piece will have structure and pace, and some constructs of narrative and/or control of visual devices, such as composition, may be evident. Learners will use appropriate technology to effectively present their final practical research production. They will discuss the process of creating their product with some detail. Observation records or video evidence may assist assessment when learners are presenting their work.

Learners working to **Level 2 Merit** will be able to develop creative ideas and proposals in response to the brief. These ideas will be focused in approach and proposals will offer an effective response that meets the requirements of the brief. Pre-production documentation will be detailed and offer clear direction. Learners will develop clear health and safety plans and implement them during the production. The practical research piece will demonstrate learners' abilities in exploring a range of approaches to meet the brief, and in considering the qualities and potential of different techniques, materials and processes. Learners will show a consistent approach in the different stages of production. Their descriptions and review of their working process will show understanding of the requirements of the brief. They will engage with the technical aspects of the brief whilst working with purpose. They will present their final product in some detail, justifying any changes and revisions made. If working in teams, they will understand and observe roles and responsibilities.

Learners working to **Level 2 Distinction** will be able to develop creative ideas and proposals in an imaginative manner. They will create relevant and thorough pre-production materials, which will be logical and easily implemented. Learners will be able to discuss in detail their health and safety plans and the strengths and weaknesses of these plans. They will be pro-active in contributing to group discussions regarding their ideas and proposals. The final practical research production will be fit for purpose and meet the requirements of the brief in an imaginative way, through being visually dynamic and technically robust. The piece will have pace, structure and a clear sense of direction. Learners will present their work with confidence and some clarity.

They will be able to reflect on their progress and selection of materials, techniques and processes through the unit, and analyse the strengths and weaknesses in their working practice. Observation records may be used to record teacher assessment if this information is conveyed through a presentation scenario.

### **Level 1**

Learners working to **level 1** will be able to perform routine tasks in collecting, organising and presenting information relating to at least two visual examples of practical research. Learners' investigations can be assessed through visual/verbal presentations, supported by basic, annotated visual images and examples, rather than formal writing tasks. Teachers may use observation and witness sheets to evidence the learners' progress and ability in discussing the visual examples that they have chosen. Their practical explorations will show an ability to use some techniques in generating ideas, and in using some equipment in response to practical research briefs. Their work in applying technical aspects of this unit may have limited and basic results. Pre-production materials will be limited and may not resemble the final outcome. Storyboards will be simplistic. Their outcome for the brief will demonstrate some ability to engage with the subject matter or theme, and they will be able to present a basic response with some support. Video evidence and/or teacher observation records would provide some evidence for assessment of the presentation.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1A.2, 2A.P2, 2A.M2, 2A.D2	The Sea	<p>A new gallery has opened in town and the owner is commissioning new designers to submit work for an exhibition with 'the sea' as the theme.</p> <p>The gallery space allows for the display of visual arts pieces, furniture, jewellery, fashion garments or accessories, photographs and textile pieces. There will be a maximum size restriction of 600mm x 600mm.</p> <p>There will also be an area where sketchbooks and design sheets/sample pieces can be displayed.</p>	<p>Observation sheets and witness statements.</p> <p>Contributions to group discussions, tutorials and seminar sessions.</p> <p>Sketches and notes from contextual visits.</p> <p>Questionnaire for visiting practitioner and learner's subsequent findings.</p> <p>Research into practical research sources, e.g. lists, notes, source material, annotated images, photographs, film work.</p>
1B.3, 2B.P3, 2B.M3, 2B.D3, 1C.4, 2C.P4, 2C.M4, 2C.D4	Autobiography: Part 1	<p>The Media department is producing a promotional DVD and wants to record a complete cohort's personal research projects.</p> <p>The theme is 'autobiography' and you are able to explore this theme through any specialism. They will want to be able to track your work from initial ideas through to completed outcomes.</p> <p>The formal end of assignment presentation will also be recorded to feature in the production.</p>	<p>Experimental outcomes presented appropriately through sketchbooks, worksheets with annotated explorations of materials, processes and techniques, photographs, screen shots, film sequences, stills.</p> <p>Teacher observation sheets and witness statements relating to learners' discussions, tutorials, ongoing working methods, safe and effective use of materials, techniques and processes.</p> <p>Written notes, annotated sketchbooks, worksheets, digital folders.</p>

Criteria covered	Assignment	Scenario	Assessment evidence
1D.5, 2D.P5, 2D.M5, 2D.D5	Autobiography: Part 2	<p>A design agency is looking for new artists and designers to promote and have invited submissions of personal CVs for their website.</p> <p>You are able to produce work in your chosen specialism but there is an expectation that the focus will be on innovative ways of promoting yourself within this context. There is a facility for uploading video clips and links to your personal website if you have created one already.</p> <p>You will make a formal presentation of the work that you create to answer this client brief to your group, before you submit your CV to the agency. This will provide an opportunity for revisions to be made in response to feedback you may be given.</p>	<p>Practical work produced for brief and display.</p> <p>Evaluation of project and final work.</p> <p>Recorded discussion during group meetings and final evaluation seminars using witness statements.</p> <p>Plans for presentation of the work as a whole.</p> <p>Recorded presentation using video.</p> <p>Blogs and other social networking sites to upload discussions, ideas and final work.</p> <p>Written and/or spoken evaluation of strengths and weaknesses, quality of ideas, achievement of intention, modifications and changes, descriptions and analysis of use of media, materials and processes.</p> <p>Teacher observation statements on verbal evaluations.</p>



# Unit 24: Design Thinking

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Traditional design disciplines are fast disappearing and being replaced by multimedia, interaction and inter-disciplinary design, with marketing and branding taking a supporting role. Another emerging discipline is called Design Thinking.

Design thinking involves designers working closely with clients to develop solutions to design problems, so the ability to work well as part of a collaborative team is essential. Design thinking goes beyond the design of a single product, place, communication, system or service, and explores how all these things come together in a business organisation. In turn this often leads to the development of brands. Much of what is designed today is driven by an organisation's brand.

The unit will introduce you to the basics of design thinking, including the practice and application of creative problem-solving techniques. You will need to work as part of a team, to develop and present proposals. These will include design solutions for an organisation, together with possible approaches to branding the organisation, while aiming the branding at target markets. You will be made aware of the early development of such approaches by designers such as Charles Rennie Mackintosh, Peter Behrens and those associated with the Bauhaus, and with corporate identity and branding.

## Learning aims

In this unit you will:

- A investigate examples of branding
- B explore design thinking methods
- C develop ideas in response to design thinking briefs
- D produce and present a proposal in response to a design thinking brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate examples of branding</b></p> <p><b>Knowing about the scope and purpose of branding as identification, personality, association and loyalty, e.g.:</b></p> <ul style="list-style-type: none"> <li>• name: the word or words used to identify a company, product, service, or concept</li> <li>• logo: the visual trademark that identifies the brand</li> <li>• tagline or catchphrase</li> <li>• graphics</li> <li>• formal elements such as shapes, colours</li> <li>• sounds, scents, tastes and movements</li> <li>• aspirational lifestyles of different target markets.</li> </ul> <p><b>Investigating branding, e.g.:</b></p> <ul style="list-style-type: none"> <li>• researching existing historical and contemporary case studies in design magazines, books and internet sites</li> <li>• visiting public spaces and retail outlets to observe and record examples of branding across products, environments, communications and services</li> <li>• comparing relative strengths and weaknesses of different brands.</li> </ul> <p><b>Presenting the idea of branding to others, e.g.:</b></p> <ul style="list-style-type: none"> <li>• investigating examples of branding, including internet research, direct observation of examples, visits to events, locations, museums and galleries, and printed examples</li> <li>• annotating downloaded or printed examples and information from the internet and other sources</li> <li>• transcribing examples, e.g. analytical studies of branding, analysis of techniques and processes used by designers in constructing the work</li> <li>• describing examples, producing visual representations that demonstrate the scope and value of existing historical or contemporary co-ordination of products, environments, communications and services.</li> </ul> <p><b>How different roles contribute to and operate within design thinking practice, e.g.:</b></p> <ul style="list-style-type: none"> <li>• marketing</li> <li>• graphic design</li> <li>• advertising</li> <li>• media production</li> <li>• film</li> <li>• photography</li> <li>• product design</li> <li>• architecture</li> <li>• interior design</li> <li>• digital design</li> <li>• working in collaboration, within an organisation, in partnership, as a freelancer</li> <li>• past performance.</li> </ul>

## What needs to be learnt

### Learning aim B: Explore design thinking methods

Design thinking methods should be explored with particular reference to the development of 'gut feeling', risk-taking, positive thinking, visual analogies and stimulation. At the same time, while some exercises might be conducted on an individual basis, the approach should essentially be one of team-work and collaboration.

#### Exploring design thinking methods, including:

- definition of general design problems or issues, and relevant audiences, such as asking 'why' and 'why not', challenging assumptions, defining starting questions, anticipating expected outcome and stating objectives
- research into the history of design problems, similar solutions, user needs and behaviours through initial user-trials, literature searches, collecting relevant data, site visits
- ideation to generate wide ranges of possible solutions, such as free association, using analogies, transformations, random associations, interaction nets
- prototype solutions through use of sketches and drawings, modelling, feedback from users on draft proposals, working prototypes
- implementation through decision making and commitment to solution(s)
- working with others to scope and explore design thinking methods, modelling possible solutions
- listening to others' views and experiences to explore design thinking
- feedback from potential clients, users, investors.

#### Reflecting on progress and recording in an appropriate format, e.g.:

- commenting on how use of methods could be improved
- analysing how the investigation of design thinking and the work of others has informed own understanding and use of materials, processes and techniques
- examples of strengths in the developmental and design work produced
- identifying any weaknesses in developmental and design work and proposing how these could be improved
- presenting ideas and rough drafts, preliminary visualisations and artwork at interim design group/client presentations.

#### Following health and safety guidance and recognising environmental issues:

- sustainability – using resources carefully/recycling where possible
- safe working practices, storing materials appropriately, avoiding waste
- giving attention to the working environment to eliminate risk to self and others
- Control of Substances Hazardous to Health (COSHH) regulations – what it means when using materials and equipment
- instructions on using equipment and techniques
- compiling information, handouts and legislative guidance on health and safety
- keeping own records of health and safety guidance and relevant legislation on the materials and techniques used
- using personal protective equipment (PPE) properly.

**What needs to be learnt****Learning aim C: Develop ideas in response to design thinking briefs****Identifying the requirements of a design thinking brief, e.g.:**

- purpose, intention, target audience and audience needs
- equipment, resources, locations, finance, personnel and teamworking
- roles and responsibilities, time management and planning.

**Responding to an open-ended design thinking brief, e.g.:**

- reading and discussing a brief
- planning a timetable for a personal response to the brief.
- defining the possibilities and limitations within a design thinking brief
- defining the underlying design thinking problem
- avoiding restrictions on possible solutions
- exploring open-ended problems
- working collaboratively to explore the context of the problem
- researching similar problems and solutions
- reflecting on research findings
- investigating potential solutions.

**Using primary and contextual sources in response to design thinking briefs, e.g.:**

- recording from contextual sources through drawings, using digital media to record and gather visual imagery
- using secondary sources, such as web-based sources, magazines, newspapers, books
- experimenting with different materials, processes and techniques investigated in examples of design thinking to inform own methods, relevant to the brief
- clarifying the purpose of the brief and confirming this with clients/teachers
- selecting and applying techniques, materials and processes informed by experimentation to meet the requirements of the brief
- considering other contextual factors that may influence the work, such as music, styles, fashion, fine art, crafts, science, technology, politics, the environment, culture, world issues, sport, social factors and social networking.

**Working collaboratively to apply a series of design thinking methods, e.g.:**

- taking the skills, knowledge, interests and aspirations of fellow team members into account
- generating design thinking ideas, reaching consensus through discussion and compromise
- collaboratively develop ideas for relevant new and existing products, environments, communications and services to resolve design problems, unified through corporate identity and branding
- working together to develop and refine design ideas.

*continued*

### What needs to be learnt

#### Managing own and others' time when working to design thinking briefs, e.g.:

- planning resources to be used
- working to a schedule
- agreeing deadlines for tasks
- ongoing review of progress.

#### Recording progress of response to design thinking briefs, e.g.:

- keeping a record in note form of the steps taken to develop ideas
- using a blog
- explaining what method/s were used to generate ideas
- visualising ideas and plans
- identifying materials, techniques and processes to be used to realise the work.

#### Keeping an ongoing evaluative record of progress through the brief, e.g.:

- recording information and review on progress throughout the brief
- considering what worked and what didn't, and explaining why
- articulating how research can be used to aid the development of the idea.

### Learning aim D: Produce and present a proposal in response to a design thinking brief

#### Recording and documenting the development of a proposal in response to a design thinking brief, e.g.:

- organising notes and annotations
- recording in note form the results of research, explorations and investigations
- identifying the basis of ideas – noting the starting points
- highlighting method/s that have been used to generate ideas
- drawing out ideas and layouts/designs
- making decisions on final design thinking proposals.

#### Producing final proposals e.g.:

- creating final design thinking proposals
- completing individual journals, sketchbooks, note-books or diaries
- completing final designs.

#### Working collaboratively to use an appropriate variety of modelling, prototype and multi-media presentation techniques, e.g.:

- communicating the potential features and benefits to specific clients, users and/or business decision-makers involved in the problem
- presentation display panels and models, formal reports, video, animations, diagrams, charts, speech
- recording group decisions on ways forward
- determining job responsibilities
- agreeing design specifications and decision-making processes and personal contribution using individual journals, sketchbooks, notebooks or diaries.

*continued*

### What needs to be learnt

#### **Presenting final outcome to peers and/or client, e.g.:**

- collaborative planning for the presentation
- exploring presentation formats, such as exhibition, online, on screen, portfolio, interactive, installation
- recording and showing preliminary work, paper-based design work, and any screen-based work.

#### **Reviewing the response to the brief and explaining clearly how the work has met the requirements of the brief, e.g.:**

- recording and collating results of exploration to explain and evaluate the results of testing and sampling
- considering if ultimate choice and use of materials supported the design of the idea or message
- evaluating and justifying any changes, explaining why decisions were made to refine aspects of the design work
- reflecting on the visual impact of the work and how this conclusion was reached
- evaluating the match between intention and final design work: did the final work communicate the idea or intention?
- presenting final outcome and preliminary work, research, ideas generation and any other relevant information using the most appropriate presentation format.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate examples of branding</b>			
1A.1 Identify and present examples of historical and contemporary branding.	2A.P1 Select and present examples of historical and contemporary branding applied over an organisation's products, communications and environments, identifying the target markets. #	2A.M1 Select, present and compare the merits of diverse examples of historical and examples of contemporary branding applied over an organisation's products, communications and environments, identifying the target markets. #	2A.D1 Analyse and present the comparative strengths and weaknesses of diverse examples of historical and contemporary branding applied over an organisation's products, communications and environments, including reference to the customer experience of the lifestyle of the target markets. #

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Explore design thinking methods</b>			
1B.2 Apply at least two design thinking methods in the development of a possible solution to a simple problem.	2B.P2 Working with others, select and apply at least four design thinking methods, including at least one modelling method in the development of a possible solution to a problem.	2B.M2 Select and apply a diverse range of design thinking methods in the development of potential solutions to a problem, working in collaboration with at least one other person.	2B.D2 Select and apply a diverse range of appropriate design thinking methods in the development of potential solutions to complex problems, working in close and successful collaboration with others.
1B.3 Note the effectiveness of the design thinking methods applied.	2B.P3 Discuss the effectiveness of the design thinking methods applied.	2B.M3 Review the effectiveness of the design thinking methods applied and the strengths, weaknesses of personal contribution to the team.	2B.D3 Evaluate the effectiveness of the design thinking methods applied and the strengths, weaknesses and roles of personal contribution to the team.



Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to design thinking briefs</b>			
1C.4 Find a solution to a design thinking brief that coordinates at least one product or service with an item of communication and an environment.	2C.P4 Working with others, develop a solution to a design thinking brief that unifies a range of products or services, communications and environments by means of a brand aimed at a specified target market. #	2C.M4 Working effectively with others, develop possible solutions to a design thinking brief that unify a range of products or services, communications, environments and customer experiences by means of a brand aimed at a specified target market. #	2C.D4 Working creatively with others, develop possible solutions to a design thinking brief that unifies a highly co-ordinated range of products or services, communications, environments and customer experiences by means of a highly effective brand aimed at a specific target market. #
<b>Learning aim D: Produce and present a proposal in response to a design thinking brief</b>			
1D.5 Present a proposed solution to a design thinking brief using at least two presentation techniques.	2D.P5 Present a proposed solution to a specific audience using different presentation techniques to communicate at least two clear features of the proposal. #	2D.M5 Working with others present a proposed solution aimed at several specific audiences using a range of lively and stimulating presentation techniques that clearly communicate several key features of the proposal. #	2D.D5 Working with others present a proposed solution aimed at a diverse range of specific audiences using a selection of dynamic presentation techniques that clearly communicate the key features of the proposal. #

\*Opportunity to assess mathematics skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

There are no special resources needed for this unit.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to select and present at least two examples of historical or contemporary branding applied over an organisation's products, communications and environments, and aimed at a target market. This will demonstrate some understanding of branding that goes beyond a corporate logo simply applied to various products. When presented with a design problem they can select and apply at least four design thinking methods in the development of a possible solution to a problem. They will provide clear evidence of an ability to collaborate with other team members, through a diary or journal and or talk about their own role in the group. They are able to give some reasons why each method tried was successful or not. In response to a given design thinking brief they are able to develop a solution that unifies a range of products or services, communications and environments by means of a basic approach to branding. They present a proposed solution to an identified audience using presentation techniques that communicate a clear feature of the proposal.

Learners working to **Level 2 Merit** will be able to select, present and compare the merits of at least two examples of historical and two examples of contemporary branding applied over an organisation's products, communications and environments and aimed at specified target markets. They can select and apply a range of design thinking methods in the development of potential solutions to a problem, working in close collaboration with others. Working creatively with others, they are able to develop possible solutions to a design thinking brief that unites a range of products or services, communications, environments and customer experiences by means of a brand. They will provide clear evidence of an ability to collaborate with other team members, and are able to identify some advantages and disadvantages of each method tried. Again working with others, they are able to present a proposed solution to more than one audience using a range of lively and stimulating presentation techniques that clearly communicate several key features of the proposal.

Learners working to **Level 2 Distinction** will be able to analyse and present the comparative strengths and weaknesses of diverse case-studies of historical and contemporary branding applied over an organisation's products, communications and environments, and aimed at the lifestyles of specified target markets. They can select and apply a wide range of appropriate design thinking methods in the development of potential solutions to complex problems, working in close and successful collaboration with at least two other people. Working creatively with others, they are able to develop possible solutions to a design thinking brief that unites a highly coordinated range of potentially satisfying products or services, communications, environments and customer experiences, by means of a brand that communicates appropriate values. They provide clear, analytic evidence of the way in which their team collaborated and can discuss the effectiveness of each method tried. Again working with others, they present a proposed solution to more than one audience using a range of dynamic presentation techniques that clearly communicate the key features of the proposal.

**Level 1**

Learners working to **level 1** will be able to use various sources of secondary source material to select and present examples of historical and contemporary branding applied over an organisation's products, communications and environments. The understanding of branding is likely to be limited to the application of a corporate logo. When presented with a simple design thinking problem they will be able to apply at least two creative methods in the development of a possible solution, and show at least some evidence of sharing and developing ideas with another person. They are able to give a reason why each method tried was successful or not. They can propose a design solution that coordinates at least one product or service with an item of communication and an environment. Their proposed solution will be presented using at least two presentation techniques.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Brand Identity	<p>A local start-up business wants to develop a distinctive brand. In order to understand more about what this might involve and how it might be beneficial, it has employed a researcher to present the design thinking behind some historical and contemporary examples.</p> <p>The researcher conducts research into past and present branding to identify key features and benefits, and prepares a presentation of their findings for the local business.</p>	Teacher observations, witness statements, records of visits, journal, learning logs, annotated sketchbooks, blog, presentations of findings, e.g. as a written/illustrated report, on-screen, face-to-face.
1B.2, 2B.P2, 2B.M2, 2B.D2, 1B.3, 2B.P3, 2B.M3, 2B.D3	Sustainable Design Ideas	<p>A design practice has been asked to generate a wide range of possible ideas for a company that wants to pioneer new hi-tech gadgets that promote reductions in energy costs.</p> <p>Using a mixture and range of creative and analytic design thinking methods, members of the practice identify various approaches to saving energy costs matched to new or familiar electronic gadgets. They identify potential target markets and their lifestyle expectations.</p>	Records of group discussion sessions and methods used to generate ideas, including reference to products, communications, environments, services and branding.

Criteria covered	Assignment	Scenario	Assessment evidence
1C.4, 2C.P4, 2C.M4, 2C.D4, 1D.5, 2D.P5, 2D.M5, 2D.D5	Design Thinking in Action	<p>A new heritage visitor centre is opening up in your locality. It has employed a design consultancy to co-ordinate all aspects of its public entrance space that will include a ticket office, souvenir shop and small cafe. If successful it hopes to open a chain of similar heritage centres across the county.</p> <p>Find out more about a potential heritage centre in your locality, e.g. what it might contain and the potential quality of the visitor experience.</p> <p>Work closely together to use design thinking methods to develop proposals for a unified/branded approach to methods of display, promotional and information graphics, spatial design requirements and service standards that will provide an enjoyable and satisfying customer experience for a range of potential target markets, e.g. children, elderly.</p> <p>Collaborate in the production of a lively and convincing presentation to the management team of the heritage centre.</p>	A portfolio of mixed-media work that reveals the design thinking development and execution of a final presentation. Individual notebooks or diaries will reveal the contribution of the individual to the work of the team.



# Unit 25: Fashion Promotion

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

What exactly is fashion promotion and what how does it connect to the clothes and accessories you like to wear, or the shops, magazines and websites you look at?

Fashion promotion is the term used to describe how fashion is advertised and marketed in order to attract new customers and retain existing ones. Whether you know it or not, every day you are being exposed to creative and clever promotional tactics which try to persuade you to buy. Have you been in your local department store when a fashion show has been taking place? Have you caught breakfast TV when new fashion designers are being interviewed at London Fashion Week? You may have seen the newly designed football kit for your favourite team being advertised in the match programme, or been intrigued by the fashion photography you have seen in magazines, newspapers and online shopping sites.

Fashion promotion can include fashion shows, in-store displays, photography, advertising, celebrity endorsement and sponsored events. You will find examples of fashion promotion all around you. The fashion promotion industry employs a wide range of people with different creative and design skills. Fashion promoters work in the media for specialist public relations companies, in advertising and marketing, in the music industry and many other areas.

This unit will give you an introduction to promotional techniques used in the fashion industry and the opportunity to apply them to your own fashion ideas. These may include developing ideas for fashion shoots, or an advertising campaign using a variety of illustration and imaging techniques.

## Learning aims

In this unit you will:

- A investigate fashion promotion practice
- B explore applications, techniques and processes in response to fashion promotion briefs
- C develop ideas in response to fashion promotion briefs
- D produce and present an outcome in response to a fashion promotion brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate fashion promotion practice</b></p> <p><b>How to investigate fashion promotion practice, e.g.:</b></p> <ul style="list-style-type: none"> <li>• researching fashion media including magazines, newspapers, internet sites, TV advertising and shopping channels</li> <li>• investigating fashion promotion in local and national retail centres, out of town shopping malls and in mail order catalogues</li> <li>• visiting marketing offices in fashion retail outlets and department stores</li> <li>• visiting public relations companies to find out about marketing and promotional campaigns</li> <li>• visiting lecturers in trend forecasting.</li> </ul> <p><b>Recording examples of fashion promotion from different sources, e.g.:</b></p> <ul style="list-style-type: none"> <li>• fashion shows</li> <li>• advertising in print media</li> <li>• editorial in print media</li> <li>• specialist journalism</li> <li>• advertorials in print media</li> <li>• online promotion including pop-ups, banners and social media, such as YouTube, Twitter, fashion blogs</li> <li>• online retailers sites</li> <li>• fashion designer websites</li> <li>• TV promotion and advertising including dedicated fashion channels</li> <li>• visual merchandising such as window displays, point of sale, in-store promotion</li> <li>• enticements such as free gifts, special offers, competitions, 'buy one, get one free', money-off vouchers</li> <li>• alternative fashion promotional tactics such as celebrity endorsement, 'flash mobs' sporting events, stunts, parties, film premieres.</li> </ul> <p><b>Identifying job roles in fashion promotion, e.g.:</b></p> <ul style="list-style-type: none"> <li>• fashion media, such as journalism, editing, art directing, TV, magazines, newspapers and supplements, mail order, online magazines and shopping channels</li> <li>• illustration and imaging</li> <li>• photography</li> <li>• styling</li> <li>• market research and marketing</li> <li>• buying and merchandising</li> <li>• public relations</li> <li>• web designer</li> <li>• visual merchandiser</li> <li>• trend forecasting.</li> </ul> <p style="text-align: right;"><i>continued</i></p>



**What needs to be learnt****Skills required to work in fashion promotion, e.g.:**

- visual skills such as drawing, illustration, photography, styling, image making, selection of images, layout design (graphic, typographic)
- writing skills for journalism, reporting, copywriting, editing
- professional skills such as teamworking, communication, presentation, organisational and time keeping
- practical skills including using and applying appropriate technology and processes
- creative skills including generating ideas, developing ideas, selecting and finalising ideas, applying creative and appropriate ideas to fashion promotion solutions.

**How to research, collate and present fashion promotion information in an appropriate manner, e.g.:**

- using case studies of promotional activities and campaigns
- selecting images of advertising and promotional work
- identifying materials and techniques used in promotional campaigns
- collating an information file or sketchbook of fashion promotion related information
- supporting written documentation to show understanding of promotional activities
- comparing and stating personal opinion on the range of promotional activities
- comparing and contrasting the range of activities within fashion promotion.

**Presenting information in an appropriate format, e.g.:**

- paper based, mood boards, sketchbooks, folders
- screen based, blogs, PowerPoint, social networking sites, web pages
- verbal presentation.

**Learning aim B: Explore applications, techniques and processes in response to fashion promotion briefs****Applications, e.g.:**

- image making, such as drawing, illustration, collage, story-boarding, photography, scanning, photocopying, digital manipulation, layout, presentation
- writing, such as journalism, report writing, copywriting, annotations, evaluation
- historical, traditional and contemporary fashion promotion and advertising
- experimentation and development of ideas to promote fashion
- original and personal ideas which develop targeted fashion promotion ideas.

**Techniques and processes, e.g.:**

- traditional
- contemporary
- innovative, such as 3D applications, film, video, animation, music.

*continued*

**What needs to be learnt****Responding to a fashion promotion brief by:**

- considering age, gender, lifestyle, purpose, location, function, activities, culture, ethnicity, environment
- understanding the purpose behind the promotional campaign, such as attracting new customers, retaining existing customers through a new approach
- exploring new innovations or ideas to the market
- exploring established products which are introduced to new target customers
- responding to change politically, environmentally, socially or culturally.

**How to record progress, e.g.:**

- keeping an ongoing record of tests and trials such as notes, photographs, video clips
- interim presentations of ongoing work
- using peer and teacher feedback to inform progress.

**Following health and safety guidance and recognising environmental issues:**

- sustainability – using resources carefully/recycling where possible
- safe working practices, storing materials appropriately, avoiding waste
- giving attention to the working environment to eliminate risk to self and others
- Control of Substances Hazardous to Health (COSHH) regulations – what it means when using materials and equipment
- instructions on using equipment and techniques
- compiling information, handouts and legislative guidance on health and safety
- keeping own records of health and safety guidance and relevant legislation on the materials and techniques used
- using personal protective equipment (PPE) properly.

**Learning aim C: Develop ideas in response to fashion promotion briefs****How to define the purpose of a fashion promotion brief, e.g.:**

- reading and discussing the requirements of the brief
- creating an action plan to make sure the deadline is met
- meeting the client needs, such as purpose, activity, age, gender, function.

**How to generate ideas using appropriate methods in response to the brief, e.g.:**

- free-association drawings, thumbnail sketches, one-to-one and group discussion, field trips, visits, referring to own experiments and explorations of others' work
- using drawings/lens-based imagery/contextual source material to initiate ideas generation.

**How to manage own time when working to fashion promotion briefs, e.g.:**

- planning resources to be used
- working to a schedule
- agreeing deadlines for tasks
- ongoing review of progress.

*continued*

**What needs to be learnt****How to record from primary and secondary sources in response to the brief, e.g.:**

- note taking, drawing and photographic work
- developing ideas from visits
- identifying examples of successful promotional work from contextual research to inform ideas
- noting and discussing processes, techniques and materials used in promotional campaigns
- using visual language and formal elements appropriate to promotional imaging, creating samples and experimental pieces.

**How to develop, select and record preferred ideas in response to a brief, e.g.:**

- experimenting with different starting points in response to the brief, such as visits from professional practitioners, visiting retail outlets, looking through magazines and newspapers, reading case studies and examples of promotional campaigns
- researching online to find examples of branding and promotion
- using contextual research into chosen professional practice to inform and inspire ideas
- creating a series of initial ideas by reflecting on research
- considering materials, techniques and processes to be used to develop promotional ideas, working from experimental pieces and tests in response to the brief
- reviewing and reflecting on own ideas using peer and teacher feedback
- developing and modifying chosen ideas
- reflecting on progress identifying and recording strengths and weaknesses.

**Learning aim D: Produce and present an outcome in response to a fashion promotion brief****Complete the final responses to fashion promotion briefs, e.g.:**

- making necessary modifications and adaptations throughout the final stages of the work
- amending action plan where necessary to meet the deadline for the brief
- considering materials, applications and processes used
- reviewing processes and techniques for final presentation.

**How to organise research, development and final outcomes in an appropriate format, e.g.:**

- sketchbook, notebooks, worksheets
- retail reports, such as on independent designer shops, high street stores, specialist shops such as sportswear or accessories to establish what is available to the customer in what fabrics, colours and sizes
- questionnaires, such as from customers on their preferences and buying habits to find out what the customer wants
- experiments and tests pieces
- final outcome.

*continued*

**What needs to be learnt****Evaluating the response to the brief, e.g.:**

- recording and collating experiments, tests, samples and maquettes
- identifying strengths and weaknesses
- considering why was the work carried out this way in terms of visual and written content, does the idea and final outcome meet the intention of the brief?
- considering whether the selection of materials, techniques and processes support and enhance the final outcome in the light of experiments and feedback
- reflecting on how well the idea worked.

**Presenting final outcomes and supporting studies, e.g.:**

- contextual research, visits and investigations, ideas generation, development work, case studies
- using appropriate presentation formats such PowerPoint, blogs, vlogs, web pages, visual and verbal presentations
- presenting to an audience.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate fashion promotion practice</b>			
1A.1 Identify and present at least two examples of contemporary fashion promotion.	2A.P1 Select and present at least four examples of contemporary fashion promotion using primary and secondary sources of research.	2A.M1 Select and confidently present examples of diverse contemporary fashion promotions, comparing the merits of each and reviewing the promotional processes.	2A.D1 Analyse and confidently present examples of diverse contemporary fashion promotions evaluating the strengths and weaknesses of each and explaining how the campaigns target the intended customer.
1A.2 Identify and present the job roles and related activities in fashion promotion.	2A.P2 Describe the job roles and related activities in fashion promotion and present these using appropriate presentation methods. #	2A.M2 Describe and compare the job roles and related activities in fashion promotion and how these relate to the broader fashion industry using appropriate presentation methods. #	2A.D2 Analyse and compare diverse examples of job roles and related activities in fashion promotion, describing in detail how these relate to the broader fashion industry and showing creative use of presentation methods. #

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim B: Explore applications, techniques and processes in response to fashion promotion briefs</b>			
1B.3 Apply materials, techniques and processes in response to fashion promotion briefs, recording the ideas and methods used.	2B.P3 Select and apply appropriate materials, techniques and processes which meet the requirements of fashion promotion briefs, recording and describing the ideas and methods used.	2B.M3 Select and apply diverse and appropriate materials, techniques and processes which effectively meet the requirements of fashion promotion briefs, recording and comparing the ideas and methods used.	2B.D3 Select and apply diverse and appropriate materials, techniques and processes professionally which creatively meet the requirements of fashion promotion briefs, analysing and comparing the ideas and methods used.
<b>Learning aim C: Develop ideas in response to fashion promotion briefs</b>			
1C.4 Develop ideas in response to fashion promotion briefs.	2C.P4 Develop ideas in response to fashion promotion briefs, recording research and development processes.	2C.M4 Develop diverse ideas effectively in response to fashion promotion briefs, recording and describing the research and development processes.	2C.D4 Develop diverse and creative ideas in response to fashion promotion briefs, recording and describing the research processes and analysing the development processes.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim D: Produce and present an outcome in response to a fashion promotion brief</b>			
1D.5 Produce and present an outcome in response to a fashion promotion brief.	2D.P5 Produce and present an outcome that meets the requirements of a fashion promotion brief, using appropriate presentation methods.	2D.M5 Produce and present an effective outcome that meets the requirements of a fashion promotion brief, selecting and using appropriate presentation methods.	2D.D5 Produce and present a creative outcome that meets the requirements of a fashion promotion brief, selecting and justifying presentation methods.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid

## Teacher guidance

### Resources

Research sources should include contemporary and up-to-date fashion magazines, supplements and current newspapers.

Access to different fashion retail centres such as department stores, individual designer shops, retail parks and contemporary galleries.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to locate and collate information on at least four different types of fashion promotion from the sources listed in the content. These will include searching websites, books, retail sources and media as well as reading and discussing case studies supplied by the teacher. From materials supplied by the teacher and from that located individually from primary and secondary sources they will be able to select and present at least four different examples of fashion promotion activity outlining the job roles and working practices associated with these activities. This information will be collated and presented with the finished work. From these initial investigations, the learners will then develop ideas that meet the requirements of a fashion promotion assignment using appropriate processes, materials and techniques. These will be presented as a final outcome, along with the initial investigations and a record of the working methods and processes undertaken through the unit.

Learners working to **Level 2 Merit** will be able to locate and research in greater depth a range of information on the different types of fashion promotion from the sources listed in the content. As well as the primary and secondary sources listed in level 1, they will show initiative in locating their own sources of information in addition to those supplied by the teacher. This may include independent visits to specialist shops and other retail outlets. Learners working at Level 2 will be able to identify the job roles and working practices for a range of fashion promotion activities, give an input of personal opinion, and comment on their thoughts relating to the various skills and qualities required for each and how these relate to the broader areas of the fashion industry. The information researched will be collated into a presentation that is appropriate and effective. Learners will use this information to develop ideas for a fashion promotion assignment using a range of creative ideas and methods of application, experimenting with different approaches and materials and showing an understanding of the different processes involved. The outcomes will meet the requirements of the brief, demonstrating original solutions that are presented consistently. The work produced for all the learning outcomes will be recorded and working methods throughout clearly described.

Learners working to **Level 2 Distinction** will use a broader range of research methods to locate a diverse range of information. From this they will analyse examples of fashion promotion, comparing the intentions of the different strategies and explaining how promotional campaigns target the intended customer. Learners at Distinction level will show initiative in seeking out their own sources of information using those supplied by the teacher as a starting point. As well as visits to specialist shops and other retail outlets, this may include visiting trade fairs or fashion shows, or writing to PR companies, press offices or marketing offices for press packs. It could also include primary research from questionnaires. Learners working at this level will be able to analyse and compare



the job roles and working practices for a range of fashion promotion activities, give an input of personal opinion, and comment on their thoughts relating to the various skills and qualities required for each and how these relate to the broader areas of the fashion industry. The information researched will be presented creatively as a report. From this information, learners will develop a wide range of ideas for a fashion promotion assignment, developing a number of creative ideas and methods of application, experimenting with different approaches and materials and showing an understanding of the different processes involved. The outcomes will meet the requirements of the brief, demonstrating original solutions that are presented creatively. The work produced for all the learning outcomes will be recorded and evaluated, showing an understanding and acknowledgement of own strengths and weaknesses and an analysis of the fashion promotion process.

### **Level 1**

Learners working to **level 1** will be able to identify and present two examples of fashion promotion using information supplied by the teacher. They will locate information using at least two different sources and will be able to identify the job roles within fashion promotion and present information on these and what they entail. Information will be presented along with the final work, which will be produced in response to an assignment brief. Learners working at this level will be able to apply materials, techniques and processes in response to a brief and to record the materials, techniques and processes used.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1D.P5, 2D.P5, 2D.M5, 2D.D5	Discovering Fashion Promotion	A local careers fair is to be held for students interested in a career in fashion and you have been asked to put together a presentation on fashion promotion which will include visual and written information.	Sketchbooks notebooks and files with information, and ideas compiled from research into the different areas of fashion promotion.  A file, folder or portfolio of final work which contains the information requested in the assignment brief on the different aspects of fashion promotion.
1A.2, 2A.P2, 2A.M2, 2A.D2 1B.3, 2B.P3, 2B.M3, 2B.D3	People in Fashion Promotion	Your student magazine is running a series of features on people working in the creative industries and what their job roles entail. You have been asked to contribute to the 'Working in Fashion' section and will be writing a section on 'People in Fashion Promotion'.	A file, folder or portfolio of final work which contains the information requested in the assignment brief of the different job roles and skills required to work in different areas of fashion promotion.

Criteria covered	Assignment	Scenario	Assessment evidence
1B.3, 2B.P3, 2B.M3, 2B.D3, 1C.4, 2C.P4, 2C.M4, 2C.D4, 1D.P5, 2D.P5, 2D.M5, 2D.D5	My Promo Campaign	A new chain of fashion shops called 'Love This? Get This!' aimed at the teenage market has asked you to design some items for a promotional campaign when their new store opens in your local town. Use a range of skills and ideas to carry out a promotional assignment and processes to the company's brief. They are giving you the choice to design for one of the following areas: boy's trainers' range, skincare products, girl's fashion, accessories and jewellery for boys and girls. The company have requested that you incorporate their name 'Love This? Get This!' into your ideas and are looking for swing tickets, garment labels, an advert for a poster and an idea for a launch party for the new store.	A finished set of work that will include developmental ideas and visuals along with notes on progress. The specific items required will be given in the brief and the finished work may include photographs, illustrations, graphic solutions, written descriptions, digital presentations, blogs, vlogs and web pages. This assignment will also be submitted with a written evaluation of the progress made.



# Unit 26: Moving Image Briefs

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

The work of moving image artists and designers is becoming part of our everyday world, from simple digital signboards, flashing neon signs, or animated images on a mobile phone, through to short films, television and cinema. Moving images can attract our attention, record the present, imagine the past and project possible futures. Artists may use moving images to show the impossible, in dreams or nightmares. Games designers create an endless variety of situations, characters and scenarios for our entertainment.

This unit will introduce you to the world of moving image. You will be encouraged to respond creatively to moving image briefs, and learn how to produce a moving image sequence. You will have the opportunity to develop exciting and creative ideas for TV, film or video-based art and design scenarios.

Ideas and concepts for moving image production are often developed in some detail before they are made. Sometimes practitioners have to meet the requirements and demands of a brief before they begin to work, through explaining to clients how they will produce something that meets their requirements. In this unit you can explore approaches that can be used to meet the requirements of moving image briefs.

One of the most exciting parts of creating a moving image production is capturing the rushes in the edit suite. You will experience this process through capturing and editing your production using digital software. Finishing the edit on a moving image production can be very satisfying.

This unit will give you the chance to develop and plan ideas. You will use innovative digital technology to experiment and realise your production. You will be able to shoot your footage on location or in a studio. You will present your work to others, gain feedback and use this feedback to inform your finished production.

## Learning aims

In this unit you will:

- A investigate moving image practice
- B explore materials, techniques and processes in response to moving image briefs
- C develop ideas in response to moving image briefs
- D produce and present an outcome in response to a moving image brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate moving image practice</b></p> <p><b>How practitioners work with moving images, e.g.:</b></p> <ul style="list-style-type: none"> <li>• self-employed/freelance</li> <li>• collaboratively/in design studios</li> <li>• in the creative industries.</li> </ul> <p><b>How practitioners use moving image, e.g.:</b></p> <ul style="list-style-type: none"> <li>• in design work</li> <li>• in games design and development</li> <li>• in presentations</li> <li>• music promos</li> <li>• titles and idents</li> <li>• in web-based work</li> <li>• in experimental filmmaking</li> <li>• in installations and soundscapes</li> <li>• to support performance based work</li> <li>• in vlogs</li> <li>• in broadcasts/events</li> <li>• to support proposals for developments such as architectural schemes, interiors and plans</li> <li>• in filmmaking.</li> </ul> <p><b>How to investigate historical/contemporary moving image, using visual examples, identifying the artists and designers involved, and recording information, e.g.:</b></p> <ul style="list-style-type: none"> <li>• investigating 2D and 3D art and design contexts, including internet-led research, first hand observation of objects</li> <li>• making quick sketches in a gallery of images/objects</li> <li>• describing examples such as, animated sequences, presentations, web based, film, design related visualisations, installations and performance</li> <li>• note-taking about selected images/objects, which might be just listing the work or using a simple pro forma</li> <li>• referencing examples from other areas in the arts, such as musical performance, dance, and live events</li> <li>• annotating or highlighting downloaded and printed information from the internet and other sources</li> <li>• working with and reviewing your own sources, such as games and apps</li> <li>• recording responses to the examples sourced, considering intention, purpose, use of materials, techniques and processes, exploring sensory or visual qualities, describing how it feels, what it looks like, what it is made of and how it can be used</li> <li>• exploring the potential of working with moving image by considering and interpreting themes used by others</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt**

- transcribing examples, practical studies of others' work, exploration of techniques and processes used by others in approaching moving image work
- discussing in groups how others' work might be used to inspire own ideas.

**How to identify the intentions of practitioners when working with moving image, e.g.:**

- identifying purpose, creative intentions, message and intended audience
- considering the selection and application of materials, techniques and processes used by practitioners, in relation to intention.

**How to collate, present and review this information in an appropriate format, using visual examples, e.g.:**

- annotating studies and printed examples, notes, series of drawings inspired by work of others, paper and/or screen-based presentation
- responding to feedback from presentation, views of peers
- selecting and presenting research findings to the group in appropriate format.

**Learning aim B: Explore materials, techniques and processes in response to moving image briefs****How to explore materials, techniques and processes in response to moving image briefs, e.g.:**

- materials such as pencil, graphite, paint, wash, pastels, chalks, wire, Plasticine and clay
- using paper-based mark-making techniques, such as flicking, rolling, spraying, blending and dripping
- using collage, montage, still photography and mixed media
- using digital mark-making techniques, such as drawing with tablets
- considering sound and soundtrack
- using stop-motion techniques to record and develop moving image.

**Using techniques, e.g.:**

- filming in studio set-up, with controlled lighting
- filming on location
- 2D stop-motion
- capture, editing and post production techniques
- 2D digital animation
- 3D digital animation
- recording sound
- combining film and digital animation.

**How to create a planned sequence of images that meets the requirements of moving image briefs**

- storyboarding
- thumbnail sketches
- free-association drawing
- sequences of movement
- timings.

*continued*

**What needs to be learnt****Selecting and using materials, techniques and technology appropriate to intention, e.g.:**

- shooting footage on location or in a studio to a schedule
- working in teams, using shared resources
- working safely on location and in the studio, and identifying hazards
- uploading footage to digital editing software
- editing footage.

**Selecting and using equipment, e.g.:**

- cameras and lenses
- mics, leads and booms
- raw materials for sets – card, board, paints and textures
- controlled and/or available lighting
- computer hardware and software.

**How ideas can be refined and developed throughout the post-production process, e.g.:**

- exporting a final sequence of images in a correct format to meet the requirements of the brief
- how a sequence of images can convey the intended meaning
- exploring the effect of sound and soundtrack on moving image work
- using post-production techniques, such as effects and transitions where appropriate.

**How to review effectiveness of moving image materials, techniques and processes used, e.g.:**

- considering fitness for purpose when selecting techniques and associated materials and processes
- gauging potential for creative expression
- explaining reasoning and justifying selection.

**How to refine use of moving image techniques and associated materials and processes, e.g.:**

- adapting and refining choices in response to experimentation, exploration, testing, and evaluating decisions made/directions taken
- drawing-led development of ideas and characters
- software-led development and refinement.

**How to reflect on progress and record in an appropriate format, e.g.:**

- keeping an ongoing journal
- using stills, screenshots and photography to record tests, construction of sets and annotating the results
- commenting on how use of moving-image techniques could be improved
- analysing how investigating moving-image work of others has informed own understanding of recording and use of materials, processes and techniques
- examples of strengths in the moving-image work produced
- identifying any weaknesses in moving-image work and proposing how these could be improved
- using peer and teacher feedback to aid the development of own design work.

*continued*



### What needs to be learnt

#### Following health and safety guidance and recognising environmental issues:

- sustainability – using resources carefully/recycling where possible
- safe working practices, storing materials appropriately, avoiding waste
- giving attention to the working environment to eliminate risk to self and others
- Control of Substances Hazardous to Health (COSHH) regulations – what it means when using materials and equipment
- instructions on using equipment and techniques
- compiling information, handouts and legislative guidance on health and safety
- keeping own records of health and safety guidance and relevant legislation on the materials and techniques used
- using personal protective equipment (PPE) properly.

#### Learning aim C: Develop ideas in response to moving image briefs

##### How to develop ideas in response to a moving image brief, e.g.:

- negotiating and allocating individual and team roles in ideas generation
- idents, music video, short film, games design, web content, promotional video, factual production, advertisement, corporate identity and animated logo
- using techniques to record idea development, such as spider diagrams, lists and discussions.

##### How to identify the requirements of a brief, e.g.:

- purpose, intention, target audience and audience needs
- equipment, locations, finance, personnel and teamworking
- roles and responsibilities, time management and planning.

##### How to use primary and contextual sources in response to moving image briefs, e.g.:

- recording from contextual sources through observational drawings, using digital media to record and gather visual imagery
- using secondary sources such as web-based sources, magazines, newspapers, books
- experimenting with different materials, processes and techniques investigated in examples of others' moving image work to inform own methods, relevant to the brief
- clarifying the purpose of the brief and confirming this with peers and/or teacher
- selecting and applying techniques, materials and processes informed by experimentation to meet the requirements of the brief
- using compositional ideas from work of others to inform own approach relevant to the brief.

##### How to select an idea to develop and give clear reasons for its selection, creating a detailed proposal for the idea, e.g.:

- considering and justifying choices such as visual imagery, characters, narrative, lighting
- creating an outline proposal, including synopsis and schedule
- using information from interviews, focus groups and questionnaires to help clarify ideas when working towards a brief.

*continued*

### What needs to be learnt

**How to select an idea to develop and give clear reasons for its selection, creating a detailed proposal for the idea, e.g.:**

- considering and justifying choices such as visual imagery, characters, narrative, lighting
- creating an outline proposal, including synopsis and schedule
- using information from interviews, focus groups and questionnaires to help clarify ideas when working towards a brief.

**How to develop clear and useful pre-production materials/plans for an idea, e.g.:**

- how to storyboard a clearly defined proposal, considering and depicting shot sizes
- sourcing location, identifying hazards, team roles and responsibilities, and safe working practice
- creating a budget and an outline schedule for production, which considers production logistics.

**How to plan the production schedule for the moving image for visual arts work, e.g.:**

- showing when technical assistance is required
- allowing for any drying times in construction of sets/characters
- ordering in of specialist materials
- assigning roles and responsibilities
- organising equipment
- mapping out the use of equipment and how to book in advance.

**What needs to be learnt****Learning aim D: Produce and present an outcome in response to a moving image brief**

How to create a planned sequence of images in response to the brief, with defined structures.

**How to observe safe working practices for production, e.g.:**

- location recce
- identification of hazards.

**How to produce an outcome in response to a moving image brief, e.g.:**

- creating a budget detailing aspects of production
- making a schedule that will become a working document throughout the process of production, considering production logistics, including contingency plans for issues that might arise with equipment use
- if working in a team, assigning roles, outlining tasks, providing instruction and direction
- organising equipment, cameras, lenses, batteries, accessories, lighting kits, participants, scripts, sets, models, animated sequences
- capturing footage, recording sound and soundtrack
- working with software to create environments and characters
- planning post-production time, allowing access to appropriate software and hardware
- compressing and exporting final sequence of images.

**How to present work in response to a moving image brief, e.g.:**

- presenting to peers and/or client, one-to-one, in groups, in class using visual, spoken or written means, on-screen presentation or web-based presentation software if appropriate
- showing ideas, developments and pre-production work through displaying and discussing with peers/teacher in group review session
- organising, recording and presenting additional work produced in pre-production, production and post-production, showing tests, paper-based work such as storyboards, and digital files
- defining working practice used to develop the work, evaluating the response to the brief, and explaining clearly how the work produced has met the requirements of the brief
- how to present final outcome and all associated supporting work
- selecting and using appropriate technology to present a moving image production, such as at a screening.

**How to evaluate moving image work, e.g.:**

- listening to and acknowledging feedback, using feedback to make creative revisions
- defining working practice used to develop the production, evaluating the response made to the brief, and explaining how it has met the requirements of the brief
- justifying any changes to materials, techniques and visual imagery, and why decisions were made to refine aspects of the production
- analysing the effectiveness of materials, techniques and processes used – the skills involved and how successfully these were applied

*continued*

**What needs to be learnt**

- reviewing experimentation in moving-image media, processes and techniques reflecting on the effectiveness of techniques applied, and using feedback from review
- reviewing work through discussion with peers and teacher, e.g. outlining techniques, materials and processes used in the work, and defining the main strengths and weaknesses in the work as a whole
- evaluating the match between intentions and moving image work produced.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate moving image practice</b>			
1A.1 Identify and present at least two visual examples of moving image by others, outlining the work of the practitioners.	2A.P1 Describe and present at least four different examples of moving image, identifying the practitioners involved and the factors influencing the work. #	2A.M1 Review and present diverse examples of moving image effectively, identifying the practitioners involved and explaining the characteristics influencing the work. #	2A.D1 Analyse and present diverse examples of moving image effectively, identifying and evaluating the characteristics and factors influencing the work. #
<b>Learning aim B: Explore materials, techniques and processes in response to moving image briefs</b>			
1B.2 Use materials, techniques or processes in response to moving image briefs.	2B.P2 Select and use materials, techniques and processes to generate work that meets the requirements of moving image briefs, showing techniques used.	2B.M2 Select and consistently use a diverse range of materials, techniques and processes to generate work that effectively meets the requirements of moving image briefs, describing techniques used.	2B.D2 Select and apply a diverse range of materials, techniques and processes to generate and present work that imaginatively meets the requirements of moving image briefs, analysing techniques used.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to moving image briefs</b>			
1C.3 Develop at least one idea in response to moving image briefs.	2C.P3 Develop at least two ideas that meet the requirements of moving image briefs.	2C.M3 Develop and extend diverse ideas that effectively meet the requirements of moving image briefs.	2C.D3 Develop and extend diverse, imaginative ideas that successfully meet the requirements of moving image briefs.
<b>Learning aim D: Produce and present an outcome in response to a moving image brief</b>			
1D.4 Produce and present an outcome in response to a moving image brief.	2D.P4 Produce and present an outcome that meets the requirements of a moving image brief, describing your working process.	2D.M4 Produce and present an outcome that effectively meets the requirements of a moving image brief, reviewing your working process.	2D.D4 Produce and present an outcome that imaginatively meets the requirements of a moving image brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are:

- work areas (studio and workshops appropriate for specialist moving image production, to include hardware and software for moving image production)
- moving image production materials and equipment.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to identify at least four examples of different practitioners' moving image, identifying the factors that influenced the work, such as purpose, intended audience and creative intention. Teachers should be aware that identifying at least four examples is the minimum requirement. Learners will develop ideas and proposals with some detail. Learners will present pre-production materials in an organised manner. Some aspects of the planning may lack development, but a clear plan of how the production will take place should be evident. The final moving-image production will have a sense of purpose: the piece will have structure and pace, and some constructs of narrative and/or control of visual devices, such as composition, may be evident. Learners will use appropriate technology to effectively present their final moving-image production. They will discuss the process of creating their product with some detail. Observation records or video evidence may assist assessment when learners are presenting their work.

Learners working to **Level 2 Merit** will develop creative ideas and proposals in response to the brief. These ideas will be focused in approach and proposals will offer an effective response that meets the requirements of the brief. Pre-production documentation will be detailed and offer clear direction. Learners will develop clear health and safety plans and implement them during the production. The moving-image piece will demonstrate learners' abilities in exploring a range of approaches to meeting the brief, and in considering the qualities and potential of different techniques, materials and processes. Learners will show a consistent approach in the different stages of production. Their descriptions and review of their working process will show understanding of the requirements of the brief. They will engage with the technical aspects of the brief whilst working with purpose. They will present their final product in some detail, justifying any changes and revisions made. If working in teams, they will understand and observe roles and responsibilities.

Learners working to **Level 2 Distinction** will develop creative ideas and proposals in an imaginative manner. They will create relevant and thorough pre-production materials, which will be logical and easily implemented into production. Learners will be able to discuss in detail their health and safety plans and the strengths and weaknesses of these plans. They will be pro-active in contributing to group discussions and make effective use of these to further develop their own ideas and proposals. The final moving-image production will be fit for purpose and meet the requirements of the brief in an imaginative way, through being visually dynamic and technically robust.

The piece will have pace, structure and a clear sense of direction. Learners will present their work with confidence and some clarity. They will be able to reflect on their progress and selection of materials, techniques and processes through the unit, and analyse the strengths and weaknesses in their working practice. Observation records may be used to record teacher assessment if this information is conveyed through a presentation scenario.

### Level 1

Learners working to **level 1** will be able to perform routine tasks in collecting and organising information about practitioners and visual examples of moving image. Learners' investigations can be assessed through visual/verbal presentations, supported by basic, annotated visual images and examples, rather than by formal writing tasks. Teachers may use observation and witness sheets to evidence the learners' progress and ability in discussing the examples of drawing from observation that they have chosen. Learners will gather information and visual examples of at least two examples of moving image. Their practical explorations will show an ability to use some techniques in generating ideas, and in using some equipment in responding to moving-image briefs. Their work in applying technical aspects of this unit may have unrefined results. Pre-production materials will be limited and may not resemble the final outcome. Storyboards will be simplistic. Their outcome for the brief will demonstrate some ability to engage with the subject matter or theme, and they will be able to present a basic response. Video evidence and/or teacher observation records would provide some evidence for assessment of the presentation.



## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Animated Logo	A junior designer is given the task of gathering information and visual examples of logo design work that has been developed into animated sequences, to support the research stage of a design brief.	<p>Observation sheets and witness statements.</p> <p>Contributions to group discussions, tutorials and seminar sessions.</p> <p>Sketches and notes from contextual visits.</p> <p>Questionnaire for visiting practitioner and learner's subsequent findings.</p> <p>Research into moving image sources – lists, notes, collected source material, annotated images, collated folders of a range of primary and secondary source material, photographs, film work.</p>
1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3	Ident for a New Youth Channel	A new TV station aimed at youth culture is being developed. As part of this development, the owners want to have a brand for the channel that is identifiable, speaks to the target audience and is visually dynamic. They have asked a design team to come up with visuals and rough footage for an animated logo sequence for the channel.	<p>Experimental outcomes presented appropriately through sketchbooks, worksheets with annotated explorations of materials, processes and techniques; photographs, screen shots, film sequences, stills.</p> <p>Teacher observation sheets and witness statements relating to learners' discussions, tutorials and ongoing working methods, and safe and effective use of materials, techniques and processes.</p> <p>Written notes, annotated sketchbooks, worksheets, digital folders.</p>

Criteria covered	Assignment	Scenario	Assessment evidence
1D.4, 2D.P4, 2D.M4, 2D.D4	Rough Screening	A director presents a rough edit of their work to an invited audience.	<p>Practical work produced for brief and display.</p> <p>Evaluation of project and final work.</p> <p>Recorded discussion during group meetings and final evaluation seminars using witness statements.</p> <p>Plans for presentation of the work as a whole.</p> <p>Recorded presentation using video.</p> <p>Blogs and other social networking sites to upload discussions, ideas and final work.</p> <p>Written and/or spoken evaluation of strengths and weaknesses, quality of ideas, achievement of intention, modifications and changes, descriptions and analysis of use of media, materials and processes.</p> <p>Teacher observation statements on verbal evaluations.</p>

# Unit 27: Interaction Design

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Do you know someone who has tried and failed to set up a DVD recorder? Or got lost somewhere because the map and the signposts were confusing? Or found a website impossible to use because they couldn't work out how to get to the page they wanted? All these are examples of poorly designed interfaces that have failed to enable the user to interact successfully with a product, communication or environment.

This unit looks at an essential aspect of a designer's work – presenting materials and technologies that are understandable and easy to use, for example, the instructions, displays and controls required to operate a 3D product, such as a radio or a car dashboard, the design of maps or signage systems or the icons and navigational elements needed to successfully operate and navigate a website or smart phone/tablet app.

Interaction design is the practice of designing interactive digital products, environments, systems and services. It is a relatively new design discipline that requires a good understanding of user needs and places particular emphasis on trialling existing and proposed interfaces with potential users. Sometimes it is called User Interface Design. Practitioners deal with the physical and emotional responses users might have by creating positive, satisfying responses and reactions. Their use of dynamic icons, animations and sound help communicate information. The appropriate use of visual language will also influence an interface's effectiveness and usability.

In this unit you are not expected to create working versions of proposals, but working prototypes. You will conclude the unit by presenting your ideas and visual work, reflecting on the choices you made when designing, where your ideas came from and how you used information from testing to help you design.

## Learning aims

In this unit you will:

- A investigate examples of interaction design and identify opportunities for product improvement
- B explore materials, equipment, techniques and processes in response to interaction design briefs
- C develop ideas in response to interaction design briefs
- D produce and present an outcome in prototype form, in response to an interaction design brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate examples of interaction design and identify opportunities for product improvement</b></p> <p><b>Investigate interaction design, e.g.:</b></p> <ul style="list-style-type: none"> <li>• navigation, such as road signage, directions, retail outlets, workplaces, recreational</li> <li>• printed or on-screen instructions needed to explain the functions and operation of a product</li> <li>• digital, such as games, toys; on-screen design, such as navigation tools, layout, links.</li> </ul> <p><b>How to define objective testing, e.g.:</b></p> <ul style="list-style-type: none"> <li>• time spent on a task</li> <li>• speed and accuracy of set task.</li> </ul> <p><b>How to define subjective testing, e.g.:</b></p> <ul style="list-style-type: none"> <li>• user friendliness</li> <li>• user perception of ease of completing tasks.</li> </ul> <p><b>How to undertake simple objective and subjective tests in order to comment on the effectiveness of an existing interface, e.g.:</b></p> <ul style="list-style-type: none"> <li>• conducting user trials on simple products</li> <li>• observing how products are used by others</li> <li>• testing signage in a local public building such as an airport or sports centre</li> <li>• finding out about and describing the impact that colour, shape, form and texture have on signage</li> <li>• investigating different controls, displays, navigational signs and icons and describing what seems to work the best and why</li> <li>• considering online, offline and maintenance operational sequences</li> <li>• considering how existing interaction solutions could be improved</li> <li>• documenting responses to all of the above, thinking about how best to present your findings.</li> </ul> <p><b>About gathering objective and subjective information from the above tests, targeting specified end users, e.g.:</b></p> <ul style="list-style-type: none"> <li>• comparisons of speed and accuracy of response</li> <li>• specified user (teens, children, adults, drivers, sports people, business people)</li> <li>• comfort of using the product</li> <li>• style and appearance</li> <li>• satisfaction of end users</li> <li>• the difference between ergonomic and anthropometric data and how each is obtained and applied</li> <li>• evaluating the characteristics to reflect on issues such as sustainability, health and environmental issues, production methods and ethics, global impacts of product manufacture and usage, audience needs, consumer appeal and costs</li> <li>• how to present information in an informative and appropriate format.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

### What needs to be learnt

#### How to review selected interaction designs, e.g.:

- explaining the relationship between the work produced, the use of visual language employed, the target audience and the intended format
- investigating designers' sources and visual ideas in selected pieces of work
- exploring visual language used in designs and the effects created
- understanding the function of designs created and the interaction with the user.

#### How to identify and present research into interaction designs, e.g.:

- researching contemporary practice in design
- sourcing, collating and reviewing examples of work by designers – in magazines, journals, in advertising, packaging, film titles and stationery
- exploring appropriate presentation methods – online, web-based, blog, compilation of notes and annotated visual imagery, PowerPoint, handouts.

## What needs to be learnt

**Learning aim B: Explore materials, equipment, techniques and processes in response to interaction design briefs**

**How to use a selection of appropriate 2D and 3D materials and techniques to construct quick physical and virtual mock-ups of possible interactive interfaces, with the following considerations, e.g.:**

- type and use of displays and controls
- sequence of operations
- ease of use
- accessibility of information
- accessibility for users with complex needs (the partially sighted, wheelchair users, those with restricted limb use, colour blindness, hearing impairment).

**How to explore materials and technology to test out a wider range of objective and subjective aspects of a proposed design, e.g.:**

- potential for further development
- opportunities for creative expression and aesthetic considerations
- explaining and justifying reasons for the designs being developed
- reviewing decisions made as a result of experimentation, exploration, testing and user comments
- responding to feedback from others
- experimenting with materials, processes, through tests, trials or samples
- recording results through appropriate means such as a learning log, working diary, visual recordings etc.

**Following health and safety guidance and recognising environmental issues:**

- sustainability – using resources carefully/recycling where possible
- safe working practices, storing materials appropriately, avoiding waste
- giving attention to the working environment to eliminate risk to self and others
- Control of Substances Hazardous to Health (COSHH) regulations – what it means when using materials and equipment
- instructions on using equipment and techniques
- compiling information, handouts and legislative guidance on health and safety
- keeping own records of health and safety guidance and relevant legislation on the materials and techniques used
- using personal protective equipment (PPE) properly.

**What needs to be learnt****Learning aim C: Develop ideas in response to interaction design briefs****How to understand the requirements of interaction design briefs, e.g.:**

- reading and discussing a brief
- planning a timetable for a personal response to the brief
- defining the possibilities and limitations within interaction design briefs
- understanding constraints of the brief, such as financial, technological and location
- exploring primary sources
- exploring secondary sources.

**How to manage own time when working to an interaction design brief, e.g.:**

- planning resources to be used
- working to a schedule
- agreeing deadlines for tasks
- ongoing review of progress.

**How to generate ideas through using appropriate methods, e.g.:**

- initial thinking strategies about how to respond to the brief, including:
  - considering starting points – reviewing and selecting from primary and secondary sources
  - identifying resources and equipment available to meet the brief
  - identifying possible techniques and processes required to meet creative intentions
  - recognising the needs of clients/intended audience
- exploring output specifications in designing for interaction
- content, styling and influences, e.g. commercial, political, professional practice, subject types and presentation
- planning a personal response.

**How to select and develop ideas, e.g.:**

- developing ideas through free-association, discussion (one-to-one or group), creative leaps, innovative, unusual vision and word association
- researching and recording information from primary and secondary sources and the work of others to inform developmental work, which meet the requirement of a design brief
- selecting and using visual language in design development and creation
- producing developmental work and generating ideas in 2D and 3D in response to a design brief, e.g. drawings, thumbnails, storyboards, risk assessments and prototypes, mock-ups
- exploring images, typography, colour, composition and layout, size, scale, form, texture and dimensions
- refining developmental work to meet the requirements of interaction design briefs, selecting preferred ideas
- using results from questionnaires and other means of gathering user feedback to inform design and product development
- applying tests through experimentation, using audience feedback and considering alternative approaches to inform development

*continued*

**What needs to be learnt**

- considering possible consumer needs and requirements, multiple uses, effects on users, potential links to other products or systems
- using a selection of appropriate modelling materials and techniques to construct suitable test-rigs or mock-ups of an interface
- trialling an interface mock-up with inexperienced users to collect specific data about how well they perform given tasks
- devising and constructing a more diverse and extensive range of tests for a wider range of users that include objective and subjective aspects of a proposed user interface design
- keeping records in note form of the steps taken to develop the work.

**How to describe the development of the responses, e.g.:**

- showing the starting points
- showing the development of ideas
- working on selected themes
- exploring personal individual ideas
- using materials, sketchbooks, models, test pieces, worksheets, digital sketching tools, scans, screen grabs and software
- meeting the requirements of a brief.

**How to keep an ongoing evaluative record of why and how the work is progressing, including:**

- ongoing review of progress
- what is working and what isn't and why (and what the improvement action will be)
- how the design work is being modified and refined
- choice of starting points – describing how appropriate they were to creative intention
- how research can be used to aid the development of the design
- how preferred ideas have been selected from a range of preliminary design work
- how these ideas have been developed into a response that meets the requirements of a brief for different product applications.



## What needs to be learnt

### Learning aim D: Produce and present an outcome in prototype form, in response to an interaction design brief

#### How to select interaction design ideas, materials, techniques and processes, e.g.:

- defining working practice used to develop the design work
- reviewing and justifying any changes to materials, techniques, visual imagery and use of visual language, explaining why decisions were made to refine aspects of the work
- recording and collating information and feedback from any tests and discussions
- thinking about how materials were used – skills used and how they were applied
- reflecting on the visual impact of the work and how this conclusion was reached, using feedback
- reviewing own response to the brief and explaining how the outcome has met the requirements of the brief
- analysing the match between intention and final outcome: did the final work communicate the idea or intention? Did it demonstrate fitness for purpose? Has the work produced met the requirements of the brief?

#### How to present final outcome and all associated preliminary work, including:

- research, ideas generation, tests, models, on-screen work and any other relevant information using the most appropriate presentation format that combines selected elements to enhance the final product
- using feedback on this work to inform future intentions.

#### How to evaluate a response to the brief and explain clearly how the interaction design work has met the requirements of the brief, e.g.:

- defining the idea or ideas being communicated
- considering if choice and use of materials supported the design of the idea or message
- thinking about how effectively materials were selected and used – skills involved and how they were applied
- documenting any modifications to designs and use of visual language and why decisions were made to refine aspects of the design work
- commenting on the impact of own work through user feedback and how this conclusion was reached
- evaluating the match between intention and final interaction design work.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate examples of interaction design and identify opportunities for product improvement</b>			
1A.1 Identify and record data from an objective and subjective test in order to describe the qualities of an existing user interface. *	2A.P1 Research, record and use data from an objective and a subjective test in order to describe the qualities of an existing user interface. *	2A.M1 Research, record and apply data from a diverse range of objective and subjective tests to explain an existing user interface. *	2A.D1 Research, record and systematically apply data from a diverse range of objective and subjective tests to analyse an existing user interface. *
1A.2 Identify potential consumer needs or wants for an interface. #	2A.P2 Describe potential consumer needs or wants for an interface. #	2A.M2 Explain potential consumer needs or wants for an interface. #	2A.D2 Analyse potential consumer needs or wants for an interface. #
<b>Learning aim B: Explore materials, equipment, techniques and processes in response to interaction design briefs</b>			
1B.3 Use an interaction to design a prototype of a user interface in response to a brief.	2B.P3 Select and use a number of interaction techniques to explore ways to create a user interface that meets the requirements of a brief.	2B.M3 Consistently select and combine a diverse range of interaction techniques to explore ways to create a user interface that effectively meets the requirements of a brief.	2B.D3 Select and imaginatively combine a diverse range of interaction techniques in an experimental way to create and test a prototypes of a user interface that creatively meets the requirements of a brief.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to interaction design briefs</b>			
1C.4 Develop and test two ideas in response to interaction design briefs.	2C.P4 Develop and test four ideas that meet the requirements of interaction design briefs, describing results.	2C.M4 Develop and test a diverse range of ideas that effectively meet the requirements of interaction design briefs, reviewing results.	2C.D4 Develop and test a diverse range of ideas that imaginatively meet the requirements of interaction design briefs, justifying results.
<b>Learning aim D: Produce and present an outcome in prototype form, in response to an interaction design brief</b>			
1D.5 Produce and present an outcome in response to an interaction design brief.	2D.P5 Produce and present an outcome that meets the requirements of an interaction design brief, describing your working process.	2D.M5 Produce and present an outcome that effectively meets the requirements of an interaction design brief, explaining your working process.	2D.D5 Produce and present an outcome that imaginatively meets the requirements of an interaction design brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

There are no special resources required for this unit.

### Assessment guidance

#### Level 2

Learners working to Level 2 Pass will be able to collect and record data from at least one objective and one subjective test. This could be, for example, a comfort or opinion rating in order to comment on the ease, or otherwise, of an existing user interface. They will use annotated drawings, clear colour-coded diagrams and 2D and 3D materials with appropriate properties and characteristics to explore ideas for an interface design, while applying some knowledge of the basic principles of interface design. Learners will use appropriate modelling materials and techniques to construct a suitable test rig or robust mock-up of an interface that is successfully trialled with at least one inexperienced user. Learners will use their research to develop at least one idea that meets the requirements of the brief. To achieve this, they will have to develop an understanding of what the brief requires, through debate and forward planning. They will describe their working process and how they developed their design idea and selected materials and techniques that were appropriate to their intentions. Learners will also show how they have drawn on the work of others. Their subsequent application of materials, techniques and technology in producing and presenting an outcome will meet the requirements of the brief.

Learners working to **Level 2 Merit** will effectively plan and undertake, record and present data from a variety of objective and subjective tests to evaluate an existing user interface, with some reference to established principles of control panel design and/or ergonomic and anthropometric data. When exploring ideas for a relatively complex interface design they will confidently use a number of annotated drawings and colour-coded diagrams and a range of 2D and 3D materials or media with appropriate properties and characteristics. They will perform a series of specially designed and created tests from which they will collect specific data about how well the given tasks were performed. These results will be gained from a number of potential end-users. Learners will develop a wider range of ideas that meet the requirements of the brief. Their thinking is likely to be more responsive to the results of any tests, samples and demonstrations that they have seen or taken part in. They will be able to explain the different stages of their design work and to reflect on strengths and areas for development.

Learners working to **Level 2 Distinction** will be able to document and present an appropriate range of tests leading to a comprehensive analysis of an existing user interface design, including reference to established principles of control panel design, ergonomic and anthropometric data. To explore ideas for complex interface designs, they are likely to use a series of clear annotated drawings and colour-coded diagrams and a broad range of 2D and 3D materials or media. They will perform a series of specially designed and created objective and subjective user tests and collect and present specific data about how well the given tasks were performed and responded to. Learners will develop a wider range of ideas. They will imaginatively select techniques with confidence and real purpose. They will show their understanding of the requirements of the brief and react positively to any challenges thrown up in testing and design development. Their outcome will show an imaginative and creative approach to developing interaction products and meeting the brief. Their presentation will be confident and they will seek out and respond positively to opportunities for discussion.

Learners will analyse the characteristics of the work they have researched and present these clearly to a specified audience. They will reflect on the fitness for purpose of their own working practice and clearly analyse their design work.

### **Level 1**

Learners working to **level 1** will be able to describe an existing user interface product to determine what the key design requirements are in terms of the basic functionality and sequence of operation or experience. In response to a brief, they will explore their proposals for an interface design using drawings, diagrams and related computer software. Using materials and techniques, they will construct a simple mock-up of their proposal, and record their own experience and those of others using it. Learners will perform routine tasks in collecting information about interaction design, products and working practices. Learners' conclusions can be evidenced through presentations, supported by basic annotated notes, rather than formal writing tasks. Their ideas generation will show a response to the brief, but will not necessarily meet all the requirements. Learners may work with a single idea rather than explore alternatives. They are likely to come up with a basic response in developing workable solutions. Their exploration of materials, techniques and technology to test and sample will be limited, and any results may be recognised but not used to fully inform the design process. Their response to the brief will show a basic exploration of ideas.

## Suggested assessment outlines

The table below shows a programme of suggested assessment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment method
1A.1, 2A.P1, 2A.M1, 2A.D1, 1A.2, 2A.P2, 2A.M2, 2A.D2, 1B.3, 2B.P3, 2B.M3, 2B.D3, 1C.4, 2C.P4, 2C.M4, 2C.D4	Investigating Interaction Design	<p>A design company wants to update and extend the range of services it wants to offer.</p> <p>It has commissioned you to prepare a visual presentation for them on Interaction Design that covers its potential application to products, environments and communications.</p> <p>You will need to work as a group to select, describe, evaluate and present an example of each type of application.</p>	Teacher observations, witness statements, records of visits, journals, reports on findings, questionnaires, learning logs, annotated sketchbooks, blogs, digital presentations, printouts, web pages, storyboards, peer group presentations.
1C.4, 2C.P4, 2C.M4, 2C.D4, 1D.5, 2D.P5, 2D.M5, 2D.D5	Working at the Interface	<p>A design company has asked you to present interface design proposals for one of the following: a DAB radio, a new signage and map system for your college or a website for a local Pizza delivery service.</p> <p>Prepare a presentation of a suitable interface design that includes data gathered from the tests you have undertaken.</p>	Presentation of outcome and final design work, verbal presentations, digital technologies, annotated sketchbooks, teacher and peer observations, teacher assessment of practical submissions, ongoing analysis.

# Unit 28: Printmaking Briefs

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Printmaking includes many exciting ways of making images. This unit will allow you to explore your ideas through a range of techniques and processes. Many artists use printmaking to create images that can be reproduced as exact copies or as variations of an original image by modifying and enhancing them, for example Andy Warhol's series of off-register screenprints of Marilyn Monroe, or Kathe Kollwitz's emotive etchings on war and death. Contemporary printmakers include Chris Orr, Paula Rego and Stephen Chambers.

Some artists concentrate entirely on printmaking, while others use printmaking to help them develop ideas for painting, sculpting, photography or new media. They may explore themes from other disciplines in their practice through the medium of print. Printmaking enables artists to sell prints, through galleries and agents for example, at lower prices than work in their main output. Artists and printmakers can use understanding gained through this process to inform their practice in other disciplines.

You will have opportunities to investigate contemporary practitioners and explore their working methods and how they develop their creative intentions through printmaking. You can use your research to inspire and develop your own creative work and gain practical experience in working with printmaking techniques. Using different starting points and source materials, you will learn how the visual language of printmaking can be employed in a variety of ways. You will learn how to recognise and reflect on your practice as it evolves in working to a brief. You will explore ways to present your studies and final creative work.

## Learning aims

In this unit you will:

- A investigate printmaking
- B explore materials, techniques and processes in response to printmaking briefs
- C develop ideas in response to printmaking briefs
- D produce and present an outcome in response to a printmaking brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate printmaking</b></p> <p><b>How artists/printmakers use printmaking, e.g.:</b></p> <ul style="list-style-type: none"> <li>• producing multiples of an image</li> <li>• making their work available to a wider audience</li> <li>• extending the reach of their work into different fields such as illustration</li> <li>• trying out new ideas economically</li> <li>• as a way of developing their use of different subject matter.</li> </ul> <p><b>How to present investigations in an appropriate format, e.g.</b></p> <ul style="list-style-type: none"> <li>• sketchbook and notes</li> <li>• PowerPoint or other presentations</li> <li>• verbal presentation supported by notes and handouts.</li> </ul> <p><b>How printmakers gain employment in art and design practice, e.g.:</b></p> <ul style="list-style-type: none"> <li>• setting up own studio as self-employed printmaker</li> <li>• seeking representation from a gallery or agent</li> <li>• researching others' work on their own websites</li> <li>• becoming a member of a group or cooperative</li> <li>• entering competitions</li> <li>• investigating opportunities locally and nationally for printmaking commissions</li> <li>• supporting their practice through educational projects such as teaching workshops, residencies, one-off projects</li> <li>• working in partnership with other artists</li> <li>• exhibiting at art fairs.</li> </ul> <p><b>How artists/printmakers develop ideas for their printmaking work, e.g.:</b></p> <ul style="list-style-type: none"> <li>• researching artists'/printmakers' working practices</li> <li>• identifying the target audience for their work</li> <li>• identifying starting points used by artists/printmakers through practical experimentation</li> <li>• researching others' drawings, paintings, photographs, previous prints</li> <li>• exploring others' use of subject matter</li> <li>• using lens-based/digital imagery directly in the printmaking process</li> <li>• exploring the potential of a series of images linked by theme or subject</li> <li>• responding to themes in literature, history, philosophy, and science using ideas based on imagination.</li> </ul> <p><b>How printmakers develop creative responses through printmaking to self-generated themes, or those set by others, e.g.:</b></p> <ul style="list-style-type: none"> <li>• interpreting a subject or brief in innovative or alternative ways</li> <li>• exploiting formal elements such as scale, shape, colour, line, exploring materials, e.g. experimenting with different printmaking materials, techniques and processes</li> <li>• refining existing printmaking skills and exploiting qualities of printmaking materials within their practice.</li> </ul>



**What needs to be learnt****Learning aim B: Explore materials, techniques and processes in response to printmaking briefs****Printmaking techniques, e.g.:**

- planographic: printing from a flat surface (monoprinting, lithography, offset lithography)
- relief: printing from a raised surface, such as lino, woodcut, block, stamp printing
- intaglio: printing from an incised surface, such as etching, drypoint, monoprinting, engraving
- stencil-based printmaking, such as screen printing, hand stencilling
- other printmaking processes, such as image transfer, digital based, mixed media print, collagraph
- overprinting to achieve surface treatments and colour variations
- registration of print and overprinting for accuracy or deliberate off-register effects.

**How to select materials, techniques and processes that meet the requirements of printmaking briefs, e.g.:**

- printmaking materials:
  - paper, such as newspaper, newsprint, wrapping, tracing, tissue, handmade, thin card
  - non paper surfaces, such as clay, fabrics, foil, acetate, Perspex, glass, Plasticine, wax, wood, linoleum, aluminium, steel, zinc, rubber, medium-density fibreboard (MDF)
  - inks, such as oil-based, water-based, black/coloured inks, thinning ink with water, thinners or pva-based medium, paints
  - varnishes for sealing plates
  - stamps and stencils, such as card, string, root vegetables, pulses, wood, linoleum, Perspex, polystyrene, found materials
  - printing presses, hot plates, screen beds, light boxes, stencils such as photo-based, cutting tools for woodblock, lino, engraving, drypoint; squeegees, print racks, palette knives, sticks, rollers, plates
- printmaking processes:
  - translating imagery to printmaking surfaces, drawings to monoprints, lino, stencils, plates
  - transferring photographic imagery through light-sensitive emulsions, image transfer
  - drypoint, such as drawing on transparent acrylic laid-over imagery
  - collographic, such as layering different textures to create a printing plate
  - preparing surfaces, such as: dampening paper/card, preparing collage to print on, using registration marks
  - using inks, such as to control viscosity, through adding mediums
  - managing printing order to exploit ink qualities such as transparency for overprinting colours, printing light to dark.

*continued*

**What needs to be learnt****Recording the progress and results of developmental work/explorations of media, e.g.:**

- keeping an ongoing journal – selected printmaking techniques and how the requirements of the brief have been met
- using proof prints from different stages to record development of ideas, and annotating to explain how prints may be refined
- presenting artwork to peers and/or client
- using peer and teacher feedback to aid the development of own printmaking work.

**Following health and safety guidance and recognising environmental issues:**

- sustainability – using resources carefully/recycling where possible
- safe working practices, storing materials appropriately, avoiding waste
- paying attention to the working environment to eliminate risk to self and others
- Control of Substances Hazardous to Health (COSHH) regulations – what it means when using materials and equipment
- instructions on using equipment and techniques
- compiling information, handouts and legislative guidance on health and safety
- keeping own records of health and safety guidance and relevant legislation on the materials and techniques used
- using personal protective equipment (PPE) properly.

**Learning aim C: Develop ideas in response to printmaking briefs****How to understand the requirements of printmaking briefs, e.g.:**

- reading and discussing a brief
- planning a timetable for a personal response to the brief
- defining the possibilities and limitations within a printmaking brief
- exploring primary sources – drawing from observation, drawing from imagination, paintings, own photographs, digitally generated imagery, existing printmaking, mixed-media work, collage
- exploring secondary sources, such as literature, images from websites, magazines, books, the media, appropriated imagery.

**Generating ideas through using any single or combination of appropriate methods, e.g.:**

- free-association drawings, thumbnail sketches, one-to-one and group discussion, field trips, visits, referring to own experiments and explorations of others' work
- using drawings/lens-based imagery/contextual source material to initiate ideas generation.

**How to manage own time when working to printmaking briefs, e.g.:**

- planning resources to be used
- working to a schedule
- agreeing deadlines for tasks
- ongoing review of progress.

*continued*

## What needs to be learnt

### Selecting and using starting points and source materials to meet the requirements of briefs, e.g.:

- subject matter
- primary and secondary sources
- creative potential of starting points
- considering use of formal elements and visual language, such as:
  - colour, texture, pattern, rhythm, line, scale, shape
  - using photography effectively to collect and record information
  - using and refining visual language to enhance and develop ideas, and how to record thoughts and justifications of decisions made
  - selecting preferred ideas from a range of preliminary design work.
- fitness for purpose
- following up earlier feedback from others
- selecting and using techniques to successfully achieve creative intention
- using techniques sensitively to support aesthetic qualities of prints
- selecting and preparing printmaking equipment
- negotiating access to print presses
- testing qualities of mixed ink and reflecting on results and refining as required.

### Learning aim D: Produce and present an outcome in response to a printmaking brief

#### Recording and documenting the development of ideas in response to a printmaking brief, e.g.:

- organising notes and annotations in a sketchbook or journal
- recording in note form the results of explorations with printmaking media, techniques and processes
- identifying the basis of ideas – noting the starting points
- highlighting method/s that have been used to generate ideas
- noting the materials that have been used to explore and develop ideas
- drawing out ideas and layouts/designs for prints
- making decisions on final ideas and processes to meet the brief
- making a plan for production, such as:
  - organising materials
  - accessing technical assistance
  - allowing for drying times
  - identifying access to printmaking workshop
  - creating final work.

#### Producing final work e.g.:

- creating final design ideas
- completing sketchbooks, studies, plans and prints
- completing final designs.

*continued*

### What needs to be learnt

**Keeping an ongoing evaluative record of why and how the work is being done, including:**

- review of progress
- refining and modifying work in progress
- what is working and what isn't, and why
- interim presentations of work to peers and teacher
- how to use reviews and feedback to aid the development of the work.

**Presenting final outcome to peers and/or client, e.g.:**

- planning the presentation
- exploring presentation formats, such as exhibition, online, on screen, portfolio, interactive, installation
- record and show preliminary work, paper-based design work, and any screen-based work.

**How to evaluate the response to the brief and explain clearly how the printmaking work has met the requirements of the brief, e.g.:**

- defining idea or ideas, such as what was the work based on?
- recording and collating results of exploration and proof prints to explain and evaluate the results of testing and sampling
- considering if ultimate choice and use of printmaking materials supported the design of the idea or message
- thinking about how effectively materials were used, the skills involved and how they were applied
- evaluating and justifying any changes to materials, techniques, visual imagery and use of visual language, explaining why decisions were made to refine aspects of the design work, such as due to results of proof prints, or in the translation of an idea from sketchbook to print stages
- reflecting on the visual impact of the work and how this conclusion was reached
- evaluating the match between intention and final design work: did the final work communicate the idea or intention?
- presenting final outcome and all associated preliminary work, research, ideas generation, proof prints and any other relevant information using the most appropriate presentation format.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate printmaking</b>			
1A.1 Identify and present examples of at least two different printmaking processes, identifying the printmakers involved.	2A.P1 Describe and present at least four examples of printmaking processes, identifying the work of printmakers involved and describing their working practices. #	2A.M1 Review and present diverse examples of printmaking processes effectively, identifying printmakers involved and explaining their working practices. #	2A.D1 Analyse and present diverse examples of printmaking processes effectively, identifying printmakers involved and evaluating their working practices. #
<b>Learning aim B: Explore materials, techniques and processes in response to printmaking briefs</b>			
1B.2 Explore at least two different techniques in response to printmaking briefs, using safe working practices.	2B.P2 Select and explore at least four different printmaking processes, using different materials and techniques that meet the requirements of printmaking briefs, observing and recording safe working practices.	2B.M2 Select and use consistently diverse materials, techniques and processes to generate effective printmaking, describing techniques used.	2B.D2 Select and apply diverse materials, techniques and processes creatively and skilfully, to generate and present work that imaginatively meets the requirements of printmaking briefs, evaluating techniques used.
<b>Learning aim C: Develop ideas in response to printmaking briefs</b>			
1C.3 Use at least one primary and one secondary source to generate an idea and visual work in response to printmaking briefs.	2C.P3 Select and use at least two primary and two secondary sources to develop an idea that meets the requirements of printmaking briefs.	2C.M3 Select and use primary and secondary sources consistently to develop and extend diverse ideas that effectively meet the requirements of printmaking briefs.	2C.D3 Select and apply primary and secondary sources imaginatively to develop and extend diverse ideas that creatively meet the requirements of printmaking briefs.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim D: Produce and present an outcome in response to a printmaking brief</b>			
1D.4 Produce and present an outcome in response to a printmaking brief.	2D.P4 Produce and present an outcome that meets the requirements of a printmaking brief, describing your working process.	2D.M4 Produce and present an outcome that effectively meets the requirements of a printmaking brief, reviewing your working process.	2D.D4 Produce and present an imaginative and skilful outcome that successfully meets the requirements of a printmaking brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The printmaking equipment required for this unit should support learners' exploration of the media in at least two categories: intaglio, stencil based, relief or planographic. Relief printmaking can be achieved without a specialist press; however, the use of a press will improve the quality and consistency of learners' work. Where photo emulsion facilities are not available, paper-based stencils can be used as a valid technique in exploring stencil-based printmaking.

### Assessment guidance

#### Level 2

Learners working to **Level 2 Pass** will use their research to aid them in selecting and using primary and secondary sources to develop at least one idea that meets the requirements of the brief. They will show an understanding of what the brief requires and target their ideas generation accordingly. They will explain how they developed their idea, showing how they selected subject matter for primary and secondary recording that was appropriate to their intentions. Learners' application of printmaking materials, techniques and processes will be basic, showing some control and skill. Their outcome will clearly meet the requirements of the brief. Learners may recognise and record alternative approaches and ideas, with some exploration of materials, techniques and processes.

Learners working to **Level 2 Merit** will be able to develop diverse ideas that meet the requirements of the brief. Their thinking is likely to be more fluid and responsive to the results of any explorations or demonstrations of techniques that they have seen or taken part in. They will have a consistent control of printmaking techniques that allows them to realise their creative intention in a purposeful manner and their outcome will be effective in meeting the brief. They will review the different stages of their response to the brief and articulate the reasons behind their selection and use of primary and secondary sources as starting points. They will reflect on strengths and areas for development in their approach to the brief and their use of printmaking materials and techniques. They will clearly explain the working practices of printmakers that they have researched. Learners will demonstrate understanding gained in their research in the annotated development of their ideas and in their own working process in producing their final outcomes.

Learners working to **Level 2 Distinction** will be able to develop diverse ideas that meet the requirements of the brief in a creative imaginative way. They will select and use printmaking materials, techniques and processes with confidence and imagination. They will show their understanding of the requirements of the brief and react positively to any challenges thrown up through exploring the different stages as their printmaking develops. They may use primary and secondary sources comprehensively to produce ambitious visual work that is used to generate exciting responses. Their outcome will show an imaginative and creative approach to meeting the brief. Their presentation will be independently generated and they will respond positively to discussion opportunities with others. They will evaluate the working practices of the artists/printmakers they have researched. They will critically reflect on the fitness for purpose of their own working practice and clearly evaluate their approaches to using materials in meeting the brief. They will be willing to adapt and refine their ideas and printmaking to achieve the strongest visual outcomes.

**Level 1**

Learners working to **Level 1** will be able to perform basic tasks in collecting information about historical and contemporary printmaking. Learners' findings can be assessed through presentations supported by annotation rather than formal writing tasks. Learners' ideas generation will show a response to the brief, but will not necessarily meet its requirements. Learners may work with a single primary or secondary source to develop their ideas rather than explore alternatives. They may make unsuitable choices in deciding which primary and secondary sources to use as starting points. Their exploration of different printmaking materials, techniques and processes will be limited and they may discount some without investigating them thoroughly. The results of their explorations with print media will be recognised, but will not be used to inform the development of ideas that meet the requirements of the brief. Their outcome will show a basic exploration of at least two printmaking techniques. They may evidence a limited amount of use and control over the materials and technical processes involved with unrefined results.



## Suggested assessment outlines

The table below shows a programme of suggested assessment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment method
1A.1, 2A.P1, 2A.M1, 2A.D1, 1D.4, 2D.P4, 2D.M4, 2D.D4	First Impressions	<p>A fine art graduate is researching examples of printmaking, in order to develop themes in their own work.</p> <p>A local gallery is planning to put on an exhibition of printmaking work and has asked you to research and present information on printmaking for inclusion in the exhibition catalogue.</p>	<p>Observation sheets and witness statements.</p> <p>Contributions to group discussions, tutorials and seminar sessions.</p> <p>Sketches and notes from contextual visits.</p> <p>Questionnaire for visiting practitioner and learner's subsequent findings.</p> <p>Research into printmaking sources – lists, notes, collected source material, annotated images, collated folders of a range of primary and secondary source material, photographs.</p>

Criteria covered	Assignment	Scenario	Assessment method
1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3, 1D.4, 2D.P4, 2D.M4, 2D.D4	Images from Life in Series	<p>A local hotel is looking for a series of printed images for display in each of the guest bedrooms. A printmaker has been commissioned to create a series of printed images based on observational drawings.</p> <p>The hotel manager has suggested the theme of 'images from life' and would like a series of prints, based on this theme. There is a size constraint and work must fit frames no larger than 450 × 450mm.</p> <p>Any printmaking materials, techniques and processes could be used. The hotel manager would like to review the preliminary designs, to discuss progress.</p>	<p>Experimental outcomes presented through sketchbooks, worksheets with annotated explorations of materials, processes and techniques; photographs.</p> <p>Teacher observation sheets and witness statements relating to learners' discussions, tutorials and working methods and safe and effective use of materials, techniques and processes.</p> <p>Written notes, annotated sketchbooks, worksheets, paper based and digital folders.</p>

Criteria covered	Assignment	Scenario	Assessment method
1D.4, 2D.P4, 2D.M4, 2D.D4	The Natural World in Print	<p>As a photographer, you have taken a series of photos of natural forms that explored this imagery through a variety of printmaking processes.</p> <p>You are intending to create finished work for an exhibition.</p>	<p>Practical work produced for brief and display.</p> <p>Evaluation of project and final work.</p> <p>Recorded discussion during group meetings and final evaluation seminars using witness statements.</p> <p>Plans for presentation of the work as a whole.</p> <p>Recorded presentation using video.</p> <p>Blogs and other social networking sites to upload discussions, ideas and final work.</p> <p>Written and spoken evaluation of strengths and weaknesses, quality of ideas, achievement of intention, modifications and changes, descriptions and analysis of use of media, materials and processes.</p> <p>Teacher observation statements on verbal evaluations.</p>



# Unit 29: Drawing from Observation

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

You will be familiar with drawings from careful observation by artists working in court rooms that are seen on the news or in newspapers. You may also have seen artists working in tourist areas, sketching portraits, recording the urban setting or landscape. Practitioners in fine art, illustration and visual communication as well as architects and designers will often start developing ideas by drawing from observation. Sometimes artists and designers make finished work and outcomes through drawing entirely from observation. These drawings can be seen in their sketchbooks or journals. Artists and designers use diverse drawing techniques, materials and processes to record aspects of the world around them as appropriate. Many practitioners use drawing from observation in their everyday work, in fine art through to illustration, to design disciplines and practices relating to interiors and architecture.

In this unit you will investigate examples where practitioners have used drawing from observation. You will be considering the techniques, materials and processes they have experimented with.

Experimentation and explorations are key to your progress in developing your skills and the ability to make informed choices about the media you select for the different purposes you need, to match your creative intentions. The media could be traditional such as pencil, graphite or ink, contemporary such as using a stylus and tablet or smartphone, a drawing software programme or any combination of traditional and digital media.

The skills and understanding you gain in working on this unit may be applied to many other areas of your work in art and design, such as developing studies of objects and planning and drawing designs. Reflective practice will inform your progress and you will record how you could improve your work.

## Learning aims

In this unit you will:

- A investigate drawing from observation
- B explore recording techniques and processes in response to drawing from observation briefs
- C explore media in response to drawing from observation briefs
- D produce and present work in response to a drawing from observation brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate drawing from observation</b></p> <p><b>How practitioners draw from observation, e.g.:</b></p> <ul style="list-style-type: none"> <li>• maintaining and developing skills in observing from the world around them</li> <li>• recording visual elements, such as pattern, scale, shape, line, tone and colour</li> <li>• investigating and recording information such as structure and form</li> <li>• exploring themes related to working from life</li> <li>• building and extending their personal library of visual source materials</li> <li>• assisting in the development of visual imagery, plans and designs.</li> </ul> <p><b>How practitioners use drawing from observation, e.g.:</b></p> <ul style="list-style-type: none"> <li>• drawing from life, such as drawing the figure, still life, objects, interiors and exteriors</li> <li>• drawing from memory, drawing without looking at the page (continual observation)</li> <li>• generating preliminary work based on a subject or theme that is observed</li> <li>• analysing internal structures</li> <li>• making diagrammatical studies such as mechanisms, components</li> <li>• informing the planning and refining of design work, such as ergonomics</li> <li>• generating drawing-based outcomes.</li> </ul> <p><b>How to present investigations in an appropriate format, e.g.</b></p> <ul style="list-style-type: none"> <li>• sketchbook and notes</li> <li>• PowerPoint or other presentations</li> <li>• verbal presentation supported by notes and handouts.</li> </ul> <p><b>How to identify and present examples of drawing from observation by others, e.g.:</b></p> <ul style="list-style-type: none"> <li>• investigating examples of drawing from observation including internet research, direct observation of drawings, visits to exhibitions, museums and galleries, printed examples of drawings</li> <li>• describing examples, such as life drawing, short poses, portraits, architectural studies such as facades, elevations, interiors; studies of environments such as landscapes, urbanscapes; and analytical studies, such as medical, anatomical</li> <li>• annotating downloaded or printed examples and information from the internet and other sources</li> <li>• making notes and recording personal responses to the examples sourced, considering intention, purpose, use of materials, techniques and processes</li> <li>• transcribing examples such as studies of others' work, exploration of techniques and processes used by others.</li> </ul> <p><b>How to identify the intentions of practitioners when working with drawing from observation, e.g.:</b></p> <ul style="list-style-type: none"> <li>• purpose, creative intentions, message and intended audience</li> <li>• considering the selection and application of materials, techniques and processes used by others, in relation to intention.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt****How to collate and present this information in an appropriate format, using visual examples, e.g.:**

- annotated studies and printed examples, notes, series of drawings inspired by work of others, paper and/or screen-based presentation
- responding to feedback from presentation, including views of peers.

**Learning aim B: Explore recording techniques and processes in response to drawing from observation briefs****Drawing from observation techniques, e.g.:**

- using viewfinders to frame subjects and inform compositions
- applying the principle of measuring and using scale
- using comparison, such as comparing component parts and/or points of a subject, using horizontal and vertical guidelines
- laying in rough outlines and using construction lines
- composing, i.e. how to size and layout drawings according to purpose
- boxing up in order to visualise objects in 3D
- recognising perspective.

**How to explore drawing techniques and processes in response to drawing from observation briefs, e.g.:**

- drawing from memory, drawing without looking at the page
- applying tone shading to build form, add contrast and create mood
- using line to show contour
- creating diagrams, using centre lines to aid construction of drawings showing form and shape
- experimenting with mark-making, such as blending and stippling
- exploring graduation, including tonal and colour
- combining different techniques.

**Recording the progress and results of developmental work/exploration of media, e.g.:**

- keeping an ongoing journal – selected drawing techniques and how the requirements of the brief have been met
- using working drawings from different stages to record development of ideas, and annotating to explain how drawings may be refined
- presenting artwork to peers and/or client
- using peer and teacher feedback to aid the development of own drawing from observation work
- analysing use of techniques and how appropriate to own intentions or purpose, which techniques worked, which didn't, and why
- considering how different techniques are best suited to specific activities or purposes, such as using faint pencil work when developing construction lines
- commenting on how use of recording techniques could be improved
- analysing how investigating observational drawing work of others has informed own understanding of recording and use of materials, processes and techniques

*continued*

**What needs to be learnt**

- examples of strengths in the observational work produced
- identifying any weaknesses in observational work and proposing how these could be improved.

**Following health and safety guidance and recognising environmental issues:**

- sustainability – using resources carefully/recycling where possible
- safe working practices, storing materials appropriately, avoiding waste
- paying attention to the working environment to eliminate risk to self and others
- Control of Substances Hazardous to Health (COSHH) regulations – what it means when using materials and equipment
- instructions on using equipment and techniques
- compiling information, handouts and legislative guidance on health and safety
- keeping own records of health and safety guidance and relevant legislation on the materials and techniques used
- using personal protective equipment (PPE) properly.

**Learning aim C: Explore media in response to drawing from observation briefs****How to explore and use media in response to drawing from observation briefs, e.g.:**

- selecting and using drawing equipment, such as pencils, charcoal, pens, inks, pastels and chalks
- experimenting with other equipment in mark-making, such as natural materials, rags and sponges
- selecting and using backgrounds for drawing from observation such as paper, card, newsprint, brown wrapping paper, black and coloured papers, canvas, plywood, hardboard, textured papers, photographs, collaged papers and found papers
- drawing from observation with digital media, such as tablets, smartphones and software programs
- exploring drawing from observation in 3D, such as working with wire
- combining different types of media.

**How to consider the expressive qualities and potential of drawing media, e.g.:**

- reflecting on what materials and media are suited to specific purposes, and why
- using media to explore the different qualities of line and applying this to recording the expressive qualities of contour, shape and silhouette
- using layered media such as chalks and pastels, pencils to create depth, and exploring colour combinations
- using a range of specific pencils (at least 2H, HB, B, 2B, 4B and 6B) to develop a wide range of drawn values when observing tone, and to reflect on appropriateness of pencil grade for recording specific tones
- considering the potential of mark-making techniques to create backgrounds
- applying mark making techniques to record direction, rhythm and pattern
- experimenting with the potential of mark-making techniques to record observation of specific states such as movement
- exploring the potential of media and controlled mark-making to communicate an emotion, state or feeling.

*continued*



## What needs to be learnt

### How to use primary and contextual sources in response to drawing from observation briefs, e.g.:

- recording from contextual sources through observational drawings, using digital media to record and gather exciting visual imagery
- experimenting with different materials, processes and techniques investigated in examples of others' drawing from observation to inform own methods, relevant to the brief
- identifying the purpose of the brief and discussing this with peers and/or teacher
- selecting and applying techniques, materials and processes, informed by experimentation, to meet the requirements of the brief
- using compositional ideas from work of others to inform own approach, relevant to the brief.

### How to understand the requirements of drawing from observation briefs, e.g.:

- reading and discussing a brief
- planning a timetable for a personal response to the brief
- defining the possibilities and limitations within a drawing from observation brief
- exploring primary sources – drawing from observation, own photographs, digitally generated imagery, mixed media.

### How to manage own time when working to drawing from observation briefs, e.g.:

- planning resources to be used
- working to a schedule
- agreeing deadlines for task
- ongoing review of progress.

### Selecting and using starting points and source materials to meet the requirements of briefs, e.g.:

- subject matter
- primary sources
- creative potential of starting points
- considering use of formal elements and visual language, such as:
  - colour, texture, pattern, rhythm, line, scale, shape
  - using photography effectively to collect and record information
  - using and refining visual language to enhance and develop ideas, and record thoughts and justifications of decisions made
- fitness for purpose
- following up earlier feedback from others
- selecting and using techniques to successfully achieve creative intention
- using techniques sensitively to support aesthetic qualities of drawings
- selecting and preparing drawing media and grounds or supports
- testing qualities of media and combinations of mixed media and reflecting on results and refining as required.

*continued*

**What needs to be learnt****Learning aim D: Produce and present work in response to a drawing from observation brief****Recording and documenting the development of work in response to a drawing from observation brief, e.g.:**

- organising research, annotated examples, transcribed works, studies, experimentation and drawing work in an appropriate format
- using sketchbooks and larger drawings as appropriate
- using drawing from observation techniques, materials and processes to produce work in response to the brief
- highlighting method/s that have been used to create drawings
- defining working practice used to develop the work, evaluating the response to the brief, and explaining clearly how the work produced has met the requirements of the brief
- making decisions on final outcome/s to meet the brief
- making a plan for production, such as:
  - organising materials
  - accessing technical assistance
  - allowing for drying times
  - creating final work.

**Producing final work e.g.:**

- creating final design ideas
- completing sketchbooks, studies, plans and prints
- completing final designs.

*continued*

### What needs to be learnt

#### **Keeping an ongoing evaluative record of why and how the work is being done, including:**

- review of progress
- refining and modifying work in progress
- what is working and what isn't, and why
- interim presentations of work to peers and teacher
- how to use reviews and feedback to aid the development of the work.

#### **Presenting final outcome to peers and/or client, e.g.:**

- planning the presentation
- exploring presentation formats, such as exhibition, online, on screen, portfolio, interactive, installation
- record and show preliminary work, paper-based work and any tablet, smartphone or screen-based work.

#### **How to evaluate the response to the brief, e.g.:**

- defining what the work was based on
- recording and collating results of exploration and drawings to explain and evaluate the results of experiments and explorations
- considering if ultimate choice and use of drawing materials supported the creative intentions
- thinking about how effectively materials were used, the skills involved and how they were applied
- evaluating and justifying any changes to materials, techniques and use of visual language, explaining why decisions were made to refine aspects of the drawings as the work progressed
- reflecting on the visual impact of the work and how this conclusion was reached
- evaluating the match between intention and final work: did the final work communicate the intention?
- presenting final outcome and all associated preliminary work, research and any other relevant information using the most appropriate presentation format
- justifying any modifications and changes to use of drawing techniques
- reviewing the experimental combinations of drawing media, processes and techniques, reflecting on the effectiveness of techniques applied, using feedback from review
- reviewing work through discussion with peers and teacher, such as outlining techniques, materials and processes used in the work, and defining the main strengths and weaknesses in the work as a whole.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate drawing from observation</b>			
1A.1 Identify and present at least two visual examples of drawing from observation by others, outlining the work of the practitioners.	2A.P1 Describe and present at least four different examples of drawing from observation, identifying the practitioners involved and the factors influencing the drawings. #	2A.M1 Review and present diverse examples of drawing from observation effectively, identifying the practitioners involved and explaining the characteristics influencing the drawings. #	2A.D1 Analyse and present diverse examples of drawing from observation effectively, identifying and evaluating the characteristics and factors influencing the drawings. #
<b>Learning aim B: Explore recording techniques and processes in response to drawing from observation briefs</b>			
1B.2 Use recording techniques and processes in response to drawing from observation briefs. *	2B.P2 Select and use recording techniques and processes to generate work that meets the requirements of drawing from observation briefs, showing techniques used. *	2B.M2 Select and use diverse recording techniques and processes consistently, to generate work that effectively meets the requirements of drawing from observation briefs, explaining techniques used. *	2B.D2 Select and use diverse recording techniques and processes creatively, to generate and present work that imaginatively meets the requirements of drawing from observation briefs, analysing techniques used. *

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Explore media in response to drawing from observation briefs</b>			
1C.3 Use media in response to drawing from observation briefs.	2C.P3 Select and use media to generate expressive work that meets the requirements of drawing from observation briefs, showing approaches used.	2C.M3 Select and consistently use diverse media to generate expressive work that effectively meets the requirements of drawing from observation briefs, explaining techniques used.	2C.D3 Select and apply diverse media to generate and present expressive work that imaginatively meets the requirements of drawing from observation briefs, analysing techniques used.
<b>Learning aim D: Produce and present work in response to a drawing from observation brief</b>			
1D.4 Produce and present an outcome in response to a drawing from observation brief.	2D.P4 Produce and present an outcome that meets the requirements of a drawing from observation brief, describing your working process.	2D.M4 Produce an outcome that effectively meets the requirements of a drawing from observation brief, reviewing your working process.	2D.D4 Produce and present an outcome that imaginatively meets the requirements of a drawing from observation brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are a designated visual arts studio with facilities for drawing and recording from observation.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson.

Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to identify at least four examples of different practitioners' drawings from observation, identifying the factors that influenced the drawings, such as purpose and creative intention. Teachers should be aware that this is the minimum requirement. Learners will show ability to absorb and use some of the drawing techniques they are introduced to, and will be able to develop a response that meets the requirements of drawing from observation briefs. They will be able to show their working processes with attention to both the techniques they have selected and used, and the expressive qualities and potential of specific media. The practical drawings they produce will demonstrate some engagement with the subjects worked from, and will evidence their approaches to using drawing from observation techniques. They will plan and present their work and review their progress. Teachers may need to use learner observation sheets and witness statements to evidence learners' practical working methods and their discussions during group discussions.

Learners working to **Level 2 Merit** will be able to investigate and review a range of contemporary and historical examples of drawing from observation. They will be able to identify the practitioners and explain the factors that influenced the characteristics of the work, such as creative intention, and the needs of the intended audience, for example, whether the artist or designer used the work as a stepping stone to another piece, possibly in another media, and so on. They will show an ability to consistently select and use a diverse range of drawing techniques and processes, evidenced in their approaches to generating practical work that effectively meets the requirements of drawing from observation briefs. They will demonstrate understanding in describing their selection and use of techniques, and explore a diverse range of media to express their ideas and match their intentions about working from observation. The body of work they produce will show evidence of exploration and experimentation, and a willingness to try out a range of various techniques and approaches that might not be the obvious choices in a drawing scenario. Studies from life will be effective in recording visual information appropriate to purpose. Learners will consistently explore the potential offered by working with different media. They will make effective plans for presentation of the different stages of their research and exploratory practical work to meet the requirements of the brief, and they will reflect on strengths and areas for improvement.

Learners working to **Level 2 Distinction** will investigate a diverse range of examples of contemporary and historical drawing from observation, evaluating the influences and characteristics of the observational work. They will select a diverse range of drawing from observation techniques and processes, and apply these through experiments with approaches to recording that imaginatively meet the requirements of the briefs. They will use a diverse range of media, with imagination, and analyse how they have approached the drawing scenarios in the briefs. Their practical work will show an ability to work with real purpose and confidence. Drawings will evidence imaginative choices of media and these will be applied creatively to seeking out exciting responses in drawing scenarios.

Responses to the briefs may combine a diverse range of techniques, media and approaches to produce creative drawing solutions. Learners will be able to identify and analyse the strengths and areas for development in their drawing from observation, and articulate this clearly to their audience.

### **Level 1**

Learners working to **level 1** will be able to perform routine tasks in collecting and organising information about practitioners and visual examples of drawing from observation. Learners' investigations can be assessed through visual/verbal presentations, supported by basic annotated visual images and examples, rather than formal writing tasks. Teachers may use observation and witness sheets to evidence the learners' progress and ability in discussing the examples of drawing from observation that they have chosen. Learners will gather information and visual examples of at least two examples of drawing from observation used by others. Their practical explorations will show an ability to use some aspects of recording techniques and processes, and they may show some evidence of using different expressive drawing media. They will produce and present a body of work that shows a basic response to drawing from observation briefs.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Watching the Artists and Designers	The art and design department is producing a video to show year 7, 8 and 9 learners the breadth and excitement that drawing from observation can generate. Each member of the group will demonstrate the use of media and techniques when working from the source materials in the studio. You can set up your own still life to work from using these resources or bring in items from home.	Observation sheets and witness statements. Contributions to group discussions, tutorials and seminar sessions. Sketches and notes from contextual visits. Questionnaire for visiting practitioner and learners' subsequent findings. Research into visual arts sources – lists, notes, collected source material, annotated images, collated folders of a range of primary and secondary source material.
1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3	Filigrees of Separation	The local arts centre is organising an exhibition of drawings that form the basis of design work to create ideas to develop a range of jewellery and adornment, based on natural forms.  You are asked to explore a range of different starting points, all observed in the real world. They want to exhibit a series of drawings that show proportion and detail, alongside other drawings that explore aspects of their subject, such as texture and colour. They are aiming to experiment with applying different media to specific techniques, and reflecting on the results.	Experimental outcomes presented appropriately through sketchbooks, worksheets with annotated explorations of materials, processes and techniques; photographs of 3D test pieces, models and maquettes. Teacher observation sheets and witness statements relating to learners' discussions, on-going learner review, tutorials and ongoing working methods and safe and effective use of materials, techniques and processes. Written notes, annotated sketchbooks, worksheets. Ongoing annotation of research findings and exploratory use of media. Presentation plans. Teacher observation statements relating to verbal evaluation provided.



Criteria covered	Assignment	Scenario	Assessment evidence
1D.4, 2D.P4, 2D.M4, 2D.D4	Drawing a Crowd	<p>You have been challenged to produce work for a group-based show where you will be presenting to an audience at a private view. The audience will be interested to hear your explanations of your approach to different media and techniques.</p> <p>The theme for the show is 'Observed Subjects' and you are free to select who or what you are going to record. There is a size constraint of 300 × 300mm but you can work to a smaller scale than this if you wish.</p>	<p>Practical work produced for brief and display.</p> <p>Evaluation of project and final work.</p> <p>Recorded discussion during group meetings and final evaluation seminars using witness statements.</p> <p>Plans for presentation of the work as a whole.</p> <p>Recorded presentation using video.</p> <p>Blogs and other social networking sites to upload discussions, ideas and final work.</p> <p>Written and/or spoken evaluation of strengths and weaknesses, quality of ideas, achievement of intention, modifications and changes, descriptions and analysis of use of media, materials and processes.</p> <p>Teacher observation statements on verbal evaluations.</p>



# Unit 30: Ceramics

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Have a look around your home. Can you find the many ways that ceramics have been used to create everyday objects and elements that you might not have realised were made of ceramic materials? It is not only the plates or mugs you use, but also ceramic insulators and chips inside electronic devices.

Contemporary ceramics covers a wide range of practice, from modelling, making functional designed objects, sculptural projects, or are used in industrial processes that may or may not directly affect you.

Ceramic material is a malleable medium until it is fired in a kiln, when the form undergoes a chemical change and it becomes non-malleable. Ceramic forms can be decorated and enhanced at various stages of the making and production process, either before or after firing.

Across different cultures, you will find a rich and varied source of practical and decorative ceramics produced by people using a huge range of creative methods. There is a great wealth of contemporary ceramic practice, from traditional studio pottery to more experimental environmental projects.

In this unit you will develop skills in making and constructing ceramic artefacts. You will have the opportunity to explore the richness of the methods available to you to generate and develop design ideas through to completed outcomes. Ceramics also allows you to experiment with a wide range of possible traditional surface treatments, such as incised, layered or applied decoration; oxides, underglazes and glazes, through to the contemporary use of paints and varnishes. There may also be opportunities for you to experience alternative firing techniques other than traditional kiln firings.

## Learning aims

In this unit you will:

- A investigate ceramic practice
- B explore materials, techniques and processes in response to ceramic briefs
- C develop ideas in response to ceramic briefs
- D produce and present an outcome in response to a ceramic brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate ceramic practice</b></p> <p><b>How practitioners use ceramics , e.g.:</b></p> <ul style="list-style-type: none"> <li>• producing multiples of an image or piece</li> <li>• making their work available to a wider audience</li> <li>• extending the reach of their work into different fields, such as interior or exterior surface treatments</li> <li>• trying out new ideas economically</li> <li>• creating functional tableware, model making, sculptural pieces, experimental ceramics</li> <li>• using contemporary and traditional approaches</li> <li>• using ceramics with other materials, such as glass, metals, textiles.</li> </ul> <p><b>How to present investigations in an appropriate format, e.g.</b></p> <ul style="list-style-type: none"> <li>• sketchbook and notes</li> <li>• PowerPoint or other presentations</li> <li>• verbal presentation supported by notes and handouts.</li> </ul> <p><b>How practitioners gain employment in ceramics, e.g.:</b></p> <ul style="list-style-type: none"> <li>• setting up own studio as self-employed ceramic practitioner</li> <li>• seeking representation from a gallery or agent</li> <li>• researching others' work on their own websites</li> <li>• becoming a member of a group or cooperative</li> <li>• entering competitions</li> <li>• investigating opportunities locally and nationally for ceramic commissions</li> <li>• supporting their practice through educational projects, such as teaching workshops, residencies, community projects</li> <li>• working in partnership with other artists and/or designers</li> <li>• exhibiting at art and/or craft fairs.</li> </ul> <p><b>How practitioners develop ideas for their ceramic work, e.g.:</b></p> <ul style="list-style-type: none"> <li>• researching ceramic working practices</li> <li>• identifying target audiences</li> <li>• identifying starting points through practical experimentation</li> <li>• researching others' work</li> <li>• exploring others' use of subject matter</li> <li>• exploring the potential of images or pieces linked by theme or subject</li> <li>• responding to themes in literature, history, philosophy, and science</li> <li>• using ideas based on imagination.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt****How practitioners develop creative responses through ceramics to self-generated themes, or to those set by others, e.g.:**

- interpreting a subject or brief in innovative ways
- exploiting formal elements, such as form, scale, shape, colour, line, texture, pattern
- taking an existing concept and reinterpreting it in an alternative way
- exploring materials, e.g. experimenting with different ceramic materials, techniques and processes
- refining their existing ceramics skills.

**Learning aim B: Explore materials, techniques and processes in response to ceramic briefs****Ceramic techniques, e.g.:**

- pinching, hollowing, coiling, slabbing, carving, throwing, casting, layering, incising/cutting away, impressing, moulding, joining
- traditional firing methods such as a kiln, or unusual firing methods such as those used in other cultures
- printing from a raised surface, such as lino, woodcut, block, stamp printing to create relief surfaces
- printing to create decorative surfaces, such as screen printing, hand stencilling.

**How to select materials, techniques and processes that meet the requirements of ceramic briefs, e.g.:**

- Ceramic materials:
  - different types of clay suited to the brief, such as earthenware, stoneware, paper clay, refined and coarse clays
  - combined use of clay with wire or other metal objects
  - combined use of fired clay with other materials, such as glass, textile, print
  - traditional surface treatments, such as oxides, underglazes, glazes
  - contemporary surface treatments, such as paint (acrylic, spray, household) and varnishes; traditional and contemporary or non-traditional materials for surface treatments, such as oxides, glazes, different types of paint
  - found materials for texturing and mark-making ceramic materials
  - traditional tools, such as cutters, loops, knives, combs, paddles (smooth and/or textured), stamps and sponges, moulds, scrapers (smooth and textured), tile cutters.

**Recording the progress and results of developmental work/explorations of media, e.g.:**

- keeping an ongoing journal – selected ceramics techniques and how the requirements of the brief have been met
- using samples and/or experiments from different stages to record development of ideas, and annotating to explain how ceramic pieces may be refined
- presenting ceramics to peers and/or client
- using peer and teacher feedback to aid the development of own ceramic work.

*continued*

### What needs to be learnt

#### Following health and safety guidance and recognising environmental issues:

- sustainability – using resources carefully/recycling where possible
- safe working practices, storing materials appropriately, avoiding waste
- paying attention to the working environment to eliminate risk to self and others
- Control of Substances Hazardous to Health (COSHH) regulations – what it means when using materials and equipment
- instructions on using equipment and techniques
- compiling information, handouts and legislative guidance on health and safety
- keeping own records of health and safety guidance and relevant legislation on the materials and techniques used
- using personal protective equipment (PPE) properly.

#### Learning aim C: Develop ideas in response to ceramic briefs

##### How to understand the requirements of ceramic briefs, e.g.:

- reading and discussing the requirements of the brief
- planning a timetable for a personal response to the brief
- defining the possibilities and limitations within a ceramic brief
- exploring primary sources – drawing from observation, drawing from contextual sources, own photographs, digitally generated imagery
- exploring secondary sources, such as literature, images from websites, magazines, books, the media, appropriated imagery
- meeting the client needs, such as functional or non-functional, size, scale, finish.

##### Generating ideas using appropriate methods, e.g.:

- free-association drawings, thumbnail sketches, one-to-one and group discussion, field trips, visits, referring to own experiments and explorations of others' work
- using drawings/lens-based imagery/contextual source material to initiate ideas generation.

##### How to manage own time when working to ceramic briefs, e.g.:

- planning resources to be used
- allowing for drying and finishing time
- working to a schedule
- agreeing deadlines for tasks
- ongoing review of progress.

##### Selecting and using starting points and source materials to meet the requirements of briefs, e.g.:

- subject matter
- primary and secondary sources
- creative potential of starting points

*continued*

**What needs to be learnt**

- considering use of formal elements and visual language, such as:
  - form, texture, pattern, line, scale, shape
  - using photography effectively to collect and record information
  - using and refining visual language to enhance and develop ideas, and to record thoughts and justifications of decisions made
  - selecting preferred ideas from a range of preliminary design work
- fitness for purpose
- following up earlier feedback from others
- selecting and using techniques to successfully achieve creative intention
- using techniques sensitively to support aesthetic qualities of ceramic pieces
- selecting and preparing ceramic equipment
- negotiating access to ceramic technologies such as kilns, controlled and potentially hazardous materials
- testing qualities of ceramic forms or materials and reflecting on results and refining as required.

**Learning aim D: Produce and present an outcome in response to a ceramic brief****Recording and documenting the development of ideas in response to a ceramic brief, e.g.:**

- organising notes and annotations in a sketchbook or journal
- recording in note form the results of explorations with ceramic media, techniques and processes
- recording samples, explorations and experimental pieces
- identifying the basis of ideas – noting the starting points
- highlighting method/s that have been used to generate ideas
- noting the materials that have been used to explore and develop ideas
- drawing out ideas and designs for ceramic pieces
- making decisions on final ideas and processes to meet the brief
- making a plan for production, such as:
  - organising materials
  - accessing technical assistance
  - allowing for drying and/or glazing times
  - identifying access to ceramic workshop
  - creating final work.

**Producing final work e.g.:**

- creating final design ideas
- completing sketchbooks, studies, plans and prints
- completing final designs.

*continued*

### What needs to be learnt

**Keeping an ongoing evaluative record of why and how the work is being done, including:**

- reviewing progress
- refining and modifying work in progress
- what is working and what isn't, and why
- interim presentations of work to peers and teacher
- using reviews and feedback to aid the development of the work.

**Presenting final outcome to peers and/or client, e.g.:**

- planning the presentation
- exploring presentation formats, such as exhibition, online, on screen, portfolio, interactive, installation
- recording and showing preliminary work, paper-based design work, and any screen-based work.

**How to evaluate the response to the brief and explain clearly how the ceramic work has met the requirements of the brief, e.g.:**

- defining idea or ideas, such as what the work was based on
- recording and collating results of exploration and sample pieces to explain and evaluate the results of testing and sampling
- considering if ultimate choice and use of ceramic materials supported the design of the idea or message
- thinking about how effectively materials were used, the skills involved and how they were applied
- evaluating and justifying any changes to materials, techniques, use of 3D visual language, explaining why decisions were made to refine aspects of the design work, such as due to results of samples and experiments, in the translation of an idea from sketchbook to final stages
- reflecting on the visual impact of the work and how this conclusion was reached
- evaluating the match between intention and final design work: did the final work communicate the idea or intention?
- presenting final outcome and all associated preliminary work, research, ideas generation, samples and any other relevant information using the most appropriate presentation format.



## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate ceramic practice</b>			
1A.1 Identify and present examples of at least two different ceramic processes, identifying the ceramicists involved.	2A.P1 Describe and present at least four examples of ceramic processes, identifying the work of the ceramicists involved and describing their working practices. #	2A.M1 Review and present diverse examples of ceramic processes effectively, identifying ceramicists involved and explaining their working practices. #	2A.D1 Analyse and present diverse examples of ceramic processes effectively, identifying ceramicists involved and evaluating their working practices. #
<b>Learning aim B: Explore materials, techniques and processes in response to ceramic briefs</b>			
1B.2 Explore at least two different techniques in response to ceramic briefs, using safe working practices.	2B.P2 Select and explore at least four different ceramic processes, using different materials and techniques that meet the requirements of ceramic briefs, observing and recording safe working practices.	2B.M2 Select and use diverse materials, techniques and processes consistently, to generate and present work that effectively meets the requirements of ceramic briefs, reviewing techniques used.	2B.D2 Select and apply diverse materials, techniques and processes creatively and skilfully, to generate and present work that imaginatively meets the requirements of ceramic briefs, evaluating techniques used.
<b>Learning aim C: Develop ideas in response to ceramic briefs</b>			
1C.3 Use at least one primary and one secondary source to generate an idea and visual work in response to ceramic briefs.	2C.P3 Select and use at least two primary and two secondary sources to develop an idea that meets the requirements of ceramic briefs. *	2C.M3 Select and use primary and secondary sources consistently to develop and extend diverse ideas that effectively meet the requirements of ceramic briefs. *	2C.D3 Select and apply primary and secondary sources imaginatively to develop and extend diverse ideas that creatively meet the requirements of ceramic briefs. *

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim D: Produce and present an outcome in response to a ceramic brief</b>			
1D.4 Produce and present an outcome in response to a ceramic brief.	2D.P4 Produce and present an outcome that meets the requirements of a ceramic brief, describing your working process.	2D.M4 Produce and present an outcome that effectively meets the requirements of a ceramic brief, reviewing your working process.	2D.D4 Produce and present an imaginative and skilful outcome that successfully meets the requirements of a ceramic brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resource required for this unit is access to a ceramic workshop, which will vary according to the resources in the centre, but it must be sufficient to enable learners to fulfil the requirements of the unit and conform to health and safety regulations. The resources should allow learners to work with a range of ceramic materials, tools, techniques and processes.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will have created a body of contextual historical and contemporary research into ceramic practice. They will have developed their understanding of ceramic practitioners and evidence this through notes, collections of images and primary and secondary source studies, including presentations to appropriate audiences. Teacher observation sheets may be used to document learners' ability to communicate their findings. They will show their explorations into materials, techniques and processes through test pieces, samples and worksheets, with appropriate records of their results. They will have developed ideas that meet the requirements of ceramic briefs and demonstrated their working process in sketchbooks, notebooks, design sheets and samples, with evidence of ongoing review. Final design work will show their understanding of the design process and they will have made appropriate presentations evidenced through plans, notes, collated studies and final pieces.

Learners working to **Level 2 Merit** will have created a diverse range of contextual historical and contemporary ceramic practice. They will have developed their understanding of ceramic practitioners and consistently evidenced this through notes, collections of annotated images and primary and secondary source studies, including effective presentations to appropriate audiences. Teacher observation sheets may be used to document learners' ability to communicate their findings, although at this level of achievement learners would be expected to articulate or document their understanding. They will show wide-ranging explorations into materials, techniques and processes through test pieces, samples and worksheets, with coherent records of results. They will have developed a range of creative ideas that meet the requirements of ceramic briefs and demonstrated their working process in sketchbooks, notebooks, design sheets and samples, with evidence of ongoing reflection and review amendments to their work. Final design work will show their understanding of the design process, and they will have made effective presentations evidenced through plans, notes, collated studies and final pieces.

Learners working to **Level 2 Distinction** will have created a diverse range of contextual historical and contemporary ceramic practice. They will have refined and developed their understanding of ceramic practitioners and evidenced this through informed notes, extensive collections of annotated images and imaginative primary and secondary source studies, including articulate presentations to appropriate audiences. Teacher observation sheets may be used to document learners' ability to communicate their findings, although at this level of achievement learners will be able to articulate and document their understanding. They will show extensive explorations into materials, techniques and processes through test pieces, samples

and worksheets, with comprehensive records of results showing justification for any modifications made. They will have developed a range of innovative ideas that meet the requirements of ceramic briefs and demonstrated their working process in sketchbooks, notebooks, design sheets and samples, with evidence of ongoing reflection and analysis of any amendments to their work. Final design work will show their understanding of the design process with ongoing analysis of the quality of their use of materials and the effectiveness of their designs. They will have researched into the most appropriate and exciting methods of presentation and demonstrate their planning in the creation of these. Following this, they will have selected the most appropriate preparatory studies and final pieces to fully achieve the requirements of their briefs.

### **Level 1**

Learners working to **level 1** will have made tentative research into a limited range of contextual historical and contemporary ceramic practice. They will have improved their understanding of ceramic practitioners and may evidence this through limited notes, collections of images and primary and secondary source studies. Teacher observation sheets may well be used to document learners' ability to communicate their findings. They will show limited explorations into materials, techniques and processes through some examples of test pieces, samples and worksheets, with few records of their results. They will have developed basic ideas that may meet the requirements of ceramic briefs. Their working processes may be seen in sketchbooks, notebooks, design sheets and samples. Final design work will show limited understanding of the design process and they will have made some attempt at simple presentations evidencing this through plans and studies, together with their final pieces.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3, 1D.4, 2D.P4, 2D.M4, 2D.D4	Vessel Forms	<p>A well-known high-street chain wishes to commission a range of vessel forms for their next season's collection. The local store manager has requested that the vessels are produced using the theme 'Tribal Cultures' to work alongside their new clothing and homeware ranges.</p> <p>The store manager has set deadlines that must be met and would like to see and monitor the design team's action plan and progress before confirming the commission.</p> <p>The design team must be able to prepare a client portfolio for the final presentation on completion of this assignment.</p>	<p>Teacher observation and portfolio evidence, such as witness statement, records of visits.</p> <p>Journal to include reports on findings, questionnaires.</p> <p>Learning logs.</p> <p>Annotated sketchbooks.</p> <p>Blog.</p> <p>Digital presentation and printouts.</p> <p>Web pages and web-based presentations of practical and developmental work, including design ideas sheets, test pieces, final outcomes.</p> <p>Peer group and client presentations.</p>

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3, 1D.4, 2D.P4, 2D.M4, 2D.D4	It's Child's Play	<p>The local authority has invited young designers to submit design ideas and sample pieces for a new nursery and playground area. They have suggested that the surface could be designed as decorative tiles or a bas relief.</p> <p>The area that they wish to be developed includes a wall surrounding a semi-derelict area of land that is part of a regeneration initiative. They have stipulated that the wall is the focus for the ceramic design and could be a combination of decorative tiles or bas relief.</p> <p>A range of design ideas is welcomed and should be submitted for approval before any large-scale work is undertaken. Designers are free to play with the given dimensions, such as introducing curves and interesting outline forms and edges rather than simple geometric shapes.</p> <p>The wall dimensions are: 2m high × 20m long, but there is a degree of freedom in developing the use of this area.</p> <p>The design team must be able to prepare a client portfolio for the final presentation on completion of this assignment.</p>	<p>Practical work produced for brief and display.</p> <p>Evaluation of project and final work.</p> <p>Recorded discussion during group meetings and final evaluation seminars using witness statements.</p> <p>Plans for presentation of the work as a whole.</p> <p>Recorded presentation using video.</p> <p>Blogs and other social networking sites to upload discussions, ideas and final work.</p> <p>Written and spoken evaluation of strengths and weaknesses, quality of ideas, achievement of intention, modifications and changes, descriptions and analysis of use of media, materials and processes.</p> <p>Teacher observation statements on verbal evaluations.</p>

# Unit 31: Studio Photography

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Have you ever flipped through a magazine or catalogue and wondered where those great photos of stylish models, designer kitchens or new sports cars were taken?

Unless they were taken outdoors or at a specific indoor location, more likely than not they were taken in a photography studio. This unit is designed to introduce you to the characteristics of studio photography and the ways in which studio photographs can be created through the effective use of photographic technology, techniques and media in the studio. It is also designed to allow you to gain knowledge of how to manage the studio environment, in terms of working with lighting, sets, props and people. The environment must be controlled very effectively to produce imaginative results; for example, photographing prepared foods needs to be undertaken quickly for the food to remain looking fresh and appetising. This high level of control over the environment allows you to pay close attention to every detail of the image and create a highly refined creative result. A high level of visual skill, technical expertise and a disciplined approach are all necessary to produce sophisticated photographs that meet the requirements of the brief.

Studio photography can be created using either digital technology or traditional wet-based methods, or a mixture of both. Decisions on what equipment and methods to use will depend on the requirements of your brief and your own creative intentions. Confident selection and skilled use of appropriate tools enables the photographer to concentrate on the specific qualities of the studio environment and its potential to create unique photographic images.

In this unit you will explore historical and contemporary examples of studio photography and key practitioners, to develop your understanding of the applications of studio photography. You will develop your photography skills when using photographic technology, techniques and media in the studio. Having developed the required skills to undertake studio photography, you will plan and develop ideas in response to studio photography briefs. Finally, you will produce and present an outcome in response to a studio photography brief.

## Learning aims

In this unit you will:

- A investigate studio photography
- B explore techniques, equipment and processes in response to studio photography briefs
- C develop ideas in response to studio photography briefs
- D produce and present an outcome in response to a studio photography brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate studio photography</b></p> <p><b>Types of studio photography, e.g.:</b></p> <ul style="list-style-type: none"> <li>• advertising</li> <li>• editorial, fashion, food, products</li> <li>• commercial and industrial, public relations, corporate reports, technical reports</li> <li>• social, portraiture</li> <li>• technical and scientific, forensic, medical.</li> </ul> <p><b>Specialist types, e.g.:</b></p> <ul style="list-style-type: none"> <li>• commercial, industrial, public relations, corporate reports, technical reports</li> <li>• social, portraiture</li> <li>• photojournalism, press, sport, events</li> <li>• documentary, issues, advertising</li> <li>• editorial, fashion, food, products, travel, technical</li> <li>• scientific, natural history, forensic, medical.</li> </ul> <p><b>Investigating studio photography using visual examples, e.g.:</b></p> <ul style="list-style-type: none"> <li>• researching contemporary practice in photography</li> <li>• photography in magazines, books, on the internet, in advertising, fine art, fashion, portraits, forensic, medical, amateur, social.</li> </ul> <p><b>Skills required for studio photographers, e.g.:</b></p> <ul style="list-style-type: none"> <li>• generating creative solutions</li> <li>• using and managing equipment and processes</li> <li>• managing time and resources</li> <li>• working in a team</li> <li>• considering the needs of a client and target audience (age/social group, lifestyle and aspirations).</li> </ul> <p><b>Working on a studio shoot, e.g.:</b></p> <ul style="list-style-type: none"> <li>• planning the shoot, preparing the equipment, sourcing props, building sets scheduling</li> <li>• teamworking on group projects, ideas generating or troubleshooting</li> <li>• communication skills (at meetings, with clients, with fellow photographers, support staff)</li> <li>• working to deadlines, managing time</li> <li>• working with clients, models, subjects</li> <li>• understanding how own role relates to the team</li> <li>• dealing with health and safety issues.</li> </ul> <p style="text-align: right;"><i>continued</i></p>



**What needs to be learnt****How studio photographers develop creative responses through working to self-generated themes, or briefs set by others, e.g.:**

- interpreting a subject or brief in innovative ways
- exploiting formal elements, such as scale, shape, colour, line
- taking an existing concept and reinterpreting it in an alternative way
- exploring materials, e.g. experimenting with different photographic materials
- refining existing photographic skills and exploiting qualities of photographic techniques, equipment and processes.

**Learning aim B: Explore techniques, equipment and processes in response to studio photography briefs****How to use photographic techniques to control images in response to a studio photography brief, including:**

- creating atmosphere, e.g. formality, informality, props, studio sets
- using camera controls, e.g. depth of field, depth of focus
- using lighting, e.g. altering quality (hard/soft), colour, contrast control, lighting ratios, evenness, intensity, flash synchronisation, flash blur, freezing movement, painting with light, tent lighting, macro, fibre-optic, strobe, time lapse, high speed
- selecting and applying tools, e.g. media selection, technology selection
- using exposure measurement, e.g. reflective, incident, subject brightness range, spot and centre weighted, matrix, multi-zone, compensation
- using visual language, e.g. composition, scale, framing, contrast, colour, shape, line, texture.

**Using studio photographic equipment, including:**

- using different camera formats, e.g. small, medium, large, compact, phone, SLR (film/digital)
- using different lens types, e.g. wide angle, standard, telephoto, angle of view, covering power, focal length, format
- using camera accessories, e.g. tripod, remote release, cable release, filters
- using exposure measurement devices, e.g. TTL, hand held
- knowing about factors affecting, e.g. lighting, wavelength, colour temperature, reflection, refraction, absorption
- using lighting equipment, e.g. flash, continuous, strobe lighting, fluorescent, light modifiers, reflectors, diffusers, screens
- using different recording media, e.g. digital (flash cards, hard drives), digital file formats (RAW, JPEG, TIFF) film (monochrome, colour, negative, transparency) film characteristics (speed, contrast, grain, resolution, colour balance, spectral sensitivity).

**Using photographic processes, e.g.:**

- capture and file naming, processing film, producing contact sheets, producing images (for print, for screen), scaling, formats.

*continued*

### What needs to be learnt

#### How to develop and refine use of techniques, equipment and processes, e.g.:

- selecting the appropriate equipment to achieve creative intention and meet the requirements of the briefs, and recording this information
- documenting selection of photographic techniques, equipment and processes
- adapting and refining selection of techniques, equipment and processes in response to results of test shoots, feedback (teacher, peer or client)
- recording information of progress from the results of techniques, equipment and processes used, health and safety guidance, any risk assessments undertaken, test shoots and first prints, as part of an ongoing journal of working practice
- selecting and applying appropriate photographic techniques to meet the requirements of a variety of studio photography briefs
- identifying and recording formal elements
- recognising what formal elements are and how photographers use them in their work
- recording using photographic techniques, equipment and processes
- applying compositional techniques when framing photographs.

#### Following health and safety guidance and recognising environmental issues:

- sustainability – using resources carefully/recycling where possible
- safe working practices, storing materials appropriately, avoiding waste
- paying attention to the working environment to eliminate risk to self and others
- Control of Substances Hazardous to Health (COSHH) regulations – what it means when using materials and equipment
- instructions on using equipment and techniques
- compiling information, handouts and legislative guidance on health and safety
- keeping own records of health and safety guidance and relevant legislation on the materials and techniques used
- using personal protective equipment (PPE) properly.

**What needs to be learnt****Learning aim C: Develop ideas in response to studio photography briefs****How to understand the requirements of studio photography briefs, e.g.:**

- reading and discussing a brief
- planning a timetable for a personal response to the brief
- defining the possibilities and limitations within a studio photography brief
- exploring primary sources – through photographic recording, drawing from imagination, paintings, digitally generated imagery, existing studies and photographs, mixed media work, collage
- exploring secondary sources, such as literature, images from websites, magazines, books, the media, appropriated imagery.

**How to manage own time when working to studio photography briefs, e.g.:**

- planning resources to be used
- working to a schedule
- agreeing deadlines for tasks
- ongoing review of progress.

**How to plan, generate and develop ideas, e.g.:**

- planning for production of work in response to the brief, including starting points, resources, possible techniques, client requirement, creative intention, intended audience
- considering output specifications, such as screen, print, size
- identifying constraints, such as financial, technology, content, styling
- recognising influences, such as commercial, political, professional practice, subject types, presentation
- developing ideas through discussion, such as one-to-one, group
- recording information from primary and secondary sources and the work of others to inform developmental work, in response to a studio photography brief
- producing developmental work and generating ideas in response to a studio photography brief, such as drawings, models of sets, risk assessments, call sheets, contact sheets, proof prints.

**How to select ideas and evaluate progress, e.g.:**

- selecting and recording from primary and secondary sources and the work of others to develop ideas and imagery that meet the requirement of a studio photography brief
- refining developmental work to meet the requirements of studio photography briefs, selecting preferred ideas
- applying testing through test shoots, using audience feedback, considering alternative approaches
- keeping an ongoing evaluative record of ideas development and selection of photographic techniques, equipment and processes, including identifying the strengths and weaknesses of the selected ideas and the chosen techniques.

**What needs to be learnt****Learning aim D: Produce and present an outcome in response to a studio photography brief****Recording and documenting the development of ideas in response to a studio photography brief, e.g.:**

- organising notes and annotations in a sketchbook or journal
- recording in note form the results of explorations with media, techniques and processes
- identifying the basis of ideas – noting the starting points
- highlighting method/s that have been used to generate ideas
- noting the materials that have been used to explore and develop ideas
- drawing out ideas and layouts/designs
- making decisions on final ideas and processes to meet the brief
- making a plan for production, such as:
  - organising materials
  - accessing technical assistance
  - identifying access to equipment
  - creating final work.

**How to produce and present outcomes, including:**

- producing a final outcome in response to a final studio photography brief, e.g. fashion shoot, portrait, product
- selecting work for mounting or presenting
- using the skills learnt throughout the unit and applying them to a final brief
- preparing photographic work for mounting, e.g. surface mount, using spray mount, window mount, colour of card, measuring borders or presentation on screen
- cutting card for mounts, using tools and equipment safely
- presenting outcomes, e.g. one-to-one, to a group, visually, spoken or written, onscreen, in print, as appropriate.

**How to evaluate final work to meet the requirements of the brief, including:**

- producing a final outcome that meets the requirements of the brief, through using considered and selected photographic techniques, equipment and processes
- defining working practice used to develop the photographic work, evaluating the response to the brief and explaining how the outcome has met the requirements of the brief
- documenting how effectively photographic techniques, equipment and processes were used, e.g. skills involved, how these were applied and what improvements could be made
- presenting final outcome and all associated preliminary work, e.g. research, ideas generation, test shots, contact sheets, proof prints and final outcomes, and any other relevant information using the most appropriate presentation format.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate studio photography</b>			
1A.1 Identify one example of a type of studio photography using visual examples and outlining the work of the photographers.	2A.P1 Describe at least two examples of types of studio photography, identifying photographers involved and showing the characteristics and factors influencing the images.	2A.M1 Review and present diverse examples of types of studio photography effectively, identifying the photographers involved and explaining the characteristics and factors influencing the images.	2A.D1 Analyse and present diverse examples of studio photography effectively, identifying the photographers involved and evaluating the characteristics and factors influencing the images.
<b>Learning aim B: Explore techniques, equipment and processes in response to studio photography briefs</b>			
1B.2 Explore at least two different techniques to produce at least two different studio photographs, using safe working practices.	2B.P2 Select and explore at least four techniques with different equipment and processes to produce studio photographs from different studio shoots, observing and recording safe working practices. *	2B.M2 Select and use consistently diverse techniques, equipment and processes to generate effective studio photographs from different studio shoots, describing techniques used. *	2B.D2 Select and apply diverse techniques, equipment and processes creatively to generate imaginative studio photographs from different studio shoots, analysing techniques used. *

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to studio photography briefs</b>			
1C.3 Use at least one primary and one secondary source to generate an idea and visual work in response to studio photography briefs.	2C.P3 Select and use at least two primary and two secondary sources to develop an idea that meets the requirements of studio photography briefs.	2C.M3 Select and use primary and secondary sources consistently to develop and extend diverse ideas that effectively meet the requirements of studio photography briefs.	2C.D3 Select and apply primary and secondary sources imaginatively to develop and extend diverse ideas that creatively meet the requirements of studio photography briefs.
<b>Learning aim D: Produce and present an outcome in response to a studio photography brief</b>			
1D.4 Produce and present an outcome in response to a studio photography brief.	2D.P4 Produce and present an outcome that meets the requirements of a studio photography brief, describing your working process.	2D.M4 Produce and present an outcome that effectively meets the requirements of a studio photography brief, reviewing your working process.	2D.D4 Produce and present an imaginative outcome that successfully meets the requirements of a studio photography brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

For this unit learners will need access to appropriate studio facilities, including cameras, image-capture devices, media and lighting equipment for studio photography, and access to a suitable computer studio for image capture and output. Centres also delivering wet-based photography will need to provide adequate darkroom facilities.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to identify types and applications of studio photography, and to review the purpose and methods used to inform and shape the image, such as subject and choice of visual language. They will use techniques, equipment and processes to generate studio photography ideas and imagery, and will produce a response that meets the requirements of the brief, following safe practice. To achieve this, learners will have to apply understanding gained in their research tasks, for example through a limited case study. They will show their working processes and how they developed the work, who it was aimed at and what visual ideas they used.

Learners working to **Level 2 Merit** will be able to use a range of techniques, equipment and processes to achieve their intention. Their control and application of techniques and processes will be purposeful and the outcome they generate will meet the brief effectively. They will describe their working processes in some detail, acknowledging how their learning has informed progress. Learners will demonstrate an ability to reflect on and explain their choices and use of equipment, techniques and processes, for example by using case studies to compare their work to examples of commercial and creative studio photography. They will describe the characteristics of their chosen type of studio photography, identifying key factors and will present their work clearly and effectively.

Learners working to **Level 2 Distinction** will show an imaginative and creative approach in developing ideas and imagery that meet the requirements of the brief. They will reflect constructively on the quality of their ideas and imaginative approaches, responding positively to learning and stimulus. They will produce an outcome independently, and evaluate and present their work clearly, demonstrating an in-depth understanding of their creative development process. Learners will analyse the different approaches in their selected examples of studio photography, and clearly articulate the key factors that make these examples successful. They will evaluate their own work in terms of fitness for purpose, target audience and their needs, use of visual imagery and language, and control of processes, equipment and techniques.

#### Level 1

Learners working to **level 1** will be able to perform basic tasks and to collect information and visual examples through their research. Their exploration of a theme and subsequent ideas generation may have limited results. They may tend to work with one idea without exploring alternative ideas or approaches. Learners will use techniques safely and maintain a safe working environment. Teachers should assess learners' performance in using equipment through the use of observation paperwork, as well as in the submission of any photographic outcomes.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3, 1D.4, 2D.P4, 2D.M4, 2D.D4	Identity	A local gallery is planning an exhibition called 'Identity'. They are calling for submissions of imaginative and creative photographic work that explores the theme of identity through a series of objects that hold a special meaning for their owners. You have been asked to create a series of studio photographs for consideration for inclusion in the show.	<p>Observation sheets and witness statements.</p> <p>Contributions to group discussions, tutorials and seminar sessions.</p> <p>Sketches and notes from contextual visits.</p> <p>Questionnaire for visiting practitioner and learners' subsequent findings.</p> <p>Research into studio photography applications, uses, visual examples and practice – lists, notes, collected source material, annotated images, collated folders of a range of primary and secondary source material, photographs, filmed sequences such as interviews.</p>



Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3, 1D.4, 2D.P4, 2D.M4, 2D.D4	Under The Lights	A local filmmaker is looking to produce a short black and white film and use lighting to help set the mood. You have been commissioned to create a series of photographs to document the different moods that can be created with studio lighting.	<p>Experimental outcomes presented appropriately through sketchbooks, worksheets with annotated explorations of materials, processes and techniques; photographs, screen shots.</p> <p>Teacher observation sheets and witness statements relating to learners' discussions, tutorials and ongoing working methods and safe and effective use of materials, techniques and processes.</p>

Criteria covered	Assignment	Scenario	Assessment evidence
1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3, 1D.4, 2D.P4, 2D.M4, 2D.D4	Pack Shot	A local manufacturing company is planning to create an online catalogue of their product range. They require high quality photos of their products for customers to be able to appreciate the quality of the goods on offer.	<p>Written notes, annotated sketchbooks, worksheets, digital folders.</p> <p>Practical work produced for brief and display.</p> <p>Evaluation of project and final work.</p> <p>Recorded discussion during group meetings and final evaluation seminars using witness statements.</p> <p>Plans for presentation of the work as a whole.</p> <p>Blogs and other social networking sites to upload discussions, ideas and final work.</p> <p>Written, spoken, evaluation of strengths and weaknesses, quality of ideas, achievement of intention, modifications and changes, descriptions and analysis of use of media, materials and processes.</p> <p>Teacher observation statements on verbal evaluations.</p>

# Unit 32: Location Photography

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Location photography is a specialist area that is concerned with the production of photographs of specific locations. This unit is designed to introduce the equipment and techniques associated with location photography.

Location photography requires skilful use of equipment, techniques and processes to produce photographs when outside of the studio. Photographs of news and sports events seen in newspapers and on the internet will have been made by photographers who have the skills and knowledge to photograph successfully at the site of the event. Social photography, for example wedding and location portraiture, requires the ability to manage the environment to create successful images.

Works can be created using either digital technology or traditional film-based methods, or a mixture of both. Decisions on what equipment and methods to use will depend on the requirements of your brief and your own creative intentions. Confident selection and skilled use of appropriate tools enables the photographer to concentrate on the specific qualities of the location and its potential to offer a unique visual environment.

In this unit you will explore historical and contemporary examples of location photography and key practitioners, to develop your understanding of the applications of location photography. You will develop your skills when using photographic technology, techniques and media on location. Having developed the required skills, you will plan and develop ideas in response to different briefs, going on to produce and present a final outcome in response to a location photography brief.

## Learning aims

In this unit you will:

- A investigate the applications of location photography
- B explore techniques, equipment and processes to produce work in response to location photography briefs
- C develop ideas in response to location photography briefs
- D produce and present an outcome in response to a location photography brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate the applications of location photography.</b></p> <p><b>Types of location photography, e.g.:</b></p> <ul style="list-style-type: none"> <li>• architecture, interiors, landscapes, cityscapes, sport, documentary, reportage, travel, people in working environments, social photography, war photography.</li> </ul> <p><b>Specialist types, e.g.:</b></p> <ul style="list-style-type: none"> <li>• commercial, industrial, public relations, corporate reports, technical reports</li> <li>• social, portraiture, weddings, events</li> <li>• photojournalism, press, sport, events</li> <li>• documentary, issues, advertising</li> <li>• editorial, fashion, food, products, travel, technical</li> <li>• scientific, natural history, forensic, medical.</li> </ul> <p><b>Typical locations:</b></p> <ul style="list-style-type: none"> <li>• interiors, exteriors, workplaces, transport, entertainment</li> <li>• landscapes, rural, urban, marine, aerial, industrial, architectural, domestic.</li> </ul> <p><b>Investigating location photography using visual examples, e.g.:</b></p> <ul style="list-style-type: none"> <li>• researching contemporary practice in photography</li> <li>• photography in magazines, books, internet, advertising, documentary, fine art, fashion, weddings, portraits, landscape, wildlife, forensic, medical, amateur, social, tourism.</li> </ul> <p><b>Skills required for location photographers, e.g.:</b></p> <ul style="list-style-type: none"> <li>• generating creative solutions</li> <li>• using and managing equipment and processes</li> <li>• managing time and resources</li> <li>• teamworking</li> <li>• considering the needs of a client and target audience (age/social group, lifestyle and aspirations).</li> </ul> <p><b>Working on a location shoot, e.g.:</b></p> <ul style="list-style-type: none"> <li>• planning the shoot – preparing the equipment, monitoring environmental elements, scheduling</li> <li>• teamworking on group projects, ideas generating or troubleshooting</li> <li>• communication skills – at meetings, with clients, with fellow photographers, support staff</li> <li>• working to deadlines, managing time</li> <li>• working with clients, models, subjects</li> <li>• understanding how own role relates to the team</li> <li>• dealing with health and safety issues.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt****How location photographers develop creative responses through working to self-generated themes, or briefs set by others, e.g.:**

- interpreting a subject or brief in innovative ways
- exploiting formal elements, such as scale, shape, colour, line
- taking an existing concept and reinterpreting it in an alternative way
- exploring materials, e.g. experimenting with different photographic materials
- refining existing photographic skills and exploiting qualities of photographic techniques, equipment and processes.

**Learning aim B: Explore techniques, equipment and processes to produce work in response to location photography briefs****How to use photographic techniques to control images in response to a location photography brief, e.g.:**

- techniques: e.g. fill-in flash, motion blur, freezing movement, camera movements, panning, differential focus, depth of field, bokeh
- visual language, e.g. composition, scale, framing, contrast, colour, shape, line, texture
- exposure measurement methods, e.g. reflective, incident, subject brightness range, spot and centre weighted, matrix, multi-zone, compensation
- responding to the conditions during a location shoot, e.g. weather, lighting.

**Using location photographic equipment:**

- camera formats, e.g. small, medium, large, compact, phone SLR (film digital)
- lens types, e.g. wide angle, standard, telephoto, angle of view, covering power, focal length, format
- camera accessories, e.g. tripod, remote release, cable release, lens hood, filters
- exposure measurement devices, e.g. TTL, hand-held; lighting, e.g. wavelength, colour temperature, reflection, refraction, absorption
- lighting equipment, e.g. flash, continuous, fluorescent, reflectors, diffusers, screens
- recording media: e.g. digital (flash cards, hard drives), digital file formats (RAW, JPEG, TIFF), film (monochrome, colour, negative, transparency), film characteristics (speed, contrast, grain, resolution, colour balance, spectral sensitivity)
- loading and unloading a camera, camera settings, handling negatives, battery charge, available memory, downloading images, computer hardware/software, darkroom facilities.

**How to use photographic processes, e.g.:**

- capture and file naming, processing film, producing contact sheets, producing images (for print, for screen), scaling, formats.

**How to develop and refine use of techniques, equipment and processes, e.g.:**

- select the appropriate equipment to achieve creative intention and meet the requirements of the briefs, and record this information
- document selection of photographic techniques, equipment and processes
- adapt and refine selection of techniques, equipment and processes in response to results of test shoots, location recce, feedback (teacher, peer or client)

*continued*

**What needs to be learnt**

- processes used, health and safety guidance, any risk assessments undertaken, any location recces undertaken, test shoots and first prints, as part of an ongoing journal of working practice
- record information of progress from the results of techniques, equipment
- select and apply appropriate photographic techniques to meet the requirements of a variety of location photography briefs.

**Following health and safety guidance and recognising environmental issues:**

- sustainability – using resources carefully/recycling where possible
- safe working practices, storing materials appropriately, avoiding waste
- paying attention to the working environment to eliminate risk to self and others
- Control of Substances Hazardous to Health (COSHH) regulations – what it means when using materials and equipment
- instructions on using equipment and techniques
- compiling information, handouts and legislative guidance on health and safety
- keeping own records of health and safety guidance and relevant legislation on the materials and techniques used
- using personal protective equipment (PPE) properly.

**Learning aim C: Develop ideas in response to location photography briefs****How to understand the requirements of location photography briefs, e.g.:**

- reading and discussing a brief
- planning a timetable for a personal response to the brief
- defining the possibilities and limitations within a location photography brief
- exploring primary sources – through photographic recording, drawing from imagination, paintings, digitally generated imagery, existing studies and photographs, mixed-media work, collage
- exploring secondary sources, such as literature, images from websites, magazines, books, the media, appropriated imagery.

**How to manage own time when working to location photography briefs, e.g.:**

- planning resources to be used
- working to a schedule
- agreeing deadlines for tasks
- ongoing review of progress.

**How to, plan, generate and develop ideas, e.g.:**

- planning for production of work in response to the brief, including starting points, resources, possible techniques, client requirement, creative intention, intended audience, output specifications, e.g. screen, print, size; constraints, e.g. financial, technology, location; content, styling, influences, e.g. commercial, political, professional practice, subject types, presentation
- develop ideas through discussion such as one-to-one, group
- recording information from primary and secondary sources and the work of others to inform developmental work, in response to a location photography brief
- producing developmental work and generating ideas in response to a location photography brief, e.g. drawings, location recces, risk assessments, call sheets, contact sheets, proof prints.

*continued*

**What needs to be learnt****How to select ideas and evaluate progress, e.g.:**

- selecting and recording from primary and secondary sources and the work of others to develop ideas and imagery that meet the requirement of a location photography brief
- refining developmental work to meet the requirements of location photography briefs, selecting preferred ideas
- applying test shoots, using audience feedback, considering alternative approaches
- keeping an ongoing evaluative record of ideas development and selection of photographic techniques, equipment and processes, including identifying the strengths and weaknesses of the selected ideas and chosen techniques.

**Learning aim D: Produce and present an outcome in response to a location photography brief****Recording and documenting the development of ideas in response to a studio photography brief, e.g.:**

- how to organise notes and annotations in a sketchbook or journal
- recording in note form the results of explorations with media, techniques and processes
- identifying the basis of ideas – noting the starting points
- highlighting method/s that have been used to generate ideas
- noting the materials that have been used to explore and develop ideas
- drawing out ideas and layouts/designs
- making decisions on final ideas and processes to meet the brief
- making a plan for production, such as:
  - organising materials
  - accessing technical assistance
  - identifying access to equipment
  - creating final work.

**How to produce and present outcomes, including:**

- produce a final outcome in response to a final location photography brief, e.g.:
  - fashion shoot, landscape, urban, documentary photography
- using the skills learnt throughout the unit and applying them to a final brief
- select work for mounting
- prepare photographic work for mounting, e.g. surface mount, spray mount, window mount, colour of card, measuring borders
- cut card for mounts, using tools and equipment safely
- present outcomes – one-to-one, group, visually, spoken or written, onscreen, in print, as appropriate.

*continued*

**What needs to be learnt****How to evaluate final work to meet the requirements of the brief, including, e.g.:**

- produce a final outcome that meets the requirements of the brief, through using considered and selected photographic techniques, equipment and processes
- define working practice used to develop the photographic work, evaluate the response to the brief and explain clearly how the outcome has met the requirements of the brief
- document how effectively photographic techniques, equipment and processes were used – skills involved and how these were applied, what improvements could be made
- present final outcome and all associated preliminary work, research, ideas generation, test shots, contact sheets, proof prints and final outcomes, and any other relevant information using the most appropriate presentation format.



## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate the applications of location photography</b>			
1A.1 Identify one example of a type of location photography using visual examples and outlining the work of the photographers.	2A.P1 Describe at least two examples of types of location photography, identifying photographers involved and showing the characteristics and factors influencing the images.	2A.M1 Review and present diverse examples of types of location photography effectively, identifying the photographers involved and explaining the characteristics and factors influencing the images.	2A.D1 Analyse and present diverse examples of location photography effectively, identifying the photographers involved and evaluating the characteristics and factors influencing the images.
<b>Learning aim B: Explore techniques, equipment and processes to produce work in response to location photography briefs</b>			
1B.2 Explore at least two different techniques to produce different location photographs using safe working practices.	2B.P2 Select and explore at least four techniques with different equipment and processes to produce photographs from different locations, observing and recording safe working practices.	2B.M2 Select and apply diverse techniques, equipment and processes to generate effective location photographs, describing techniques used.	2B.D2 Select and apply diverse techniques, equipment and processes to generate imaginative location photographs, analysing techniques used.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to location photography briefs</b>			
1C.3 Use at least one primary and one secondary source to generate an idea and visual work in response to location photography briefs.	2C.P3 Select and use primary and secondary sources to develop an idea that meets the requirements of location photography briefs.	2C.M3 Select and use primary and secondary sources consistently to develop and extend diverse ideas that effectively meet the requirements of location photography briefs.	2C.D3 Select and apply primary and secondary sources imaginatively to develop and extend diverse ideas that creatively meet the requirements of location photography briefs.
<b>Learning aim D: Produce and present an outcome in response to location photography briefs</b>			
1D.4 Produce and present an outcome in response to a location photography brief.	2D.P4 Produce and present an outcome that meets the requirements of a location photography brief, describing your working process.	2D.M4 Produce and present an outcome that effectively meets the requirements of a location photography brief, reviewing your working process.	2D.D4 Produce and present an imaginative outcome that successfully meets the requirements of a location photography brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

Digital and/or film cameras are needed for this unit. Centres delivering wet-based photography will need to provide adequate darkroom facilities. Where centres are providing digital photography, access to a suitable computer studio for image capture and output will be required.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to identify types and applications of location photography, and to review the purpose and methods used to inform and shape the image, such as subject and choice of visual language. They will use processes, equipment and techniques to generate photography ideas and imagery, and will produce a response that meets the requirements of the brief. To achieve this they will have to apply understanding gained in their research tasks, for example through a limited case study. They will show their working processes and how they developed the work, who it was aimed at and what visual ideas they used.

Learners working to **Level 2 Merit** will be able to use a range of processes, equipment and techniques to achieve their intention. Their control and application of techniques and processes will be purposeful and the outcome they generate will meet the brief effectively. They will describe their working processes in some detail, acknowledging how their learning has informed progress. They will demonstrate an ability to reflect on and explain their choices and use of equipment, techniques and processes, for example by using case studies to compare their work to that of other photographers. They will describe the characteristics of their chosen type of location photography, identifying key factors. They will present their work clearly and effectively.

Learners working to **Level 2 Distinction** will show an imaginative and creative approach in developing ideas and imagery that meets the requirements of the brief. They will reflect constructively on the quality of their ideas and imaginative approaches, responding positively to learning and stimulus. They will produce an outcome independently, and evaluate and present their work clearly, demonstrating in-depth understanding of their creative development process. They will analyse the different approaches in their selected examples of location photography, and clearly articulate the key factors that make these examples successful. They will evaluate their own work in terms of fitness for purpose, target audience and needs, use of visual imagery and language, and control of processes, equipment and techniques.

#### Level 1

Learners working to **level 1** will be able to perform basic tasks and to collect information and visual examples through their research. Their exploration of a theme and subsequent ideas generation may be limited and unrefined. They may tend to work with one idea without exploring alternative ideas or approaches. Learners will use techniques safely and maintain a safe working environment. Teachers should assess learners' performance in using equipment through the use of observation paperwork, as well as in the submission of any photographic outcomes.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3, 1D.4, 2D.P4, 2D.M4, 2D.D4	Urban Response	The tourist board is creating an alternative guide to the local town centre and are asking photographers to submit a series of images that explore the urban landscape in interesting ways. All submitted work will be presented to a panel of judges who will select the entries for the new guide.	Teachers observations, witness statements, records of visits, journal, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations, teacher assessment of practical submission, final pieces, exhibition, ongoing evaluation.
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3, 1D.4, 2D.P4, 2D.M4, 2D.D4	Meetings, encounters and experiences	A local gallery is planning to put on a photographic show called <i>Meetings, Encounters and Experiences</i> , which will focus on how people interact with each other. You are required to produce a series of location-based photographs for inclusion in the show.	Teachers observations, witness statements, records of visits, journal, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations, teacher assessment of practical submission, final pieces, exhibition, ongoing evaluation.
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3, 1D.4, 2D.P4, 2D.M4, 2D.D4	The Journey is the Destination	The local bus company wants to promote local bus travel amongst young people. They are looking for a series of photographs which celebrate the ease and freedom that bus travel can give you.	Teachers observations, witness statements, records of visits, journal, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations, teacher assessment of practical submission, final pieces, exhibition, ongoing evaluation.

# Unit 33: Designing for Print and Screen

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Graphic designers work in lots of different media, from posters and magazines to websites and moving-image production. When undertaking any kind of design work it is important to understand how your design is going to be used, as this will help you to make sure the design is suitable. Graphic designers work on a variety of different design briefs. Some clients need designs that are going to be printed; some want designs that are going to be displayed on a screen, and some require designs that could be displayed in either format. It is important to understand the similarities and differences between designing for print and screen. The graphic designer has to consider many different techniques and processes depending on how the final design is going to be used and displayed, in order to communicate the creative intentions of the designer.

In this unit you will explore a range of examples of design for print and screen. You may have the opportunity to visit galleries and investigate the work of key practitioners in these fields. This research will allow you to develop your understanding of the applications of design for print and screen in your own work. Through your experimentations with different materials, techniques and processes for print and screen, you will learn exciting graphic methods and gain skills in designing and creating your own ideas. Having developed the required skills to undertake design work you will plan and develop ideas in response to a design brief. Finally, you will produce and present an outcome together with all your supporting studies in response to a graphic design brief for print and screen.

## Learning aims

In this unit you will:

- A investigate designing for print and screen
- B explore materials, equipment techniques and processes in response to print and screen briefs
- C develop ideas in response to print and screen briefs
- D produce and present an outcome in response to a print and screen brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate designing for print and screen</b></p> <p><b>Types of design used for print and screen, e.g.:</b></p> <ul style="list-style-type: none"> <li>• designs for print, including: <ul style="list-style-type: none"> <li>◦ advertising, posters, leaflets, flyers and brochures</li> <li>◦ information graphics, signage and instructions</li> <li>◦ corporate identity, graphics, letterheads, business cards, logos and branding</li> <li>◦ editorial design, magazines, trade press, newspaper advertisements, books, newsletters and reports</li> <li>◦ visual merchandising, packaging design and point-of-sale design</li> </ul> </li> <li>• designs for screen, including: <ul style="list-style-type: none"> <li>◦ film and television, title sequences, opening and closing credits and animation</li> <li>◦ website design</li> <li>◦ software design, icon design</li> <li>◦ on-screen presentation, plasma and projector screens at events, exhibitions or showrooms.</li> </ul> </li> </ul> <p><b>Skills required for practitioners of print and screen , e.g.:</b></p> <ul style="list-style-type: none"> <li>• generating creative solutions</li> <li>• using equipment and processes</li> <li>• managing time and resources</li> <li>• teamworking.</li> </ul> <p><b>How practitioners of print and screen gain employment, e.g.:</b></p> <ul style="list-style-type: none"> <li>• setting up own studio as self-employed designer</li> <li>• seeking representation from a gallery or agent</li> <li>• researching others' work on their websites</li> <li>• becoming a member of a group or cooperative</li> <li>• entering competitions</li> <li>• investigating opportunities locally and nationally for screen and print design commissions</li> <li>• supporting their practice through educational projects, such as teaching workshops, residencies, one-off projects</li> <li>• working in partnership with other designers</li> <li>• exhibiting at business/industry trade fairs.</li> </ul> <p><b>Investigating the similarities and differences between designs produced for print and screen, e.g.:</b></p> <ul style="list-style-type: none"> <li>• different design constraints in the work of selected screen and print practitioners: <ul style="list-style-type: none"> <li>◦ size, scale and dimensions</li> <li>◦ colour and contrast settings</li> <li>◦ layout, content and data presentation</li> <li>◦ fonts</li> <li>◦ limitations in style</li> </ul> </li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt**

- layout, content and data presentation
- fonts
- limitations in style
- audience interactivity, such as length of exposure and sensory experience
- materials, techniques and processes used to create the design
- purpose and intention of the work, such as positive or negative association
- considering the output format, whether for print, screen or both
- considering the target audience and investigating their needs, for instance, for different ages/social groups, lifestyles and aspirations.

**How designers for print and screen develop creative responses to self-generated themes, or to those set by others, e.g.:**

- interpreting a subject or brief in innovative ways
- exploiting formal elements, such as scale, shape, colour, line
- taking an existing concept and reinterpreting it in an alternative way
- exploring and experimenting with different print and screen materials, techniques and processes
- keeping abreast of digital design developments, modifying and refining existing digital skills.

**How to review selected designs for print and screen, e.g.:**

- explaining the relationship between the work produced, the use of visual language employed, the target audience and intended format
- investigating designers' sources and use of visual ideas in selected pieces of work
- exploring visual language used in designs and the effects created
- understanding the function of designs and their effects on the viewer.

**How to identify and present research into designs for print and screen, e.g.:**

- researching contemporary practice in design
- sourcing, collating and reviewing examples of work by designers – in magazines, journals, web-based, advertising, packaging, film titles and stationery
- exploring appropriate presentation methods – online, web-based, blog, compilation of notes and annotated visual imagery, PowerPoint, handouts.

**Learning aim B: Explore materials, equipment, techniques and processes in response to print and screen briefs****Materials used for print and screen, e.g.:**

- digital-based
- lens-based (photography, montage and video)
- mechanical (photocopying and scanning)
- hand rendered (drawn, painted, printed and collaged)
- found objects
- drawing tools, markers, computers, specific software and types of camera.

*continued*

**What needs to be learnt****Identifying screen-based equipment and techniques for print and screen, e.g.:**

- computer hardware and software
- layout
- scanners
- printers
- external hard drives, flash drives, networks
- mobile phones, cameras.

**How to use print and screen techniques to control images in response to briefs, including:**

- using fonts and changing font style
- digital transfer, e.g. from cameras, phones, USBs, mobile devices, memory sticks and networks
- screen grabs
- web-based display and design.

**Using print and screen processes, including:**

- developing and modifying digital designs, e.g. from scans, tablet designs, downloads from cameras, phones, USBs, mobile devices and internet downloads
- annotating interim print-outs and screen grabs
- creating web-based display boards and design.

**How to develop and refine use of equipment, techniques and processes, e.g.:**

- keeping an ongoing journal to review use of selected print and screen techniques to meet the requirements of the brief
- identifying and recording formal elements used in own designs
- recognising what visual language effects have been used to communicate intention
- recording use of materials, techniques, equipment and processes
- using proofs from different stages to record development of ideas
- annotating to explain how use of techniques and processes may be refined
- presenting artwork to peers and/or client
- using feedback to aid the development of own techniques and processes for print and screen.

**Following health and safety guidance and recognising environmental issues, including:**

- sustainability, using resources carefully and recycling where possible
- safe working practices, storing materials appropriately, avoiding waste
- paying attention to the working environment to eliminate risk to self and others
- Control of Substances Hazardous to Health (COSHH) regulations – what it means when using materials and equipment
- instructions on using equipment and techniques
- compiling information, handouts and legislative guidance on health and safety
- keeping own records of health and safety guidance and relevant legislation on the materials and techniques used
- using personal protective equipment (PPE) properly.



**What needs to be learnt****Learning aim C: Develop ideas in response to print and screen briefs****How to understand the requirements of print and screen briefs, e.g.:**

- reading and discussing a brief
- planning a timetable for a personal response to the brief.
- defining the possibilities and limitations within print and screen briefs
- understanding constraints of the brief, such as financial, technological and location
- exploring primary sources, such as drawing from observation, drawing from imagination, paintings, own photographs, digitally generated imagery, existing studies, mixed-media work, collage
- exploring secondary sources, such as literature, images from websites, magazines, books, the media, appropriated imagery.

**How to manage own time when working to a design brief, e.g.:**

- planning resources to be used
- working to a schedule
- agreeing deadlines for tasks
- ongoing review of progress.

**How to generate ideas through using appropriate methods, including:**

- initial thinking strategies about how to respond to the brief, e.g.:
  - considering starting points – reviewing and selecting from primary and secondary recording
  - identifying resources and equipment available to meet the brief
  - identifying possible techniques and processes required to meet creative intentions
  - recognising the needs of clients/intended audience
- exploring output specifications in designing for screen and print
- content, styling and influences, e.g. commercial, political, professional practice, subject types and presentation
- planning a personal response.

**How to select and develop ideas, including:**

- developing ideas, e.g. through free-association, discussion (one-to-one or group), creative leaps, innovative, unusual vision and word association
- researching and recording information from primary and secondary sources and the work of others to inform development work, which meet the requirement of a design brief
- selecting and using visual language in design development and creation
- producing development work and generating ideas in response to a design brief, e.g. drawings, thumbnails, storyboards, risk assessments and proof prints
- using images, e.g. typography, colour, composition and layout, size, scale and dimensions
- refining development work to meet the requirements of design briefs, selecting preferred ideas
- applying testing, e.g. through experimentation, using audience feedback and considering alternative approaches to inform development
- keeping records in note form of the steps taken to develop the design work.

*continued*

### What needs to be learnt

#### How to describe the development of the responses, e.g.:

- showing the starting points
- showing the development of ideas
- working on selected themes
- exploring personal individual ideas
- using materials, sketchbooks, worksheets, digital sketching tools, scans, screen grabs and software
- meeting the requirements of a brief.

#### How to keep an ongoing evaluative record of why and how the work is progressing, including:

- reviewing progress
- deciding what is working, what isn't and why (and what the improvement action will be)
- defining how the design work is to be modified and refined
- choosing starting points and describing how appropriate they may be to meet creative intentions
- noting how research can be used, e.g.:
  - to aid the development of the design
  - how ideas have been selected from a range of preliminary design work
  - how these ideas have been developed into a response that meets the requirements of a brief for different product applications.

## What needs to be learnt

**Learning aim D: Produce and present an outcome in response to a print and screen brief**

**Recording and documenting the development of ideas towards final response to a print and screen brief, e.g.:**

- organising notes and annotations in a sketchbook or journal
- recording in note form the results of explorations with print and screen techniques and processes
- identifying the basis of ideas, noting the starting points
- highlighting method/s that have been used to generate ideas
- noting the materials that have been used to explore and develop ideas
- drawing out ideas and layouts for screen and print designs
- making decisions on final ideas and processes to meet the brief
- making a plan for production through:
  - organising materials
  - accessing technical assistance
  - creating final work.

**How to produce a final outcome that meets the requirements of the brief, e.g.:**

- selecting the most appropriate design that meets the requirements of the brief
- documenting progress and processes used in developing the final design
- selecting a range of equipment techniques and processes in response to the brief.

**How to present final work and supporting studies to peers and/or client, including:**

- organising research, ideas generation, preliminary design work and final outcomes
- presenting in an appropriate format, e.g. sketchbook, layouts and final work
- using on-screen presentation, showing development stages and outcome
- organising paper-based design work, screen-based design work
- using appropriate protocols to save and name all versions of design work
- presenting a final outcome and all associated preliminary work, e.g. research, ideas generation, test shots, contact sheets, proof prints and final outcomes, and any other relevant information using the most appropriate presentation format.

**How to evaluate a response to the brief and explain clearly how the design work has met the requirements of the brief, e.g.:**

- defining the idea or ideas being communicated
- considering if choice and use of materials supported the design of the idea or message
- thinking about how effectively materials were selected and used, e.g. skills involved and how they were applied
- documenting any changes to materials, techniques, visual imagery and use of visual language and why decisions were made to refine aspects of the design work
- commenting on the visual impact of own work and how this conclusion was reached
- evaluating the match between intention and final design work.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate designing for print and screen</b>			
1A.1 Identify one example of a design for print and one example of a design for screen, using visual examples and outlining the similarities and differences in the work.	2A.P1 Describe at least two examples of designs for print and two examples of designs for screen, identifying designers involved and showing the characteristics and factors influencing the design.	2A.M1 Review and present diverse examples of designs for print and designs for screen effectively, identifying the designers involved and explaining the characteristics and factors influencing the design.	2A.D1 Analyse and present diverse examples of design for print and design for screen imaginatively, identifying the designers involved and evaluating the characteristics and factors influencing the design.
<b>Learning aim B: Explore techniques, equipment and processes in response to print and screen</b>			
1B.2 Explore at least two different techniques to produce at least one design for print and one design for screen, using safe working practices.	2B.P2 Select and explore at least four techniques with different equipment and processes to produce at least two designs for print and two designs for screen, observing and recording safe working practices.	2B.M2 Select and use consistently diverse techniques, equipment and processes to generate effective designs for print and screen, describing techniques used.	2B.D2 Select and use diverse techniques, equipment and processes coherently to generate imaginative designs for print and screen, reviewing techniques used.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to print and screen briefs</b>			
1C.3 Use at least one primary and one secondary source to generate an idea and visual work in response to design briefs.	2C.P3 Select and use at least two primary and secondary sources effectively to develop an idea that meets the requirements of design briefs.	2C.M3 Select and use primary and secondary sources consistently to develop and extend diverse ideas that effectively meet the requirements of design briefs.	2C.D3 Select and use primary and secondary sources imaginatively to develop and extend diverse ideas that creatively meet the requirements of design briefs.
<b>Learning aim D: Produce and present an outcome in response to a print and screen brief</b>			
1D.4 Produce and present an outcome in response to a design for print and screen brief.	2D.P4 Produce and present an outcome that meets the requirements of a design for print and screen brief, describing your working process.	2D.M4 Produce and present an outcome that effectively meets the requirements of a design for print and screen brief, reviewing your working process.	2D.D4 Produce and present an imaginative outcome that successfully meets the requirements of a design for print and screen brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are:

- digital graphic design materials and equipment
- access to software and computer systems so that learners can work digitally
- graphic design software that enables learners to do at least elementary layout, image capture and image import, and positioning.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to identify examples and applications of design for print and screen, and to review the purpose and methods used to inform and shape the design, such as target audience and choice of visual language. They will use materials and techniques to generate design ideas and imagery, and will produce a response that meets the requirements of the brief. To achieve this they will have to apply their understanding gained in research tasks, for example, through a limited case study. They will show their working processes and how they developed the design work, who it was aimed at and what visual ideas they used.

Learners working to **Level 2 Merit** will be able to use a range of materials and techniques to achieve their intention. Their control and application of digital media will be purposeful and the outcome they generate will meet the brief effectively. They will describe their working processes in some detail, acknowledging learning and how it informs progress. They will demonstrate an ability to reflect on and explain their choices and use of materials and techniques, for example, by using case studies to compare their work with that of designers. They will describe the characteristics of their chosen applications of successful designs for print and screen, identifying key factors. They will present their work clearly and effectively.

Learners working to **Level 2 Distinction** will show an imaginative and creative approach in developing ideas and imagery that meets the requirements of the brief. They will reflect constructively on the quality of their ideas and imaginative approaches, responding positively to learning and stimulus. They will produce an outcome independently, and evaluate and present their work clearly, demonstrating in-depth understanding of their design development process. They will analyse the different approaches in their selected examples of current design for print and screen, and clearly articulate the key factors that make these examples successful. They will evaluate their own work in terms of fitness for purpose, target audience and their needs, use of visual imagery and language, and control of digital technology.

#### Level 1

Learners working to **level 1** will be able to perform basic tasks and to collect information and visual examples through their research. Their exploration of a theme and subsequent ideas generation may evidence a limited response. They may tend to work with one idea without exploring alternative ideas or approaches. Learners will use materials and techniques safely and maintain a safe working environment. Teachers should assess learners' performance in using computers and software through the use of observation paperwork, as well as in the submission of any digital outcomes.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	It's All in a Name	A graphic designer is researching how a company can use design to help create a corporate identity. This involves conducting research into existing companies, design groups and roles/skill sets required for a practitioner in contemporary graphic design.	Teacher observations, witness statements, records of visits, journals, reports on findings, questionnaires, learning logs, annotated sketchbooks, blogs, digital presentations, printouts.
1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3	Party Night	A local nightclub is looking to commission a graphic designer to create a range of printed publicity material to promote their upcoming hip hop night. The promotional material should include posters, flyers and themed tickets for the event.	Teacher observations, witness statements, records of visits, journals, learning logs, annotated sketchbooks, blogs, digital presentations, printouts, web pages, storyboards, test pieces, peer group presentations, teacher assessment of practical submissions, ongoing evaluation.
1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3	Street Skateboarding	A production company has made a short film about skateboarding and is looking for a graphic designer to create the opening credits.	Teacher observations, witness statements, records of visits, journals, learning logs, annotated sketchbooks, blogs, digital presentations, printouts, web pages, storyboards, test pieces, peer group presentations, teacher assessment of practical submission, ongoing evaluation.

Criteria covered	Assignment	Scenario	Assessment evidence
1D.4, 2D.P4, 2D.M4, 2D.D4	Showtime	A local distributor of DIY goods wants to create a catalogue of all their products. They want both an online and printed version of their catalogue in order to reach as many customers as possible.	Teacher observations, witness statements, records of visits, journals, learning logs, annotated sketchbooks, blogs, digital presentations, printouts, web pages, storyboards, test pieces, peer group presentations, teacher assessment of practical submissions, final pieces, exhibitions, ongoing evaluation.



# Unit 34: Editing Photographic Images

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

When photography was invented, its overwhelming power came from the fact that it recorded nature more realistically than any other art form had done before. Because of this, many people believed it portrayed reality and truth. However, with the development of technology and experimental approaches explored by photographers, editing photographic images is becoming more and more sophisticated. So how can we believe anything we see anymore?

Photographic images are edited for a wide range of reasons. Photo editing could be employed to make minor corrections to the original image, or could change the image in such a way that the end result has little or no resemblance to the original image. With today's technology, we can do almost anything we want with images. A skilled photographic image editor can gain employment in a range of different job roles in the creative industries. Web designers, layout artists and special-effect animators are just a few of the jobs that may require photo-editing skills.

In this unit you will explore historical and contemporary examples of edited photographic images, exploring how and why the images have been edited. You will develop your photographic editing skills by using materials, techniques and processes. Having developed the required skills to undertake photographic editing, you will plan and develop ideas in response to a brief. Finally, you will produce and present an outcome in response to an editing photographic images brief.

## Learning aims

In this unit you will:

- A investigate examples of editing photographic images
- B explore equipment, techniques and processes in response to editing photographic images briefs
- C develop ideas in response to editing photographic images briefs
- D produce and present an outcome in response to an editing photographic images brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate examples of editing photographic images</b></p> <p><b>Types of photographic image editing used in the industry, e.g.:</b></p> <ul style="list-style-type: none"> <li>• technical retouching, such as photo restoration, photo enhancement</li> <li>• creative retouching, such as image composition, photo montage.</li> </ul> <p><b>Reasons for photographic image editing, e.g.:</b></p> <ul style="list-style-type: none"> <li>• adjusting the image, such as size, colours, white balance, sharpness</li> <li>• enhancing the image, such as highlighting elements for improving the image</li> <li>• corrections to the image, such as removing elements or visible flaws</li> <li>• manipulating the image, such as warping, compositing, altering.</li> </ul> <p><b>How to review examples of edited photographic images, e.g.:</b></p> <ul style="list-style-type: none"> <li>• considering why the image was taken – communicating mood, political/social message, dynamic movement, information, advertising</li> <li>• finding out how the image has been edited – processes and techniques used</li> <li>• considering how/where the edited image is or might be used – to inform, amuse, shock, in newspapers, magazines, on TV, blogs or social networks.</li> </ul> <p><b>How edited images function visually in meeting the viewer's needs, e.g.:</b></p> <ul style="list-style-type: none"> <li>• sourcing, collating and reviewing examples of work by photographers and artists, explaining the relationship between the work produced, the use of visual language employed, the target audience and the audience it is designed for</li> <li>• investigating sources and use of visual ideas used in selected pieces of work</li> <li>• exploring visual language used in edited photographs and the effects created</li> <li>• understanding the images created and the effect it has on the viewer.</li> </ul> <p><b>How to identify and present applications of edited photographs using visual examples, e.g.:</b></p> <ul style="list-style-type: none"> <li>• researching historical and contemporary practice in photographic editing</li> <li>• sourcing, collating and reviewing examples of edited images in magazines, books, on the web, in advertising, packaging, film and moving image</li> <li>• exploring appropriate presentation methods – online, web-based, blog, compilation of notes and annotated visual imagery, PowerPoint, handouts.</li> </ul>
<p><b>Learning aim B: Explore equipment, techniques and processes in response to editing photographic images briefs</b></p> <p><b>How to identify photographic editing equipment including:</b></p> <ul style="list-style-type: none"> <li>• digital equipment             <ul style="list-style-type: none"> <li>◦ hardware, e.g. computers, printers, scanners, external hard drives, graphics tablet</li> <li>◦ software, e.g. image editing software</li> <li>◦ digital transfer from cameras, phones, USB, mobile devices, downloads.</li> </ul> </li> <li>• darkroom equipment</li> <li>• enlarger and timer</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt**

- processing trays
- thermometer
- graduates
- chemicals, e.g. developer, stop bath, fixer, toning chemicals
- filters.

**How to identify photographic editing techniques, e.g.:**

- digital techniques
  - resizing images
  - manipulation of image
  - adding effects
  - sharpness and blur
  - recolouring
  - adjusting hue and saturation
  - controlling light
  - adding filters
  - altering composition
  - layering
  - depixelising
  - compression rates
  - digital file formats (RAW, JPEG, TIFF)
- darkroom techniques
  - cropping
  - retouching with ink or paint
  - double exposures
  - piecing photos or negatives together
  - airbrushing
  - dodging and burning
  - toning
  - tinting
  - filters
  - sandwich printing
  - sabattier.

**How to use materials and techniques in the creation of edited photographic images, e.g.:**

- digital based
- lens based, e.g. montage, video
- mechanical, e.g. photocopying and scanning
- hand rendered, e.g. drawn, painted, printed, collaged
- using found objects.

*continued*

**What needs to be learnt****How to identify and record formal elements, e.g.:**

- recognise what formal elements are and how photographers and artists use them in their work
- record using materials, techniques, equipment and processes
- recognise the use of formal elements in own work produced.

**How to develop and refine use of techniques, equipment and processes, e.g.:**

- select and apply the appropriate materials, techniques and equipment to achieve creative intention, and record this information
- document selection of techniques, equipment and processes
- adapt and refine selection of techniques, equipment and processes in response to results of initial experiments and feedback (teacher, peer or client)
- record information on progress from the results of techniques, equipment and processes used, health and safety guidance, any risk assessments undertaken, any initial experimentation undertaken as part of an ongoing journal of working practice.

**Following health and safety guidance and recognising environmental issues:**

- sustainability – using resources carefully/recycling where possible
- safe working practices, storing materials appropriately, avoiding waste
- giving attention to the working environment to eliminate risk to self and others
- Control of Substances Hazardous to Health (COSHH) regulations – what it means when using materials and equipment
- instructions on using equipment and techniques
- compiling information, handouts and legislative guidance on health and safety
- keeping own records of health and safety guidance and relevant legislation on the materials and techniques used
- using personal protective equipment (PPE) properly.

**Learning aim C: Develop ideas in response to editing photographic images briefs****About the requirements of a brief:**

- reading and discussing a brief
- planning a timetable for a personal response to a brief
- defining the possibilities and limitations within a brief.

**How to use starting points for a design brief, including:**

- primary sources, e.g.:
  - drawings: from observation or imagination
  - paintings: from observation or imagination
  - own photographs
  - own digitally generated imagery
- secondary sources, e.g.:
  - literature
  - images from websites, magazines, books, films and TV
  - appropriated imagery

*continued*

**What needs to be learnt**

- declaring and referencing sources:
  - copyright
  - intellectual property rights
- copyright infringement, e.g.:
  - use of whole or part of an image without permission
  - use beyond the scope of a licence or permission
  - adapting an image without permission
  - asking another photographer to identically recreate the image.

**How to manage own time when working to a photographic editing brief, e.g.:**

- planning resources to be used
- allowing time for materials to dry or render
- working to a schedule
- tidying up workspace
- agreeing deadlines for tasks.

**How to generate ideas through using any single or combination of appropriate methods, e.g.:**

- exploring the purpose of the design brief
- reading and discussing the brief
- planning a timetable in response to the brief
- planning a personal response
- initial thinking strategies, responding to the brief including starting points, resources, techniques, client requirement, creative intention, intended audience, output specifications, e.g. screen, print; constraints, e.g. financial, technology, styling; influences, e.g. commercial, political, professional practice, subject types, presentation.

**How to select and develop ideas, e.g.:**

- develop ideas through free association, thinking ideas charts, discussion, e.g. one-to-one, group, creative leaps, innovative, unusual vision, word association
- researching and recording information from primary and secondary sources and the work of others to inform development work, which meets the requirement of the brief
- produce development work and generate ideas in response to an editing photographic images brief, e.g. drawings, thumbnails, printouts, storyboards, risk assessments, proof prints
- refine development work to meet the requirements of the brief, selecting preferred ideas
- apply testing through experimentation, testing, using audience feedback, considering alternative approaches to inform development
- keeping records in note form of the steps taken to develop the work.

**How to describe a response to the brief, e.g.:**

- what the ideas were based on
- methods used to generate ideas
- materials used

*continued*

**What needs to be learnt**

- how to extend the range of ideas produced, through exploring words and meanings, aspects of lateral thinking, combining materials
- how to recognise the potential in a range of ideas, and when an idea is resolved
- how to widen the area of investigation when developing ideas.

**How to describe the development of the responses, e.g.:**

- showing the starting points
- development of ideas
- working on selected themes
- exploring personal individual ideas
- using materials, sketchbooks, worksheets, digital sketching tools, scans, screen grabs, software
- meeting the requirements of a brief.

**How to keep an ongoing evaluative record of why and how the work is progressing, including:**

- review of progress
- what's working, what isn't and why (and what the improvement action will be)
- how the work has been refined
- choice of starting points, describing how appropriate they were to creative intention
- how research can be used to aid the development of the work
- how preferred ideas have been selected from a range of preliminary ideas
- how these ideas have been developed into a response that meets the requirements of a brief for different applications.

**Learning aim D: Produce and present an outcome in response to an editing photographic images brief****How to produce a final outcome that meets the requirements of the brief, e.g.:**

- selecting the most appropriate materials, techniques and processes that meet the brief
- documenting progress and processes used in developing work
- showing a response to the brief through experimenting with a range of appropriate selected materials, techniques and processes.

**How to present final work and supporting studies to peers and/or client, including:**

- organising research, ideas generation, preliminary work and final outcomes
- presenting in an appropriate format, e.g. sketchbook, layouts and final work
- using onscreen presentation, showing stages and outcome
- using appropriate protocols to save and name all versions of digital work
- presenting final outcome and all associated preliminary work, research, ideas generation, proof prints and final outcomes, and any other relevant information using the most appropriate presentation format.

*continued*

**What needs to be learnt**

**How to evaluate a response to the brief and explain clearly how the design work has met the requirements of the brief, e.g.:**

- defining the idea or ideas being communicated
- considering if choice and use of materials supported the design of the idea or message
- thinking about how effectively materials, techniques and processes were selected and used, e.g. skills involved and how they were applied
- documenting any changes to materials, techniques, visual imagery and use of visual language and why decisions were made to refine aspects of the design work
- commenting on the visual impact of own work and how this conclusion was reached
- evaluating the match between intention and final work.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate examples of editing photographic images</b>			
1A.1 Identify two examples of edited photographic images using visual examples, outlining how and why the image has been altered.	2A.P1 Describe at least two examples of edited photographic images, showing the characteristics and factors influencing the edit.	2A.M1 Review and present diverse examples of edited photographic images effectively, explaining the characteristics and factors influencing the edit.	2A.D1 Analyse and present diverse examples of edited photographic images effectively, evaluating the characteristics and factors influencing the edit.
<b>Learning aim B: Explore equipment, techniques and processes in response to editing photographic images briefs</b>			
1B.2 Explore at least two different techniques to edit a photographic image using safe working practices.	2B.P2 Select and explore at least four techniques to edit a photographic image, describing techniques used and recording safe working practices.	2B.M2 Select and use diverse techniques, equipment and processes consistently to edit photographic images, reviewing techniques used.	2B.D2 Select and use diverse techniques, equipment and processes creatively to edit photographic images, analysing and justifying techniques used.
<b>Learning aim C: Develop ideas in response to editing photographic images briefs</b>			
1C.3 Use at least one primary and one secondary source to generate an idea and visual work in response to editing photographic images briefs.	2C.P3 Select and use at least two primary and two secondary sources to develop an idea that meets the requirements of editing photographic images briefs. *	2C.M3 Select and use primary and secondary sources consistently to develop and extend diverse ideas that effectively meet the requirements of editing photographic images briefs. *	2C.D3 Select and use primary and secondary sources imaginatively to develop and extend diverse ideas that creatively meet the requirements of editing photographic images briefs.*



Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim D: Produce and present an outcome in response to an editing photographic images brief</b>			
1D.4 Produce and present an outcome in response to editing photographic images briefs.	2D.P4 Produce and present an outcome that meets the requirements of editing photographic images briefs, describing your working process.	2D.M4 Produce and present an outcome that effectively meets the requirements of editing photographic images briefs, reviewing your working process.	2D.D4 Produce and present an imaginative outcome that successfully meets the requirements of editing photographic images briefs, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

Images produced either digitally and/or using traditional film cameras can be used for this unit. Centres delivering wet-based photography will need to provide adequate darkroom facilities. Where centres are editing images digitally, they will need to provide access to suitable computer facilities and software that enables learners to edit photographic images digitally.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to describe examples of edited photographic images, and to review the purpose and methods used to inform and shape the edit, such as the purpose of the edit and choice of visual language. They will use materials and techniques to edit photographic images, and will produce a response that meets the requirements of the brief. To achieve this learners will have to apply understanding gained in their research tasks and experimentation with techniques and processes. They will show their working processes and how they developed their work, who it was aimed at and what visual ideas they used.

Learners working to **Level 2 Merit** will be able to use a range of materials and techniques to achieve their intention. Their control and application of materials, techniques and processes will be purposeful and the outcome they generate will meet the brief effectively. They will describe their working processes in some detail, acknowledging learning and how it has informed progress. Learners will demonstrate an ability to reflect on and explain their choices and use of materials and techniques, for example by using case studies to compare their work to found examples of edited images. They will describe the characteristics of their chosen examples of edited photographic images, identifying key factors. They will present their work clearly and effectively.

Learners working to **Level 2 Distinction** will show an imaginative and creative approach in developing ideas and imagery that meets the requirements of the brief. They will reflect constructively on the quality of their ideas and imaginative approaches, responding positively to learning and stimulus. They will produce an outcome independently and evaluate and present their work clearly, demonstrating in-depth understanding of their development process. Learners will analyse the different approaches in their selected examples of edited photographic images for print, and clearly articulate the key factors that make these examples successful. They will evaluate their own work in terms of fitness for purpose, target audience, use of visual language and control of techniques undertaken.

#### Level 1

Learners working to **level 1** will be able to perform basic tasks and to collect information and visual examples through their research. Their exploration of a theme and subsequent ideas generation may evidence a limited response. They may tend to work with one idea without exploring alternative ideas or approaches. Learners will use materials and techniques safely and maintain a safe working environment. Teachers should assess learners' performance in using materials, techniques and processes through the use of observation paperwork, as well as in the submission of any outcomes.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Picture Perfect	The local art centre is producing a publication about careers in the creative industry. They need to present information on the role of photographic editor and how and why photographs are edited.	Teacher observation, witness statements, records of visits, journal, presentation of findings, questionnaires, learning logs, annotated sketchbooks, blog, digital presentation, printouts.
1B.2, 2B.P2, 2B.M2, 2B.D2,	Alterations and Transformations	A photography graduate is looking to gain employment as a photo editor and needs to put together a portfolio of examples of edited images to take to interviews.	Teacher observation, witness statements, journal, learning logs, annotated sketchbooks, blog, digital presentation, printouts, test pieces, peer group presentations, examples of edited images, teacher assessment of practical submission, ongoing evaluation.
1C.3, 2C.P3, 2C.M3, 2C.D3, 1D.4, 2D.P4, 2D.M4, 2D.D4	Picture Postcard	The UK tourist board is looking to commission a series of postcards displaying composite images of the UK's key tourist attractions. Photographers have been asked to produce a series of postcards to present to the judging panel of the tourist board.	Teacher observation, witness statements, journal, learning logs, annotated sketchbooks, blog, digital presentation, printouts, web pages, storyboards, test pieces, peer group presentations, finished postcards, teacher assessment of practical submission, ongoing evaluation.



# Unit 35: Fashion Retail

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

When you shop in your local high street today, or browse through online shopping sites, do you ever think about how the clothing or accessories you are buying actually arrive there? There are many and various processes they have to go through to get from the designer to you the customer.

Fashion retail operations today are wide-ranging and fast moving, involving worldwide design, manufacturing and delivery systems which work together to get the fashions you want readily available.

This unit will introduce you to the fashion retail business and show you how vital areas such as design, promotion, marketing and sales strategies all work together to ensure that retail opportunities are constantly kept up to date and responsive to new trends and customer demands.

You will begin by looking at recent historical development in fashion retail before the department store and then examining fashion retail operations today, such as chain stores, multiples, individual and specialist shops, retail parks, online sales, TV shopping channels, factory outlets, bespoke, couture, mail order, recycling, up-cycling, and second-hand fashion. You will also look at how a fashion item gets from the designers' ideas through to the shop floor and the different fashion retail environments such as high street, luxury brands, niche fashion and specialist shops.

You will have the opportunity to investigate and explore your own ideas for a fashion retail brief where you will be introduced to the key job roles in fashion retail, such as buying, merchandising, marketing, advertising, promotion, press office and sales management. At the end of this unit you will understand the main developments in fashion retailing and know about the different types of fashion retail operations. You will also gain understanding of the range of working practices and employment opportunities within fashion retail.

## Learning aims

In this unit you will:

- A investigate fashion retail using historical and contextual sources
- B explore contemporary fashion retail operations
- C investigate working practices and job roles within fashion retail
- D produce and present work in response to a fashion retail brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate fashion retail using historical and contextual sources</b></p> <p><b>Understanding the history and development of fashion retail and relating this to the current commercial environment through investigation, e.g.:</b></p> <ul style="list-style-type: none"> <li>• retailing before 19th century, including markets, travelling pedlars, trading posts, bartering</li> <li>• pre-fashion, when clothing and garments were only 'fashion' for the wealthy</li> <li>• fashion retailing for the rich, with private dressmakers, milliners, cloth merchants and weavers</li> <li>• fashion retailing for the poor, with home-made, recycled, hand-me-downs</li> <li>• finding information from various sources such as paintings, novels, early fashion magazines and advertising.</li> </ul> <p><b>Understanding how retailing expanded and developed in the 20th century through:</b></p> <ul style="list-style-type: none"> <li>• the rise of limited line stores and the birth of speciality stores</li> <li>• speciality stores expanding to different locations</li> <li>• the evolution of the department store, such as Bennetts (1734) Harrods (1834) Kendals (1836) Lewis's (1900).</li> </ul> <p><b>Investigating factors that encouraged the expansion of fashion retailing, including:</b></p> <ul style="list-style-type: none"> <li>• improved transport links allowing the faster movement of raw materials and goods</li> <li>• better communication links allowing news of fashions and fabrics to travel more rapidly</li> <li>• more fashion exposure in newspapers and magazines</li> <li>• more demands for fashion from customers driving retail sales</li> <li>• lifestyle changes, such as women working, the development of sporting activities which demanded different types of clothing.</li> </ul> <p><b>Collating and presenting fashion retail information in an appropriate manner, e.g.:</b></p> <ul style="list-style-type: none"> <li>• case studies of retail history such as a department store or designer outlet</li> <li>• selected images of retail operations past and present which support the investigations</li> <li>• identifying different types of fashion retail development, such as department stores, specialist shops, mail order</li> <li>• collating an information file or sketchbook of fashion retail related information</li> <li>• supporting written documentation to show understanding of historical developments.</li> </ul>

**What needs to be learnt****Learning aim B: Explore contemporary fashion retail operations****Researching and understanding a range of contemporary fashion retail operations through field visits and case studies of the following, e.g.:**

- chain stores, multiples, individual and specialist shops
- retail parks
- online sales
- TV shopping channels
- factory outlets
- bespoke, couture
- mail order
- recycling, up-cycling, second-hand fashion.

**Investigating key issues affecting contemporary fashion retail, including**

- impact of technology, e.g. the internet, manufacturing, transport, fabrics and processes
- globalisation and the expansion of manufacturing worldwide
- cheap labour, e.g. human rights, child labour, workers' rights
- environmental factors, e.g. climate, war, restrictions on imports/exports
- economic factors, poverty, the need for cheap goods
- cultural factors, e.g. modesty in dress, religious dictates, association of certain colours, class distinction.

**Understanding influences and trends in fashion retail, including:**

- customer influences and changing needs, e.g. quick buying for busy lives, expanding hobbies, activities, leisure time
- specialised shopping, e.g. targeted sports, children's wear, jewellery, pre-teen
- fashion forecasting and the influence of international catwalk fashion
- street trends and influences from music and celebrities.

**Selecting and recording information on fashion retail, e.g.:**

- paper based, such as mood boards, notebooks, sketchbooks, folders
- lens based, such as photographic and video
- screen based, such as blogs, PowerPoint, other presentation methods, social networking sites, web pages
- oral presentation, such as speaking, voice-over, music.

**How to research, collate and present fashion retail information in an appropriate manner, e.g.:**

- case studies of retail history, such as a department store or designer outlets
- using selected images of retail operations which support the investigations
- identifying different types of fashion retail development
- collating an information file or sketchbook of fashion retail related information
- supporting written documentation to show understanding of fashion retail developments
- comparing and contrasting the range of fashion retail operations.

**What needs to be learnt****Learning aim C: Investigate working practices and job roles within fashion retail****How the retail cycle works, from designer to customer, e.g.:**

- the designer's role
- how fashion designers work
- first samples and range building
- selection of materials, colours and styles
- trend forecasting and fashion prediction
- the manufacturing process
- the role of the buyer
- quality control
- distribution and warehousing
- on the shop floor.

**Investigating and recording job roles in the retail environment, e.g.:**

- merchandising and buying
- sales management
- human resources
- distribution and wholesaling
- marketing and promotion, including visual merchandising, public relations campaigns, press offices, events, parties and special offers
- organisational structures
- retail teams
- customer service such as personal shoppers, alterations, fitting services
- technological roles such as web designers, online retailing, IT and information systems and TV shopping channels.

**Recording, collating and presenting fashion retail information, e.g.:**

- case studies of retail roles and personal skills and qualities
- selected images of retail environments and retail personnel at work
- using a range of materials and techniques to record information effectively
- collating an information file or sketchbook of fashion retail related information
- supporting written documentation to show understanding of retail processes comparing and stating personal opinion on the range of retail activities.

*continued*



### What needs to be learnt

**Personal qualities and skills required for fashion retail job roles which could include:**

- commercial awareness
- knowledge of fashion trends
- professionalism and good communication skills
- teamworking skills
- statistical and financial aptitude
- analytical skills
- creative and visual flair
- technology expertise
- presentation skills
- understanding of journalism and the media
- writing and copywriting ability
- marketing and promotional skills
- leadership skills
- knowledge of employment law.

### Learning aim D: Produce and present work in response to a fashion retail brief

**Responding to a fashion retail brief, e.g.:**

- developing an action plan where necessary to meet the deadline for the brief
- reading and discussing the requirements of the brief
- considering materials, applications and processes used in layout and presentation
- recording processes and techniques for final presentation.

**Researching and developing an area of personal interest, e.g.:**

- investigating a targeted fashion retail operation through primary and secondary research
- visits from fashion retail personnel
- interviewing fashion retail personnel
- making notes and gathering job profiles
- visiting sources of information, such as shops, stores, websites, TV channels, shopping malls, retail parks
- investigating magazines, newspapers, mail order catalogues
- experimenting with different starting points in response to the brief
- creating a series of initial ideas by reflecting on research
- selecting and using appropriate materials, techniques and processes in developing project ideas to meet the brief
- reviewing and reflecting on own ideas and use of media using peer and teacher feedback
- developing and modifying chosen ideas
- reflecting on progress, identifying and recording strengths and weaknesses.

*continued*

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**What needs to be learnt****How to organise research, development and final outcomes for presentation, e.g.:**

- selecting and collating information
- using sketchbooks, notebooks, worksheets to collate information and ideas
- written reports on contextual references and case studies considering layout, written content and images
- collating and annotating experiments and tests pieces
- experimenting with presentation techniques using appropriate technology such as PowerPoint, other presentation methods, video, photography, blogs, screen-based imaging
- designing handouts
- presenting supporting studies, such as contextual research, visits, ideas generation, development work and case studies
- final outcomes.

**Evaluating the response to the brief, e.g.:**

- recording and collating working processes
- identifying strengths and weaknesses
- why was the work carried out this way in terms of visual and written content?
- does the idea and final outcome meet the intention of the brief?
- considering and modifying the selection of materials techniques and processes
- reflecting on how well the final work met the requirements of the brief and responded to the learning outcomes.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate fashion retail using historical and contextual sources</b>			
1A.1 Identify and present at least two examples of fashion retail developments.	2A.P1 Select and present at least four examples of fashion retail developments using primary and secondary historical and contextual sources. #	2A.M1 Investigate and present effectively, diverse examples of fashion retail developments, using different primary and secondary historical and contextual sources. #	2A.D1 Analyse and present creatively, diverse examples of fashion retail developments, using different primary and secondary historical and contextual sources. #
<b>Learning aim B: Explore contemporary fashion retail operations</b>			
1B.2 Identify and present information on at least two contemporary fashion retail operations.	2B.P2 Select and present at least four examples of contemporary retail operations using primary and secondary sources of research.	2B.M2 Describe and compare diverse contemporary retail operations using primary and secondary research and applying appropriate presentation methods.	2B.D2 Analyse and compare diverse contemporary retail operations, using primary and secondary research and demonstrating creative presentation methods.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Investigate working practices and job roles within fashion retail</b>			
1C.3 Identify and present job roles and working practices within fashion retail.	2C.P3 Describe job roles and working practices within fashion retail and present these using appropriate presentation methods.	2C.M3 Describe and compare job roles and working practices within fashion retail and present these using appropriate presentation methods.	2C.D3 Analyse and compare job roles and working practices within fashion retail and present these creatively, using appropriate presentation methods.
<b>Learning aim D: Produce and present work in response to a fashion retail brief</b>			
1D.4 Produce and present final outcomes in response to a fashion retail brief.	2D.P4 Produce and present final outcomes which meet the requirements of a fashion retail brief, using appropriate presentation methods and commenting on own work.	2D.M4 Produce and present informative final outcomes which meet the requirements of a fashion retail brief, using appropriate presentation methods, reviewing own work.	2D.D4 Produce and present creative and informative final outcomes which meet the requirements of a fashion retail brief, using appropriate presentation methods creatively, reviewing and evaluating own work.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

Students will require access to research sources such as the internet and journals and magazines which relate to fashion retail. They will also need to have resources which allow them to collate and present work, including use of computer-based presentation systems.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to locate and collate information on at least four different types of fashion retail developments using historical and contemporary sources indicated in the content. These will include researching books, journals, retailers' websites and media, as well as reading and discussing retail case studies supplied by the teacher. From materials supplied by the teacher and from that located individually from primary and secondary sources, learners will be able to select and present at least four different examples of contemporary fashion retail operations. They will also be able to outline four examples of job roles and working practices associated with these activities. This information will be collated and presented with the finished work. From these initial investigations, learners will evidence their development of ideas to meet the requirements of a fashion retail brief using appropriate research processes and presentation methods. All information will be presented as a final outcome, along with the initial investigations and a record of the working methods and processes used through the unit. Learners will be able to comment on their own work.

Learners working to **Level 2 Merit** will be able to locate and research information in greater depth on at least four different types of fashion retail developments using historical and contemporary sources indicated in the content. These will include searching books, journals, retailers' websites and media advertising, and also reading and discussing retail case studies supplied by the teacher. As well as the primary and secondary sources indicated at pass level, they will show initiative in locating their own sources of information in addition to those supplied by the teacher. This may include independent visits to a selected range of fashion retailers and the investigation of different online and mail order companies. From materials supplied by the teacher and from those located individually from primary and secondary sources, learners will be able to select and present different examples of contemporary fashion retail operations. Learners working at this level will be able to identify the job roles and working practices for a range of retail activities and offer personal opinion and comment relating to the various skills and qualities required for each, and how these relate to the broader areas of the fashion industry. The outcomes will meet the requirements of the brief, demonstrating working practices which are presented effectively and competently. The work produced for all the learning outcomes will be recorded and working methods throughout clearly reviewed.

Learners working to **Level 2 Distinction** will use a broad range of research methods to locate and analyse a range of examples of fashion retail developments, using diverse historical and contemporary research sources, and comparing the different types of customers targeted by the companies. Learners at Distinction level will show initiative in seeking out their own sources of information using those supplied by the teacher as a starting point, but expanding on these by visiting and reporting on different fashion retailers from high street to couture. Visits may also include attending retail trade fairs or press offices in department stores. Research could also include primary research from questionnaires to find out people's fashion shopping habits and preferences. Learners working at this level will be able to analyse and compare the job roles and working practices for a range of retail activities and offer personal opinion and comment relating to the various skills and qualities required for each role, and how these relate to the broader areas of fashion. The outcomes will meet the requirements of the brief demonstrating original solutions. The information researched, along with the outcomes, will be presented creatively. The work produced for all the learning outcomes will be recorded and evaluated showing an understanding and acknowledgement of own strengths and weaknesses and an understanding of fashion retail.

### Level 1

Learners working to **level 1** will be able to gather limited information on fashion retail developments from two different historical and contemporary sources supplied by the teacher. They will be able to identify some of the job roles within fashion retail, although understanding of the roles will be restricted to a brief description of the tasks undertaken. Learners at this level will have a simplistic response to locating, collating and presenting their work. The output for learning aims B and C will be generated from mainly secondary research sources, such as information supplied by the teacher and the internet, and is likely to be in the form of lists rather than in a written document showing comparisons and personal opinions. Learners working at this level will be able to produce and present a limited piece of work in response to a fashion retail brief. They will use simple presentation methods and teachers may well use observation sheets to evidence their knowledge and understanding.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	How We Shopped Then	Your local newspaper is celebrating 100 years of publishing and is planning to feature a series of articles on significant developments over the last century. It has approached you to contribute an article on shopping for fashion, how it was 100 years ago and how it has developed over the years.	<p>Evidence for assessment can be presented using the following methods, e.g.:</p> <ul style="list-style-type: none"> <li>• files and folders of research work</li> <li>• notes from lectures and seminars</li> <li>• collected examples of fashion retail operations</li> <li>• finished essay or report</li> <li>• presentation of project using appropriate methods.</li> </ul>
1B.2, 2B.P2, 2B.M2, 2B.D2	21st Century Shopping	<p>To support the celebrations of the local newspaper's 100th birthday, your local shopping centre is collaborating on a celebration of '21st Century Shopping' in the form of an exhibition which will feature the range of fashion retail opportunities available.</p> <p>You have been asked to contribute to this by producing original work on contemporary fashion retailing in all its different forms.</p>	<p>Evidence for assessment can be presented using the following methods, e.g.:</p> <ul style="list-style-type: none"> <li>• files and folders of research work</li> <li>• notes from lectures and seminars</li> <li>• collected examples of fashion retail operations</li> <li>• evidence from visits to retail outlets</li> <li>• own photographs from retail visits</li> <li>• finished essay or report</li> <li>• presentation of project using appropriate methods.</li> </ul>

Criteria covered	Assignment	Scenario	Assessment evidence
1C.3, 2C.P3, 2C.M3, 2C.D3, 1D.4, 2D.P4, 2D.M4, 2D.D4	Inside Fashion Retail	<p>In conjunction with the celebrations for the local newspaper and to support the exhibition on fashion retailing at the local shopping centre, your careers fair is to feature a section on working in the fashion retail industry.</p> <p>You have been asked to investigate the different job roles and careers available in the different sectors of the industry and to outline the skills and qualities required to work in these roles. Your work will form the major part of the display and information on the exhibition stand.</p>	<p>Evidence for assessment can be presented using the following methods, e.g.:</p> <ul style="list-style-type: none"> <li>• files and folders of research work</li> <li>• interviews with fashion retail employees</li> <li>• notes from lectures and seminars</li> <li>• collected examples of fashion retail operations</li> <li>• evidence from visits to retail outlets</li> <li>• press packs and media articles on fashion retail operations</li> <li>• own photographs from retail visits</li> <li>• finished essay or report</li> <li>• presentation of project using appropriate methods.</li> </ul>



# Unit 36: Surface Design

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Surfaces are fascinating. Whether they are smooth, matte, highly polished or coarse and textured we are inevitably drawn to touch and feel them. The term to describe surfaces in art and design is their 'tactile' qualities.

Look around your environment and notice the wide range of surface designs on objects, wall coverings, architectural detail and clothing. You will see that designers apply surface treatments or decoration in a wide range of ways, using traditional or contemporary materials, techniques and processes. There is also a wealth of cultural and contextual uses across the world and in most cultures. These surfaces can be found in functional and non-functional 2D and 3D designs, architecture, interior design, papers, cards, ceramics, fashion and textiles, furnishings and flooring, to mention a few applications. They can be protective or functional as well as decorative.

You will learn how to investigate surface design across historical and contemporary contextual references to inform the development of your ideas in response to surface design briefs. You will discover how surfaces can enhance a space and create a mood through the use of formal elements of texture, pattern, form, colour and the visual language of design.

It will be important for you to experiment with the creation of samples that apply surfaces in a number of different ways and for different purposes. There will be opportunities for you to generate and develop your own ideas from surface design briefs. Your ideas will be based on your primary research recordings and might include traditional working methods or more experimental approaches such as using 3D broken ceramic pieces, painted and printed, punched and joined, to create a wall hanging. You will collate all your exploratory studies showing how you have used surface design materials and processes alongside your research into professional practice. Your final presentation will include your contextual research and media experiments, showing how you have developed your own ideas into your completed surface design pieces in response to briefs.

## Learning aims

In this unit you will:

- A investigate surface design practice
- B explore materials, techniques and processes in response to surface design briefs
- C develop ideas in response to surface design briefs
- D produce and present outcomes in response to a surface design brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate surface design practice</b></p> <p><b>How to investigate and research primary and secondary surface design sources, e.g.:</b></p> <ul style="list-style-type: none"> <li>• research surface design practice relevant to briefs</li> <li>• visits from practitioners, to museums, galleries, exhibitions and workshops, contemporary retail outlets</li> <li>• research to cover contemporary and historical local, national and international practitioners</li> <li>• secondary research through practitioners' websites and online galleries, the internet, journals, periodicals and books.</li> </ul> <p><b>How surface designers gain employment in art and design practice, e.g.:</b></p> <ul style="list-style-type: none"> <li>• setting up own studio as self-employed designer</li> <li>• seeking representation from a gallery or agent</li> <li>• researching others' work on their own websites</li> <li>• becoming a member of a group or cooperative</li> <li>• entering competitions</li> <li>• investigating opportunities locally and nationally for surface design commissions</li> <li>• supporting their practice through educational projects such as teaching workshops, residencies, one-off projects</li> <li>• working in partnership with other artists</li> <li>• working in a design studio.</li> </ul> <p><b>How surface designers develop ideas for their surface design work, e.g.:</b></p> <ul style="list-style-type: none"> <li>• researching surface designers' working practices</li> <li>• identifying the target audience for their work</li> <li>• identifying starting points used by surface designers through practical experimentation</li> <li>• researching others' drawings, paintings, photographs, previous prints</li> <li>• exploring others' use of subject matter</li> <li>• using lens-based/digital imagery directly in the surface design process</li> <li>• exploring the potential of images linked by theme or subject</li> <li>• responding to themes in literature, history, philosophy, and science</li> <li>• using ideas based on imagination.</li> </ul> <p><b>How to identify examples of surface design practice using visual examples, e.g.:</b></p> <ul style="list-style-type: none"> <li>• fashion, textiles and accessories, functional tableware, interior design, sculptural pieces, experimental surface designs, contemporary and traditional approaches.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt****How surface designers develop creative responses through surface design to self-generated themes, or to those set by others, e.g.:**

- interpreting a subject or brief in innovative ways
- exploiting formal elements such as pattern, texture, scale, shape, colour, line
- taking an existing concept and reinterpreting it in an alternative way
- exploring materials, e.g. experimenting with different surface design materials, techniques and processes
- refining their existing surface design skills, exploiting qualities of surface design materials.

**Reflecting, collating and presenting information in an appropriate manner, e.g.:**

- reflecting on others' work:
  - notes and/or case studies
  - annotated images of others' work
  - identifying others' use of materials and techniques
  - exploring and documenting others' use of formal elements, commenting on the qualities within the work
  - investigating relationships between the form, shape, composition and surface treatment of selected works
- collating:
  - workbooks, notes, sketchbooks, design sheets, files, handouts
  - case studies of selected surface design practitioners
- presenting:
  - experiments and sample pieces
  - on-screen or verbal presentation to an audience
  - presentation supported by handouts, illustrations or notes.

**Learning aim B: Explore materials, techniques and processes in response to surface design briefs****How to select materials, techniques and processes that meet the requirements of surface design briefs, e.g.:**

- surface design materials and tools:
  - different combinations of materials and tools appropriate to the specialist pathway and suited to the brief
  - traditional and contemporary or non-traditional materials and tools for surface treatments
  - found materials for texturing and mark-making
  - papers, such as cartridge, corrugated card, newspaper, newsprint, wrapping, tracing, tissue, handmade, thin card, clay, fabrics, foil, acetate, perspex, glass, Plasticine, wax, wood, linoleum, aluminium, steel, zinc, rubber, medium density fibreboard (MDF)
  - inks, such as oil-based, water-based, black/coloured inks, thinning ink with water, thinners or pva-based medium, paints
  - varnishes for sealing plates

*continued*

**What needs to be learnt**

- stamps and stencils, such as card, string, wood, linoleum, Perspex, polystyrene, found materials
- stencils such as photo-based, cutting tools for woodblock, lino, engraving, stamps, sponges; squeegees, print racks, palette knives, sticks, rollers
- surface design techniques:
  - gild, stamp, scumble, impasto, stain, glaze, resist, multi-layer, fold, pleat, curl, crumple, twist, weave, dye, laminate, texture, stencil, mask, join, score, model, carve, incise
- surface design processes:
  - printmaking such as mono, collagraph, block, screen
  - painting, drawing, sgraffitto, montage, collage, typography, photography, frottage, spray diffusers, templates, low and high relief, assemblage
  - burning, sandblasting, etching, carving, incising
  - multi-layering, folding, pleating, curling, crumpling, twisting, weaving, dyeing, laminating, texturing, stencilling, masking, joining, scoring, modelling, carving, incising.

**Exploring surface design materials in response to a brief, e.g.:**

- paints and other mark-making materials and associated tools such as pastels, chalks, inks, papers and grounds, found and hand-made tools, brushes, sponges, rags
- wood, sheet metals, wire, string, plastics, recycled materials, glues, hammers, nails, screws, welding, vacuum forming
- fabrics, fibres, dyes, paints, sewing machines, cutting tools
- print media and associated tools
- modelling material such as clay, paper clay, wire and associated tools
- constructing materials such as cardboard, papers, withies and associated hand tools.

**Selecting and using surface design techniques, e.g.:**

- matching choice of techniques to creative intentions in response to briefs such as use of gilding to embellish
- exploring a range of formal elements through appropriate techniques such as adorning a textile piece by weaving a variety of decorative threads to evoke seasonal colours
- using techniques to successfully achieve intentions such as richly enhancing a form
- exploiting the potential and limitations of the chosen surface design treatment to achieve creative intentions
- creating an annotated series of samples, swatches and test pieces.

**Selecting and using surface design equipment and processes, e.g.:**

- appropriate tools, traditional and found suited to the purpose
- working studies and drawings for initial surface design ideas
- use of computer-aided design (CAD) to develop and refine ideas such as environmental or site-specific surface design installation
- allowance of sufficient time to achieve the outcomes
- recycling surface design material.

*continued*

### What needs to be learnt

#### **Recording the progress and results of developmental work/explorations of media, e.g.:**

- keeping an ongoing journal – selected surface design techniques and how the requirements of the brief have been met
- using samples and/or experiments from different stages to record development of ideas, and annotating to explain how work may be refined
- presenting artwork to peers and/or client
- using peer and teacher feedback to aid the development of own surface design work.

#### **Following health and safety guidance and recognising environmental issues:**

- sustainability – using resources carefully/recycling where possible
- safe working practices, storing materials appropriately, avoiding waste
- paying attention to the working environment to eliminate risk to self and others
- Control of Substances Hazardous to Health (COSHH) regulations – what it means when using materials and equipment
- instructions on using equipment and techniques
- compiling information, handouts and legislative guidance on health and safety
- keeping own records of health and safety guidance and relevant legislation on the materials and techniques used
- using personal protective equipment (PPE) properly.

### **Learning aim C: Develop ideas in response to surface design briefs**

#### **Understanding the requirements of surface design briefs, e.g.:**

- reading and discussing the requirements of the brief
- planning a timetable for a personal response to the brief
- defining the possibilities and limitations within a surface design brief
- exploring primary sources – drawing from observation, drawing from imagination, paintings, own photographs, digitally generated imagery, existing surface design work, mixed media work, collage
- exploring secondary sources, such as literature, images from websites, magazines, books, the media, appropriated imagery
- meeting the client's needs such as functional or non-functional, size, scale, finish.

#### **Generating ideas through using any single or combination of appropriate methods, e.g.:**

- free-association drawings, thumbnail sketches, one-to-one and group discussion, field trips, visits, referring to own experiments and explorations of others' work
- using drawings/lens-based imagery/contextual source material to initiate ideas generation.

#### **Managing own time when working to surface design briefs, e.g.:**

- planning resources to be used
- working to a schedule
- agreeing deadlines for tasks
- ongoing review of progress.

*continued*

### What needs to be learnt

#### Selecting and using starting points and source materials to meet the requirements of briefs, e.g.:

- subject matter
- primary and secondary sources
- creative potential of starting points
- considering use of formal elements and visual language, such as:
  - colour, texture, pattern, rhythm, line, scale, shape, form
  - using photography effectively to collect and record information
  - using and refining visual language to enhance and develop ideas, and record thoughts and justifications of decisions made
  - selecting preferred ideas from a range of preliminary design work
- fitness for purpose
- following up earlier feedback from others
- selecting and using techniques to successfully achieve creative intention
- using techniques sensitively to support aesthetic qualities of work
- selecting and preparing specialist surface design equipment
- negotiating access to specialist technical resources
- testing qualities of media and reflecting on results and refining as required.

#### Developing, selecting and recording preferred ideas in response to a surface design brief, e.g.:

- experimenting with different starting points in response to the brief
- using contextual research into chosen professional practice to inform and inspire ideas
- creating a series of initial design ideas by reflecting on observational 2D and 3D studies
- considering materials, techniques and processes to be used to develop design ideas, working from experimental pieces and tests in response to the brief
- using of computer software to continue development of ideas
- reviewing and reflecting on design ideas using peer and teacher feedback
- suitability of ideas in meeting the brief
- developing and modifying chosen idea
- reflecting on progress identifying and recording strengths and weaknesses.

**What needs to be learnt****Learning aim D: Produce and present outcomes in response to a surface design brief****Recording and documenting the development of ideas in response to a surface design brief, e.g.:**

- organising notes and annotations in a sketchbook or journal
- recording in note form the results of explorations with surface design media, techniques and processes
- identifying the basis of ideas – noting the starting points
- highlighting method/s that have been used to generate ideas
- noting the materials that have been used to explore and develop ideas
- drawing out ideas and layouts/designs
- making decisions on final ideas and processes to meet the brief
- making a plan for production, such as:
  - organising materials
  - accessing technical assistance
  - allowing for drying times
  - identifying access to specialist surface design resources
  - creating final work.

**Producing final work e.g.:**

- creating final design ideas
- completing sketchbooks, studies, plans and prints
- completing final designs.

**Keeping an ongoing evaluative record of why and how the work is being done, including:**

- review of progress
- refining and modifying work in progress
- what is working, what isn't, and why
- interim presentations of work to peers and teacher
- how to use reviews and feedback to aid the development of the work.

**Presenting final outcome to peers and/or client, e.g.:**

- planning the presentation
- exploring presentation formats, such as exhibition, online, on screen, portfolio, interactive, installation
- record and show preliminary work, 2D or 3D design work, and any screen-based work.

**Evaluating the response to the brief and explaining clearly how the surface design work has met the requirements of the brief, e.g.:**

- defining idea or ideas, such as what the work was based on
- recording and collating results of exploration to explain and evaluate the results of testing and sampling
- considering if ultimate choice and use of surface design materials supported the design

*continued*

**What needs to be learnt**

- thinking about how effectively materials were used, the skills involved and how they were applied
- evaluating and justifying any changes to materials, techniques, visual imagery and use of visual language, explaining why decisions were made to refine aspects of the design work, such as results of tests, in the translation of an idea from sketchbook to design stages
- reflecting on the visual impact of the work and how this conclusion was reached
- evaluating the match between intention and final design work: did the final work communicate the idea or intention?
- presenting final outcome and all associated preliminary work, research, ideas generation, samples and experiments, any other relevant information using the most appropriate presentation format.



## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate surface design practice</b>			
1A.1 Identify and present examples of at least two different surface design processes, identifying the designers involved.	2A.P1 Describe and present at least four examples of surface design processes, identifying the work of designers involved and describing their working practices. #	2A.M1 Review and present diverse examples of surface design processes effectively, identifying designers involved and explaining their working practices. #	2A.D1 Analyse and present diverse examples of surface design processes effectively, identifying designers involved and evaluating their working practices. #
<b>Learning aim B: Explore materials, techniques and processes in response to surface design briefs</b>			
1B.2 Explore at least two different techniques in response to surface design briefs, using safe working practices.	2B.P2 Select and explore at least four different surface design processes, using different materials and techniques that meet the requirements of surface design briefs, observing and recording safe working practices.	2B.M2 Select and use consistently diverse materials, techniques and processes to generate effective surface design, describing techniques used.	2B.D2 Select and apply diverse materials, techniques and processes creatively and skilfully, to generate and present work that imaginatively meets the requirements of surface design briefs, evaluating techniques used.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to surface design briefs</b>			
1C.3 Use at least one primary and one secondary source to generate an idea and visual work in response to surface design briefs.	2C.P3 Select and use at least two primary and two secondary sources to develop an idea that meets the requirements of surface design briefs.	2C.M3 Select and use primary and secondary sources consistently to develop and extend diverse ideas that effectively meet the requirements of surface design briefs.	2C.D3 Select and apply primary and secondary sources imaginatively to develop and extend diverse ideas that creatively meet the requirements of surface design briefs.
<b>Learning aim D: Produce and present outcomes in response to a surface design brief</b>			
1D.4 Produce and present an outcome in response to a surface design brief.	2D.P4 Produce and present an outcome that meets the requirements of a surface design brief, describing your working process.	2D.M4 Produce and present an outcome that effectively meets the requirements of a surface design brief, reviewing your working process.	2D.D4 Produce and present an imaginative and skilful outcome that successfully meets the requirements of a surface design brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are a surface design studio and workshop access, which will vary according to the individual centre's resources, but must be sufficient to enable learners the opportunity to fulfil the potential of the unit content and conform to health and safety regulations. The resources should allow learners to work with a range of surface designs materials, tools, techniques and processes.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will have created a body of contextual historical and contemporary research into surface design practice. They will have developed their understanding of surface design practitioners and evidenced this through notes, collections of images and primary and secondary source studies, including their presentations to appropriate audiences. Teacher observation sheets may be used to document learners' ability to communicate their findings. They will show their explorations into materials, techniques and processes through test pieces, samples and worksheets with appropriate records of their results. They will have developed ideas that meet the requirements of surface design briefs and demonstrated their working process in sketchbooks, notebooks, design sheets and samples, with evidence of ongoing review. Final design work will show their understanding of the design and making process and they will have made appropriate presentations evidenced through plans, notes, collated studies and final pieces.

Learners working to **Level 2 Merit** will have created evidence from research into diverse contextual historical and contemporary surface design practice. They will have developed their understanding of surface design practitioners and consistently evidenced this through notes, collections of annotated images and primary and secondary source studies, including effective presentations to appropriate audiences. Teacher observation sheets may be used to document learners' ability to communicate their findings, although at this level of achievement learners would be expected to articulate or document their understanding. They will show their wide-ranging explorations into materials, techniques and processes through test pieces, samples and worksheets with coherent records of their results. They will have developed a range of creative ideas that meet the requirements of surface design briefs and demonstrated their working process in sketchbooks, notebooks, design sheets and samples, with evidence of ongoing reflection and review amendments to their work. Final design work will show their understanding of the design and making process and they will have made effective presentations evidenced through plans, notes, collated studies and final pieces.

Learners working to **Level 2 Distinction** will have created evidence from well-considered research into contextual historical and contemporary surface design practice. They will have refined and developed their understanding of surface design practitioners and evidenced this through informed notes, extensive collections of annotated images and imaginative primary and secondary source studies, including articulate presentations to appropriate audiences. Teacher observation sheets may be used to document learners' ability to communicate their findings, although at this level of achievement learners are expected to be able to articulate and document their understanding. They will show extensive explorations into materials, techniques and processes through test pieces,

samples and worksheets with comprehensive records of their results, showing justification for any modifications made. They will have developed a range of innovative ideas that meet the requirements of surface design briefs and demonstrated their working process in sketchbooks, notebooks, design sheets and samples, with evidence of ongoing reflection and analysis of any amendments to their work. Final design work will show their understanding of the design and making process, with ongoing analysis of the quality of their use of materials and the effectiveness of their designs. They will have researched into the most appropriate and exciting methods of presentation and demonstrate their planning in the creation of these. Following this, learners will have selected the most appropriate preparatory studies and final pieces to fully achieve the requirements of their briefs.

### **Level 1**

Learners working to **level 1** will have undertaken tentative research into a limited range of contextual historical and contemporary surface design practice. They will have improved their understanding of surface design practitioners and may evidence this through limited notes, collections of images and primary and secondary source studies. Teacher observation sheets may well be used to document learners' ability to communicate their findings. They will show limited explorations into materials, techniques and processes through some examples of test pieces, samples and worksheets, with few records of their results. They will have developed basic ideas that may meet the requirements of surface design briefs. Their working processes may be seen in sketchbooks, notebooks, design sheets and samples. Final design work will show limited understanding of the design and making process and they will have made some attempt at simple presentations, evidencing this through plans and studies together with their final pieces.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3, 1D.4, 2D.P4, 2D.M4, 2D.D4	Tropical Carnival	<p>A carnival organiser has approached a group of designers to interest them in creating a range of richly embellished accessories for their players, to include a set of elaborate headdresses. The carnival theme is 'Birds of Paradise'. The focus of the designs must be a rainbow of decorative, colourful, feathered, stitched and appliqué adornment.</p> <p>There are no restrictions as to materials other than wearability and conforming to health and safety.</p> <p>The organiser has set deadlines which must be met and would like to see and monitor the design team's action plan and progress before confirming the commission.</p> <p>The design team must be able to prepare a client portfolio for the final presentation on completion of this assignment.</p>	<p>Teacher observation and portfolio evidence, e.g.:</p> <ul style="list-style-type: none"> <li>• witness statements</li> <li>• records of visits</li> <li>• journal</li> <li>• reports on findings</li> <li>• questionnaires</li> <li>• learning logs</li> <li>• annotated sketchbooks</li> <li>• blog</li> <li>• digital presentation</li> <li>• printouts</li> <li>• web pages</li> <li>• design ideas sheets</li> <li>• test pieces</li> <li>• final outcomes</li> <li>• peer group presentations</li> <li>• client presentations.</li> </ul>

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3, 1D.4, 2D.P4, 2D.M4, 2D.D4	Touchy Feely!	<p>The local authority is reviewing the provision for early years numeracy and literacy.</p> <p>They are seeking ideas from designers to promote the understanding of numbers, letters and words through as wide a variety of outcomes as possible. They have suggested tactile wall tiles, objects that the children can play with such as games, books, toys and large-scale floor games that can be assembled in different formats and 'feely boxes'.</p> <p>These artefacts should be appropriate for both able-bodied and children with special needs.</p> <p>The manager in charge of this project has set deadlines which must be met and would like to see and monitor the design team's action plan and progress before confirming the commission.</p> <p>The design team must be able to prepare a client portfolio for the final presentation on completion of this assignment.</p>	<p>Teacher observation and portfolio evidence, e.g.:</p> <ul style="list-style-type: none"> <li>• witness statements</li> <li>• records of visits</li> <li>• journal</li> <li>• reports on findings</li> <li>• questionnaires</li> <li>• learning logs</li> <li>• annotated sketchbooks</li> <li>• blog</li> <li>• digital presentation</li> <li>• printouts</li> <li>• web pages</li> <li>• design ideas sheets</li> <li>• test pieces</li> <li>• final outcomes</li> <li>• peer group presentations</li> <li>• client presentations.</li> </ul>

# Unit 37: Sustainability in Art and Design Practice

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **30**

Assessment type: **Internal**

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## Unit introduction

Have you thought about what happens to your old mobile phone when you replace it with a new, updated one? Think about the billions of families across the world constantly upgrading their lifestyle and discarding outmoded or unwanted products. Resources are finite and as the world's population increases and everyone aspires to better living standards, it becomes more important to consider sustainability in your art and design practice. This is already a significant problem. How much worse will the situation be in 20 years' time when there may be even more people to feed, clothe, shelter, keep healthy, move around and entertain?

This unit will help you understand the challenges of sustainability in art and design practice. You will have the opportunity to explore how and why it might be important to develop and apply sustainable practices, personally and commercially. You will develop, demonstrate and promote sustainable practices in your own working methods.

While it might not be so obvious yet in your everyday life, we are rapidly approaching a tipping point. We urgently need to get smarter and stop behaving as if we have unlimited resources. Designers have a critical role to help resolve the challenge of allowing everyone to have and do more and more with less and less.

There is an increasing demand for sustainability expertise across all areas of art and design practice. In commerce and industry, companies like Ecover, GoodEnergy and Remarkable have established increasingly popular brands built on sustainable principles. Marketing groups like Futura offer sustainable services to mainstream organisations and designers like Ada Zandition and Edward Cullinan have grown their reputations on sustainable practices across fields as diverse as fashion design, architecture, interior and product design. Contemporary art practice relates to sustainability issues, for example in the land art work of Nancy Holt or Richard Long, the installations of Georgia Papageorge or the use of materials in the Arte Povera movement.

## Learning aims

In this unit you will:

A investigate issues of sustainability in art and design practice

B explore the impact of sustainability relevant to your own work.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate issues of sustainability in art and design practice</b></p> <p><b>Personal attitudes and behaviours, e.g.:</b></p> <ul style="list-style-type: none"> <li>• personal attitudes towards issues such as fashion, marketing, recycling, rationing, legislation and environment</li> <li>• sustainable design principles and practices, such as the six Rs, upcycling, 'end to end' design, closed loop economies, and sustainable materials and processes</li> <li>• agility and adaptability when working in rapidly changing commercial, cultural and environmental circumstances.</li> </ul> <p><b>Sustainable practice, e.g.:</b></p> <ul style="list-style-type: none"> <li>• understanding and recording imagery related to sustainability</li> <li>• exploring alternative approaches to sustainability</li> <li>• investigating official policy versus practice, for instance use of recycling bins, heating, lighting, and resource management</li> <li>• identifying sustainable/unsustainable practice</li> <li>• promoting the benefits of a more sustainable approach.</li> </ul> <p><b>Impact of commercial issues on sustainability, e.g.:</b></p> <ul style="list-style-type: none"> <li>• exploring sustainability in products and/or services in common practice</li> <li>• identifying the commercial impact of rising costs of transport, raw materials, production, labour and tax, such as on waste/landfill</li> <li>• balancing the demands of desirability with sustainability.</li> </ul> <p><b>Exploring cultural and social issues, e.g.:</b></p> <ul style="list-style-type: none"> <li>• personal, social, workplace, local, regional, national</li> <li>• media reporting of sustainability issues.</li> </ul> <p><b>How practitioners use sustainability in art and design, e.g.:</b></p> <ul style="list-style-type: none"> <li>• designing for industry and business</li> <li>• product design companies</li> <li>• fashion/textile design and construction business</li> <li>• graphic design companies and studios</li> <li>• photographic studios</li> <li>• freelancers</li> <li>• pitching for client briefs</li> <li>• specific roles, such as researcher, design director, design assistant, photographer, creative director.</li> </ul> <p><b>Investigating key issues affecting sustainability practice, e.g.:</b></p> <ul style="list-style-type: none"> <li>• impact of technology – the web, manufacturing, transport, materials and processes</li> <li>• globalisation and the need for cheap goods.</li> </ul> <p style="text-align: right;"><i>continued</i></p>



**What needs to be learnt****How to identify and present research on sustainability in art and design practice, e.g.:**

- investigating examples of sustainability, including internet research, direct observation of examples, visits to events, museums and galleries, and printed examples
- describing examples, such as sustainability campaigns for television, web-based, viral advertising, blogs, printed examples in magazines and published media
- annotating downloaded or printed examples and information from the internet and other sources
- transcribing examples such as analytical studies of sustainability issues, analysis of techniques and processes used by designers in modelling sustainable work.

**How to collate and present this information in an appropriate format, using visual examples, e.g.:**

- annotated studies and printed examples, notes, series of visualisations and mock-ups/basic artwork inspired by sustainability, photographic examples, montage, paper and/or screen-based presentation
- responding to feedback from presentation and views of peers.

**Learning aim B: Explore the impact of sustainability relevant to your own work****How to explore ongoing sustainability practice, e.g.:**

- keeping a sustainability diary in your art and design projects
- recording and promoting good sustainability practice in the choice of resources
- working with visiting professionals, visiting galleries, museums and exhibitions
- making connections with others' practice from the past and present
- trying out artists' methods in own work.

**How to record sustainability practice in own work, e.g.:**

- recording information with notes, results of tests, visual images
- annotating from own sources, for instance video, books, websites, databases, photocopies or scans.

**How sustainability practice can promote ethical, moral, social, cultural and environmental issues and how you might promote some of these issues in your own work, e.g.:**

- responding to a design brief about environmental issues looking at contemporary designs on energy conservation, recycling, carbon footprint.

**Sustainability in the designing and prototyping of own ideas, e.g.:**

- designing for sustainability throughout the whole lifecycle of products and systems (end-to-end)
- designing to ensure resources and processes are integrated to minimise the need for virgin materials (closed loop)
- recycled, unbleached paper
- use of oil-based products
- marking out to avoid waste.

*continued*

### What needs to be learnt

#### Use of sustainable materials and processes in own designs, e.g.:

- starch/milk-based
- bio-degradable
- recycled
- upcycled
- locally sourced
- bespoke.

#### Designing for lifetime sustainability, e.g.:

- no standby
- no emissions
- efficiency.

#### Sustainable solutions for end of product life, e.g.:

- measuring, recording, sharing and promoting all sustainable aspects of own work
- communicating value and efficiency of processes to others
- managing solutions for end of product life:
  - opening covers
  - separate parts
  - mending/servicing
  - repurposing
  - recycling
  - composting.

#### How to evaluate the impact of sustainability relevant to your own work, e.g.:

- recording and collating results of explorations to explain and evaluate the results of testing and sampling
- considering if choices made support sustainability practice
- thinking about how effectively materials were used, the skills involved and how they were applied
- evaluating and justifying any changes to materials, techniques, explaining why decisions were made to refine aspects of the work
- reflecting on the desirability and sustainability of the work
- evaluating the match between intention and work.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate issues of sustainability in art and design practice</b>			
1A.1 Identify at least two issues of sustainability in art and design practice.	2A.P1 Present at least four issues of sustainability in art and design practice, describing strengths and weaknesses.	2A.M1 Present diverse issues of sustainability in art and design practice, analysing strengths and weaknesses. #	2A.D1 Present diverse issues of sustainability in art and design practice, evaluating strengths and weaknesses. #
<b>Learning aim B: Explore the impact of sustainability relevant to your own work</b>			
1B.2 Monitor your use of resources in your own work.	2B.P2 Select and employ sustainable choices when using resources and making decisions in your own work.	2B.M2 Select and employ sustainable choices when using diverse resources and making informed decisions in your own work.	2B.D2 Select and employ sustainable choices when using diverse resources, analysing and justifying decisions in your own work.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

There are no specific resources required for this unit.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will have considered others' approaches to designing for sustainability, showing evidence that they have described strengths and weaknesses. Typical evidence may include diaries, blogs, video clips, photographs, media clippings. Case studies, records of interviews, questionnaires, brief reports, annotated images could also be presented. Useful comparisons could be made between stated policies and everyday practice.

When working on assignments in other units, learners should evidence sustainability when choosing materials. They should focus on the production of work that shows some evidence of sustainability in the outcomes they produce and the working practices they use.

Learners working to **Level 2 Merit** will have investigated others' approaches to designing for sustainability, showing evidence that they have analysed strengths and weaknesses. Typical evidence may include diaries, blogs, video clips, photographs, media clippings. Case studies, records of interviews, questionnaires, brief reports, annotated images could also be presented. Useful comparisons could be made between stated policies and everyday practice. There will be a diversity of approach in the investigation of issues and the presentation of findings.

When working on assignments in other units, learners should evidence sustainable choices when selecting materials. They should focus on the production of work that shows some evidence of sustainability in the outcomes they produce and the working practices they use. Their work should demonstrate the learner's understanding of both desirability and sustainability.

Learners working to **Level 2 Distinction** will have investigated others' approaches to designing for sustainability, showing evidence that they have analysed and justified strengths and weaknesses. Typical evidence may include diaries, blogs, video clips, photographs, media clippings. Case studies, records of interviews, questionnaires, brief reports, annotated images could also be presented. Purposeful comparisons could be made between stated policies and everyday practice. There will be a diversity of approach in the investigation of issues and in the learner's presentation of findings, and they will provide articulate reasons for their choices of example practice.

When working on assignments in other units, learners should evidence sustainable choices when selecting varied materials. They should focus on the production of work that shows evidence of sustainability in the outcomes they produce and the working practices they use. Their work should demonstrate the learner's understanding of both desirability and sustainability.

**Level 1**

Learners working to **level 1** will have noted others' approaches to designing for sustainability, showing limited evidence. Witness statements might be appropriate to evidence the learners' understanding. Other evidence may include diaries, blogs, video clips, photographs, media clippings. Records of interviews, questionnaires, brief reports, annotated images could also be presented. Comparisons, in the form of lists, might be made between stated policies and everyday practice.

When working on assignments in other units, learners should evidence sustainability when choosing materials. They may focus on the production of work that shows some limited evidence of sustainability in the outcomes they produce and the working practices they use. Observation sheets might be used to record the learners' working processes.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2	<p>Sustainability Mapping</p> <p>The assignment is intended to be incorporated into assignments for other units for specialist pathways</p>	A company has commissioned you to design an advertisement to visually and instantly accentuate the sustainability of the materials/components used in their bestselling brand. Choose a simple item (in which you can easily identify the components), estimate the most sustainable source for each of these (e.g. locally sourced/manufactured, recycled, environmentally sound etc) and design a visual representation to promote the value of each item in the overall product (e.g. as a chart, poster, dps, web screen etc).	<p>Teacher observation and portfolio evidence, e.g.:</p> <ul style="list-style-type: none"> <li>• annotated activity diary (notes, sketches, photos, reflections, audio/video, a blog)</li> <li>• models, mock-ups and final outcome.</li> </ul>
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2	<p>Forced Recycling</p> <p>The assignment is intended to be incorporated into assignments for other units for specialist pathways</p>	The government has passed an emergency law banning the use of 'virgin' materials in all schools and colleges. In your next design assignment you will only be allowed to use recycled materials (pencils, paper, card, fabric, wood, plastic etc). As a group, set up a recycling campaign to provide the resources you need for your next design assignment.	<p>Teacher observation and portfolio evidence, e.g.:</p> <ul style="list-style-type: none"> <li>• annotated activity diary (notes, sketches, photos, reflections, audio/video, a blog)</li> <li>• contributions to recycling bank</li> <li>• sustainable use of materials in outcomes.</li> </ul>

# Unit 38: Advertising Briefs

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Advertising campaigns are around us all of the time. We are surrounded by examples of graphic design imagery and text, printed and on screen, all carefully designed to make us aware of products, services and events. The role of the designer is to create advertising imagery that attracts our attention and makes us interested in the thing being advertised. Most advertising campaigns are aimed at specific target groups – you may be able to remember some examples of campaigns that are memorable to you; try listing some now.

In this unit you will get the chance to explore advertising briefs, through researching examples and then developing your own practical work. You will get to know the things that designers have to consider when developing a response to a brief, such as the needs of the target audience – what it is that they are looking for, and what is going to make the advertisement leap out from the mass of other adverts. Some designers can make us want to own something, through the way or means that this something is portrayed. The designers also have to work closely to guidelines and codes of practice to make sure that the information they present about a product or service is accurate and not misleading.

You will explore techniques such as ideas generation and using materials, techniques and processes that are associated with developing advertising briefs. You will learn how to organise your research and use it to help you in your practical work. You may develop work that is a combination of paper-based and digital formats. You will have the chance to explore components of graphic design used in advertising briefs, such as composition and layout, text and image, colour, and format. A key skill in the graphic design industry is presenting ideas, and in this unit you will see how ideas and visuals can be structured to make them easier to present to an audience.

## Learning aims

In this unit you will:

- A investigate advertising practice
- B explore materials, techniques and processes in response to advertising briefs
- C develop ideas in response to advertising briefs
- D produce and present an outcome in response to an advertising brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate advertising practice</b></p> <p><b>How practitioners work in advertising, e.g.:</b></p> <ul style="list-style-type: none"> <li>• within an agency</li> <li>• in graphic design studios</li> <li>• as freelancers</li> <li>• by pitching for client briefs</li> <li>• in specific roles, such as researcher, art director, artworker, photographer, junior designer, creative director.</li> </ul> <p><b>How advertising is used in the creative industries, e.g.:</b></p> <ul style="list-style-type: none"> <li>• advertising a product or service</li> <li>• encouraging sales of a particular brand</li> <li>• presenting lifestyle and aspirational visualisation relating to a product or service</li> <li>• attracting the attention of target audiences</li> <li>• presenting information to potential purchasers</li> <li>• creating an identity for a product, service, organisation or brand.</li> </ul> <p><b>How to identify and present examples of advertising by others, e.g.:</b></p> <ul style="list-style-type: none"> <li>• investigating examples of advertising, including internet research, direct observation of examples, visits to events, museums and galleries, and printed examples</li> <li>• describing examples, e.g. advertising campaigns for television, web-based, viral advertising, blogs, printed examples in magazines and published media</li> <li>• annotating downloaded or printed examples and information from the internet and other sources</li> <li>• transcribing examples, e.g. analytical studies of advertising work, analysis of techniques and processes used by designers in constructing the work.</li> </ul> <p><b>How to identify the intentions and working practice of practitioners when working in the field of advertising, e.g.:</b></p> <ul style="list-style-type: none"> <li>• describing purpose, creative intentions, message, intended audience and audience needs</li> <li>• considering the selection and application of materials, techniques and processes used by others, in relation to intention</li> <li>• exploring constraints and ethical considerations</li> <li>• noting legislation and codes of practice, and understanding the role and function of the Advertising Standards Authority (ASA).</li> </ul> <p style="text-align: right;"><i>continued</i></p>



**What needs to be learnt****How to identify the visual characteristics of advertising in the creative industries, e.g.:**

- describing formal elements used
- exploring the visual language used in specific examples of advertising:
  - use of colour, typography, combination of image and text, moving image and sound, duration, visual devices such as applying techniques used by Surrealist artists
- noting the effects of visual language employed to attract the viewer/customer.

**How to collate and present this information in an appropriate format, using visual examples, e.g.:**

- annotating studies and printed examples, notes, series of visualisations and mock-ups/basic artwork inspired by advertising work of others, photographic examples, collage, paper and/or screen-based presentation
- responding to feedback from presentation and views of peers.

**Learning aim B: Explore materials, techniques and processes in response to advertising briefs****How to use materials and techniques in the generation of advertising work, e.g.:**

- digital-based materials and techniques
- lens-based (photography, montage and video)
- mechanical (photocopying and layering with acetate)
- hand rendered (drawn, painted, printed and collaged)
- using found objects.

**How to select and apply digital, screen-based techniques and technology in the creation of graphic design ideas and outcomes, e.g.:**

- computer hardware and software, tablets and imported imagery
- using fonts, changing font style and experimental typography
- layout
- scanners
- external hard drives
- mobile phones
- digital transfer from cameras, phones, USBs, mobile devices and downloads
- screen grabs
- web-based display and design.

**How to select and use equipment to explore appropriate techniques when responding to advertising briefs, e.g.:**

- drawing tools, markers and layout pads
- computers, specific software and hardware
- types of camera and portable devices
- card and construction materials (if working in packaging).

*continued*

**What needs to be learnt****How to select and use visual language in design development and creation, e.g.:**

- image and combinations of image and text
- layouts and compositions
- experimenting with mark-making, such as blending, stippling, smudging and flicking
- typography, such as exploring alternative approaches, found or experimental type, and matching type family to target audience
- exploring visual elements such as tone, colour, line and shape
- combining different techniques.

**How to review effectiveness of techniques used in response to advertising briefs, e.g.:**

- analysing use of techniques and how appropriate to own intentions or purpose
- identifying which techniques worked, which didn't and why
- considering how different techniques are best suited to specific activities or purposes, for instance, using a fineliner to develop thumbnails
- responding to feedback from peers, teachers and clients.

**How to reflect on progress and record in an appropriate format, e.g.:**

- commenting on how use of techniques could be improved
- analysing how investigating the field of advertising and the work of others has informed own understanding of advertising and use of materials, processes and techniques
- examples of strengths in the development and design work produced
- identifying any weaknesses in development and design work and proposing how these could be improved
- presenting ideas and rough drafts, preliminary visualisations and artwork at interim client presentations.

**Following health and safety guidance and recognising environmental issues:**

- sustainability – using resources carefully/recycling where possible
- safe working practices, storing materials appropriately, avoiding waste
- paying attention to the working environment to eliminate risk to self and others
- Control of Substances Hazardous to Health (COSHH) regulations – what it means when using materials and equipment
- instructions on using equipment and techniques
- compiling information, handouts and legislative guidance on health and safety
- keeping own records of health and safety guidance and relevant legislation on the materials and techniques used
- using personal protective equipment (PPE) properly.

**What needs to be learnt****Learning aim C: Develop ideas in response to advertising briefs****How to identify the requirements of an advertising brief, e.g.:**

- purpose, intention, target audience and audience needs
- equipment, resources, locations, finance, personnel and teamworking
- roles and responsibilities, time management and planning.

**How to generate ideas for advertising briefs through using any single or combination of appropriate methods, e.g.:**

- initial thinking strategies about how to respond to the brief
- planning a personal response, mind-mapping, creative leaps, innovative, unusual vision and ideas, and defining appeal in relation to target audience characteristics
- using market research, reviewing trends
- using spider charts and word association
- one-to-one and/or group discussion
- keeping records in note form of the steps taken to develop the design work.

**How to develop ideas in response to an advertising brief, e.g.:**

- product, brand, product launch, existing brand or re-branding, facelift models, packaging, point of sale, web-based, viral, service industries, interactive item, poster and flyer.

**How to use primary and contextual sources in response to advertising briefs, e.g.:**

- recording from contextual sources through drawings, using digital media to record and gather visual imagery
- using secondary sources, such as web-based sources, magazines, newspapers, books
- experimenting with different materials, processes and techniques investigated in examples of advertising work and campaigns to inform own methods, relevant to the brief
- clarifying the purpose of the brief and confirming this with clients/teachers
- selecting and applying techniques, materials and processes informed by experimentation to meet the requirements of the brief
- considering other contextual factors that may influence the work you are doing, such as music, styles, fashion, fine art, crafts, science, technology, politics, the environment, culture, world issues, sport, social factors and social networking.

**How to select an idea to develop and give clear reasons for its selection, creating a detailed proposal for the idea, e.g.:**

- considering and justifying choices such as visual imagery, text, narrative, appeal and impact
- using information from interviews, focus groups and questionnaires to help clarify ideas when working towards a brief.

*continued*

**What needs to be learnt****How to record progress of response to the advertising brief, e.g.:**

- keeping a record in note form of the steps taken to develop the idea
- using a blog
- explaining what method/s were used to generate ideas
- visualising ideas and plans
- identifying materials, techniques and processes to be used to realise the work.

**How to keep an ongoing evaluative record of progress through the brief, e.g.:**

- recording information and review on progress throughout the brief
- considering what worked, what didn't and explaining why
- articulating how research can be used to aid the development of the idea.

**Learning aim D: Produce and present an outcome in response to an advertising brief****How to produce an outcome in response to an advertising brief, e.g.:**

- organising research, annotated examples, transcribed works, studies, experimentation and design development work in an appropriate format
- bringing ideas development to fruition, to include selected ideas for development, together with justification of choice made
- identifying and organising physical resources required, such as printing materials, cameras, computers, software, accessories and props
- using advertising techniques, materials and processes to produce work in response to the brief
- identifying any textual information to be used, and planning copywriting and proof reading
- working to a schedule, to include any printing times if applicable, making contingency plans for issues that might arise with equipment use
- working in a team, assigning roles, outlining tasks, providing instruction and direction
- securing access to locations and computer resources if required
- organising interim presentations, to inform design development work and refining of ideas and visual work
- defining working practice used to develop the work, evaluating the response to the brief, and explaining clearly how the work produced has met the requirements of the brief.

**How to present work in response to an advertising brief, e.g.:**

- showing ideas, preliminary and developmental work through displaying and discussing with peers/teacher in group review session
- organising and collating research, thumbnails, cut and paste work, explorations, mind maps, results from questionnaires, focus groups, and how to summarise this information
- presenting final outcome and all associated supporting work, research and investigation, paper-based design work, exploration of techniques, materials and processes, on-screen work and any other relevant information, using appropriate technology.

*continued*

**What needs to be learnt****How to evaluate work produced in response to an advertising brief, e.g.:**

- listening to and acknowledging feedback from clients, peers and teachers, and using feedback to make creative revisions
- defining working practice, and explaining how it has met the requirements of the brief, explaining visual impact and how the work has met the requirements of the brief, in terms of audience needs
- justifying any changes to materials, techniques and visual imagery, and why decisions were made to refine aspects of the advertising work
- analysing the effectiveness of materials, techniques and processes used, i.e. the skills involved and how successfully these were applied
- reviewing experimentation in advertising and graphic design materials, processes and techniques, reflecting on the effectiveness of techniques applied, and using feedback from review
- reviewing work through discussion with peers and teacher, e.g. outlining techniques, materials and processes used in the work, and evaluating the match between intentions and advertising work produced.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate advertising practice</b>			
1A.1 Identify and present at least two visual examples of advertising practice, outlining the work of the practitioners.	2A.P1 Describe and present at least four different examples of advertising practice, identifying the practitioners involved and the factors influencing the work. #	2A.M1 Review and present diverse examples of advertising practice effectively, identifying the practitioners involved and explaining the characteristics influencing the work. #	2A.D1 Analyse and present diverse examples of advertising practice effectively, identifying and evaluating the characteristics and factors influencing the work. #
<b>Learning aim B: Explore materials, techniques and processes in response to advertising briefs</b>			
1B.2 Use materials, techniques or processes in response to advertising briefs.	2B.P2 Select and use materials, techniques and processes to generate work that meets the requirements of advertising briefs, showing techniques used.	2B.M2 Select and use diverse materials, techniques and processes to generate work that effectively meets the requirements of advertising briefs, describing techniques used.	2B.D2 Select and apply diverse materials, techniques and processes to generate and present work that imaginatively meets the requirements of advertising briefs, analysing techniques used.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to advertising briefs</b>			
1C.3 Develop at least one idea in response to advertising briefs.	2C.P3 Develop at least two ideas that meet the requirements of advertising briefs.	2C.M3 Develop and extend diverse ideas that effectively meet the requirements of advertising briefs.	2C.D3 Develop and extend diverse, imaginative ideas that successfully meet the requirements of advertising briefs.
<b>Learning aim D: Produce and present an outcome in response to an advertising brief</b>			
1D.4 Produce and present an outcome in response to an advertising brief.	2D.P4 Produce and present an outcome that meets the requirements of an advertising brief, describing your working process.	2D.M4 Produce and present an outcome that effectively meets the requirements of an advertising brief, reviewing your working process.	2D.D4 Produce and present an outcome that imaginatively meets the requirements of an advertising brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resource required for this unit is a designated design studio.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson.

Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will be able to identify at least four examples of advertising practice, identifying the factors that influenced the practitioners, such as purpose, audience needs, constraints and creative intention. Learners will show their ability to use materials, processes and techniques as they develop their responses to advertising briefs. They will demonstrate their understanding of the safe use of their selected materials and processes through annotated worksheets or sketchbook pages, teacher observation record sheets and witness statements or through completed questionnaires. Learners will use their understanding gained in researching advertising practice to develop responses that meet the requirements of the brief without necessarily exploring a wide range of alternative approaches that might yield more creative outcomes. Their work will show competence in working to constraints without exploring options. Evidence is likely to include questionnaires, research, ideas generation, ongoing reflection and practical work. Teachers may need to use learner observation sheets and witness statements to evidence learners' practical working methods and their contributions during group and tutorial discussions.

Learners working to **Level 2 Merit** will be able to investigate and explore a range of contemporary and historical examples of advertising practice, showing an ability to explain in some detail the factors and constraints that the designers have worked to. They will make purposeful links between the examples they have researched and these factors, showing ability to absorb the information and apply this to aid them in developing their own design work in response to advertising briefs. Their discussions and any written work on the characteristics of the work of others will be clearly outlined and they will show some analytical ability. They will show their research through collected annotated imagery and written notes from primary and secondary contextual sources. They will have consistent control of selected materials and methods, and show effective and sometimes skilful use of graphic design materials, processes and techniques in different media. Learners will produce an effective outcome that will have a clear visual impact, communicating their intention, and they will be able to articulate their reasoning behind their working processes. They will make effective plans for presentation of the different stages of their research and exploratory practical work to meet the requirements of the brief, and they will reflect on strengths and areas for improvement.

Learners working to **Level 2 Distinction** will investigate and explore a diverse range of examples of advertising practice. In their discussions on the characteristics of selected examples, they will use critical vocabulary and analyse selected works using personal judgements informed by their sources. They will demonstrate an ability to consider the raft of possible influences on their researched design work, and evaluate the effect these have had on the techniques, materials and processes the designers have used. Learners will select and use materials, techniques and processes with confidence and imagination. They will demonstrate their understanding of the requirements of the brief and react positively to any challenges arising from their experimental use of graphic design



materials and processes. They will use materials with imagination and be able to analyse the results of experimentation. They will be able to identify and react to the key constraints in advertising briefs, through understanding how they can work within these constraints at the same time as pushing the creativity aspects of their visual work. They will select their final idea, analysing their choices, and develop an imaginative and skilful advertising outcome. They will explore alternative approaches and show a willingness to go beyond the obvious in trying to reach creative solutions to briefs. Any client audience research and results from questionnaires will be used proactively to inform the refinement of their design ideas and practical work. They will plan and present their work and review their progress, analysing their working process and identifying strengths and weaknesses. Teachers may need to use learner observation sheets and witness statements to evidence learners' practical working methods and their discussions during group and tutorial discussions.

### **Level 1**

Learners working to **level 1** will be able to undertake routine tasks in collecting information about advertising and how advertising campaigns are developed. Learners' findings can be assessed through presentations supported by annotated notes, rather than formal writing tasks. Learners' ideas generation will show a response to advertising brief, but will not necessarily meet the requirements of the brief. Learners will tend towards finalising their ideas rather than keeping them open in order to explore alternatives. Their exploration of advertising materials and processes to investigate the potential for creative expression will be limited. They are likely to select an obvious solution rather than consider or explore alternatives. Any alternative ideas may be recognised, but not used to inform the development of practical work that meets the requirements of the brief. Their outcome will show a basic response to the brief. They may evidence limited and unrefined results in using and controlling the materials and technical processes involved.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1	Hard-hitting Campaigns – Public Safety	As a junior designer, you are researching examples of strong advertising campaigns, in order to build understanding of what visual and textual factors make up a successful campaign.  You are expected to collate and present your research findings.	Observation sheets and witness statements.  Contributions to group discussions, tutorials and seminar sessions.  Sketches and notes from contextual visits.  Questionnaire for visiting practitioner and learners' subsequent findings.  Research into advertising and specific campaigns, sources – lists, notes, collected source material, annotated images, collated folders of a range of primary and secondary source material, photographs, screen grabs, video.
1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3	Convince Me – Part 1	Your design company has won a contract to create an advertising campaign for a major mobile phone manufacturer, who is teaming up with a network provider to produce the next generation of phones, capable of storing and accessing huge amounts of data as well as performing communication tasks.  As part of the design team, you will be generating ideas and producing practical work to present back to the clients at an interim presentation.	Experimental outcomes presented appropriately through sketchbooks, worksheets with annotated explorations of materials, processes and techniques, use of typography, branding, ideas for product name, drawing based roughs, thumbnails, mock-ups, photography, screen shots, film sequences.  Teacher observation sheets and witness statements relating to learners' discussions, tutorials and ongoing working methods and safe and effective use of materials, techniques and processes.  Written notes, annotated sketchbooks, worksheets, digital folders.

Criteria covered	Assignment	Scenario	Assessment evidence
1D.4, 2D.P4, 2D.M4, 2D.D4	Convince Me – Part 2	Your design team is presenting their final artwork for the brief, including examples for printed formats, screen-based examples, web-based advertising and a 30-second film that is aimed at television audiences.	<p>Practical work produced for brief and display.</p> <p>Evaluation of project and final work.</p> <p>Recorded discussion during group meetings and final evaluation seminars using witness statements.</p> <p>Plans for presentation of the work as a whole.</p> <p>Recorded presentation using video.</p> <p>Blogs and other social networking sites to upload discussions, ideas and final work.</p> <p>Written and/or spoken evaluation of strengths and weaknesses, quality of ideas, achievement of intention, modifications and changes, descriptions and analysis of use of media, materials and processes.</p> <p>Teacher observation statements on verbal evaluations.</p>



# Unit 39: Modelmaking

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Modelmaking covers a wide range of practice to support a variety of industries. Professional model makers can work within architecture, engineering, film, theatre and television and large companies needing models for diverse purposes. Investigate the work that model makers carry out in more detail and you will find out how rich this specialist area can be.

Architects, developers and town planners need to be able to see proposed developments, to scale and in context so that the relevant audiences can see an accurate three dimensional model, before the actual building goes ahead.

Engineers require scale models of expensive investments such as the development of a new car. In the film, television, theatre or games industry, scale models of sets, characters, props or other objects can be used to replicate objects or settings that may be impossible to use unless they are scaled down to a manageable size. Toy manufacturers need to create prototypes of ideas or playthings based on celebrities or characters from the entertainment industry.

Replica objects are in demand for point of sales, to promote a new range of artefacts. Think about those that you might have seen but not taken too much notice of, such as a large scale Croc shoe or trainer, a huge paintbrush or a character from a film in a shop display.

In this unit you will develop skills in making and constructing artefacts to meet the requirements of a modelmaking brief. You will have the opportunity to explore the richness of the methods available to you to generate and develop design ideas through to completed outcomes in response to a specialist brief.

## Learning aims

In this unit you will:

- A investigate modelmaking practice
- B explore materials, techniques and processes in response to modelmaking briefs
- C develop ideas in response to modelmaking briefs
- D produce and present outcomes in response to a modelmaking brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate modelmaking practice</b></p> <p><b>How to present investigations in an appropriate format e.g.:</b></p> <ul style="list-style-type: none"> <li>• sketchbook and notes</li> <li>• PowerPoint or other presentations</li> <li>• verbal presentation supported by notes and handouts.</li> </ul> <p><b>How practitioners gain employment in modelmaking, e.g.:</b></p> <ul style="list-style-type: none"> <li>• as self employed/freelance designer/maker</li> <li>• in a design/making studio</li> <li>• in a modelmaking studio</li> <li>• working with a community project in schools or colleges</li> <li>• working with a local authority on projects to enhance the environment</li> <li>• making connections and working within industry:             <ul style="list-style-type: none"> <li>◦ engineering</li> <li>◦ film, television or theatre</li> <li>◦ games</li> <li>◦ architecture, interior design</li> <li>◦ toys</li> <li>◦ maintaining current and relevant technical processes through refining existing skills and experimenting with new skills or materials</li> <li>◦ use others' work to influence their ideas and practice</li> </ul> </li> <li>• finding own commissions such as sourcing contacts with local authorities and local or national community projects</li> <li>• exhibiting work locally, nationally and internationally</li> <li>• creating a promotional pack such as website, brochure, business cards/ flyers</li> <li>• showing work as a member of a specialist modelmaking company or an association</li> <li>• through an agent.</li> </ul> <p><b>How modelmaking practitioners develop ideas for their modelmaking work, e.g.:</b></p> <ul style="list-style-type: none"> <li>• researching contemporary and traditional working practices within industry and retail</li> <li>• identifying the target audience for their work</li> <li>• identifying starting points used by modelmaking practitioners through practical experimentation</li> <li>• exploring others' use of subject matter</li> <li>• using of modelmaking materials and computer-aided design (CAD).</li> </ul> <p><b>How to reflect, collate and present information in an appropriate manner, e.g.:</b></p> <ul style="list-style-type: none"> <li>• reflect:             <ul style="list-style-type: none"> <li>◦ making notes and/or case studies</li> <li>◦ annotating images of others' work</li> </ul> </li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt**

- identifying others' use of materials and techniques
- exploring and documenting others' use of 3D formal elements, commenting on the qualities within the work
- investigating relationships between the form, shape and surface treatments of selected works
- collate:
  - work books, notes, sketchbooks, design sheets, files, handouts
  - case studies of selected modelmaking practitioners' work
- present:
  - experiments and sample pieces
  - on-screen or verbal presentation to an audience
  - presentation supported by handouts, illustrations or notes.

**Learning aim B: Explore materials, techniques and processes in response to modelmaking briefs****How to explore working processes used in modelmaking, e.g.:**

- investigating how creative responses to briefs are developed
- interpreting a subject or brief
- recording from primary sources
- investigating innovative approaches to subject matter
- exploiting the formal elements and visual language of modelmaking such as form, shape, surface, balance, symmetry
- creating experimental samples, test pieces and maquettes
- using other practitioners' approaches to inform own work.

**Modelmaking techniques, e.g.:**

- modelmaking
- constructing
- carving
- casting
- incising/cutting away
- moulding
- joining, jointing
- making armatures – simple and complex (jointed for use by animators to allow the articulation of limbs and body parts).

**How to select materials, techniques and processes that meet the requirements of modelmaking briefs, e.g.:**

- traditional and contemporary or non-traditional materials suited to the brief
- traditional and contemporary tools appropriate to the chosen materials, resistant or non-resistant, computer-aided design (CAD)
- appropriate modelling tools, traditional and found suited to the purpose
- cutting tools and tools to assist joining
- working studies and drawings for initial modelmaking ideas

*continued*

**What needs to be learnt**

- use of computer-aided design CAD to develop and refine ideas such as specific modelmaking purposes
- allowance of sufficient time to achieve the processes of modelmaking where materials such as plaster, silicone or resin require drying or setting time
- recycling modelmaking material
- malleable materials:
  - ceramics – clays
  - Plasticine, Milliput, Newplast
- non-malleable materials:
  - wood, metal, silicone, foam latex, foam board, resin, wire – various gauges, fibreglass.

**Recording the progress and results of developmental work/explorations of media e.g.:**

- keeping an ongoing journal – selecting modelmaking techniques and how the requirements of the brief have been met
- keeping an ongoing record of tests and trials such as notes, photographs, video clips
- investigating fitness for purpose
- exploring the potential for creative expression
- testing properties and suitability of different modelmaking material such as resin or other casting material
- adapting and refining selected choices in following experimentation, exploration and testing
- evaluating decisions made and directions taken through annotations, design roughs, visuals and sample pieces
- presenting modelmaking work to peers and/or client
- interim presentations of ongoing work
- using peer and teacher feedback to inform progress.

**Following health and safety guidance and recognising environmental issues, e.g.:**

- sustainability – using resources carefully/recycling where possible
- safe working practices, storing materials appropriately, avoiding waste
- paying attention to the working environment to eliminate risk to self and others
- Control of Substances Hazardous to Health (COSHH) regulations – what it means when using materials and equipment
- instructions on using equipment and techniques
- compiling information, handouts and legislative guidance on health and safety
- keeping own records of health and safety guidance and relevant legislation on the materials and techniques used
- using personal protective equipment (PPE) properly.



**What needs to be learnt****Learning aim C: Develop ideas in response to modelmaking briefs****How to understand the requirements of a modelmaking brief, e.g.:**

- reading and discussing a brief
- planning a timetable for a personal response to the brief
- defining the possibilities and limitations within a modelmaking brief
- exploring primary sources – drawing from observation, drawing from imagination, own photographs, digitally generated imagery, existing modelmaking
- exploring secondary sources, such as literature, images from websites, magazines, books, the media, appropriated imagery
- creating an action plan to make sure the deadline is met
- meeting the client needs such as functional or non-functional, size, scale, finish.

**Generating ideas using appropriate methods, e.g.:**

- free-association drawings, thumbnail sketches, one-to-one and group discussion, field trips, visits, referring to own experiments and explorations of others' work
- using drawings/lens-based imagery/contextual source material to initiate ideas generation.

**How to manage own time when working to modelmaking briefs, e.g.:**

- planning resources to be used
- working to a schedule
- agreeing deadlines for tasks
- ongoing review of progress.

**Selecting and using starting points and source materials to meet the requirements of briefs, e.g.:**

- subject matter
- primary and secondary sources
- creative potential of starting points
- considering use of formal elements and visual language, such as:
  - form, texture, volume, rhythm, line, scale, shape
  - using photography effectively to collect and record information
  - using and refining visual language to enhance and develop ideas, and record thoughts and justifications of decisions made
  - selecting preferred ideas from a range of preliminary design work
- fitness for purpose
- following up earlier feedback from others
- selecting and using techniques to successfully achieve creative intention
- using techniques sensitively to support aesthetic qualities of prints
- selecting and preparing modelmaking equipment
- testing qualities of selected materials and reflecting on results and refining as required.

**What needs to be learnt****Learning aim D: Produce and present outcomes in response to a modelmaking brief****Recording and documenting the development of ideas in response to a modelmaking brief, e.g.:**

- organising notes and annotations in a sketchbook or journal
- recording in note form the results of explorations with modelmaking media, techniques and processes
- identifying the basis of ideas – noting the starting points
- highlighting method/s that have been used to generate ideas
- noting the materials that have been used to explore and develop ideas
- drawing out ideas and layouts/designs for models, prototypes and maquettes
- making decisions on final ideas and processes to meet the brief
- making a plan for production, such as:
  - organising materials
  - accessing technical assistance
  - allowing for drying times
  - identifying access to 3D workshop
  - creating final work.

**Producing final work, e.g.:**

- creating final design ideas
- completing sketchbooks, studies, plans and model/s
- completing final designs.

**Keeping an ongoing evaluative record of why and how the work is being done, including:**

- review of progress
- refining and modifying work in progress
- what is working, what isn't, and why
- interim presentations of work to peers and teacher.

**How to use reviews and feedback to aid the development of the work, e.g.:**

- keeping an ongoing evaluative record of why and how the work is being done
- review of progress
- refining and modifying work in progress
- what is working, what isn't and why
- interim presentations of work to peers and teacher
- using reviews and feedback to aid the development of the work.

**Presenting final outcome to peers and/or client, e.g.:**

- planning the presentation
- exploring presentation formats, such as exhibition, online, on screen, portfolio, interactive, installation
- recording and showing preliminary work, paper-based design work and any screen-based work.

*continued*

### What needs to be learnt

**How to evaluate the response to the brief and explain clearly how the modelmaking work has met the requirements of the brief, e.g.:**

- defining idea or ideas, such as what the work was based on
- recording and collating results of exploration and models or maquettes to explain and evaluate the results of testing and sampling
- considering if ultimate choice and use of modelmaking materials supported the design of the idea or message
- thinking about how effectively materials were used, the skills involved and how they were applied
- evaluating and justifying any changes to materials, techniques, visual imagery and use of visual language, explaining why decisions were made to refine aspects of the design work, such as due to results of models or prototypes, or in the translation of an idea from sketchbook to final stages
- reflecting on the visual impact of the work and how this conclusion was reached
- evaluating the match between intention and final design work: did the final work communicate the idea or intention?
- presenting final outcome and all associated preliminary work, research, ideas generation, models, maquettes or prototypes and any other relevant information using the most appropriate presentation format.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate modelmaking practice</b>			
1A.1 Identify and present examples of at least two different modelmaking processes, identifying the modelmaking practitioners involved.	2A.P1 Describe at least four examples of modelmaking processes, identifying the work of modelmaking practitioners involved and describing their working practices.	2A.M1 Review and present diverse examples of modelmaking processes, identifying modelmaking practitioners involved and explaining their working practices.	2A.D1 Analyse and present diverse examples of modelmaking processes, identifying the modelmaking practitioners involved and evaluating their working practices.
<b>Learning aim B: Explore materials, techniques and processes in response to modelmaking briefs</b>			
1B.2 Explore at least two different techniques in response to modelmaking briefs, using safe working practices.	2B.P2 Select and explore at least four different modelmaking processes using different materials and techniques that meet modelmaking briefs, observing and recording safe working practices.	2B.M2 Select and use consistently diverse materials, techniques and processes to generate effective modelmaking, describing techniques used.	2B.D2 Select and apply diverse materials, techniques and processes creatively and skilfully, to generate and present work that meets modelmaking briefs, evaluating techniques used.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to modelmaking briefs</b>			
1C.3 Use at least one primary and one secondary source to generate an idea and visual work in response to modelmaking briefs.	2C.P3 Select and use at least two primary and two secondary sources to develop an idea that meets the requirements of modelmaking briefs.	2C.M3 Select and use primary and secondary sources consistently to develop and extend diverse ideas that effectively meet the requirements of modelmaking briefs.	2C.D3 Select and apply primary and secondary sources imaginatively to develop and extend diverse ideas that creatively meet the requirements of modelmaking briefs.
<b>Learning aim D: Produce and present outcomes in response to a modelmaking brief</b>			
1D.4 Produce and present an outcome in response to modelmaking briefs.	2D.P4 Produce and present an outcome that meets the requirements of a modelmaking brief, describing your working process.	2D.M4 Produce and present an outcome that effectively meets the requirements of a modelmaking brief, reviewing your working process.	2D.D4 Produce and present an imaginative and skilful outcome that successfully meets the requirements of a modelmaking brief, analysing your working process.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

See *Annexe F* for definitions of terms used in the assessment criteria grid.

## Teacher guidance

### Resources

The special resources required for this unit are a suitable modelmaking studio or workshop access and will vary according to the individual centre's resources, but they must be sufficient to enable learners to achieve the potential of the unit content, and conform to health and safety regulations. The resources should allow learners to work with a range of modelmaking materials, tools, techniques and processes.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will use their research to aid them in selecting and using primary and secondary sources to develop ideas that meet the requirements of the brief. They will show an understanding of what the brief requires and target their ideas generation accordingly. Teacher observation sheets may be used to document learners' ability to communicate their findings. They will show their explorations into materials, techniques and processes through test pieces, samples and worksheets with appropriate records of their results. They will have developed ideas that meet the requirements of a modelmaking brief and demonstrated their working process in sketchbooks, notebooks, design sheets and samples, with evidence of ongoing review. Final design work will show their understanding of the design and making process and they will have made appropriate presentations evidencing this through plans, notes, collated studies and final pieces.

Learners working to **Level 2 Merit** will have created a diverse range of contextual historical and contemporary modelmaking practice. They will have developed their understanding of modelmaking practitioners and consistently evidenced this through notes, collections of annotated images and primary and secondary source studies, including effective presentations to appropriate audiences. Teacher observation sheets may be used to document learners' ability to communicate their findings, although at this level of achievement learners would be expected to articulate or document their understanding. They will show their wide-ranging explorations into materials, techniques and processes through test pieces, samples and worksheets with coherent records of their results. They will have developed a range of creative ideas that meet the requirements of a modelmaking brief and demonstrated their working process in sketchbooks, notebooks, design sheets and samples, with evidence of ongoing reflection and review amendments to their work. Final design work will show their understanding of the design and making process and they will have made effective presentations evidencing this through plans, notes, collated studies and final pieces.

Learners working to **Level 2 Distinction** will have created a diverse range of contextual historical and contemporary modelmaking practice. They will have refined and developed their understanding of modelmaking practitioners and evidenced this through informed notes, extensive collections of annotated images and imaginative primary and secondary source studies, including articulate presentations to appropriate audiences. Teacher observation sheets may be used to document learners' ability to communicate their findings, although at this level of achievement learners will be able to articulate and document their understanding. They will show extensive explorations into materials, techniques and processes through test pieces, samples and worksheets, with comprehensive records of their results showing justification for any modifications made.

They will have developed a range of innovative ideas that meet the requirements of a modelmaking brief and demonstrated their working process in sketchbooks, notebooks, design sheets and samples, with evidence of ongoing reflection and analysis of any amendments to their work. Final design work will show their understanding of the design and making process, with ongoing analysis of the quality of their use of materials and the effectiveness of their designs. They will have researched the most appropriate and exciting methods of presentation and demonstrate their planning in the creation of these; they will have selected the most appropriate preparatory studies and final pieces to fully achieve the requirements of the briefs.

### **Level 1**

Learners working to **level 1** will be able to perform basic tasks in collecting information about historical and contemporary modelmaking. Learner's findings can be assessed through presentations supported by notes and annotated printouts rather than formal writing tasks.. Learners' ideas generation will show a response to the brief, but will not necessarily meet its requirements. Learners may work with a single primary or secondary source to develop their ideas rather than explore alternatives. They are likely to make basic choices in deciding which primary and secondary sources are suitable as starting points. Their exploration of different modelmaking materials, techniques and processes will be limited and they may discount some without investigating them thoroughly. The results of their explorations with print media will be recognised, but will not be used to inform the development of ideas that meet the requirements of the brief. Their outcome will show a basic exploration of at least two modelmaking techniques. They may evidence a limited use and control of the materials and technical processes involved.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3, 1D.4, 2D.P4, 2D.M4, 2D.D4	Sweets	<p>A new sweet shop will be opening in the high street and the shop owner has asked the BTEC group to produce a series of large-scale sweets which will be placed in and around the shop on the opening night and throughout the seasons.</p> <p>The shop owner has set deadlines which must be met and would like to see and monitor the design team's action plan and progress before confirming the commission.</p> <p>At this stage, you may meet constraints and have to scale up or scale down your proposals.</p> <p>The design team must be able to prepare a client portfolio for the final presentation on completion of this assignment.</p>	<p>Teacher observation and portfolio evidence, e.g.:</p> <ul style="list-style-type: none"> <li>• witness statements</li> <li>• records of visits</li> <li>• journal</li> <li>• reports on findings</li> <li>• questionnaires</li> <li>• learning logs</li> <li>• annotated sketchbooks</li> <li>• blog</li> <li>• digital presentation</li> <li>• printouts</li> <li>• web pages</li> <li>• design ideas sheets</li> <li>• test pieces</li> <li>• final outcomes</li> <li>• peer group presentations</li> <li>• client presentations.</li> </ul>



Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1B.2, 2B.P2, 2B.M2, 2B.D2, 1C.3, 2C.P3, 2C.M3, 2C.D3, 1D.4, 2D.P4, 2D.M4, 2D.D4	Art Has Come to Town!	<p>The local business and industry development group are looking for proposals for an unused space in the business park.</p> <p>They have Lottery funding to support a community-based building project and environment for a creative arts centre.</p> <p>A range of design ideas is welcomed and should be submitted for approval before any large-scale work is undertaken. Designers are free to play with the given area of land and are free to introduce landscaping into their plans and models.</p> <p>The business site management has set deadlines which must be met and would like to see and monitor the design team's action plan and progress before confirming the commission.</p> <p>The design team must be able to prepare a client portfolio for the final presentation on completion of this assignment.</p>	<p>Teacher observation and portfolio evidence, e.g.:</p> <ul style="list-style-type: none"> <li>• witness statements</li> <li>• records of visits</li> <li>• journal</li> <li>• reports on findings</li> <li>• questionnaires</li> <li>• learning logs</li> <li>• annotated sketchbooks</li> <li>• blog</li> <li>• digital presentation</li> <li>• printouts</li> <li>• web pages</li> <li>• storyboards</li> <li>• test pieces</li> <li>• peer group presentations</li> <li>• client presentations</li> <li>• final outcomes.</li> </ul>



# Unit 40: Sculpture

Level: **1 and 2**

Unit type: **Optional specialist**

Guided learning hours: **60**

Assessment type: **Internal**

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## Unit introduction

Sculpture covers a wealth of different ideas and use of media. It can be used for designing and making functional or decorative objects, but it is mainly used as a way of interpreting and transforming images in three dimensions taken from life and the imagination. Sculptures can be free-standing forms or created as low- or high-relief pieces.

Practitioners create sculptures for different purposes. These might include large-scale monuments and pieces intended for city squares, parks and landmark sites, such as areas surrounding grand public buildings like the Houses of Parliament or sculptures designed as commemorative tributes to figures and events both current and historical. Practitioners also work to commission on portraits and figures as well as developing their own personal portfolio of sculptural forms. Many contemporary sculptors have broken with traditional ideas and materials and work with abstract shapes and structures, sometimes employing innovative methods of using 3D media.

In this unit you will explore different three-dimensional materials, techniques and processes in response to a sculpture brief. You will investigate the rich range of professional practice across cultures world-wide, both contemporary and historical. There will be opportunities for you to generate and develop your own ideas from a given brief. Your sculptural ideas will be based on your primary research recordings and might include traditional working methods or more experimental approaches, such as a group site-specific project brief, or time-based sculptures created from material that disintegrates over time such as sand or found objects. You will collate all your exploratory studies showing how you have used sculptural materials and processes alongside your research into professional practice. Your final presentation will include your contextual research and media experiments showing how you have developed your own ideas into completed sculptural pieces in response to a sculpture brief.

## Learning aims

In this unit you will:

- A investigate sculpture practice
- B explore materials, techniques and processes in response to sculpture briefs
- C develop ideas in response to sculpture briefs
- D produce and present outcomes in response to a sculpture brief.

## Learning aims and unit content

What needs to be learnt
<p><b>Learning aim A: Investigate sculpture practice</b></p> <p><b>How to investigate and research primary and secondary sculpture sources, e.g.:</b></p> <ul style="list-style-type: none"> <li>• research sculpture practice relevant to briefs</li> <li>• visits from practitioners and to museums, galleries, exhibitions and workshops</li> <li>• research into contemporary and historical, local, national and international practitioners</li> <li>• field investigations into local and international monumental sculpture</li> <li>• contemporary retail outlets such as up-market city department stores</li> <li>• secondary research through practitioners' websites and online galleries, the internet, journals, periodicals and books.</li> </ul> <p><b>How practitioners work in the field of sculpture, e.g.:</b></p> <ul style="list-style-type: none"> <li>• as self-employed/freelance designer/maker</li> <li>• in a design studio</li> <li>• in a sculpture studio</li> <li>• working with local industry and business</li> <li>• working with community projects in libraries, community centres, schools or colleges</li> <li>• working with a local authority on projects to enhance the environment.</li> </ul> <p><b>How sculptors get jobs and work, e.g.:</b></p> <ul style="list-style-type: none"> <li>• finding own commissions such as sourcing contacts with local authorities and local or national community projects</li> <li>• networking with other artists and sculptors</li> <li>• exhibiting work locally, nationally and internationally</li> <li>• creating a promotional pack such as website, brochure, business cards/ flyers</li> <li>• showing work as a member of an association or group</li> <li>• through an agent or directly through a gallery.</li> </ul> <p><b>How to identify and record examples of sculpture practice using visual examples, e.g.:</b></p> <ul style="list-style-type: none"> <li>• using sketching, note-taking, recording through photography, video, phone</li> <li>• recordings of different sculptural ideas from primary sources such as visits and field investigations</li> <li>• recordings of findings into experimental sculptures, contemporary and traditional approaches to use of materials and processes</li> <li>• finding out and recording how practitioners maintain current and relevant technical processes through refining existing skills and experimenting with new skills or materials</li> <li>• exploring the influences both past and present on practitioners' ideas and practice</li> <li>• recordings of sculpture employing different combinations of materials such as glass, metals, textiles.</li> </ul> <p style="text-align: right;"><i>continued</i></p>

**What needs to be learnt****How to reflect, collate and present information in an appropriate manner, e.g.:**

- **reflect on others' work:**

- notes, sketches made through primary and secondary research
- annotated images of others' work gleaned from primary and secondary sources
- identifying others' use of materials and techniques
- exploring and documenting selected sculptural pieces such as the use of formal elements and visual language employed and commenting on the qualities within the work
- investigating relationships between the form, shape and surface treatment of selected works

- **collate:**

- work books, notes, sketchbooks, design sheets, files, handouts
- making case studies of selected sculptors' work

- **present:**

- experiments and samples pieces
- on-screen or verbal presentation to an audience
- presentation supported by handouts, illustrations or notes.

**Learning aim B: Explore materials, techniques and processes in response to sculpture briefs****How to explore working sculptural processes e.g.:**

- investigating how creative responses to briefs are developed
- interpreting a task, subject or brief
- recording from primary sources
- investigating innovative approaches to subject matter
- exploiting the formal elements and visual language of sculpture such as structure, form, shape, surface, rhythm, balance, asymmetry, space/shape relationships
- creating experimental samples, test pieces and maquettes.

**Materials and tools, e.g.:**

- **modelling sculptures:**

- earthenware and stoneware clays
- paper clay, self-hardening clay
- refined and coarse clays
- combined use of clay such as with wire or other metal objects
- combined use of fired clay with other materials such as glass, textile, print
- making moulds

- **modelling tools:**

- traditional tools such as sculptors' modelling tools, clay cutters, loops, knives, combs, paddles – smooth or textured, stamps and sponges, moulds, scrapers (smooth and textured), tile cutters
- moulds
- armatures – wire, wood, metal, paper
- brushes, slips for joining

*continued*

**What needs to be learnt**

- **carving sculptures:**
  - wood, breeze block, soapstone
  - plaster blocks
  - green-hard clay
  - polystyrene and hot wire cutters
  - found materials such as packaging
- **carving tools:**
  - sculptors' traditional carving tools for wood, breeze block, soapstone
  - knives, different shape and size cutters, rasps, files, graters
  - mallets, chisels
  - drills - hand and machine
- **constructing sculptures:**
  - wood blocks, lengths, pieces
  - withies and canes, straw and other natural fibres
  - cardboard, papers, tissue, found material
- **constructing tools:**
  - wire, tapes, string, rope, glues
  - hammers, nails, screws, drills, clamps
  - welding and brazing tools, spot-welder
- **surface treatment materials for sculpture:**
  - traditional surface treatments for clay such as oxides, underglazes, glazes
  - bronze or metallic paints, wire brush, sandpaper
  - contemporary surface treatments such as paint (acrylic, spray, household), stains, polishes and varnishes, machine and hand tools such as rasps, files, graters, use of blow-torch or sand-blast.

**How to select and use sculpture materials, techniques and processes that meet the requirements of sculptures briefs, e.g.:**

- investigating fitness for purpose
- exploring the potential for creative expression
- testing properties and suitability of different sculpture material
- adapting and refining selected choices following experimentation, exploration and testing
- evaluating decisions made and directions taken through annotations, design roughs, visuals and sample pieces.

**How to select and use sculpture techniques, e.g.:**

- matching choice of techniques for creative intentions in response to briefs such as use of incised techniques for a bas-relief
- exploring a range of formal elements and visual language of sculpture such as structure, form, shape, surface, rhythm, balance, asymmetry, space/shape relationships through appropriate techniques
- using techniques to successfully achieve intentions such as balanced form, smooth surfaces as appropriate
- exploiting the potential and limitations of the chosen sculpture material to achieve creative intentions.

*continued*

## What needs to be learnt

### Selection and use of sculptural processes, e.g.:

- modelling, moulding, constructing, texturing, incising, cutting, carving, joining, treating
- working studies and drawings for initial sculpture ideas
- using computer-aided design (CAD) to develop and refine ideas such environmental or site specific sculpture installation
- allowance of sufficient time to achieve the processes of raw sculptures, green ware, bisque and/or glaze firing, drying/setting time
- recycling sculpture material.

### How to record progress and sculptural processes, e.g.:

- keeping an ongoing record of tests and trials such as notes, photographs, video clips
- interim presentations of ongoing work
- using peer and teacher feedback to inform progress.

### How to work safely with sculpture materials techniques and processes, e.g.:

- Control of Substances Hazardous to Health (COSHH), i.e. what it means when using sculpture materials and equipment
- attention to hazard warning signs and danger in the workshop
- following instructions when using tools, materials and equipment
- personal protective equipment (PPE), i.e. use of protective clothing
- eliminating risk to self and others
- following safe working practices, paying attention to the working environment
- sustainability, using resources carefully and recycling whenever possible
- keeping relevant and purposeful health and safety records and guidance.

## Learning aim C: Develop ideas in response to sculpture briefs

### How to define the purpose of a sculpture brief, e.g.:

- reading and discussing the requirements of the brief
- creating an action plan to make sure the deadline is met
- meeting the client needs such as functional or non-functional, size, scale, finish.

### How to generate ideas using appropriate methods in response to suggested starting points, e.g.:

- visit from professional practitioner
- visiting museums, galleries or exhibitions
- learners handling sculptural pieces relevant to the brief
- slide show, teacher presentation
- planning a personal response such as mind mapping, spider diagrams
- discussions as a group or one-to-one with a teacher
- thumbnail sketches, initial rough drawings
- relevant primary source materials to inspire and work from in response to the brief or theme.

*continued*

### What needs to be learnt

#### How to record from primary and secondary sources in response to the brief, e.g.:

- observing objects to record formal elements through 2D and 3D mark-making
- using computer software to investigate response such as site-specific placement
- from own photographic work such as angle viewpoints, demonstrating scale/size
- developing design ideas from primary visit sources through 2D and 3D explorations and experimental pieces
- identifying examples of working practice from contextual research to inform ideas and use of materials, techniques and processes
- using visual language and formal elements appropriate to sculpture such as structure, form, shape, balance, plane, weight, volume, proportion
- creating a range of sample and experimental pieces from secondary sources in 2D and 3D.

#### How to develop, select and record preferred ideas in response to a sculpture brief, e.g.:

- experimenting with different starting points in response to the brief
- using contextual research into chosen professional practice to inform and inspire ideas
- creating a series of initial design ideas by reflecting on observational 2D and 3D studies
- using computer software to develop 3D design ideas
- considering sculpture materials, techniques and processes to be used to develop design ideas working from experimental pieces and tests in response to the brief
- reviewing and reflecting on design ideas using peer and teacher feedback
- suitability in meeting the brief
- developing and modifying chosen idea
- reflecting on progress, identifying and recording strengths and weaknesses.



## What needs to be learnt

### Learning aim D: produce and present outcomes in response to a sculpture brief

#### Complete the final responses to sculpture briefs, e.g.:

- making necessary modifications and choices throughout the final stages of sculpture production
- amending action plan where necessary to meet the deadline for the brief
- considering finishing methods
- experimenting with surface treatments as appropriate
- maintaining records as notes, experiments or tests pieces.

#### Producing final work e.g.:

- creating final design ideas
- completing sketchbooks, studies, plans and prints
- completing final designs.

#### How to organise research ideas and final outcomes in an appropriate format, e.g.:

- sketchbook
- note books
- design roughs or worksheets
- final design ideas sheets or worksheets
- experiments and tests pieces
- final outcome/s.

#### How to evaluate the response to the brief, e.g.:

- make a brief summary:
  - stating what the work is based on
  - recording and collating experiments, tests, samples and maquettes
  - identifying strengths and weaknesses
  - reviewing whether design ideas and final outcome/s meet the intention of the brief
  - considering whether the selection of materials, techniques and processes support the final outcome/s in the light of experiments, tests and feedback
  - reflecting on how well the idea worked.

#### How to present sculpture final outcomes and supporting studies, e.g.:

- contextual research, ideas generation, development work such as 2D and 3D experiments, samples and tests
- using appropriate presentation formats such PowerPoint, critique, exhibition, live client presentation
- presenting to an appropriate audience.

## Assessment criteria

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim A: Investigate sculpture practice</b>			
1A.1 Identify at least two examples of primary and secondary research into historical and contemporary sculpture practitioners.	2A.P1 Select and present at least four examples of primary and secondary research into historical and contemporary sculpture practitioners. #	2A.M1 Review and present a diverse range of primary and secondary research into historical and contemporary sculpture practitioners. #	2A.D1 Analyse and present a diverse range of primary and secondary research into historical and contemporary sculpture practitioners. #
1A.2 Outline the working practices of sculpture practitioners, presenting the investigations made.	2A.P2 Describe the working practices of sculpture practitioners, presenting the investigations in an appropriate manner.	2A.M2 Review the working practices of sculpture practitioners, presenting the investigations effectively.	2A.D2 Analyse the working practices of sculpture practitioners, presenting the investigations creatively.
<b>Learning aim B: Explore sculpture materials, techniques and processes in response to sculpture briefs</b>			
1B.3 Demonstrate safe use of sculpture materials, techniques and processes in own practical explorations in response to sculpture briefs, recording progress and process.	2B.P3 Demonstrate understanding of the materials, techniques and processes and the safe use of sculpture materials in own work through practical explorations in response to sculpture briefs, recording progress and process in an appropriate manner.	2B.M3 Demonstrate consistent understanding of a diverse range of sculpture materials, techniques and processes in own creative work through effective explorations in response to sculpture briefs, recording progress and process in an coherent manner.	2B.D3 Demonstrate critical understanding of a diverse range of sculpture materials, techniques and processes in own creative work through imaginative explorations in response to sculpture briefs, comprehensively recording progress and process.

Level 1	Level 2 Pass	Level 2 Merit	Level 2 Distinction
<b>Learning aim C: Develop ideas in response to sculpture briefs</b>			
1C.4 Using primary and secondary recording, demonstrate the development of at least one idea in response to sculpture briefs.	2C.P4 Using primary and secondary recording, demonstrate the development of ideas reflecting on progress in response to sculpture briefs.	2C.M4 Consistently use primary and secondary recording to develop a range of creative ideas to effectively meet the requirements of sculpture briefs, reviewing progress.	2C.D4 Imaginatively use primary and secondary recording to develop and extend a range of creative ideas to fully meet the requirements of sculpture briefs, analysing progress.
<b>Learning aim D: Produce and present outcomes in response to a sculpture brief</b>			
1D.5 Produce final outcomes and present to an audience in response to sculpture briefs.	2D.P5 Produce final outcomes and present to an appropriate audience in response to sculpture briefs describing changes made.	2D.M5 Produce creative final outcomes and effectively present to an appropriate audience in response to sculpture briefs, reviewing changes made.	2D.D5 Produce innovative final outcomes and imaginatively present to an appropriate audience in response to sculpture briefs, justifying changes made.

\*Opportunity to assess mathematical skills

#Opportunity to assess English skills

## Teacher guidance

### Resources

The special resources required for this unit are a sculpture studio and workshop, which will vary according to the resources in the centre, but must allow full coverage of the unit and conform to health and safety regulations. The resources should give learners the opportunity to work with a range of sculpture materials, hand and machine tools, techniques and processes.

### Assessment guidance

This unit is assessed internally by the centre and externally verified by Pearson. Please read this guidance in conjunction with *Section 8 Internal assessment*.

#### Level 2

Learners working to **Level 2 Pass** will have created a body of contextual historical and contemporary research into sculpture practice. They will have developed their understanding of sculpture practitioners and evidence this through notes, collections of images and primary and secondary source studies, including presentations to appropriate audiences. Teacher observation sheets may be used to document learners' ability to communicate their findings. They will show their explorations into materials, techniques and processes through test pieces, samples and worksheets, with appropriate records of their results. They will have developed ideas that meet the requirements of a sculpture brief and demonstrated their working process in sketchbooks, notebooks, design sheets and samples with evidence of ongoing self-review. Final design work will show their understanding of the design and making process and they will have made appropriate presentations evidencing this through plans, notes, collated studies and final pieces.

Learners working to **Level 2 Merit** will have created a diverse range of contextual historical and contemporary sculpture practice. They will have developed their understanding of sculpture practitioners and consistently evidenced this through notes, collections of annotated images and primary and secondary source studies, including effective presentations to appropriate audiences. Teacher observation sheets may be used to document learners' ability to communicate their findings although at this level of achievement learners would be expected to articulate or document their understanding. They will show wide-ranging explorations into materials, techniques and processes through test pieces, samples and worksheets, with coherent records of results. They will have developed a range of creative ideas that meet the requirements of a sculpture brief and demonstrated their working process in sketchbooks, notebooks, design sheets and samples, with evidence of ongoing reflection and review amendments to their work. Final design work will show their understanding of the design and making process and they will have made effective presentations evidencing this through plans, notes, collated studies and final pieces.

Learners working to **Level 2 Distinction** will have created a diverse range of contextual historical and contemporary sculpture practice. They will have refined and developed their understanding of sculpture practitioners and evidenced this through informed notes, extensive collections of annotated images and imaginative primary and secondary source studies, including articulate presentations to appropriate audiences. Teacher observation sheets may be used to document learners' ability to communicate their findings, although at this level of achievement learners will be able to articulate and document their understanding. They will show extensive explorations into materials, techniques and processes through test pieces, samples and worksheets, with comprehensive records of

their results showing justification for any modifications made. They will have developed a range of innovative ideas that meet the requirements of a sculpture brief and demonstrated their working process in sketchbooks, notebooks, design sheets and samples, with evidence of ongoing reflection and analysis of any amendments to their work. Final design work will show their understanding of the design and making process with ongoing analysis of the quality of their use of materials and the effectiveness of their designs. They will have researched into the most appropriate and exciting methods of presentation and demonstrate their planning in the creation of these. Following this, learners will have selected the most appropriate preparatory studies and final pieces to fully achieve the requirements of the briefs.

### **Level 1**

Learners working to **level 1** will have made tentative research into a limited range of contextual historical and contemporary sculpture practice. They will have improved their understanding of sculpture practitioners and may evidence this through limited notes, collections of images and primary and secondary source studies. Teacher observation sheets may well be used to document learners' ability to communicate their findings. They will show limited explorations into materials, techniques and processes through some examples of test pieces, samples and worksheets, with few records of their results. They will have developed basic ideas that may meet the requirements of sculpture briefs. Their working processes may be seen in sketchbooks, notebooks, design sheets and samples. Final design work will show limited understanding of the design and making process and they will have made some attempt at simple presentations evidencing this through plans and studies, together with their final pieces.

## Suggested assignment outlines

The table below shows a programme of suggested assignment outlines that cover the assessment criteria. This is guidance and it is recommended that centres either write their own assignments or adapt any assignments we provide to meet local needs and resources.

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1A.2, 2A.P2, 2A.M2, 2A.D2, 1B.3, 2B.P3, 2B.M3, 2B.D3, 1C.4, 2C.P4, 2C.M4, 2C.D4, 1D.5, 2D.P5, 2D.M5, 2D.D5	Fountain	<p>The local council has set up a competition for sculptors to present ideas for a fountain in a part of the city centre designated for regeneration.</p> <p>The fountain designs can be created using traditional or experimental materials and sculptors are not restricted in size or weight. However, preliminary investigation of the potential and limitations of the site is essential. The sculpture should engage the public's love of water.</p> <p>The council has set deadlines and constraints, which must be met and would like to see and monitor the design team's action plan and progress before confirming the commission.</p> <p>The sculptors must be able to prepare a client portfolio for the final presentation on completion of this assignment.</p>	<p>Teacher observation and portfolio evidence, e.g.:</p> <ul style="list-style-type: none"> <li>• witness statements</li> <li>• records of visits</li> <li>• journal</li> <li>• reports on findings</li> <li>• questionnaires</li> <li>• learning logs</li> <li>• annotated sketchbooks</li> <li>• blog</li> <li>• digital presentation</li> <li>• printouts</li> <li>• web pages</li> <li>• design ideas sheets</li> <li>• test pieces</li> <li>• final outcomes</li> <li>• peer group presentations</li> <li>• client presentations.</li> </ul>

Criteria covered	Assignment	Scenario	Assessment evidence
1A.1, 2A.P1, 2A.M1, 2A.D1, 1A.2, 2A.P2, 2A.M2, 2A.D2, 1B.3, 2B.P3, 2B.M3, 2B.D3, 1C.4, 2C.P4, 2C.M4, 2C.D4, 1D.5, 2D.P5, 2D.M5, 2D.D5	A Sculpture Adventure Trail	<p>The local authority has invited young sculptors to submit design ideas and sample pieces for a dynamic adventure sculptural trail. This trail is aimed at 12–19 year-olds. They have stipulated that the designers do thorough research into current adventure playground structures and the health and safety measures required in construction.</p> <p>The area that is part of a regeneration initiative includes a derelict area of land consisting of a mix of woodland and open ground; there is also a stream running through the land. Any of the features of the area may be incorporated into the designs. They have stipulated that the sculptural pieces should engage the youngsters to interact in as many physical ways as possible.</p> <p>The sculptors will need to consider the measurements of the area in order to develop their maquettes to scale.</p> <p>A range of maquettes or models are welcomed and should be submitted for approval before any large scale work is undertaken. Designers are free to play with the landscape and are encouraged to consider the interaction of structural forms with nature.</p> <p>The design team must be able to prepare a client portfolio for the final presentation on completion of this assignment.</p>	<p>Teacher observation and portfolio evidence, e.g.:</p> <ul style="list-style-type: none"> <li>• witness statements</li> <li>• records of visits</li> <li>• journal</li> <li>• reports on findings</li> <li>• questionnaires</li> <li>• learning logs</li> <li>• annotated sketchbooks</li> <li>• blog</li> <li>• digital presentation</li> <li>• printouts</li> <li>• web pages</li> <li>• storyboards</li> <li>• test pieces</li> <li>• peer group presentations</li> <li>• client presentations</li> <li>• final outcomes.</li> </ul>





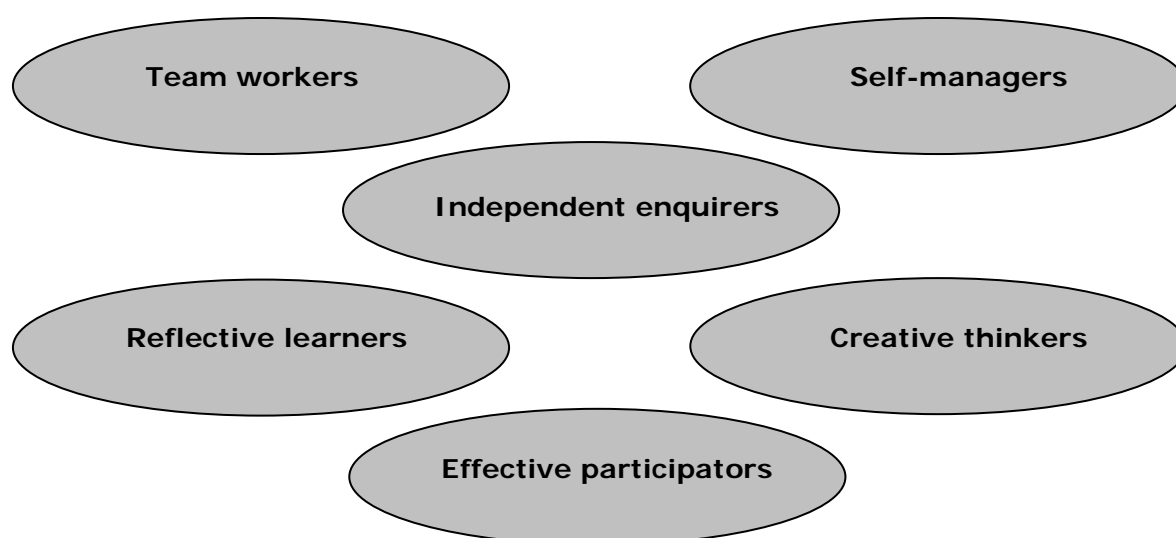
# Annexe A

## Personal, learning and thinking skills

### A FRAMEWORK OF PERSONAL, LEARNING AND THINKING SKILLS 11–19 IN ENGLAND

The framework comprises six groups of skills that are essential to success in learning, life and work. In essence, the framework captures the essential skills of: managing self; managing relationships with others; and managing own learning, performance and work. It is these skills that will enable young people to enter work and adult life confident and capable.

The titles of the six groups of skills are set out below.



For each group, there is a focus statement that sums up the range of skills. This is followed by a set of outcome statements that is indicative of the skills, behaviours and personal qualities associated with each group.

Each group is distinctive and coherent. The groups are also interconnected. Young people are likely to encounter skills from several groups in any one learning experience. For example, an independent enquirer would set goals for their research with clear success criteria (reflective learner) and organise and manage their time and resources effectively to achieve these (self-manager). In order to acquire and develop fundamental concepts such as organising oneself, managing change, taking responsibility and perseverance, learners will need to apply skills from all six groups in a wide range of learning contexts.

## The skills

### Independent enquirers

#### Focus:

Young people process and evaluate information in their investigations, planning what to do and how to go about it. They take informed and well-reasoned decisions, recognising that others have different beliefs and attitudes.

#### Young people:

- identify questions to answer and problems to resolve
- plan and carry out research, appreciating the consequences of decisions
- explore issues, events or problems from different perspectives
- analyse and evaluate information, judging its relevance and value
- consider the influence of circumstances, beliefs and feelings on decisions and events
- support conclusions, using reasoned arguments and evidence.

### Creative thinkers

#### Focus:

Young people think creatively by generating and exploring ideas, making original connections. They try different ways to tackle a problem, working with others to find imaginative solutions and outcomes that are of value.

#### Young people:

- generate ideas and explore possibilities
- ask questions to extend their thinking
- connect their own and others' ideas and experiences in inventive ways
- question their own and others' assumptions
- try out alternatives or new solutions and follow ideas through
- adapt ideas as circumstances change.

### Reflective learners

#### Focus:

Young people evaluate their strengths and limitations, setting themselves realistic goals with criteria for success. They monitor their own performance and progress, inviting feedback from others and making changes to further their learning.

#### Young people:

- assess themselves and others, identifying opportunities and achievements
- set goals with success criteria for their development and work
- review progress, acting on the outcomes
- invite feedback and deal positively with praise, setbacks and criticism
- evaluate experiences and learning to inform future progress
- communicate their learning in relevant ways for different audiences.

### Team workers

#### Focus:

Young people work confidently with others, adapting to different contexts and taking responsibility for their own part. They listen to and take account of different views. They form collaborative relationships, resolving issues to reach agreed outcomes.

#### Young people:

- collaborate with others to work towards common goals
- reach agreements, managing discussions to achieve results
- adapt behaviour to suit different roles and situations, including leadership roles
- show fairness and consideration to others
- take responsibility, showing confidence in themselves and their contribution
- provide constructive support and feedback to others.

### Self-managers

#### Focus:

Young people organise themselves, showing personal responsibility, initiative, creativity and enterprise with a commitment to learning and self-improvement. They actively embrace change, responding positively to new priorities, coping with challenges and looking for opportunities.

#### Young people:

- seek out challenges or new responsibilities and show flexibility when priorities change
- work towards goals, showing initiative, commitment and perseverance
- organise time and resources, prioritising actions
- anticipate, take and manage risks
- deal with competing pressures, including personal and work-related demands
- respond positively to change, seeking advice and support when needed.

### Effective participators

#### Focus:

Young people actively engage with issues that affect them and those around them. They play a full part in the life of their school, college, workplace or wider community by taking responsible action to bring improvements for others as well as themselves.

#### Young people:

- discuss issues of concern, seeking resolution where needed
- present a persuasive case for action
- propose practical ways forward, breaking these down into manageable steps
- identify improvements that would benefit others as well as themselves
- try to influence others, negotiating and balancing diverse views to reach workable solutions
- act as an advocate for views and beliefs that may differ from their own.

### Summary of the PLTS coverage throughout the programme

This table shows where units support the development of personal, learning and thinking skills.

#### Key:

- ✓ indicates opportunities for development
- a blank space indicates no opportunities for development

Unit	Personal, learning and thinking skills					
	Independent enquirers	Creative thinkers	Reflective learners	Team workers	Self-managers	Effective participants
1	✓	✓			✓	
2	✓	✓			✓	
3	✓	✓	✓		✓	
4	✓	✓	✓		✓	
5	✓	✓		✓	✓	
6	✓	✓				
7	✓	✓	✓		✓	
8	✓	✓			✓	
9	✓	✓	✓		✓	
10	✓	✓				
11	✓	✓	✓		✓	
12	✓	✓	✓		✓	
13	✓	✓	✓		✓	
14	✓	✓	✓		✓	
15	✓	✓	✓		✓	
16	✓	✓	✓		✓	
17	✓	✓	✓		✓	
18	✓	✓	✓		✓	
19	✓	✓	✓		✓	
20	✓	✓	✓	✓	✓	
21	✓	✓	✓		✓	
22	✓	✓	✓		✓	
23	✓	✓	✓	✓	✓	✓
24	✓	✓	✓	✓	✓	✓

Unit	Personal, learning and thinking skills					
	Independent enquirers	Creative thinkers	Reflective learners	Team workers	Self-managers	Effective participants
25	✓	✓	✓	✓		✓
26	✓	✓	✓	✓	✓	✓
27	✓	✓	✓	✓	✓	✓
28	✓	✓	✓	✓		
29	✓	✓	✓		✓	
30	✓	✓	✓	✓	✓	
31	✓	✓	✓	✓	✓	
32	✓	✓	✓	✓	✓	
33	✓	✓	✓		✓	
34	✓	✓	✓	✓	✓	
35	✓	✓	✓	✓	✓	✓
36	✓	✓	✓	✓	✓	✓
37	✓	✓	✓	✓	✓	✓
38	✓	✓	✓	✓	✓	✓
39	✓	✓	✓	✓	✓	
40	✓	✓	✓	✓	✓	



# Annexe B

## Level 2 Functional Skills

### Functional Skills standards for English Level 2

<b>Speaking, listening and communication</b>
Make a range of contributions to discussions in a range of contexts, including those that are unfamiliar, and make effective presentations
<b>Reading</b>
Select, read, understand and compare texts and use them to gather information, ideas, arguments and opinions
<b>Writing</b>
Write a range of texts, including extended written documents, communicating information, ideas and opinions, effectively and persuasively

### Functional Skills standards for mathematics Level 2

<b>Representing</b>
<ol style="list-style-type: none"> <li>1. Understand routine and non-routine problems in familiar and unfamiliar contexts and situations</li> <li>2. Identify the situation or problems and identify the mathematical methods needed to solve them</li> <li>3. Select a range of mathematics to find solutions</li> </ol>
<b>Analysing</b>
<ol style="list-style-type: none"> <li>1. Apply a range of mathematics to find solutions</li> <li>2. Use appropriate checking procedures and evaluate their effectiveness at each stage</li> </ol>
<b>Interpreting</b>
<ol style="list-style-type: none"> <li>3. Interpret and communicate solutions to multistage practical problems in familiar and unfamiliar contexts and situations</li> <li>4. Draw conclusions and provide mathematical justifications</li> </ol>

## Functional Skills standards for ICT Level 2

<b>Using ICT</b>
<ol style="list-style-type: none"> <li>1. Plan solutions to complex tasks by analysing the necessary stages</li> <li>2. Select, interact with and use ICT systems safely and securely for a complex task in non-routine and unfamiliar contexts</li> <li>3. Manage information storage to enable efficient retrieval</li> </ol>
<b>Finding and selecting information</b>
<ol style="list-style-type: none"> <li>1. Use appropriate search techniques to locate and select relevant information</li> <li>2. Select information from a variety of sources to meet requirements of a complex task</li> </ol>
<b>Developing, presenting and communicating information</b>
<ol style="list-style-type: none"> <li>1. Enter, develop and refine information using appropriate software to meet requirements of a complex task</li> <li>2. Use appropriate software to meet the requirements of a complex data-handling task</li> <li>3. Use communications software to meet requirements of a complex task</li> <li>4. Combine and present information in ways that are fit for purpose and audience</li> <li>5. Evaluate the selection, use and effectiveness of ICT tools and facilities used to present information</li> </ol>



## Mapping to Level 2 Functional Skills

This table shows where a **learning aim** in a unit is of particular relevance for learners being prepared for assessment in Functional Skills in English, mathematics and/or ICT at Level 2. Centres may identify further opportunities arising in their own programmes in addition to those identified below, for example group work, research, employment-related activities and work experience.

**Key:** a letter, e.g. A, indicates the learning aim where there are opportunities for development; a blank space indicates no opportunities for development

Unit	English			Mathematics			ICT		
	Speaking, listening and communication	Reading	Writing	Representing	Analysing	Interpreting	Using ICT	Finding and selecting information	Developing, presenting and communicating information
1	A, B	A	A	A, B	B	A, B	A	A, B	A, B
2	A, B	A, B	A	A	B	B	A, B	A, B	A, B
3	A, B, C	B	A, C	A	B, C	B, C	A, B, C	A, B, C	A, B, C
4	A, B, C	B	A, C	A	B, C	B, C	A, B, C	A, B, C	A, B, C
5	A, B, C	A	A, C	A	B	C	A, B, C	A, B, C	A, B, C
6	A, B	A, B	A, B	A, B	A, B	B	A, B	A, B	A, B
7	A, B	A, B	B	A	A, B	B	A, B	A, B	A, B
8	A, B, C	A	A, C	A	A, B	B, C	A, B, C	A, B, C	A, B, C
9	A, B, C, D	A, C	A, C, D	A, B	B, C	C, D	A, B, C, D	A, B, C, D	A, B, C, D
10	A, B, C, D	A, C	A, B, C	A, B	B, C	C, D	A, B, C, D	A, B, C, D	A, B, C, D
11	A, B, C, D	A, C	C, D	A, B	B, C	C, D	A, B, C, D	A, B, C, D	A, B, C, D

Unit	English			Mathematics			ICT		
	Speaking, listening and communication	Reading	Writing	Representing	Analysing	Interpreting	Using ICT	Finding and selecting information	Developing, presenting and communicating information
12	A, B, C, D	A, C	C, D	A, B	B, C	C, D	A, B, C, D	A, B, C, D	A A, B, C, D
13	A, B, C, D	A, C	A, D	A	B	C, D	B, C, D	A, B	C, D
14	A, B, C, D	A, C	A, D	A, B	B, C	C, D	A, B, C, D	A, B, C, D	A, B, C, D
15	A, B, C, D	A	A, D	A, B	B, C	C, D	A, B, C, D	A, B, C, D	A, B, C, D
16	A, B	A, B	A, B	A	B	C	A, B	A, B	A, B
17	A, B	A, B	A	A, B	A, B	B	A, B	A, B	A, B
18	A, B, C, D	A, B	A, B	C, D	B, D	C, D	A, B, C, D	A, B, C, D	A, B, C, D
19	A, B, C, D	A, C	A, D	A, B	B, C	C, D	A, B, C, D	A, B, C, D	A, B, C, D
20	A, B, C, D	A	A, D	A, B	B, C	C, D	A, B, C, D	A, B, C, D	A, B, C, D
21	A, B, C, D	A, B	A, D	A, B	B, D	C, D	A, D	A, C	A, D
22	A, B, C, D	A	A, C, D	A	A, B	B, C, D	A, B, C, D	A, B, C, D	A, B, C, D
23	A, B, C, D	A	A, D	A, B	C, D	D	A, B, C, D	A, B, C, D	A, B, C, D
24	A, B, C, D	A, C	A, C, D	A	B	C, D	A, B, C, D	A, B	C, D
25	A, B, C, D	A, C	A, D	A, B	B, C	C, D	A, B, C, D	A, B	C, D
26	A, B, C, D	A, C	C, D	A	B	C, D	A, B, C, D	A, B, C, D	A, B, C, D
27	A, B, C, D	A, C	A, B, D	A	B	C, D	A, B, C, D	A, B, C, D	A, B, C, D

Unit	English			Mathematics			ICT		
	Speaking, listening and communication	Reading	Writing	Representing	Analysing	Interpreting	Using ICT	Finding and selecting information	Developing, presenting and communicating information
28	A, B, C, D	A, C	A, D	A	B	C, D	A, D	A, C	C, D
29	A, B, C, D	A, C	A, D	A	B	D	A, C, D	A, C	C, D
30	A, B, C, D	A, C	A, D	A	B	C, D	A, C, D	A, C	C, D
31	A, B, C, D	A, C	A, D	A	B	C, D	A, B, C, D	A, B, C, D	A, B, C, D
32	A, B, C, D	A, C	A, D	A	B	C, D	A, B, C, D	A, B, C, D	A, B, C, D
33	A, B, C, D	A, C	A, C, D	A	B	C, D	A, B, C, D	A, B, C, D	A, B, C, D
34	A, B, C, D	A, C	A, D	A	B	C, D	A, B, C, D	A, B, C, D	A, B, C, D
35	A, B, C, D	A, B, C, D	A, B, C, D	A	B	C, D	A, B, C, D	A, B, C, D	A, B, C, D
36	A, B, C, D	A, C	A, C, D	A	B, C	C, D	A, B, C, D	A, B	C, D
37	A, B	A, B	A, B	A	B	B	A, B	A, B	A, B
38	A, B, C, D	A, C	A, D	A	B	C, D	A, B, C, D	A, B, C, D	A, B, C, D
39	A, B, C, D	A, C	A, D	A	B, C	C, D	A, B, C, D	A, B	B, C, D
40	A, B, C, D	A, C	A, D	A	B, C	C, D	A, C	A, B, C	C, D



## Annexe C

### Synoptic assessment

Synoptic assessment in these qualifications is embedded throughout the assessment criteria across the units of study. The mandatory units provide the essential knowledge, understanding and skills required in the art and design sector and underpin the content of the optional specialist units. Learners studying the Pearson BTEC Level 1/Level 2 First in Art and Design are able to demonstrate a number of synoptic approaches towards meeting the assessment criteria, this includes:

- showing links and holistic understanding/approaches to units of study from the specification
- being able to interrelate overarching concepts and issues, bringing together their knowledge of art and design
- drawing together and integrating knowledge, understanding and skills across different units, in order to develop an appreciation of how aspects of art and design relate to one another and how each may contribute to different creative contexts
- demonstrating their ability to use and apply a range of different methods and/or techniques
- being able to put forward different perspectives and/or explanations to support decisions they have made or evidence presented
- being able to suggest or apply different approaches to contexts, situations, or in the effective problem solving of specific art and design-related issues
- synthesising information gained from studying a number of different art and design disciplines
- applying knowledge, understanding and skills from across different units to a particular creative idea, situation or issue
- using specialist terminology where appropriate
- demonstrating use of transferable skills
- developing an appreciation and awareness of the use of different techniques, methods or approaches to investigate and/or address specific client needs, issues or situations
- demonstrating analytical and interpretation skills of creative work and show the ability to formulate valid, well-argued responses
- evaluating and justifying their decisions, choices and recommendations.

### Example

*Unit 2: Creative Project in Art and Design*

*Unit content:* knowledge of and skills in the design and/or making cycle, managing the response to the brief.

Topics from the unit content address underpinning knowledge, understanding and skills across all the optional specialist units: *Unit 3: Communicating Ideas in 2D* – using 2D visual language in different ways, how artists, craftspeople and designers use materials, techniques and processes for different effects; *Unit 4: Communicating Ideas in 3D* – 3D working practices, generating and developing ideas; *Unit 5: Developing an Art and Design Portfolio* – exploring the purpose of different art, craft and design portfolios, how to organise a portfolio; *Unit 9: Design Crafts Briefs* – creative skills required by a practitioner in design crafts, planning the production schedule for the design work;

*Unit 10: Fashion Briefs* – exploring materials and techniques to create fashion ideas, how to apply ideas to different applications in fashion design; *Unit 11: Graphic Design Briefs* – how to use visual language in design development, developing responses to meet a brief; *Unit 13: Visual Arts Briefs* – using visual arts processes and techniques in response to a brief, producing a final outcome; *Unit 14: Photography Briefs* – developing and refining use of photography techniques, equipment and processes, select and apply photographic techniques to meet a variety of briefs; *Unit 15: Designing for the Future* – working in an interdisciplinary way as part of a team, reviewing final designs; *Unit 16: Applying Contextual References in Art and Design* (Extended Certificate only) – using others' ideas and methods in your own work, recording research into others' work and the influences on own ideas.

For the Pearson BTEC Level 1/Level 2 First Certificate and Extended Certificate in Art and Design, synoptic assessment across the programme of study shows learners' ability to make connections and links between areas of knowledge, drawing together and applying their knowledge, understanding and skills learned in other units.

Centres have the flexibility to assess the criteria across more than one unit, using integrated themes and assignment tasks which emphasise the links across art and design pathways and disciplines. For example, an internally assessed integrated assignment could be designed to meet part or all of the assessment requirements for *Unit 3: Communicating Ideas in 2D* and *Unit 5: Developing an Art and Design Portfolio*. The emphasis is on applied understanding and on learners' ability to draw together concepts and evidence from across the optional specialist units in order to meet the requirements of the target criteria.

Optional specialist units of study in the qualification allow learners to make integrated connections between aspects of the unit content from the evidence this through centre-designed criterion-based internal unit assignment tasks/briefs.

In addition, there is a further mandatory unit in the Diploma, *Unit 23: Practical Research Project in Art and Design*, that is specifically designed to allow learners to draw together all the themes and skills gained from other units of study and apply them to planning and carrying out a project.

Learners studying these qualifications are able to demonstrate a number of synoptic approaches towards meeting the assessment criteria. These include:

- showing links and holistic understanding/approaches to units of study from the specification
- being able to interrelate overarching concepts and issues, bringing together their knowledge of the art and design sector
- drawing together and integrating knowledge, understanding and skills across different units, in order to develop an appreciation of how topics relate to one another, and how each may contribute to different art and design context or situations
- making and applying connections to particular art and design contexts or situations
- demonstrating their ability to use and apply a range of different methods and/or techniques
- being able to put forward different perspectives and/or explanations to support decisions they have made or evidence they have presented
- being able to suggest or apply different approaches to art and design contexts or situations
- synthesising information gained from studying a number of different art and design activities
-

applying knowledge, skills and understanding from across different units to a particular art and design situation, issue or case study

- using specialist art and design terminology where appropriate
- demonstrating analytical and interpretation skills (of evidence and/or results) and the ability to formulate valid well-argued responses
- evaluating and justifying their decisions, choices and recommendations.





## Annexe D

### Summary of units in the BTEC Level 1/Level 2 First in Art and Design

The BTEC First suite in Art and Design contains four qualifications:

**Award (120 GLH), Certificate (240 GLH), Extended Certificate (360 GLH) and Diploma (480 GLH).**

The smaller qualifications are 'nested' within the larger qualifications, which means that learners may take a smaller-sized qualification, then top up to a larger size without repeating the units already achieved in the smaller size.

This table lists each unit in the suite and how it is used within individual qualifications, i.e. is the unit mandatory (Mand), optional specialist (Opt) or not included (—).

**Key:** Mand – Mandatory; Opt – Optional specialist; — indicates where the unit does not appear in the qualification

Unit	Unit title	GLH	Qualifications			
			Award	Certificate	Extended Certificate	Diploma
1	Introduction to Specialist Pathways in Art and Design	30	Mand	Mand	Mand	Mand
2	Creative Project in Art and Design (externally assessed)	30	Mand	Mand	Mand	Mand
3	Communicating Ideas in 2D	30	Opt	Opt (U), (DC), (Ph), (PD)	Opt (U), (DC), (FT), (Ph), (PD)	Opt (U), (DC), (FT), (Ph), (PD)
4	Communicating Ideas in 3D	30	Opt	Opt (U), (Ph), (PD), (VC)	Opt (U), (Ph), (PD), (VC)	Opt (U), (Ph), (PD), (VC)
5	Developing an Art and Design Portfolio	30	Opt	Opt (U), (DC), (Ph), (PD), (VA), (VC)	Opt (U), (DC), (FT), (Ph), (PD), (VA), (VC)	Mand
6	Investigating Contextual References in Art and Design	30	Opt	Mand	Mand	Mand
7	Recording for Creative Intentions in Art and Design (externally assessed)	30	—	Mand	Mand	Mand

Unit	Unit title	GLH	Qualifications			
			Award	Certificate	Extended Certificate	Diploma
8	Using Mobile Devices in Art and Design	30	—	Opt (U), (Ph), (PD), (VA), (VC),	Opt (U), (Ph), (PD), (VA), (VC)	Opt (U), (Ph), (PD), (VA), (VC)
9	Design Crafts Briefs	60	—	Mand (DC) Opt (U), (VA)	Mand (DC) Opt (U), (FT), (VA)	Mand (DC) Opt (U), (FT)
10	Fashion Briefs	60	—	Mand (FT) Opt (U), (DC), (Ph), (PD), (VA), (VC)	Mand (FT) Opt (U), (DC), (Ph), (PD), (VA), (VC)	Mand (FT) Opt (U), (PD), (VC)
11	Graphic Design Briefs	60	—	Mand (VC) Opt (U), (PD), (VA)	Mand (VC) Opt (U), (PD), (VA)	Mand (VC) Opt (U), (PD)
12	Textiles Briefs	60	—	Mand (FT) Opt (U), (DC), (PD), (VA)	Mand (FT) Opt (U), (DC), (PD), (VA)	Mand (FT) Opt (U), (PD)
13	Visual Arts Briefs	60	—	Mand (VA), (VC) Opt (U)	Mand (VA) Opt (U), (VC)	Mand (VA) Opt (U)
14	Photography Briefs	60	—	Mand (Ph) Opt (U), (VA), (VC)	Mand (Ph) Opt (U), (FT), (VA), (VC)	Mand (Ph) Opt (U), (FT), (VA), (VC)
15	Designing for the Future	60	—	Mand (PD) Opt (U), (DC), (Ph), (VC)	Mand (PD) Opt (U), (DC), (FT), (Ph), (VC)	Mand (PD) Opt (U), (FT), (VC)
16	Applying Contextual References in Art and Design	30	—	Opt (VC)	Opt	Mand

Unit	Unit title	GLH	Qualifications			
			Award	Certificate	Extended Certificate	Diploma
17	Art, Craft and Design in the Creative Industries	30	—	Opt (VC)	Opt	Opt
18	3D Design Briefs	60	—	—	Mand (DC) Opt (U)	Opt (U), (DC), (PD)
19	Digital Art and Design Briefs	60	—	Opt (VC)	Mand (Ph) Opt (U), (PD), (VA), (VC)	Opt (U), (Ph), (PD), (VA), (VC)
20	Interactive Media Production Briefs	60	—	Opt (VC)	Mand (VC) Opt (U), (Ph), (PD), (VA)	Opt (U), (PD), (VC)
21	Painting Briefs	60	—	Opt (VC)	Mand (VA) Opt (U), (DC), (VC)	Opt (U), (VA)
22	Designing Products	60	—	—	Mand (PD) Opt (U), (FT), (Ph)	Opt (U), (DC), (FT), (PD)
23	Practical Research Project in Art and Design	60	—	Opt (VC)	Opt (U), (VC)	Mand
24	Design Thinking	60	—	—	Opt (U)	Opt (U), (PD)
25	Fashion Promotion	60	—	—	Opt (U), (FT)	Opt (U), (FT)
26	Moving Image Briefs	60	—	Opt (VC)	Opt (U), (VC)	Opt (U), (Ph), (PD), (VA), (VC)
27	Interaction Design	60	—	—	Opt (U)	Opt (U), (PD), (VC)
28	Printmaking Briefs	60	—	Opt (VA), (VC)	Opt (U), (VA), (VC)	Opt (U), (DC), (FT), (VA)

Unit	Unit title	GLH	Qualifications			
29	Drawing from Observation	60	—	Opt (Ph), (VC)	Opt (U), (VA), (VC)	Opt (U), (DC), (FT), (VA)
30	Ceramics	60	—	Opt (VC)	Opt (U), (VC)	Opt (U), (DC), (PD), (VA)
31	Studio Photography	60	—	Opt (Ph)	Opt (U), (Ph)	Opt (U), (Ph)
32	Location Photography	60	—	Opt (Ph)	Opt (U), (Ph)	Opt (U), (Ph)
33	Designing for Print and Screen	60	—	—	Opt (U)	Opt (U), (FT), (Ph), (VC)
34	Editing Photographic Images	60	—	Opt (Ph)	Opt (U), (Ph)	Opt (U), (Ph), (VC)
35	Fashion Retail	60	—	—	Opt (U), (FT)	Opt (U), (FT)
36	Surface Design	60	—	Opt (Ph)	Opt (U), (FT), (VA)	Opt (U), (DC), (FT)
37	Sustainability in Art and Design Practice	30	—	—	Opt (U), (VC)	Opt
38	Advertising Briefs	60	—	—	Opt (U)	Opt (U), (VC)
39	Modelmaking	60	—	Opt (VC)	Opt (U), (VC)	Opt (U), (DC), (PD), (VA), (VC)
40	Sculpture	60	—	Opt (Ph), (VC)	Opt (U), (FT), (VA)	Opt (U), (DC), (VA)

## Annexe E

### Structure: Pearson BTEC Level 1/Level 2 First Award in Art and Design

The Pearson BTEC Level 1/Level 2 First Award in Art and Design is taught over 120 guided learning hours (GLH). It has mandatory and optional specialist units.

Learners must complete the two mandatory units, and a choice of optional units to reach a total of 120 GLH.

This BTEC First Award has units that your centre assesses (internal) and a paper-based exam that Pearson sets and marks (external).

Pearson BTEC Level 1/Level 2 First Award in Art and Design			
Unit	Mandatory	Assessment method	GLH
1	Introduction to Specialist Pathways in Art and Design	Internal	30
2	Creative Project in Art and Design	External	30
<b>Optional specialist</b>			
3	Communicating Ideas in 2D	Internal	30
4	Communicating Ideas in 3D	Internal	30
5	Developing an Art and Design Portfolio	Internal	30
6	Investigating Contextual References in Art and Design	Internal	30



## Annexe F

### Definitions of words used in assessment criteria grids

Some words in the assessment criteria grids have particular meanings in the art and design sector. For clarification, definitions are given below for these words.

Assessment word	Definition
<b>Analyse</b>	Examine methodically and in detail, typically in order to interpret.
<b>Annotate</b>	Note added to drawing, image or text for explanation or comment.
<b>Apply</b>	Put skills/knowledge/understanding into action in a particular context.
<b>Appropriate</b>	Selection and use of materials, equipment and processes in ways that reflect a creative aim, brief or theme.
<b>Coherent</b>	Logically or aesthetically consistent and holding together as a harmonious or credible whole.
<b>Confident</b>	Demonstrate secure application of skills or processes.
<b>Creative</b>	Using techniques, equipment and processes to express ideas or feelings in new and engaging ways.
<b>Compare</b>	Identify the main factors relating to two or more items/situations, and explain the similarities and differences, and in some cases say which is best and why.
<b>Competent</b>	Having the necessary skill or knowledge to do something suitably or sufficiently, in amount or extent.
<b>Comprehensive</b>	Full, covering a range of factors, related to goals, briefs or objectives.
<b>Consistent</b>	Able to reliably repeat an action that progresses towards achieving an aim.
<b>Define</b>	State or describe exactly the nature, scope or meaning of something.
<b>Demonstrate</b>	Carry out practically.
<b>Describe</b>	Give a clear description that includes all the relevant features – think of it as ‘painting a picture with words’.
<b>Develop</b>	Bring out potential.
<b>Discuss</b>	Consider different aspects of a topic and how they interrelate and the extent to which they are important.
<b>Effective</b>	Show control over techniques, equipment and processes to efficiently meet the details and broad aims of a requirement.
<b>Enhance</b>	To raise in degree, to intensify.
<b>Evaluate</b>	Bring together all information and review it to form a conclusion, drawing on evidence including strengths, weaknesses, alternative actions, relevant data or information.

Assessment word	Definition
<b>Explain</b>	Provide details and give reasons and/or evidence to support an argument.
<b>Explore</b>	Try out the qualities of materials, techniques or processes through practical investigation, with some record of results.
<b>Identify</b>	Indicate the main features or purpose of something.
<b>Imaginative</b>	Develop ideas and concepts in new, engaging and inventive ways.
<b>Independent</b>	To complete some work on your own, by yourself, separate from other people.
<b>Investigate</b>	Test the qualities of materials, techniques or processes through practical exploration, keeping outline records of results.
<b>Justify</b>	Give reasons or evidence to support an opinion.
<b>Outline</b>	Provide a summary or overview or a brief description.
<b>Refine</b>	Improve initial work taking into account feedback and aims.
<b>Review</b>	Assess formally with the intention of instituting change if necessary.
<b>Select</b>	Choose the best or most suitable option.
<b>Support</b>	Contributing to the success or maintaining the value of something.
<b>Synthesise</b>	Put together or combine into a complex whole.





# Specification

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