



BTEC Higher National Certificate/Diploma in Art, Design and Media

Delivery Guide

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How to use this guide

This guide is designed to support anyone new to the BTEC Higher Nationals, but also includes best-practice guidance for centres that have been delivering these qualifications for a while.

There are four sections within this guide:

- 1 introducing the BTEC Higher Nationals, which outlines the role of these qualifications in the current Higher Education landscape, profiles the Higher National learner and gives some examples of progression routes within the sector
- 2 delivery best practice, which provides case studies of different types of Higher National delivery, recommends resources required to support learners on a Higher National course and provides suggestions for structuring a programme of learning
- 3 assessment best practice, which introduces the BTEC Higher National assessment methodology, suggests suitable evidence and assignment formats, explains quality assurance requirements and provides best-practice principles for assignment design
- 4 units, which provides unit-by-unit delivery guidance support for the mandatory units within the BTEC Higher National qualification.

Dedicated BTEC Higher National support

This Delivery Guide is part of a range of support from Pearson for the BTEC Higher National Certificate and Diploma in Art, Design and Media, which includes:

- a downloadable Study Skills Guide preparing learners for the self-directed study, research and time-management skills required to successfully complete the BTEC Higher National
- example assignment briefs to support you in applying the assessment criteria
- an Assignment Checking Service, to support you in developing suitable assignments for your learners
- online and face-to-face training events run by Pearson to support delivery and assessment of the BTEC Higher Nationals.

Further information about this support can be found on the individual subject page for BTEC Higher Nationals at:

<http://www.edexcel.com/quals/highernationals10/Pages/default.aspx>

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1 Introducing the BTEC Higher Nationals

BTEC Higher Nationals provide a programme of specialist vocational learning at Level 4 and Level 5, reflecting the needs of professional organisations. They are underpinned by the National Occupational Standards (NOS) for the Art, Design and Media industry.

They place a strong emphasis on developing practical skills alongside specialist knowledge and understanding, and are recognised internationally by employers as providing learners with the key concepts and practical skills required for progression to, or within, employment.

The higher education landscape

In the UK, higher education is undergoing significant changes. At the end of a three-year university programme, the average learner is in £20,000 of debt. As a result of the introduction of higher-level tuition fees it has been predicted that this will rise to £53,000 for learners who started higher education in 2012.

Since the introduction of £9,000-a-year tuition fees, university applications in England have been subdued. Higher education is now a more significant financial decision than it has been in recent years, and learners are naturally keen to see a return on their investment.

There is a growing opportunity for FE colleges to offer affordable and vocationally relevant higher education – both to local learners through the centre’s facilities, and to international learners through distance learning – through the BTEC Higher National Certificate/Diploma in Art, Design and Media.

BTEC Higher Nationals offer a level of flexibility that is appealing to a broad range of learners. They can be delivered part-time to fit alongside employment, or full-time. Learners may focus their learning on topics that are most relevant to them through the wide range of optional units available. On completion of the BTEC Higher National Certificate or Diploma, the learner may top up to a full degree or a Level 6 Professional Diploma, if one is available (see Progression routes, below).

Learner numbers in the UK

The number of learners your centre can recruit for the BTEC Higher Nationals is regulated by the Higher Education Funding Council for England’s (HEFCE) student number control (SNC). At the time of writing, a centre can recruit learners outside this number if:

- learners are part-time – a learner may be considered part-time if the year of programme of study does not meet the requirements to be full time. A full-time learner:
 - attends for periods amounting to at least 24 weeks within the year and undertakes periods of study, tuition, learning in the workplace or work placement that amount to an average of at least 21 hours per week
 - claims full-time learner support
- learners are non-home and non-EU (i.e. learners who do not have access to loans), although they would need to be cleared with the UK Border Agency
- the centre is a private provider, so learners draw down no funding and no loans.

From 2013/14, learners aged 24+ taking qualifications over Level 3 will need to contribute 50% towards funding their education. These learners will be able to access

Advanced Learning Loans from the Student Loans Company.

As things currently stand, the situation is a little more complex for learners taking a BTEC Higher National as part of a Higher Apprenticeship. Parts of the Higher Apprenticeship framework are funded by the Skills Funding Agency (SFA), but the BTEC Higher National component is funded by the HEFCE. Learners aged 24+ who are taking a BTEC Higher National as part of a Higher Apprenticeship will need to contribute 50% towards the funding of their qualification, and may need to take two loans – one from the SFA for the NVQ component, and one from the HEFCE for the BTEC Higher National.

The funding landscape is evolving over time. Edexcel's Funding Focus is an excellent source of up-to-date information on funding changes and how these affect centres and learners. For more information, go to www.edexcel.com/funding-focus/Pages/Home.aspx.

Scholarly activity and quality assurance

For centres delivering qualifications at Level 4 and above, it is recommended as best practice that scholarly activity is undertaken by the centre's teaching staff. This may form part of the approvals and quality assurance process completed by Pearson (see page 17), and may also be a requirement for any university affiliation or endorsement.

Scholarly activity is often taken to be the investigation of new information – for example, publishing the results of a study in a journal. However, it has a broader scope, which fits more naturally with the kind of activities engaged with at a college. For example, in a centre offering BTEC Higher National Certificate/Diploma qualifications, scholarly activity may encompass:

- maintaining currency of subject knowledge, through reading journals, articles, texts, etc.
- broader subject reading beyond the requirements of the qualification, which may enable links to be built with different elements of the sector and may help support learners needing stretch
- contributing to curriculum models and delivery approaches, within the centre or in partnership with other centres
- professional activity that involves regular deep engagement with the sector, such as consultancy
- sharing research findings through staff/learner presentations or publishing them in an academic journal.

Higher Apprenticeships in the UK

Apprenticeships are becoming an increasingly popular option in the UK, and many Higher Apprenticeships at Levels 4 and 5 are becoming available in a variety of sectors. These follow the ethos of the lower-level apprenticeships, being delivered in the workplace and providing a real alternative to university for higher-level education.

BTEC Higher Apprenticeships, using the BTEC Higher National as a core component of the framework, are available in the following Higher Apprenticeship sectors:

- advanced manufacturing
- automotive management and vehicle maintenance
- business and professional administration

- IT software, web and telecom professionals
- professional science technicians
- sustainable built environment
- life sciences – biological and chemical sciences for industry
- engineering environmental technologies.

To find out more about BTEC Higher Apprenticeships, go to www.edexcel.com/quals/btec-apprenticeships/higher/Pages/default.aspx.

Learner profile

BTEC Higher Nationals are a suitable option for anyone progressing from Level 3 study. Learners may have completed A-levels, a BTEC National or another equivalent qualification. Learners may come straight from Level 3 study, or have spent time in the workplace. The BTEC Higher National may support them in making a career change, or equally may support them in developing within their existing career.

Learners may be local to your centre, in which case they will be able to attend lectures, seminars and one-to-one sessions in person, and will be able to make use of your centre's facilities. However, BTEC Higher Nationals are also suitable for distance learning – learners may be based elsewhere within the country, or internationally.

Progression routes

Certification points

Learners taking a BTEC Higher National can be certificated at two points: on completion of the Certificate, and on completion of the Diploma. Whether a learner registers for the Certificate- or Diploma-sized qualification on starting the course depends partly on the learner's objectives and the method of study (see Principles behind BTEC Higher National delivery, page 9).

If a learner registered on the Diploma-sized qualification is unable to complete the full requirements for this size, it may be possible to switch them to a Certificate in order to certificate their achievements.

In order to achieve a Certificate or Diploma, the learner would need to pass the following units:

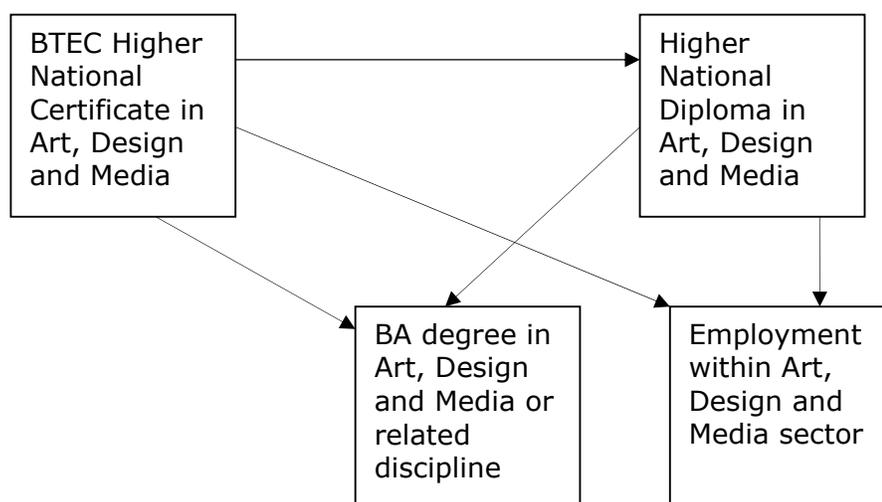
	Certificate	Diploma
Mandatory units	Unit 1: Visual Communication in Art and Design	Unit 1: Visual Communication in Art and Design
	Unit 2: Ideas Generation and Development in Art and Design	Unit 2: Ideas Generation and Development in Art and Design
	Unit 3: Contextual and Cultural Referencing in Art and Design	Unit 3: Contextual and Cultural Referencing in Art and Design

	Unit 4: Professional Practice in Art and Design	Unit 4: Professional Practice in Art and Design
		Unit 5: Project Design, Implementation and Evaluation
Optional units	Total credit value of 60 credits	Total credit value of 160 credits

A BTEC Higher National Certificate is broadly equivalent to the first year of an undergraduate degree. A BTEC Higher National Diploma is broadly equivalent to the second year of an undergraduate degree.

Progression from a BTEC Higher National in Art, Design and Media

A BTEC Higher National in Art, Design and Media provides a range of progression opportunities for learners, including routes into employment and topping up their study to a full degree.



Progression to degree

The BTEC Higher National is a strong foundation for learners continuing to university to complete a degree. The level of independent research and critical thinking as well as the assessment methodology helps to prepare learners for university.

Although the Certificate is broadly equivalent to the first year of an undergraduate degree, and the Diploma is broadly equivalent to the second year of this degree, the entry point for a Higher National learner to a degree is at the discretion of the higher education institution. However, there is a role that the college or department may play in establishing clearer progression routes for BTEC Higher National learners.

Some further education (FE) colleges have built relationships with local university departments in order to establish a progression route from the BTEC Higher National to the university's degree programme.

- In some instances, this has meant familiarising the department staff with the content of the BTEC Higher National so that they understand the level of knowledge and understanding a Higher National learner will have on starting the degree.
- In other instances, this has meant identifying specific topics that the university would like to see covered in addition to the content of the specification to ensure learners are ready for starting in the second or third year of the degree programme.
- In addition, the Higher Education institution may have a BTEC Higher National licence, where the Higher National is accredited by the university. This creates a clear progression route from the BTEC Higher National to the university's degree programme.

Progression to international degrees

BTEC Higher Nationals are well recognised internationally – the qualifications are currently delivered in 65 different countries.

As with progression to degrees offered by local institutions, the entry point for a learner is at the discretion of the international higher education centre. In addition, the centre may have specific requirements around language levels, etc. that the learner will need to meet as part of the application process.

Progression to employment

The BTEC Higher National in Art, Design and Media is a vocational qualification and so provides learners with a range of skills and knowledge that can be readily applied in the workplace.

Within the Art, Design and Media sectors there is a well-established progression route from university to employment, which may limit the opportunities available for a BTEC Higher National learner to progress straight to employment.

Depending on links with local employers and the size of the local industry in this sector, there may be opportunities for learners to gain work experience or move into a trainee role.

Introducing the Degree Course Finder

The Degree Course Finder is Pearson's new website that holds all undergraduate and postgraduate progression and recognition pathways from Pearson's academic and vocational qualifications. Its primary focus will be on degree progression routes in the UK. It will also contain progression routes to postgraduate degrees and other key international destinations for Pearson's learners including: the USA, Canada, Australia and New Zealand.

What will the Degree Course Finder do for my learners?

- Learners can search the website by entering specific criteria such as the course they wish to study and where they want to study.
- Personalised results will be returned depending on the criteria they selected. Learners can browse the list of universities that have confirmed they recognise their qualification.
- Many universities have their own profile on the Degree Course Finder, where learners will be able to see vital information about studying there, including entry requirements, accommodation, fees, location, and key attractions.
- If learners are interested in applying to one of Pearson's International Study

Partners, we make it easy by allowing them to apply directly to the university via the Degree Course Finder. Not only that, but if they are accepted to the International Study Partner, they will receive a £500 tuition bursary to the university and a UK welcome pack.

What are the benefits?

- Learners will be able to clearly see all progression pathways available to them worldwide at any time of day.
- Learners will be provided with key information to help them make informed decisions about their personal and career development.
- In order to support learners even further, Pearson is also launching a monthly webinar series. These online sessions will be run by universities and businesses worldwide to help them make informed decisions and settle into university life abroad. Webinar topics include:
 - 'How to open a UK bank account'
 - 'Applying for the right visa'
 - 'Study options in the USA'.

Where can I get more information?

- Visit the Degree Course Finder – www.edexcel.com/dcf
- Follow us on Twitter – @progressionplus
- Like us on Facebook – www.facebook.com/ProgressionPlus
- Watch us on YouTube – www.youtube.com/ProgressionPlus

2 Delivery best practice

Principles behind Higher National delivery

BTEC Higher Nationals are the equivalent of the first year or two of an undergraduate degree. As such, it is expected that learners will undertake a significant amount of self-guided independent learning outside the course contact time.

Guided learning hours

Each unit of the QCF specification is allocated a credit value: 1 credit is equivalent to 10 learning hours (so a 15-credit unit equates to 150 learning hours). Around 40 per cent of this allocated time is guided learning hours (i.e. 60 GLH in a 15-credit unit), which may consist of:

- contact time, through one-to-one tuition and seminars
- lectures
- industry visits, on-the-job learning, work experience
- directed study, such as completing required reading for the unit.

The remaining learning time for the unit (i.e. 90 learning hours in a 15-credit unit) should be made up through independent learner-led study.

The balance of the guided learning hours will depend to a large extent on how your centre delivers the BTEC Higher National and the needs of your learners. For example, a centre delivering the qualification to learners who are easily able to attend the centre's premises may choose to make substantial use of seminars. However, a centre delivering the qualification through distance learning may make more use of lectures delivered virtually, supported by directed study.

However, it should be noted that technology is enabling centres to make innovative use of contact time for distance learning. For example, many virtual learning environments (VLEs) allow you to set up, run and moderate chat rooms, which can be used to facilitate online seminars. Alternatively, technologies such as Skype and Google+ allow free or relatively inexpensive video conferencing among individuals and groups. See 'Suggested resources for delivering Higher Nationals' (page 10) for further information.

Study skills

There is a range of study skills required for learners taking a BTEC Higher National qualification. Some of these skills may be familiar to some learners, especially if they have come directly from Level 3 learning, and others will be an extension of their current knowledge or entirely new.

An effective induction is essential to supporting learners in understanding what is required of them and how best to manage the time and resources that they have available. To support this, Pearson has produced a downloadable Study Skills Guide for the BTEC Higher National Certificate/Diploma in Art, Design and Media.

The Study Skills Guide covers:

- time management
- effective research and referencing

- interpreting an assignment brief
- structuring an assignment
- avoiding plagiarism.

The guide also provides learners with a reading list for the mandatory units of the BTEC Higher National Certificate/Diploma. You can download the Study Skills Guide from <http://www.edexcel.com/quals/highernationals10/Pages/default.aspx>.

Suggested resources for delivering Higher Nationals

The BTEC Higher National is a Higher Education qualification, and so it is recommended that learners have access to facilities that will support them in conducting further research and networking with local industry.

Below is a list of key resources for the BTEC Higher National. These resources will also support delivery staff in conducting the scholarly activity required for delivery at this level. This list is not comprehensive, and in some cases there may be alternatives available that better suit the needs of your centre.

- Access to journals and trade magazines – these provide information on current issues and trends within the sector and are likely to be a good source of up-to-date case studies. Many of these publish online, which may broaden access to the resources.
- Access to a range of level-appropriate publications for background or specialist reading. These may be physical editions, accessible through the learning resource centre. However, some online library sources (e.g. Ebrary) provide more cost-effective electronic access to a wider range of titles, so learners can access the resources remotely. It often pays to research the different online library options before choosing one over another as the selection of titles available is likely to vary from provider to provider.
- Connections with industry are vital for delivering effective vocational learning. Although the input of local employers may be light-touch or ad hoc, you may want to consider how individual employers can support the delivery of the BTEC Higher National. For example, could they be involved in setting a real-world challenge? Are there opportunities to build work placements/shadowing (for both learners and teaching staff) into the course?

Technology

There is a wide range of technology that can support the delivery of the BTEC Higher National qualifications. This can make a substantial difference to delivery to local learners, but can be transformative for distance learners.

- Virtual learning environments (VLEs): A VLE can be used to host course materials, set up quizzes and activities that track learners' progress, and give learners access to course materials. Most VLEs also include collaborative features, such as discussion forums, wikis, etc. which can be used to host virtual seminars and discussions, or for group work.
- Video conferencing: Distance learning can be enhanced through video conferencing tools, which are now available relatively cheaply. Webcams are built into most modern laptops or tablets, and services such as Skype and Google+ allow video conversations between two or more people. These can be useful for

one-to-one sessions, seminars, or even lectures – which can be recorded and accessed at a later date for anyone who missed them or for recapping key topics.

- eportfolio: An eportfolio supports an electronic workflow for assessment, and can help to make the moderation process more efficient. An eportfolio allows you to track learners' progress against the whole qualification and different units, and monitor their achievement of individual assessment criteria against individual assessment pieces.

How to structure a Higher National course

Planning delivery

The amount of teaching time dedicated to the BTEC Higher National will be determined by the duration of the course (e.g. whether it is full-time or part-time), and whether the learning is delivered predominantly within the centre or as distance learning.

When planning the sequence of units to be delivered, remember that core units often provide a platform of underpinning knowledge for other units. You should think carefully about how these units fit together for delivery, and whether you plan to link assessments between units.

Another consideration is whether to deliver units 'short and fat' (i.e. over a relatively short period of time) or 'long and thin' (i.e. spread over a longer period, such as a year). Some units will lend themselves more obviously to being delivered in concentrated chunks, especially if they deliver knowledge that will need to be applied in other units. However, others may be suited to longer delivery alongside other units – particularly if they deliver skills that can be embedded and developed through other units.

Learning strategies

Good learning is vocational, active, motivational and progressive. It should allow learners to develop the skills, knowledge and attributes that are required for successful completion of the assessment. It is important to consider the most effective way of delivering the learning, as well as the engagement of learners and the facilities available.

The following table suggests a list of learning strategies that may be used in delivering a BTEC Higher National, and how these may vary for local, centre-based learning and distance learning.

	Centre-based	Distance learning
Project work (individual or group)	Group work can take advantage of the facilities at the centre, and depending on the length of the project learners may meet in person to discuss progress.	Virtual group work can be coordinated through a centre's VLE. Learners can set up an area for their project, and contribute updates as and when completing the project work. Regular project group meetings can be held online through video conferencing or a chatroom in the VLE.
Work-based learning	Depending on the facilities available at your centre, this may be through a simulated environment or in a real work environment.	This will be in a real work environment. It may be through a learner's employment, or through a work placement.
Lectures and seminars	These may be delivered on the centre's premises. Lectures may be recorded for any absences or for future reference. The centre's VLE can be used to provide preparation and follow-up support and activities for lectures and seminars.	Lectures may be broadcast by video conference and recorded for reference later. Seminars may be held as a video conference call, or through a discussion board on the centre's VLE.
Facilitated activities	Activities may make use of the centre's physical facilities.	This may be more difficult to manage virtually, particularly if learners require equipment or facilities to conduct activities.
Visits to companies with a facilitator to structure the visit	Visits require coordination, and some locations may require learners to wear personal protective equipment (PPE).	Visits require coordination, and some locations may require learners to wear personal protective equipment (PPE).
Visiting speaker from the sector	A visiting speaker may present a lecture. Alternatively, if well briefed, they may be able to support with setting or facilitating a	A visiting speaker may deliver a lecture via video conference. This may be more convenient for the speaker than visiting the centre. You will need to ask

	work-related activity.	permission to record the talk.
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3 Assessment best practice

Assessment of Higher Nationals

The Pearson BTEC HNC and HND Diploma units have been designed for the Qualifications and Credit Framework (QCF) and are pitched at either Level 4 or 5 (for more detail about expected achievement at Level 4 and 5 on the QCF, please refer to the QCF Level 4 and 5 descriptors, which can be found in Annexe E, page 48 of Ofqual's Regulatory Arrangements for the QCF:

http://www.ofqual.gov.uk/files/Regulatory_arrangements_QCF_August08.pdf

This is useful to refer to when thinking about the scenario or context to the assignments that you are setting. For example at Level 4, students are expected to be able to address problems that are well defined but are complex and non-routine; at level 5 they are expected to address broadly-defined complex problems.

To achieve a Pass for each unit, the learner must achieve each of the learning outcomes and associated assessment criteria. The assessment standard for a Pass is inherent within each of the assessment criteria and is determined in part by the command verb used, e.g. 'evaluate different approaches'.

In order to achieve a Merit grade for a unit, students must achieve all of the Pass criteria and all Merit grade descriptors (M1, M2, M3). For a Distinction grade for a unit, students must achieve all of the Pass criteria, all Merit grade descriptors (M1, M2, M3) and all Distinction grade descriptors (D1, D2, D3). Students achieve each grade descriptor by providing evidence of at least one indicative characteristic identified by the assessor for each grade descriptor. In other words students cannot achieve the Distinction grade if they have not evidenced all Pass and Merit elements. Your Standards Verifier for External Examination (EE) will sample the standard of the student work and assess whether it meets required academic standards for a higher education programme in the subject.

Assessment methodology

The Pearson BTEC HNC and HND Diplomas are assessed through assignments set by your centre. Before an assignment can be provided to students, it must have been through the internal verification process.

It is important for the assessor and internal verifier to check that each assignment task or activity has been cross-referenced to the relevant unit learning outcome(s) and assessment criteria and that the wording of the learning outcome(s) and assessment criteria appear in full on the assignment front sheet. This is so that students can see the full wording of what they are being assessed against.

Assignments should be designed so that they allow all students to achieve a Pass, Merit or Distinction grade for the unit through the stated assessment tasks or activities. Students should not need to complete additional work to the assessment tasks or activities in order to achieve a Merit or Distinction grade. The Merit and Distinction grade descriptors need to be viewed as a qualitative extension of the assessment criteria for a Pass within each individual unit.

A student who has achieved a Merit can:

- Identify and apply strategies to find solutions
- Select/design and apply appropriate methods/techniques
- Present and communicate appropriate findings.

A student who has achieved a Distinction can also:

- Use critical reflection to evaluate own work and justify valid conclusions
- Take responsibility for managing and organising activities
- Demonstrate convergent/lateral/creative thinking.

Each assessment activity does not need to incorporate all of the Merit and/or Distinction grade descriptors. The assessor should include Merit and/or Distinction grade descriptors and an associated indicative characteristic that are relevant for the activity or task in hand. For example, when the student has to select and apply appropriate methods and techniques in order to carry out the assessment activity or task then M2 would apply. Please note that if the assessor has included more than one indicative characteristic against an individual grade descriptor, such as M2, in an assignment e.g.

- i) a range of methods and techniques have been applied and
- ii) the selection of methods and techniques has been justified

only one indicative characteristic – (i) or (ii) – needs to be achieved by the student for the grade descriptor, M2, to be achieved.

More than one opportunity can be given within a unit to achieve each of the Merit and Distinction grade descriptors and may enhance the breadth and depth of study depending on the unit content or subject requirements. Care must be taken, however, not to disadvantage the learner through over-assessment, when it is not necessary.

Once an assignment has been set, the assessment process may be split into two stages:

- **Formative assessment:** This is where the assessor and the student discuss ongoing progress on the assignment. The student is provided with formative feedback and may take action to improve their performance. Formative assessment feedback must be constructive and provide clear written actions for improvement. This is a point of good practice and also helps to ensure fairness so that students cannot claim they have not had the same opportunities for support and guidance as all other students.
- **Summative assessment:** This is the final assessment decision on an assignment task in relation to the assessment criteria for each unit. It is the definitive assessment and recording of the student's achievement.

Occasionally the assessor may choose to integrate units which are closely linked or complement each other. If the assessor chooses to integrate assessments across units, a clear assessment plan for each unit is essential (see Appendix 1 for an example assessment plan) and assessors must be mindful and cautious when assessing each unit to ensure all assessment criteria and relevant descriptors are correctly and adequately addressed.

Holistic assessment

The mandatory units for the Pearson BTEC HNC Diploma/HND Diploma in Art and Design relate to other units that students will take as part of the qualification. In practice, the knowledge, understanding and skills required for Units 1 - 5 will be developed and demonstrated through assignments for the optional units of the qualification. Assessors are recommended to consider how assignments for optional units can develop evidence for the mandatory units.

Grading

Each successfully completed unit of the BTEC Higher National will be graded as a Pass, Merit or Distinction.

In order to achieve a Pass in a unit all learning outcomes and associated assessment criteria must have been met by the student.

Merit and Distinction grades are awarded for higher-level achievement. The generic Merit and Distinction descriptors (see below) are for grading the total evidence produced for each unit and describe the student's performance over and above that for a Pass grade. They can be achieved in a flexible way, for example in a sequential or holistic mode, to reflect the nature of the sector.

Merit descriptors	Exemplar indicative characteristics Centres can identify and use other relevant characteristics. This is NOT a tick list.
In order to achieve a Merit the learner must:	The learner's evidence shows, for example:
M1 identify and apply strategies to find appropriate solutions	<ul style="list-style-type: none"> • effective judgements have been made • complex problems with more than one variable have been explored • an effective approach to study and research has been applied
M2 select/design and apply appropriate methods/techniques	<ul style="list-style-type: none"> • relevant theories and techniques have been applied • a range of methods and techniques have been applied • a range of sources of information has been used • the selection of methods and techniques/sources has been justified • the design of methods/techniques has been justified • complex information/data has been synthesised and processed • appropriate learning methods/techniques have been applied
M3 present and communicate appropriate findings	<ul style="list-style-type: none"> • the appropriate structure and approach has been used • there is a coherent, logical development of principles/concepts for the intended audience • a range of methods of presentation have been used and technical language has been accurately used • communication has taken place in familiar and unfamiliar contexts • the communication is appropriate for familiar and unfamiliar audiences and appropriate media have been used.

Distinction descriptors	Exemplar indicative characteristics Centres can identify and use other relevant characteristics. This is NOT a tick list.
In order to achieve a Distinction the learner must:	The learner's evidence shows, for example:
D1 use critical reflection to evaluate own work and justify valid conclusions	<ul style="list-style-type: none"> • conclusions have been arrived at through synthesis of ideas and have been justified • the validity of results has been evaluated using defined criteria • self-criticism of approach has taken place • realistic improvements have been proposed against defined characteristics for success
D2 take responsibility for managing and organising activities	<ul style="list-style-type: none"> • autonomy/independence has been demonstrated • substantial activities, projects or investigations have been planned, managed and organised • activities have been managed • the unforeseen has been accommodated • the importance of interdependence has been recognised and achieved
D3 demonstrate convergent/lateral/creative thinking	<ul style="list-style-type: none"> • ideas have been generated and decisions taken • self-evaluation has taken place • convergent and lateral thinking have been applied • problems have been solved • innovation and creative thought have been applied • receptiveness to new ideas is evident • effective thinking has taken place in unfamiliar contexts.

The indicative characteristics shown in the tables above for each generic grade descriptor show how each of the Merit or Distinction grade descriptors may be evidenced by the student in the unit context. It is not an exhaustive list, you can select an appropriate characteristic from the list for each grade descriptor e.g., M1, M2, M3, D1, D2 or D3, or construct others that are appropriate for your sector programme and level.

The Merit and Distinction descriptors must not be rewritten or changed in any way. However, the indicative characteristics should be contextualised to meet the programme being delivered.

The following are some examples for Higher Nationals in Business and Creative Media (the full versions of the assignments can be found in Appendices 2 and 3 respectively).

Merit descriptors	Exemplar indicative characteristics	Contextualised indicative characteristics
In order to achieve a merit the learner must:	The learner's evidence shows, for example:	HN in Business example assignment for <i>Unit 3 Organisations and Behaviour</i> (see Appendix 2 for a full version of the assignment)
M2 select/design and apply appropriate methods/techniques	<ul style="list-style-type: none"> • relevant theories and techniques have been applied • a range of methods and techniques have been applied • appropriate learning methods/techniques have been applied 	<ul style="list-style-type: none"> ○ <i>Conclusions are drawn about the links between culture and management style and organisational objectives and the impact of the organisations' structure, culture and leadership on the organisational performance of the business. (This is a single statement of what the assessors consider should be evidenced and is relevant to several of the exemplar indicative characteristics.)</i>
M3 present and communicate appropriate findings	<ul style="list-style-type: none"> • the appropriate structure and approach has been used. • a range of methods of presentation have been used and technical language has been accurately used. 	<i>The work is presented in suitable business formats and uses business terminology accurately.</i>

Distinction descriptors	Exemplar indicative characteristics	Contextualised indicative characteristics
In order to achieve a distinction the learner must:	The learner's evidence shows, for example:	HN in Business example assignment for <i>Unit 3 Organisations and Behaviour</i> (see Appendix 2 for a full version of the assignment)
D1 use critical reflection to evaluate own work and justify valid conclusions	<ul style="list-style-type: none"> • conclusions have been arrived at through synthesis of ideas and have been justified (1) • the validity of results has been evaluated using defined criteria (2) 	<p><i>The structures, cultures, leadership and managerial styles are accurately evaluated based on an understanding and analysis of the factors that exist in the selected organisations. (1)</i></p> <p><i>The evaluation is then used to suggest how this knowledge might be of value to senior staff to help improve the performance at Solid State Technologies Ltd. (2)</i></p>

NB: the learner does not have to achieve the indicative characteristic 1) and 2) to achieve the D1 grade descriptor as only one indicative characteristic must be evidenced.

Distinction descriptors	Exemplar indicative characteristics	Contextualised indicative characteristics
In order to achieve a distinction the learner must:	The learner's evidence shows, for example:	HN in Creative Media Production example assignment <i>for Unit 2 Research Techniques for Creative Media Production</i> (see Appendix 3 for a full version of the assignment)
D2 select/design and apply appropriate methods/techniques	<ul style="list-style-type: none"> Substantial activities, projects or investigations have been managed and organised. 	<i>In order to achieve D2 you will take responsibility for designing your research materials and implementing the research. You must ensure that you manage and organise your research effectively.</i>

A further example of contextualisation of Merit and Distinction indicative content, this time for a **Project for Business** is as follows:-

(Note: in this assignment students were required to keep a diary log and action plan throughout the assessment, hence reference to the log and action plan.)

Grade Descriptors – MERIT	Possible Contextualised Indicative Characteristics
M1: Identify and apply strategies to find appropriate solutions	<ul style="list-style-type: none"> • Relevant theories and techniques have been applied – this will be evidenced by your approach to your assignment and also backed up by your bibliography showing the sources of information you have utilised in reaching your solutions. • Effective judgements have been made – demonstrated in your justifications throughout your assignment and also in the analyses you have made from the data you collected. • An effective approach to study and research has been used – demonstrated throughout your assignment but particularly in the action plan you have produced which shows how you have approached your project.
M2: Select/design and apply appropriate methods and/or techniques	<ul style="list-style-type: none"> • A range of methods and techniques have been applied – the approach you have taken to analyse and display your data and the way in which you have formatted your report will demonstrate the strength of your abilities to do this. • A range of sources of information have been used – the evidence for this will be through your methodology and resources, explanations and justifications and, if a literature review has been produced, this would also give good evidence for this skill. • The selection of methods and techniques/sources have been justified – evidenced throughout your report and particularly in your evaluation section.
M3: Present and communicate appropriate findings	<ul style="list-style-type: none"> • Complex information/data have been synthesised and processed – evidenced through the primary and secondary data that you have collected and particularly in the quantitative data which you have used. • Appropriate learning methods/techniques have been applied – you can evidence this in the action plan you produce.

Grade Descriptors - DISTINCTION	Possible Contextualised Indicative Characteristics
D1: Use critical reflection to evaluate own work and justify valid conclusions	<ul style="list-style-type: none"> • Synthesis has been used to generate and justify valid conclusions – you have drawn together all the data you have collected and reached valid and justifiable conclusions from the information produced, including cause and effect aspects. • The validity of the results has been judged – care has been taken in drawing conclusions and you will, as far as possible, have checked the results for accuracy and ensured that no bias in your judgements has been allowed to mar the final results. • Self criticism of approach has taken place – you will have critically evaluated all the work that you have produced and will have considered possible alternatives that could have been used in order to improve the project as a whole. • Realistic improvements have been proposed against defined characteristics for success – you will have offered suggestions for areas where you could possibly have made improvements to your work and will have clearly explained why you feel this to be relevant.
D2: Take responsibility for managing and organising activities	<ul style="list-style-type: none"> • Autonomy/independence is demonstrated – your work will show that you have not been heavily reliant on support and guidance from your tutor(s) or others in producing the assignment. This will particularly be reflected in your action plan and diary log. • Substantial activities/projects or investigations have been planned, managed and organised – this will be evidenced through your action plan and diary log which will clearly show how you have managed your project from start to finish. • The unforeseen has been accommodated – you will be able to demonstrate this skill through your action plan and diary log which should include explanations or notes on how you dealt with the unexpected, i.e. being refused access to information that you had planned on gaining and what steps you took to resolve this problem.

D3: Demonstrate convergent, lateral and creative thinking	<ul style="list-style-type: none"> The importance of interdependence has been recognised – this could be evidenced through aspects in your assignment which could link ‘cause with effect’ or similar, depending on the topic of your project.
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Further support

A range of further support for designing assignments and marking students’ work is available from Pearson:

- For further guidance on assessment, see the BTEC Centre Guide to Assessment: Level 4-7 available from www.btec.co.uk/keydocuments
- The BTEC Assignment Checking Service provides support for centres developing assignment briefs to use with BTEC qualifications. This service has been available for lower-level BTECs, but has now been expanded to support the BTEC Higher Nationals. Find out more about this at: <http://www.edexcel.com/quals/highernationals10/Pages/default.aspx>
- Pearson is making samples of assignment briefs available for centres with HN registrations to help improve the consistency and quality of the BTEC Higher Nationals. This bank of materials will grow over time to provide more comprehensive support. For further information go to: <http://www.edexcel.com/quals/highernationals10/Pages/default.aspx>

Evidence and assignment formats

Pearson’s BTEC Higher Nationals are vocational qualifications designed to reflect the breadth and depth of the Art, Design and Media sectors. Using a variety of assessment methods enhances learning and should improve the validity of assessment. They improve the knowledge of the assessment criteria and what is required to gain a higher grade.

Please note that if the Pearson BTEC Higher National is being taken as part of a Higher Apprenticeship in the UK, the evidence produced *must* be through, or related to, a real work situation. In this instance, evidence produced through simulation is not admissible.

Admissible forms of evidence

There is a range of assessment methods that can be used for the BTEC Higher National qualifications. These include:

- presentations, written reports, accounts, surveys
- log books, production diaries
- role play
- observations of practical tasks or performance
- articles for journals, press releases
- production of visual or audio materials, artefacts, products and specimens
- peer and self-assessment.

The evidence chosen for a particular assignment must be appropriate for the assessment, and there must be sufficient evidence to support the assessment

decision. For example, an assessment where a student produces a detailed report to demonstrate knowledge may be evidenced through a presentation, but supporting evidence will be required for moderation (see 'Triangulation of evidence').

Group work

Students often benefit from working in groups, but group work needs to be planned and carefully structured in an assessment context so that each student can reliably demonstrate their own contribution. When planning assessment with group work, consider the following:

- Generally, it is not the group work activities themselves that will form the basis of the assessment activity.
- It is essential that the individual assessment criteria for the unit are identified and each student's individual contribution in meeting these must be the basis of the assessment decision.
- Group learning activities and skills, such as team building, leadership, etc may be assessed towards gaining transferable skills and recorded as being achieved and feedback given, but they are not to form part of the assessment decisions for specific units.

Triangulation of evidence

Careful consideration needs to be given to whether certain evidence types produce sufficient evidence to demonstrate that specific assessment criteria have been met. For example, a student may use a presentation as their assessment piece. However, their evidence will need to include presentation slides, any handouts, preparation notes or presentation slides and an audio or video recording of the presentation plus an observation record recording the assessor's comments on student performance.

The assessor can use a checklist to record achievement against the unit assessment criteria and then record in the comments the student's achievement against the pass criteria and how effectively they met the grade descriptors.

Art & Design and Media assignments also need to consider the requirements of the media used for any work as well as the medium in which the assessment evidence will be presented. It is best practice for assessment evidence to be stored electronically as this makes moderation simpler, although this can present challenges.

Use can be made of PowerPoint®, or other presentation software, to highlight specific techniques or the use of specific materials.

Quality assurance

Quality assurance for the Pearson BTEC Higher National suite of qualifications ensures that centres have effective quality assurance processes to review programme delivery and that the outcomes of assessment are to national standards. Maintaining these standards is vital to supporting the reputation and recognition of the BTEC Higher Nationals.

For the most up-to-date information on the quality assurance process and requirements for BTEC Higher Nationals, go to www.btec.co.uk/keydocuments

Assignment design

Assignment briefs designed by you should collectively ensure coverage of all assessment criteria within each unit and should provide opportunities for the evidencing of all the higher grade descriptors.

Assignment tasks will identify the learning outcomes and assessment criteria being assessed to meet unit coverage, as described in the mandatory guidance within the unit. It should also show particular tasks where Merit and Distinction grade descriptors can be achieved. Tasks should be challenging rather than easily achievable, differentiated by outcome so that they stretch the most able but are open to lower achieving students.

The assignment brief is the document issued to students at the start of the assessment process. Once the assessment plan has been agreed and the assignments have been internally verified, no changes should be made to the content or structure. Clear assignment briefs will:

- inform the student of the tasks set
- inform the student of the methods of assessment
- set clear deadlines for submission of work.

Any assignment brief must contain the following information:

- An assignment front sheet with:
 - Assignment title
 - Assessor
 - Issue date
 - Interim deadline (for formative assessment and feedback)
 - Final deadline (for summative assessment and grading)
 - Title and level of the qualification (as published in the specification)
 - Unit(s) covered (as published in the specification)
 - Duration (approximate time it is expected that the assignment will take to complete)
- Purpose/Scenario
 - Overview and aims
 - Vocational scenario (if appropriate, giving you the opportunity to place the assignment within a vocational context)
- Tasks
 - The detailed description of specific activities the students will undertake in order to produce assessment evidence to address the criteria targeted by the tasks
 - You must reference the tasks to the learning objective and assessment criteria they address
 - A task should encompass the Pass assessment criteria, including the command verbs used in the assessment criteria within learning objectives and relevant Merit and Distinction grading descriptors
 - Higher level criteria should not be written as separate tasks: they are achieved through a qualitative improvement in the evidence submitted for a task
 - Learning objectives must not be split across different tasks or assignments

- Good practice in stating tasks will ensure they are clear, specific, time-bound, stepped, relevant and realistic
- Tasks should be written in appropriate language for students at this level of the qualification (the level of a task can be judged using the Fleisch-Kincaid readability test, which is used within Word's Spelling and Grammar checks – a score of 50-70 is likely to be best suited for HNC/HND students). Avoid slang terminology and any references which could be deemed offensive, i.e. racist, sexist, etc
- Where numeric calculations are to be produced, as in Accounting for example, the figures provided to the students should be checked very carefully to make sure that they are workable. There have been instances where students have spent hours working on an assignment only to find that the figures were flawed and the accounts would never balance as a result. This is very disheartening for students
- Include any specific preparation that students will need to make
- Assessment and grading criteria
 - The brief must state exactly which criteria are being addressed
 - You must not rewrite any aspect of the published criteria, especially the verb used
- Forms of evidence
 - A clear statement of what the student is expected to produce as evidence
 - Guidance on how the evidence will be assessed
- Other information may include
 - Resources and reference materials
 - Wider assessment opportunities built into the assignment or mapped within the specification
 - Employer links
- Where presentations, demonstrations, displays, etc. are required, there should also be clear evidence for this in the form of a witness statement or similar. Similarly in group work it is good practice to include a structured sheet or questionnaire for the students to complete individually to state how they felt the group performed as a whole and as individuals. Alternatively students can be asked to provide a statement which covers these relevant points.

In assignment briefs, students should be provided with a full explanation of the requirements for the assignment in writing together with the usual assessment details (above). This does not mean that students do not need to attend classes when assignments are being handed out, but does provide back up to students following the hand out of assignments. It will act as an aide memoire. It is suggested that this should include:

- the tasks to be undertaken
- the basis for group membership
- rules that cover the operation of the group
- confidentiality agreements over what occurs within the group
- task allocation within the group
- the criteria for assessing the group report/presentation (product)
- the criteria for assessing the group process, if that is to be assessed

- the procedure for assessing individual contributions mapped to the learning outcome(s) and associated assessment criteria and grading descriptors
- who will carry out the assessment (e.g. assessor, peers, employers, self, etc.)
- the fall-back position if a group loses a member or an individual's contribution does not meet the requirement of the task(s).

Example assignments explained

In this section a number of extracts have been included which show how an HN assignment brief should be structured and written.

For clarity we will look initially at the first or front page and how it is set out (for an exemplar front sheet, refer to the *BTEC Centre Guide to Assessment: Level 4 – 7*, found on www.btec.co.uk/keydocuments).

An excerpt from a centre's assignment front sheet is shown below:

Institution's name or logo			
Student's Name:		ID No:	
Lecturer's Name:		Year of Study:	
Qualification:			
Unit Title and Number:			
Ass. No:	1 of X	Assessment Title:	Unit Level: QCF Level 4/5
Issue date:		Formative Deadline:	Summative Deadline:
Date Submitted:		Date Returned to Student:	Date Returned to Student:

This section of the front page of the assignment contains the main points of recognition.

Institution's name or logo: at the top of the assignment front sheet appears the centre's name and logo showing 'ownership' or 'intellectual property rights' of the assignment brief. Although the content to meet the learning outcomes may be similar to other institutions', this section clearly attempts to state where the brief originates from.

Qualification: this must be shown so that learners can confirm that they have been provided with assessments for the correct qualification or programme of study. Centres usually show which year of study the assessment is written for, so this can also be added to follow the qualification details.

Unit number and title: this should be written exactly as set out in the Unit Specification for the programme of study, i.e. *Unit 2 Research Techniques for Creative Media Production*.

Issue Date, Summative Deadline and Date Submitted: these are all important features. The **Issue Date** is important because this clarifies precisely when students were provided with the work set out for them to do. If a student has not attended class on that date, they will be able to go back to their tutor to ensure that they have the correct notes for that day and may also be given a brief guide on the assignment brief. The **Summative Deadline** is very important information for all concerned from students to staff and also administration staff who may receive the assignment when it is submitted. This is the date when all the students SHOULD submit their assignment. Many institutions have rules and regulations about late submission of work and penalise students who submit work later than the date for completion, but this is against Pearson's guidelines for submission of work (see separate section on **Late Submission of Work**). The section headed **Date Submitted** should also be included so that staff can see if students have managed to hand in their work on time. It is useful to include a **Formative Assessment Date** and note of any feedback given for audit purposes, as this can assist as evidence in any student appeals against grade decisions.

Student's and Assessor's Name:

Many centres include Student Registration Numbers (**Id No**) as well as the **Student's Name**. This is a point of good practice which will steer assessors away from confusing students with one another when there is more than one student with the same name on the programme. The **Assessor's Name** is also important, especially where there may be more than one group being taught in a centre or where there is an evening class as well as a daytime class where there may be different assessors or tutors involved.

Statement of authenticity: Many centres choose to include a statement at the bottom of the assignment front sheet to be signed by students on submission of their work.

Student declaration	
I certify that the work submitted for this assignment is my own and research sources are fully acknowledged.	
Student signature:	Date:

This statement confirms that the work presented is their own work and has not been plagiarised either from published sources or from other students.

Where centres use electronic presentation and submission of work they may use an electronic system such as Turnitin to check for plagiarism. In this case, students are required to submit their assignment first through the online checking system and

then submit into the centre's designated web area for assignment submission, i.e. Moodle etc.

The anti-plagiarism software will show both assessors and students how much of the work submitted has been taken from other sources and uses something similar to a traffic light system to show what is or is not acceptable. Anything within the green and yellow range is fine but when the colour starts to change to orange and then to red, the students and assessors are informed that the percentage of work exceeds what is acceptable in terms of copying. The colour coding is supported by percentage figures throughout so that users can see how their work is being graded on the system.

It is not foolproof, however, because it also picks up case studies which are presented to students in assignments. Where a whole class of students are set the same case study the system will pick this up across all the students' work and cannot differentiate whether this is plagiarism or not.

The system does, however, support users by indicating where the common sources may have been taken from, so if a referenced quotation from a textbook has been included, it will actually show the source from that book.

Often quotations are taken from textbooks where the actual wording is a quote from another author (a quote of a quote in a sense) and will sometimes bypass the textbook and quote the actual source which would not necessarily be referenced by the students.

Submission arrangements: it is very important that students are given clear instructions on the front sheet of the assignment about the arrangements for submitting their work. Assignments must be signed in by an appropriate member of staff to record date of receipt.

Late submission of work

The assignment brief should not contain a statement that students will be penalised if they are late in submitting work. However, this is a vocational programme and in most work settings, deadlines have to be met and therefore disciplined time management is very important. The author of the example *Unit 3 Organisations and Behaviour* assignment for the Pearson BTEC Level 5 HND Diploma in Business, in Appendix 2, has made a very effective statement below about the contextualisation of the Merit and Distinction descriptors in relation to submission of assignments. These descriptors can be very neatly utilised as follows:

'...The generic descriptors have to be contextualised for the unit and the problem. They do offer some useful features. For Merit, the indicator "an effective approach to study and research has been applied", and for Distinction, the indicator "activities have been managed" can both be interpreted to mean that submitting assignment work on time is an appropriate learning technique at this level. Meeting deadlines is a common vocational requirement. For example, tenders for contracts have to be submitted on a given date at a specific time. Failing to meet that deadline, even by a few seconds, results in that tender not being considered.'

By interpreting the Merit and Distinction grade descriptors in this way, students are not being penalised but are being encouraged to achieve the higher grades by managing their time effectively.

Institutions will also have procedures in place which attempt to support students who could be potentially disadvantaged due to illness, accident and so on – things beyond their control which could prevent them through no fault of their own from fulfilling their course obligations.

Learning outcomes and assessment criteria: it is important to show which learning outcomes and assessment criteria are to be covered in each assignment so that students can clearly see what they are covering from the unit specification for each assessment. If there is not a great deal of space on the front sheet to cover the details in full, it is acceptable to simply list the specific criteria to be covered and refer the students to more detailed pages further into the assignment where full information can be accessed.

Assessor feedback

Positive and constructive feedback to students is vital if they are to gain value from their learning experiences. This should be given in clearly readable points as well as being given verbally. Verbal feedback is valuable but what has been discussed may well be forgotten by students after their meeting with their assessor, so written feedback is very important.

A sheet with space for general or overall feedback is useful to some extent, but even more valuable is feedback on specific assessment criteria at all three levels of grading (P, M or D). This is even more important if a student is not quite meeting the requirements for the Pass which then prevents them from achieving the higher grades.

To assist assessors and students, the use of a grid is a good way of presenting feedback on the specific tasks and criteria. Some centres use a set of sheets printed in landscape orientation with the following information:

Assessor's comments

Qualification	Assessor name
Unit number and title	Student name

Criteria reference	To achieve the criteria the evidence must show that the student is able to:	Achieved?

Student feedback	
Assessor feedback	
Action plan	
Assessor signature	Date
Student signature	Date

The assessor's decisions can be shown either by a tick to state whether each assessment criterion has been achieved or an X to indicate where it has not been met. The assessment decisions should be supported by good quality feedback.

In a number of centres the actual grid set out in the Pearson BTEC Unit specifications is included with the assignment(s). This is a good idea because it gives students a more complete picture of the context of the assignment and the assessment criterion to be met for each learning outcome. Even with this being included, it is still necessary to specify which assessment criteria are needed for each assignment. In the grid the specific criteria are shown as bullet points which can easily be replicated numerically, as in learning outcome or LO1: 1.1, 1.2 and so on.

Where written evidence is required, a word count may be included to direct the learner about the volume of evidence required. Students cannot be downgraded if they do not achieve or exceed the word count. Their performance in the assignment is based on achievement of the relevant assessment criteria and grade descriptors.

Assignment scenario

As the Higher National programmes are all vocationally based, a realistic scenario in the assignment is an important feature. This should set the scene for the students and place them in a situational role or the workplace, as in the Pearson Higher National in Computing and Systems Development Mandatory *Unit 3, Employability and Professional Development* example assignment (see Appendix 4 for the full version). See the example scenario below:

Scenario:

You have recently been contracted as an IT consultant and project co-ordinator for a large training company, 'N A Webb Associates'. The company outsource their expertise to a range of small and medium sized organisations in the East of England primarily focusing on Lincolnshire, Norfolk, Suffolk and Essex.

The initial contract that you have been given is for two months, your brief being to support and set up a complete training provision for a third-party company to extend over a six-week period.

The remit is to ensure that all levels of end users are introduced to new policies, procedures and areas that will impact upon their job roles in the future. You will be required to manage and organise trainers, resources and scheduling.

Your first project management task is to plan a two-day training session covering Module 1 to a target audience of data input clerks, team leaders, department managers and one of the senior managers from the human resources department. Following the initial training, further modules have been arranged where end users can sign-up. All modules within the end user training need to be completed within six weeks to enable certification. There are six modules in total, however delivery is dependent on the trainers and also access to the training suite.

The scenario then goes on to give instructions about the number of modules to be completed and more information about module titles. There are also instructions about the weekly schedule for training sessions with choices of training days and so on.

This scenario sets the scene for the students to work on. Following this comes the Tasks or, in this instance, Activities to be completed.

Tasks and Assessment Criteria Mapping: each task is 'mapped' against the assessment criteria for Pass. This is done by including the actual assessment criteria against each task and descriptors for Merit and Distinction grades, with their indicative characteristics when appropriate. It can be placed either at the beginning or the end of the task; either way is fine but the important factor is that this mapping takes place. This allows the assessors, internal verifiers and standards verifiers (EE) to see where the assessment criteria and grade descriptors have been dealt with in the assignment by each individual student (or group of students if group work is being used.)

Merit and Distinction grade descriptors should not be assessed as separate sections or additional work over and above the Pass criteria but should be seen as being fundamentally a part of the assignment to be developed by all students who are capable of working at a higher level. This should not prevent students who are less able or confident in attempting to work to a higher level while completing the necessary Pass criteria.

Case Studies: Live and current issues should be put in assignment scenarios wherever possible because the HN suite of programmes is vocationally focused the students should be given assignments which are up to date, realistic and meaningful within their study area. The work should provide all levels of students with the necessary challenge to keep them interested in learning. Where students are in work, it may be

possible to write assignments based on their own workplace thus enriching their work routines and experiences. However, where students are not in relevant work situations, then case studies are a valuable asset to draw upon.

In the Pearson BTEC Level 5 HND Diploma in Business *Unit 3 Organisations and Behaviour*, example assignment 1 of 3, the scenario involves the student, working as a 'client support manager for a business improvement consultancy' to help a technology company to improve their management and leadership culture. There is also reference within the scenario to two other organisations and their website links. The students are required to carry out background research into these two other organisations to inform the briefing that they have to do to the technology company about organisational structures and cultures of other organisations and how they impact on business performance. This is justified by the author of the assignment as follows:

'...The scenario points the students to two possible organisations, both of which are in the news and about which there is plenty of information. Students are expected to follow up the suggested references and research information from the many other relevant sources. The examples selected are current and information is readily accessible. By choosing current examples – the ones in this assignment were both under one month old when the assignment was written – there will be no answers available from the websites that produce standard answers designed to beat anti-plagiarism software. The assessor should use their expertise and knowledge and follow this approach as it helps to solve problems with plagiarism. It is quite acceptable to give different students different organisations to consider for their research and investigation. It is possible to give students a free choice of organisations to investigate but it is easy for a student to select a poor example or one about which there is little information, for example, a private limited company.

As a point of good practice, this also encourages students to keep up to date with current issues in the news as well as helping to combat plagiarism.

Example materials

Pearson is making samples of assignment briefs available for registered centres to help improve the consistency and quality of the Pearson BTEC Higher Nationals. This bank of materials will grow over time to provide more comprehensive support. For further information go to <http://www.edexcel.com/quals/highnationals10>.

Units

Unit 1

Visual Communication in Art and Design

Delivery guidance

Approaching the unit

This unit offers many opportunities for the centre to structure the learning in ways that benefit the learners, scope for interesting and engaging assignments and access to specialist staffing and resources. You may wish to choose to deliver this as a 'long thin' unit underpinning more specialist units or linked to other generic units, such as *Unit 2: Ideas Generation and Development in Art and Design*. It is really important that learners cover the learning outcomes more than once, in fact the more the better. It means that learners will also increase the number of times they can receive feedback, revisit work, improve and consequently get a higher grade.

Learners have to look outside their own experience and the college environment. You should encourage them to see themselves in an 'art and design' continuum, with a vast history and an expanding contemporary context.

Artists and practitioners rarely work in a vacuum and learners who can analyse and explain how other visual communication 'works' are more likely to be effective communicators themselves.

Your guidance, your course, your projects and assignments should work in parallel to enhance each individual's capacity to evaluate, deconstruct and appraise examples of work. Learners can then use their understanding as inspiration to trigger and sustain their own creative thinking. The study of textual analysis and semiotics, although not a formal requirement, will greatly help the delivery, teaching and learning required in this unit.

Delivering the learning outcomes

For learning outcome 1, learners should explore the use of formal elements by other artists/designers, keeping research notes, attending lectures, visiting galleries, making sketchbooks and producing written work, such as essays and file notes. You must ensure notes are taken during lectures and that deadlines are set and tutorials are held regularly.

For learning outcome 2, learners will analyse briefs and generate ideas. They will then choose suitable responses for communicating ideas. Learners should be able to capture and communicate ideas in a variety of ways and be able to choose the best methods and models for their work. You may wish to explore demographic constraints, mind maps, design sheets, sketchbooks, drawings and photos. Learners should be aware of design development constraints and use reflective annotations throughout their sketchbooks and design sheets to show strengths and weaknesses and to keep track of their decisions.

For learning outcome 3, your learners will be expected to produce work that springs from their visual communication explorations. Workshops using traditional and non-traditional materials are crucial to give learners a springboard from which to develop. You should consider challenging learners to develop their ideas through a range of ideas such as size, experimentation, research into artists' use of materials, lectures,

gallery visits, notes and essays, encouraging learners to mix media and cross over into other areas such as textiles, graphics and fine art.

In learning outcome 4, learners are expected to evaluate. This need not be through formal written work, although learners may find quotation and referencing are better handled in formal essays, articles and blogs. Learners could include annotations and evaluations throughout their sketchbooks and preparatory work. You should also consider the use of presentations of final outcomes to clients, peers and lecturers through PowerPoint®, showreels or 'crits' and exhibitions etc.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the content and learning outcomes in the specification.

<p>Unit 1: Visual Communication in Art and Design</p>
<p>Introduction</p> <p>Being able to talk intelligently with insight, depth and understanding is a key part of the work of all artists, particularly where they are justifying and supporting others. Learners should develop this skill throughout the course and be given opportunities to try methods, processes, suggestions and techniques to explain and demonstrate their insight. The unit may involve reading and written work, but the key outcome is learners being able to support and explain their work in response to commissions and briefs and demonstrate their effectiveness.</p> <p>Begin by asking learners to go and source examples of where visual language is used. For example in architecture, where there is discussion of rhythm, pattern and texture, or in textiles, where there may be discussion of warm or cold colours. Learners should try sketching and making rubbings to use in proving their own 'look' at the world.</p>
<p>Learning outcome 1 – Be able to communicate ideas and concepts by researching visual techniques</p>
<p>This outcome will benefit from regular lectures and seminars where case studies, possibly supported by visits, are discussed and critiqued. Topics could include:</p> <ul style="list-style-type: none"> • Branding – Identifying how formal elements and valuable ideas are communicated, understanding how visual techniques specific to learners' specialism can be identified and analysed. Analysing and identifying personal style also helps learners understand the range and textual scope of their specialism. Learners should cite primary and secondary references in a recognisable model, using standard systems such as Harvard. • Primary and secondary source material – Where learners have the opportunity to 'evaluate' there may also be the temptation to plagiarise and over-rely on the internet. This can result in a lack of both depth and analysis in the personal appraisal of examples. Learners should explore the definitions and practice of primary and secondary sources. • Unconscious meaning – Even more important perhaps is the need for you to teach learners about hidden, implicit or unconscious meaning. Semiotics, analysis of media texts, studying examples from advertising, painting and architecture – indeed in all areas of the visual arts – will add to this growing understanding. • Re-engineering – Research should lead to conclusions, and conversely ideas, design proposals and outcomes should be connected or traceable back to the researched origins. Unpicking the creative process in well-documented works, such as the Anthony Gormley 'Angel of the North', allows learners to see the creative process, trial and error, experimentation, thought and philosophical intentions underpinning the work.

Learning outcome 2 – Be able to select visual communication techniques to realise creative intentions

The effective selection of techniques, how to choose, what techniques are available, realism and abstraction are at the heart of this outcome. When are symbols sufficient on their own and when are words and language required? Gestural, evocative communication can convey intentions effectively, but can the learners be confident that all 'users' will get the message? Learners will build up an evaluative journal dealing with the strengths and weaknesses of their work. 'Crits' and seminars will enable you to add your own comments.

- Ikea – How to decide what techniques to use? Why doesn't Ikea have photos to help build up flat packs? Or links to videos online?
- Presentation formats – Presentation, not in the sense explored in learning outcome 4, but in the sketches, presentations, drawings, maquettes, models and mock-ups needed when presenting to clients.
- Commercial briefs – As well as course materials, learners should see real-world commercial briefs. Creative practitioners often have 'pet' styles and techniques and try to use them in every situation. Actually determining the needs of all stakeholders is a critical early stage and you should help your learners see the relationship between client needs, constraints and their own skill set.
- IT – Learning new techniques, perhaps an aspect of software, for example, or a new device, is often a necessary key to effective communication. Working with the idea of 'fitness for purpose' is critical.

Learning outcome 3 – Be able to produce work which demonstrates the use of visual communication

Learners should be able to justify the techniques they have used in 'crits' and seminars within the peer group. They will take ideas and suggestions and develop them over time and through a variety of briefs, assignments and challenges.

- At this level you can begin to expect and ask for a far higher level of skill and sophistication from more able learners; however, all learners benefit from workshops and technique classes to help refine skills to the point where they will use them confidently.
- Client presentation – Learners should have the opportunity to present their work to clients in response to a brief. Learners should present, using appropriate techniques and technology, and be able to answer questions from the clients. Learners should be able to support their work and explain 'why they've done what they've done' and to have an alternative idea ready to present as back-up.
- Written work – Before asking learners to write an effective evaluation to explain the choices they have made, there should be careful consideration of how to teach them to evaluate. Many learners will be able to bring this skill into the unit from previous education at level 3, but many will not be able to evaluate in a commercial context. The use of journals, log books, workbooks and so on is invaluable, as are spoken presentations to slides, blogs, a pitch perhaps using PowerPoint®, Keynote or similar.
- Financial – Justification should also include consideration of the costs of the production process and learners should be able to discuss the costs and availability of materials and have alternative proposals available.

Learning outcome 4 – Understand the potential for personal development through the application of new approaches to visual communication

New approaches should include a level of theoretical underpinning developed through reading and discussion of key texts and theorists. The key expectation is for learners to take notes during feedback and 'crits' and follow up, read, research and study, developing a personal understanding and depth which will inform and influence further work, research and study.

- At the end of every project, and separate to reflective evaluation, learners should also produce a forward-looking action plan, identifying skills and techniques, on what they intend to focus next.
- All assignments and projects which develop the use of sketchbooks and journals should include:
 - What movement or who has influenced the learners' work?
 - Are the media used appropriate and effective? (discussion of the suitability and qualities of media techniques they have used)
 - What visual language and formal elements have been used to convey and communicate the visual/design intention?
 - Has the brief been successfully answered in terms of client expectation, relating to target audience, message and constraints?
 - What are the strengths and weaknesses of the learners' own work?
 - What problems did they encounter and how did they solve them?
 - What would they change if they could?
 - What they have learned, e.g. the design process, getting ideas into order, techniques and skills, new media and methods, fresh knowledge about artists and designers and how they work, whether analytical and critical skills have improved, time management and organisation, improving communication skills and knowledge of the subject.

Details on links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

See the unit for examples of potential links to other BTEC level 4 and level 5 units and national occupational standards. An approach to this unit would be to deliver it through specialist practice using the learning outcomes from this unit to support the learning on others. For example, in assignments that require the learner to respond to a design brief, learners could be asked to provide work in response to learning outcome 2, in the form of a presentation or sketchbook.

Indicative reading for learners

Textbooks

Many books are considered classic texts in this area and learners should be directed to the following selection:

Berger, J, *Ways of Seeing*, Penguin Classics, 2008

Chandler, D, *Semiotics: The Basics* (2nd edition), Routledge, 2004

Collings, M, *This is Modern Art* (new edition), Phoenix, 2000

Crow, D, *Left to Right: The Cultural Shift from Words to Pictures*, AVA Publishing, 2006

Gaiger, J, *Frameworks for Modern Art*, Yale University Press, 2004

Hughes, R, *The Shock of the New: Art and Century of Change* (enlarged 2nd edition), Thames and Hudson Ltd, 1991

Perry, G, Wood, P, *Themes in Contemporary Art*, Yale University Press, 2004

Online journals

Some excellent and classic material:

Journal of Contemporary Art – www.jca-online.com

ArtReview – <http://artreview.com>

ArtForum – <http://artforum.com>

Websites

Some excellent sites and portals that will support learners throughout this unit:

- www.ted.com – search for talks/tags/culture: thoughts on culture from TED.
- www.ahrc.ac.uk – search for /Pages/Home.aspx: up-to-date developments, debates and discussions.
- www.axisweb.org – contemporary art and news.

Unit 2

Ideas Generation and Development in Art and Design

Delivery guidance

Approaching the unit

This unit is about inspiring and motivating learners in a challenging way to think 'out of the box' and generate ideas that are innovative. You should deliver engaging projects that challenge your learners and encourage risk taking and visual experimentation. Delivery could include short one-week projects to help focus on tasks and problem solving, use of digital cameras to collect primary sources etc. Stimulus could be provided by lectures and visual material to demonstrate how other practitioners solve visual problems.

Your 'toolbox' for the delivery of this unit is likely to include the use of lateral thinking, non-traditional materials, workshops and exploration of scale, mind maps and visual diaries, group discussions, tutorials, peer and tutor feedback and reflective annotation in sketchbooks and preparatory material. Indeed almost any approach that unlocks the creativity of learners and generates ideas that have value should be considered.

You may approach this unit as a 'long thin' support for the course, where it runs alongside specialist units or deliver it in short intensive blocks. The 'short fat' or 'long thin' approach should be for the benefit of the learners unlocking opportunities for exciting and interesting work rather than purely administrative reasons.

Delivering the learning outcomes

Learning outcome 1 is concerned with developing a range of idea-generation techniques. These techniques will flow from the delivery of the specialist units and the general progress of assignments, projects and tasks throughout the course. As assignments set challenges, learners will be steered to use idea-generation techniques to inform their work. These techniques, developed over the course, will then build into a considerable range of techniques, tools and strategies to help form ideas, develop creativity and satisfy the briefs being set.

Learning outcome 2 focuses on the early thinking and provides initial support for the work to progress. This is often in the form of starting points, plans and directions for exploration and outcome. Ideas will need communicating, a clear sense of purpose and an eye on the finished artefact.

Learning outcome 3 is about conveying ideas visually and using the tools and media available to present ideas in an effective and compelling manner. This outcome is more than just keeping a sketchbook and learners should also consider whether the method of recording the idea is appropriate and supportive to the process.

For learning outcome 4 the learners should explore the cultural context, political and social environments that surround their work and how these environments change and shift over time. How contexts and interpretations change are rich areas for

educational discourse and there is much support material available. It is crucial to focus on the learner's work and the responses to feedback from peers and clients.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the content and learning outcomes in the specification.

Unit 2: Ideas Generation and Development in Art and Design

Introduction

This unit may best be approached as underpinning the learning taking place in specialist units but will have its own key and focused criteria. Learners may, for example, be developing ideas in response to an industry-related brief that asks them to develop ideas for a textile design based on natural forms or landscape. They may use lateral thinking techniques to develop a selection of ideas from which five or six are chosen for further development and consideration.

Starter activities could include: large and small scale mark-making activities, recreating a famous painting, analysis of street signage and exploring tribes, creeds and cultures.

Learning outcome 1 – Be able to exploit idea-generating techniques**Learning outcome 2 – Be able to implement complex ideas visually****Learning outcome 3 – Be able to express ideas using visual techniques**

Visual language and its formal elements should be embedded in learner vocabulary. Methods to convey visual language should include more than a single approach but can be linked with other units where cultural and contextual elements arise.

- Lectures on Eastern and Western symbolism, colour, form and function, universal symbols, youth and subculture, music, fashion, advertising, marketing and branding would all be beneficial. Using mood-boards, thumbnails and photography in short, sharp projects and assignments that are completed in one day is useful because learners have to make progress in generating ideas and not wait for inspiration.
- One-day project – Projects/assignments that are started and completed in one day that require the learner to make progress in generating ideas and not wait for inspiration are particularly useful. For example 'One day, one word', where there is a single word stimulus for possibilities which are not bound by a known end result. Words could include:
Time, Relationship, Dream, Reflect, Consume, Inside-out, Character, Shelter, Disorientated, Flowing, Smile, Grid, Layers.
- One-week project – Projects/assignments which challenge learners with longer development time will require the learner to deploy strategies for developing and extending ideas but will also have a fixed and final deadline which requires motivation and engagement. Here the outcome also becomes a focus as well as the process. For example:
 - A signage system for a given location
 - Produce a book about a given topic – illustration and text
 - Designs and a maquette for a site-specific installation
 - Photo/video document about one person, practitioner or group of people.
- Sketchbooks and journals – There is much that can be done to encourage learners to use and value their sketchbooks for primary development to capture and extend ideas. The sketchbook is primarily visual even though learners should annotate throughout. There may not be space to go into detail, so a written journal can be used to both evaluate and reflect.

Learning outcome 4 – Understand the cultural contexts in which ideas are visually transmitted

Reference to theory should be encouraged and learners should be guided to read and develop their knowledge, skills and understanding of the cultural theoretical background to their work and the work of others. For example, projects and assignments can be chosen which lead into the study of the work of an artist featured in a local exhibition, where talks, lectures and debates are held to discuss the artist's work and give learners the opportunity to gain insight into the artist's theoretical background and the critical responses to it.

- Ideas for projects and assignments might include 'shape and symbols', 'colour as sign', Western and Eastern symbolism, short projects such as 'One day, one word' (above), making connections, 2D and 3D, thinking out of the box etc.
- Set reading – Chapters and sections from any of the books listed below, followed by a class discussion or debate should be considered as a regular activity during the programme. For example, a chapter from 'See What I Mean' and a discussion on perspectives, context and changing political or social conditions may result in interesting work when responding to a brief for advertising or commercial design.
- Meet the practitioner – Invite visiting or local artists to present ideas, work and discuss work in progress with the learners in sessions that allow learners to engage in a full and frank discussion/debate.

Details on links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

See the unit for examples of potential links to other BTEC level 4 and level 5 units and national occupational standards.

Similar units exist in other BTEC level 4 and level 5 suites and you may find sharing your experiences with teachers in media, music and performing arts beneficial to programme design.

An approach to this unit would be to deliver it through specialist practice using the learning outcomes from this unit to support the learning on others. For example, in assignments that require the learner to study the work of a practitioner, learners could be asked to evaluate contexts for learning outcome 4, in the form of a presentation, blog or written evaluation.

Indicative reading for learners

Textbooks

Books that look at creativity and techniques for unlocking ideas such as 'lateral thinking' or 'mind mapping' are all of use. The following are examples of the many that are available.

De Bono, E, *How to Have Creative Ideas: 62 Exercises to Develop the Mind*, Vermillion, 2007

De Bono, E, *Lateral Thinking: A Textbook of Creativity*, Penguin, 2009

Fletcher, A, *The Art of Looking Sideways*, Phaidon Press, 2001

Kleon, A, *Steal Like an Artist: 10 Things Nobody Told me About the Creative Life*, Workman, 2012

Wigan, M, *Basics Illustration: Thinking Visually*, AVA Publishing, 2006

Wilde, R, Wilde, J, *Visual Literacy: A Conceptual Approach to Graphic Problem Solving*, Watson-Guption Publications, 2000

Online journals

Some excellent material for creativity and ideas generation can be found away from the art and design specialist sites. For example:

From psychology – www.psychologytoday.com – search for basics/creativity

From business – www.mindtools.com – search for pages/main/newMN_CT.htm

From the TED community – www.ted.com – search for talks/tags/creativity

Websites

Some excellent sites and portals that will support learners throughout this unit:

- http://images.google.com/advanced_image_search?hl=en – Google Image search allows an in-depth search of images.
- www.wga.hu – the ultimate web gallery of art.
- www.axisweb.org – contemporary art and news.
- www.diyplanner.com/node/2277 – information and ideas on how to use mind maps.

Unit 3

Contextual and Cultural Referencing in Art and Design

Delivery guidance

Approaching the unit

Learners of art and design should be able to connect their work to the work of others and being able to relate to, quote, refer to and critique the theoretical background is equally crucial. This unit allows learners to explore and develop an understanding of current contextual and cultural references and to place their own work within those existing frameworks.

Over time learners will become familiar with the work of theorists and the philosophical foundations of their subject and specialisms. The fertile soil on which this development will grow is the content of this unit. This could just be expressed in a list of difficult books, but is much more about discussion, debate, criticism and research, with most learners getting and giving feedback, responding to suggestions, ideas and evaluations from others.

The unit is best considered as a 'long thin' unit that provides a fundamental underpinning throughout the course and throughout the study of the specialist units. Assignments and projects may require the learner to respond to a particular brief and it is the research and development of ideas in the response that will lead into work for the unit, requiring the learner to dig deeper and consider how others may have approached similar problems and issues.

Delivering the learning outcomes

Learning outcome 1 focuses on the research itself, where learners have developed ideas and responses and backed them up with library work, workshops, internet research, sketches, notes and annotations. The learning outcome requires learners to engage fully with a range of sources of information, including paper-based and digital sources as well as local and national facilities and collections.

For learning outcome 2, learners will take their research and present a coherent case, by understanding and associating their work with historical movements and cultural developments. The outcome requires learners to be able to place their work in a narrative which is positioned in the historical and theoretical practice of others, where influences are shown, discussed and justified with careful reasoning and explanation of how and why judgements have been made.

For learning outcome 3, the research is interpreted and may be presented in a way that demonstrates how sources have been considered. This may take the form of notes and sketches but may also be shown in the justifications that accompany work for display.

In learning outcome 4, the learners' research is presented on key topics and broader movements. For example where a learner has followed work on a particular practitioner and illustrated their findings in a full and detailed manner, such as a written essay or presentation.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the content and learning outcomes in the specification.

Unit 3: Contextual and Cultural Referencing in Art and Design

Introduction

Supporting work with references to a theoretical and contextual framework is an essential requirement for art and design practitioners. The work may stand on its own two feet, but often practitioners have to explain, inform and correct the interpretation of others and being able to do that with rich and informed knowledge will serve them and their work well. Understanding influences and following what has fascinated others is often fertile ground, and knowing the sources quoted and names that are mentioned will place practitioners in a strong position for their work and the creative response to commissions and briefs.

- As an introduction to this unit learners could undertake two case studies (if possible linked to their specialist interest). One should use local primary sources, the other national and international resources. Alternatively 'The Best Place to Find Out' which asks the learner to find the best place to find out certain key pieces of information. For example:
 - The best place to find out about German patent laws
 - The best place to find out how much to charge for architectural models
 - The best place to find out how many art and design businesses there are in Nottingham.

Learning outcome 1 – Be able to undertake in-depth research

Centres should have access to a well-resourced library, internet facilities, journals, CD-ROMS etc. It is essential that learners regularly visit art galleries, museums and practitioners' studios. Information on the developments in art and design should be a regular discussion topic, as should examining influences such as cultural, political, technological, scientific and social trends and subcultures.

- Learners should be encouraged to undertake increasingly lengthy and in-depth research. The sort of enquiry would include:
 - Investigations of chosen artists/practitioners. What movement do they belong to? What are their main characteristics? What formal elements do they use to convey ideas, feelings, moods etc? What processes and techniques do they use? Who or what influenced them in their work? Have contextual influences affected them, such as war, moral issues, disabilities, politics and society, personal situation and life circumstances?
 - New material and technologies, new ideas, a record of all primary and secondary sources used
 - Does this artist appeal to you? If so, why? Or why not? (Don't allow learners to say 'I like...' as this lacks depth).
- Where possible deliver a coordinated programme of contextual study lectures which draw on your expertise and the expertise and contacts of your teaching staff. Such lectures could run once a month and be 'outside' the curriculum in that they are not tied to specific assignments and projects. These could include guest speakers, industry experts, talks on named designers, case studies etc.
- Crossover – Possibilities for sharing expertise with other departments within the college; for example, music, dance and performing arts all discuss street style and subcultures and share a sizable amount of cultural theory and contextual studies. Plenary work rooted in visual language is necessary, as might be a series of lectures for different pathways on key moments, key individuals and their influences.
- Learners must learn to take notes as it is often assumed that learners leave level 3 fully equipped to study at level 4 but many are actually unable to take suitable notes that may provide a support for more advanced and independent study.
- Visual diary – Learners should generate a visual diary that supports and focuses their research and shows their journey through their cultural and contextual study. This would be useful in other units, projects and assignments.
- Research projects – Through group work, tutorials and discussion, learners will develop an understanding of whether there is suitable breadth and/or depth in topics for further study. In-depth studies of, say, a movement or an individual may pass through an initial stage for consideration, perhaps using 'why', 'what', 'who', 'when', 'how' and 'where'.

Learning outcome 2 – Understand influences on art and design activities and outcomes through the interpretation and analysis of information

When selecting topics for assignments and projects in the specialist units, remember how breadth and depth can be supported from within this outcome. Learners should explore a selection of influences and develop work in response to the work of others. For example:

- Economic factors, such as austerity furniture, how the Second World War fed into new designs in the 50s and 60s in areas such as fashion, graphics and product design.
- Music influence – The music and influences of 50s' and 60s' musicians and how this fed into the 70s; punk, the jazz age, psychedelia, Mondrian and Kandinsky etc.
- Technology – How technological innovation has influenced designers and artists, e.g. the moon landing's influence on fashion, silicon chips, electronics, street style, digital rights management and online marketing.
- Not just dates – Personal study and personal evaluation should not be simply dates and material lifted from online encyclopaedias. Material that is illustrated with diagrams and quotes collected by others is not helpful and is merely jumping through a hoop. Learners need not necessarily construct a narrative; a collection and verbal justification in a sketchbook, or visual diary may be more appropriate.

Learning outcome 3 – Be able to assess, interpret and evaluate information

When taking part in peer feedback sessions and 'crits' learners should demonstrate several skills in their interventions. For example, an assessment should be backed by reasoning; interpretation should be supported by evidence; and evaluation should be based on a wider comparison of factors. Learners should be strongly encouraged to offer more than single-word feedback, as longer sentences and paragraphs will ensure their input is valued and validated.

- Consider audio and video recording of 'crit' sessions, firstly as a record for the learner doing the presenting, but also as supporting evidence for the learners commenting and feeding back. This would provide a good source of supportive evidence for learning outcomes 3 and 4.
- Encourage learners to evaluate their primary and secondary sources and be critical of the evidence collected. Personal evaluation of cited sources should build confidence in the learner and help to develop critical skills.
- Plagiarism – You should guard against plagiarism; there is much support online and through academic networks.

Learning outcome 4 – Be able to evaluate and present conclusions

Learners should always be challenged with 'why'? This outcome provides an opportunity to assess the learners' reasoning and justification and can be built into many assignments. However, over-assessment may prove to be counter-productive. Ensure that written and presented work and supporting documents are appropriate and fit for purpose.

- Conclusions – Many of the best studies have an argument or hypothesis; that is, they are trying to prove something, or use something, or use evidence to explain or illustrate a personal point of view. Your learners cannot simply re-state existing material and pass it off as their own.
- Illustrations should be of the highest quality. Learners' photographs, scanned examples of other material and cut-outs must all be of the best possible quality. Ensure there are no poor inkjet prints where one colour has run out, no ragged edges where scissors were blunt, no sticky tape and no lumps of glue. Ensure that learners' work results in a visual artefact of the highest quality.

Details on links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

See the unit for examples of potential links to other BTEC level 4 and level 5 units and national occupational standards.

Similar units exist in other arts subject areas that address similar material.

Conversations with music, media and performing arts staff may result in a shared approach that could prove valuable.

An approach to this unit would be to deliver it through specialist practice using the learning outcomes from this unit to support the learning on others. For example, in assignments that require the learner to respond to cultural or historic challenge, learners could be asked to provide work to satisfy learning outcome 2, in the form of written work, a presentation, video or new media solutions.

Indicative reading for learners

Textbooks

Many books are considered classic texts in this area and learners should be directed to the following selection:

Barnet, S, *A Short Guide to Writing About Art* (10th edition), Pearson, 2010

Berger, J, *Ways of Seeing*, Penguin Classics, 2008

Chandler, D, *Semiotics: The Basics* (2nd edition), Routledge, 2004

Noble, I, Bestley, R, *Visual Research: An Introduction to Research Methodologies in Graphic Design*, AVA Publishing, 2007

Ramplay, M, *Exploring Visual Culture: Definitions, Concepts, Contexts*, Edinburgh University Press, 2005

Sturken, M, *Practices of Looking: An Introduction to Visual Culture* (2nd edition), OUP USA, 2009

Online journals

Some excellent and classic material:

Journal of Contemporary Art – www.jca-online.com

ArtReview – artreview.com

ArtForum – artforum.com

Websites

Some excellent sites and portals that will support learners throughout this unit:

- www.arts-crafts.com – in-depth discussion of the Arts and Crafts movement.
- www.ahrc.ac.uk/Pages/Home.aspx – search for up-to-date developments, debates and discussions.
- www.axisweb.org – contemporary art and news.

Unit 4

Professional Practice in Art and Design

Delivery guidance

Approaching the unit

A feature of art and design practice that can sometimes be overlooked is the professional attitude, business approach and personal ethical stance required in the industry. This unit, which may best be approached as running throughout the entire programme alongside the specialist units, seeks to develop these professional behaviours and equip the learner with the understanding required to show clients and potential employers that he or she is reliable, professional and focused enough to be considered for commercial work.

Delivering the learning outcomes

In many instances, this unit is about understanding the views and expectations of others, and being able to work and adapt behaviours accordingly. In learning outcome 1 the learner develops the insight to appreciate the working context. It does not seek to knock rough edges off the learner or to remove creativity and individuality, but asks learners to look at the world they work in and consider the best way of making progress, maintaining a direction of travel and considering the responsibilities and roles of others.

For learning outcome 2, learners look at the practicalities of their discipline in a little more detail. They may have to research and study certain areas, such as insurance or intellectual property and copyright, and bring themselves up to speed with the issues and pressures that they will face as professionals within their particular specialism.

Learning outcome 3 gives learners the space needed to develop their professional portfolio, the material, examples, sketches and clips, films and documentation that will be their shop window, website or interview toolkit when they are supporting bids for future work. Although this may feature in the specialist units, this is also where the generic skills of personal and professional marketing may be tried out and explored.

Learning outcome 4 is the next step in the process, that of the learners promoting themselves and establishing their future as professional practitioners. Some of the skills discussed in learning outcome 4 will be developed elsewhere in the specialist units but feature here in a more generic form to allow for the consolidation of focused and business-like attitudes.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the content and learning outcomes in the specification.

Unit 4: Professional Practice in Art and Design

Introduction

This unit is not designed to turn your learners into something they are not, but is about taking the skills and expertise they have into the workplace and showing others that they are reliable and professional enough to be entrusted with real-life briefs, commissions and contracts. The interface between the creative world and the business world has always been a minefield for misunderstanding and this unit aims to enable learners to show themselves in the best light and the most appropriate manner to others.

For starter activities consider the following:

- Ask learners to research six roles or jobs in art and design. Then ask, 'how do you get there?' – are there established routes or pathways?
- What professional bodies exist to support the specialism you are interested in?
- In the medieval era creative and craft practitioners were supported by the 'Guilds'. What is their modern equivalent?

Learning outcome 1 – Be able to place themselves and their work in the context of their selected discipline

This learning outcome covers a wide range of skills and understanding for the learner. It can start with the development of self-aspirational goals to selecting and analysing careers in the chosen specialisms, further and higher education and training, top-up qualifications and so on. Because of this, the learning outcome can be used in a variety of ways to support the work of other units and specialist pathways. For example:

- Studio visits – Visits to the workspaces of practitioners or small businesses where the learning outcome can support responsibility, career direction, and ethical and legal considerations.
- Visiting lecturers – Where visitors or guest speakers from industry, or practitioners from related sectors, talk to the learners about their professional life, working patterns and clients. This supports the learner's career selection, goal setting and builds an understanding of the roles and responsibilities of others in the industry.
- Work experience – Generic work experience is valuable but work experience that is in the chosen field is by far the most effective at developing the learners' understanding of the requirements and responsibilities in the workplace. Learners may also encounter the possibility of internships, which are excellent as learning tools although not as socially equal as would be liked.
- Shadowing – Where specialist opportunities are less available, shadowing a practitioner for a day or using film to catalogue visits, talks and lectures can be an excellent way of capturing experience which is then disseminated back to the group during seminars and workshops.

Learning outcome 2 – Understand their specialist area and the career opportunities available

Learners should gather as much primary experience of their chosen field as they possibly can. This may feature solidly in their specialist units but the handling and management of this experience should be covered in learning outcome 2. For example:

- Social networking, shows and exhibitions – Learners should attend the shows and exhibitions that are held throughout the year and network with practitioners and other learners from their specialism; for example, using email, Twitter and Facebook to build a social network of practitioners and like-minded individuals. Learners may need to re-consider their social networks as ways to help support their work and not just their social activities.
- Organisations – Learners should research and catalogue the work of other agencies that support the arts, the industry, the manufacturers and their own specialism and become familiar with the roles and offers that each organisation is responsible for. For example:
 - SSC – the Sector Skills Councils represent the arts and also the employers and industries. These agencies interface with the skills and education world for the industry to ensure that training and education is fit for purpose. They often have much information on the industry, the employment patterns and the jobs market.
 - Business agencies – such as the local chambers of commerce, enterprise agencies, Business Link etc. This changing landscape of support for enterprise, including entrepreneurs and small industries, supports the setting up and start-up phases of young businesses and offers much valuable material online.
 - Creative enterprise – such as industry-led initiatives promoting creativity in the business world in general and often focused on particular specialisms and sectors. The Arts Council and other agencies such as the BBC frequently support these.
- Grants and funding – Added focus can be achieved by learners searching for grants and funding for projects through the networks of specialist agencies. Although learners may not apply for funding, the search itself ensures that learners are engaging with their sector and specialism and networking effectively with those outside the college's environment.

Learning outcome 3 – Be able to develop and present a professional portfolio in an appropriate format

The learners' understanding of the term portfolio is sometimes adrift from the expected practice of the industry. For example, learners who are pursuing employment where the work is distributed digitally are expected to have digital portfolios but may also be expected to show development work in the form of hand-produced sketchbooks. Learners should be confident that the work they are creating is of use to them outside the centre's environment, and the best way of doing this is to interface directly with employers and practitioners in their chosen specialism.

- Paper-based portfolios – Ensure that there is sufficient work of a suitable quality and that the portfolio is prepared and ordered into a format that best shows off the learners' skills, breadth and depth.
- Digital portfolios – Ensure that digital portfolios can be accessed easily and that passwords and bandwidth are not an issue for the viewer. Where possible, learners should ensure that facilities such as YouTube and Vimeo are available as there are some employers who filter this material from the workplace.
- Wi-Fi – Ensure that where Wi-Fi is required for the viewing of a portfolio there is a free and open service with sufficient bandwidth.

Learning outcome 4 – Understand how to promote themselves and their work professionally

Learners should be aware of the marketing mix and the four Ps: price, product, promotion and place. Self-promotion is part of this mix and learners should understand the scope of marketing that they should be aware of and what they should manage. This learning outcome is not a full marketing course, but good practice from elsewhere in the specialist units can inform this learning outcome in particular and this unit in general.

- Practitioner profiles – Learners could provide their peers with profiles of practitioners who they have met and discuss the personal qualities that they have witnessed. This could be further extended by interviewing practitioners and asking direct questions as to how they market and present themselves in the industry.
- Mock interviews and role play – Learners should become familiar with their own appearance and behaviour on screen and should be interviewed by others, lecturers and visitors in a similar way to the practitioner profiles.
- Body language – Although body language may be of tangential interest to learners it is a valid area for class discussion and research as inspiration for work. Learners could, for example, look at mannerism, gesture, posture and so on.

Details on links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

See the unit for examples of potential links to other BTEC level 4 and level 5 units and national occupational standards.

An approach to this unit would be to deliver it through specialist practice using the learning outcomes from this unit to support the learning on others. For example, in assignments that require the learner to work to deadlines, schedules and standards and milestones, learners could be asked to satisfy learning outcome 1, in the form of a presentation or sketchbook.

Similar units exist in level 4 and level 5 BTECs in music, dance, performing arts and media, and a shared approach may prove beneficial to learners across the disciplines.

Indicative reading for learners

Textbooks

There are not many books specifically covering art and design and professionalism. However, there are some interesting books which look at behaviours and attitudes in the arts of which a few are given here:

Aiken, N, *The Biological Origins of Art*, Greenwood Press, 1998

Bayles, D, *Art and Fear: Observations on the Perils (and Rewards) of Artmaking*, Image Continuum Press, 2001

Freidson, E, *Professionalism, the Third Logic*, Polity Press, 2001

Zimmermann, M, *The Art Historian: National Traditions and Institutional Practices*, Yale University Press, 2003

Online journals

Some excellent and classic material:

Journal of Contemporary Art – www.jca-online.com

ArtReview – artreview.com

ArtForum – artforum.com

Websites

Some excellent sites and portals that will support learners throughout this unit:

- www.creative-choices.co.uk – discussion on job roles and career paths.
- www.ahrc.ac.uk – search for Pages/Home.aspx: up-to-date developments, debates and discussions.
- www.axisweb.org – contemporary art and news.
- Trade unions offer some support and may provide some valuable information on employment trends and the world of work. Consider the following:
 - www.bectu.co.uk
 - www.equity.org.uk
 - www.musiciansunion.org.uk
- www.prospect.ac.uk – search for [types_of_jobs_creative_arts_and_design.htm](http://www.prospect.ac.uk/types_of_jobs_creative_arts_and_design.htm): full exploration of art and design employment opportunities and progression routes.

Unit 5

Project Design, Implementation and Evaluation

Delivery guidance

Approaching the unit

This unit covers the techniques and methodologies used by learners and professional practitioners to approach their work, be it a project, assignment or brief, and how they manage their work through the key stages of design, implementation and evaluation. It is fundamentally a project management unit, familiar in many vocational areas at this level, but in this case the context and practices of art and design are engrained throughout. Learners should be introduced to these management techniques throughout the programme and many assignments should focus on various stages of the design process individually. Over time learners will learn to adapt and change their working practices to suit the outcomes required and match the business cycle appropriately.

Delivering the learning outcomes

All four learning outcomes taken together are, of course, the components of every project that the learner undertakes. It may be clear in many circumstances that the unit can be delivered in one single hit during a large project towards the end of the course, but there is potential for much focused learning when the unit is split and shared among specialist assignments and projects throughout the year. For example, a project in the first term may focus on specialist skills from a unit of, say, 3D modelling, but it can be supported by learning outcome 1 from this unit which requires the learners to focus on the formulation of the project and consider some of the learning outcome 1 content during their 3D work.

Learning outcome 1 itself looks at the steps taken from initial ideas through to the formulation of a project plan. Here learners think through their ideas and the potential impacts and challenges that could lie ahead. Early on in their programme learners may not fully realise how timescales and financial burdens might work out and this learning outcome will inform their planning, early scoping and strategies.

Learning outcome 2 concentrates on the implementation stage, with particular focus on sticking to the plan and specification from learning outcome 1. It tries to remove 'drift' and keep the learner within the boundaries set at the start, particularly where there is an agreed brief and specified timescales.

For learning outcome 3, the learner is required to evaluate and starts off with a consideration of what an evaluation may be, what it looks like and what it is seeking to find out. This activity is useful and beneficial to the learning across all the specialist units. The outcome also requires the learner to systematically record their work. This could be written, but could also take the form of audio or video recording and blogs or any combination of these.

Learning outcome 4 is the presentation of the completed project, where the preliminary work from learning outcome 1, the work in progress from the

implementation stage and the evaluation are gathered together to show that the learner can operate as a reliable and focused practitioner.

Getting started

This provides you with a starting point for one way of delivering the unit, based around the content and learning outcomes in the specification.

Unit 5: Project Design, Implementation and Evaluation

Introduction

Getting from A to B, from the beginning of a piece of work to the end, is a crucial skill in the world of creativity, particularly when learners are chasing deadlines and submitting preliminary work. Practitioners have to hit the deadlines. Being a good manager of themselves, and also more importantly a good manager of their work, will label them as 'reliable' and there is nothing more powerful in vocational practice than being known as someone who can be relied upon.

This unit looks at project management and the steps and stages required to manage projects from inception to completion. It builds the strategies, attitudes and interactions learners need and allows them to witness first-hand the power and possibility of project management techniques.

To introduce the unit consider presenting a case study showing a project from beginning to end (some examples are included in the web links below) and asking learners to identify the steps, pace, critical path and challenges. These offer the opportunity for learners to discuss and debate projects and become familiar with basic terminology.

Learning outcome 1 – Be able to formulate a project

In the first instance, consider the learning outcomes as separate disciplines and stages in the project cycle. This will allow you to use the learning outcomes throughout the year to support specialist assignments and projects without relying on the rest of this unit.

Linking with *Unit 2: Ideas Generation and Development in Art and Design* may also be helpful.

- There is a lot of project management support from the world of business but less so with art and design. For example, work in preparation for the well-known standard PRINCE2 may illuminate how larger companies, government departments and multi-sector projects are structured and how the flow of decisions and accountability are handled. This would certainly inform work commissioned from partners across disciplines and may help in learning outcome 1, but the language and operation is very dry and does not respond to art and design practices and processes.
- Microsoft Office® – Software does exist to help manage and control projects, and this software is ubiquitous in large companies and in the public sector. Packages such as Microsoft Project® are not complicated to learn and some learners (and centres) may benefit from the approach. However, use of software does not automatically mean that the project will be a success and there are many other tools, such as online or paper-based lists, calendars and diaries, which may be more appropriate. That said, all learners would benefit from an introduction to the IT solutions to programme management.
- Discussion – Early stages should be supported with regular, formal and informal discussion with the teacher/tutors and the learner, allowing the learner to think out loud and work through the issues that may arise. The teacher/tutor can also point and steer the learner to discover the issues and pinch-points that the learner may not be able to see.
- Brief – Many projects/assignments will focus on a brief that should be scrutinised carefully by the learner as part of learning outcome 1. Learners should focus on producing a clear list of constraints, for example the timescale, costs, media, size, production of material for milestones such as maquettes, ethical and sustainability issues, and so on.
- Journal – Learners should keep a journal of their work at all times and use annotation, sketches, diaries and other material as supportive evidence.

Learning outcome 2 – Be able to implement the project within agreed procedures and to specification

This outcome seeks to minimise and manage procrastination, and to avoid a wasting of time and effort, although some may feel the activities in learning outcome 2 are themselves wasting time and causing procrastination! However, many learners need the support of teachers and tutors to maintain progress and motivation. It is for those learners that this learning outcome will be most relevant. In this scenario some learners may need to produce detailed plans in learning outcome 1 and then use this outcome to monitor their own progress through the plans, carefully ensuring that deadlines and milestones are hit and that slippage from the plan is kept to an absolute minimum. For example:

- Spreadsheet – Rather than use expensive project management software, learners can use a spreadsheet to list tasks. Learners can produce daily or weekly task lists that are tick sheets and schedules, allowing them to monitor their progress through the project.
- Audio/video blog diary – Some learners may benefit from marking their progress through the project by blogging or using audio or video diaries. These help learners chart their progress in exactly the same way as project management software, by ticking off tasks and recognising the completion of stages and phases of work.

Learning outcome 3 – Be able to evaluate the project outcomes

Evaluations can take many forms and learners should be introduced to the techniques that may be available to them. They should also be required to evaluate particular projects and learn from their own work and the work of others on how projects can succeed and fail.

- When writing a final evaluation learners should refer back to the annotations made in their sketchbooks and to the research into artists and designers they may already have done. Points to include are:
 - How have other artists and designers influenced me in the project?
 - Are the media used appropriate and effective?
 - What visual language and formal elements have been used to convey and communicate the design intention, the feel and message?
 - Has the brief been successfully answered in terms of feel, message, audience, constraints and client expectations?
 - What are the strengths and weaknesses of my work?
 - What problems did I encounter and how did I solve them?
 - What would I change if I could?
 - What I have learned, e.g. the design process, getting ideas into order, techniques and skills, new media and methods, fresh knowledge about artists and designers and how they work, are my analytical and critical skills improving, time management and organisation, improving communication skills and knowledge of the subject.

Learning outcome 4 – Be able to present the project outcomes

The final presentation in this context is not necessarily a PowerPoint® or client-facing presentation, but a collection of the project materials, used to support a successful example of project management, to the assessor, allowing them to see that the learner understands the steps and stages required to successfully manage an art and design project or assignment. Some of the material collected may well be suitable for display, for example sketchbooks and maquettes, but some will invariably be task lists, spreadsheets, minutes of meetings, notes of discussions and Microsoft Project® files which are produced only for assessment purposes.

- Presentations to others should be considered where useful learning can be achieved. For example, where a learner has shown some insight or developed a technique from which others may benefit. Similarly, sessions where learners seek help and support from others may be useful.

Details on links to other BTEC units, BTEC qualifications and links to other relevant units/qualifications

See the unit for examples of potential links to national occupational standards. This unit could link directly with almost every other unit in the level 4 and 5 suite.

An approach to this unit would be to deliver it through specialist practice using the learning outcomes from this unit to support the learning on others. For example, in assignments that require the learner to respond to a design brief, learners could be asked to provide work in response to learning outcome 2, in the form of a presentation or sketchbook.

Indicative reading for learners

Textbooks

Learners may need considerable support in managing workload and projects. There is a great deal of support available although not specific to art and design. The following books will prove useful:

Barker, S, *Brilliant Project Management: What the Best Project Managers Know, Do and Say*, Pearson, 2012

Billingham, V, *Project Management: How to Plan and Deliver a Successful Project*, Studymates Ltd, 2008

Lock, D, *Project Management* (9th edition), Gower Publishing Ltd, 2007

Nokes, S, Kelly, S, *The Definitive Guide to Project Management: The Fast Track to Getting the Job Done on Time and on Budget* (3rd edition), FT Publishing International, 2007

Thomas, WH, *The Basics of Project Evaluation and Lessons Learned*, Productivity Press, 2011

Websites

There is much excellent material available online. The material presented as case studies is particularly useful:

- <http://thenextweb.com/entrepreneur> – search for 2012/12/01/a-practical-guide-on-how-to-accurately-schedule-client-projects

- <http://justcreative.com> – search for 2009/02/04/the-logo-design-process-from-start-to-finish
- <http://justcreative.com> – search for 2008/02/01/logo-design-process-of-top-graphic-designers
- <http://jess3.com> – search for ux-week-infographic-design-start-to-finish
- www.businessballs.com – search for productdesign.htm
- www.allgraphicdesign.com – search for graphicdesignprocessworkflows.html
- <http://cnx.org> – search for content/m32170/latest
- www.mindtools.com – search for pages/article/newPPM_60.htm
- www.sitepoint.com – search for project-management-web-geeks



Appendix 2: Sample Assessment Assignment (Business)

Assignment front sheet

Qualification		Unit number and title	
Pearson BTEC Level 5 HND Diploma Business		Unit 3: Organisations and Behaviour	
Student name		Assessor name	
Date issued	Completion date	Submitted on	
11 th March 2013	4 th April 2013		

Assignment title	OB1: Culture and Management Style (1 of 3)
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Learning Outcome	Learning outcome	Assessment Criteria	In this assessment you will have the opportunity to present evidence that shows you are able to:	Task no.	Evidence (Page no)
LO1	Understand the relationship between organisational structure and culture	1.1	Compare and contrast different organisational structures and culture	1	
		1.2	Explain how the relationship between an organisation's structure and culture can impact on the performance of a business	1	
LO2	Understand different approaches to management and leadership	2.1	Compare the effectiveness of different leadership styles in different organisations	2	
		2.2	Explain how organisational theory underpins the practice of management	2	
		2.3	Evaluate the different approaches to management used by different organisations	2	

Learner declaration

I certify that the work submitted for this assignment is my own and research sources are fully acknowledged.

Student signature:

Date:

In addition to the above PASS criteria, this assignment gives you the opportunity to submit evidence in order to achieve the following MERIT and DISTINCTION grades		
Grade Descriptor	Indicative characteristic/s	Contextualisation
M1 Identify and apply strategies to find appropriate solutions	<p>Effective judgements have been made.</p> <p>An effective approach to study and research has been applied.</p>	<p>To achieve M1, you will make effective judgements about factors affecting organisational structures and culture in a company such as <i>Solid State Technologies Ltd.</i></p> <p>(Task 1)</p>
M2 Select / design and apply appropriate methods / techniques	<p>Appropriate learning methods/techniques have been applied.</p>	<p>To achieve M2, you will have used suitable techniques to explore the nature of organisational culture in two organisations and the details will have been used to inform the presentation and the briefing paper for the non-executive directors and the senior managers of <i>Solid State Technologies Ltd.</i></p> <p>(Task 1)</p>
M3 Present and communicate appropriate findings	<p>Communication is appropriate for familiar and unfamiliar audiences and appropriate media have been used.</p>	<p>To achieve M3 the work you present will be presented in suitable business formats and will use business terminology accurately.</p> <p>(Task 2)</p>
D1 Use critical reflection to evaluate own work and justify valid conclusions	<p>Conclusions have been arrived at through synthesis of ideas and have been justified.</p> <p>Realistic improvements have been proposed against defined characteristics for success.</p>	<p>To achieve D1 you will have drawn conclusions which draw out the links between culture and management style and organisational objectives and the impact of the organisations' structure, culture and leadership on organisational performance of businesses.</p> <p>You will provide an evaluation which will suggest how this knowledge might be of value to senior staff to help improve the performance at <i>Solid State Technologies Ltd.</i></p> <p>(Tasks 1 & 2)</p>

D2 Take responsibility for managing and organising activities	Activities have been managed.	To achieve D2 you will have demonstrated an effective approach to independent research and study and will have met the deadline to submit the tasks and achieve the unit assessment criteria. (Tasks 1 & 2)
D3 Demonstrate convergent /lateral / creative thinking		

Please note that for unit assignments assessors should use these or other exemplar indicative characteristics for the individual grade descriptors from Annexe C of the HN specification or any other relevant indicative characteristics for the particular assignment. The indicative characteristic should then be contextualised. Only one indicative characteristic per grade descriptor, M2, M2, M3, D1, D2, D3 is required.

Assignment brief

Unit number and title	Unit 3: Organisations and Behaviour
Qualification	Pearson BTEC Level 5 HND Diploma in Business
Start date	11 th March 2013
Deadline/hand-in	4 th April 2013
Assessor	

Assignment title	Culture and Management Style
<p>Purpose of this assignment The structure and culture of an organisation are key factors which contribute to motivating the workforce at all levels of the organisation. The Japanese were instrumental in developing a culture of 'continuous improvement through teamwork' in their manufacturing industry. This culture has now been exported around the world and encapsulates the way in which structure and culture contribute to patterns of behaviour in the workplace. This unit will develop learner understanding of the behaviour of people within organisations and of the significance that organisational design has on shaping that behaviour.</p>	

Scenario

You work as a client support manager for a business improvement consultancy called *Clear Futures*. You have been asked to help *Solid State Technologies Ltd*, a technology firm. Staff development and involvement at *Solid State Technologies Ltd* is poor, due in part, to the limited managerial expertise of its founders. Key staff have left and exit interviews suggest that this is partly because of the power culture created by the two very forceful and smart individuals who founded the company and the current autocratic management style. The loss of staff to other technology-based companies with more relaxed cultures and management styles is seen as a threat to the future success of *Solid State Technologies Ltd*.

Action is required to brief the non-executive directors and the senior managers to help them understand the nature of organisational structure and culture and leadership and management and identify their role in business success.

There are many businesses where it is clear how the organisational structure, organisational culture, leadership and management affect the businesses and contribute to their performance. Two organisations about which there is such information are the *Bank of Scotland* and the *John Lewis Partnership*.

On 5 April 2013 the fourth report of the Parliamentary Commission on Banking Standards was published and it follows a number of other enquiries into the management, functioning and culture of the Bank of Scotland. The report can be found at:

<http://www.parliament.uk/business/committees/committees-a-z/joint-select/professional-standards-in-the-banking-industry/news/an-accident-waiting-to-happen-the-failure-of-hbos/>

On 7 March 2013, the *John Lewis Partnership plc* Results for the year ended 26 January 2013 showed that the company was continuing to be successful and the company's corporate website is at:

<http://www.johnlewispartnership.co.uk/>

Further information about these two organisations is widely available and other businesses exemplify the contribution of organisational structure, organisational culture, leadership and management to business performance.

Task 1 (L.O. 1: 1.1, 1.2, and M1, M2, D1)

You have been asked to provide briefings for the non-executive directors and the senior managers to help them understand the nature of organisational structure and culture and leadership and management and identify their role in the success of businesses. You have investigated a number of businesses to support the points you want to make.

Produce a presentation to brief and inform non-executive directors and the senior managers of *Solid State Technologies Ltd* in which you:

Compare and contrast the different organisational structures and culture of organisations such as the *Bank of Scotland* and the *John Lewis Partnership plc*, explaining how the relationship between the organisations' structure and culture can impact on the performance of the business and the implications of these findings for the management of *Solid State Technologies Ltd*.

To achieve M1, you will make effective judgements about factors affecting organisational structures and culture in a company such as *Solid State Technologies Ltd*.

To achieve M2, you will have used suitable techniques to explore the nature of organisational culture in two organisations and the details will have been used to inform the presentation and the briefing paper for the non-executive directors and the senior managers of *Solid State Technologies Ltd*.

To achieve D1 you will have reached conclusions which draw out the links between culture and management style and organisational objectives and the impact of the organisations' structure, culture and leadership on organisational performance of businesses. You will provide an evaluation which will suggest how this knowledge might be of value to senior staff to help improve the performance at *Solid State Technologies Ltd*.

Task 2 (LO2: 2.1, 2.2, 2.3, and M2, M3, D2)

Prepare a briefing paper that compares the effectiveness of different leadership styles of the *Bank of Scotland* and the *John Lewis Partnership plc*. You should explain how organisational theory underpins the practice of management and evaluate the different approaches to management used by the *Bank of Scotland* and the *John Lewis Partnership plc* and the implications of these findings for the management of *Solid State Technologies Ltd*.

To achieve M2, you will have used suitable techniques to explore the nature of organisational culture in the two organisations and the details will have been used to inform the presentation and the briefing paper for the non-executive directors and the senior managers of *Solid State Technologies Ltd*.

To achieve M3 the work you present will be presented in suitable business formats and will use business terminology accurately.

To achieve D2 you will have demonstrated an effective approach to independent research and study and will have met the deadline to submit the tasks and achieve the unit assessment criteria.

Evidence checklist	Summary of evidence required by student	Evidence presented
Task 1	A presentation which compares and contrasts the different organisational structures and culture of selected organisations.	
Task 2	A briefing report that compares the effectiveness of different leadership styles of selected organisations.	

Achievement Summary

Qualification	Pearson BTEC Level 5 HND Diploma in Business	Assessor name	
Unit Number and title	Unit 3 Organisations and Behaviour	Student name	
Criteria Reference	To achieve the criteria the evidence must show that the student is able to:	Achieved? (tick)	
LO 1			
1.1			
1.2			
LO 2			
2.1			
2.2			
2.3			
Higher Grade achievements (where applicable)			
Grade descriptor	Achieved? (tick)	Grade descriptor	Achieved? (tick)
M1: Identify and apply strategies to find appropriate solutions		D1: Use critical reflection to evaluate own work and justify valid conclusions	
M2: Select/design and apply appropriate methods/techniques		D2: Take responsibility for managing and organising activities	
M3: Present and communicate appropriate findings		D3: Demonstrate convergent/lateral /creative thinking	

Assignment Feedback

Formative Feedback: Assessor to Student			
Action Plan			
Summative feedback			
Feedback: Student to Assessor			
Assessor Signature		Date	
Student Signature		Date	



Appendix 3: Sample Assessment Assignment (Creative Media Production)

Assignment front sheet

Qualification		Unit number and title	
Pearson BTEC Level 5 HND Diploma Creative Media Production		Unit 2 Research Techniques for Creative Media Production	
Student name		Assessor name	
		Mary Smith	
Date issued	Completion date	Submitted on	
Monday 4 th March 2013	Wednesday 22 nd May 2013		

Assignment title	Assignment: Research Commission (1 of 1)
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LO	Learning outcome (LO)	AC	In this assessment you will have the opportunity to present evidence that shows you are able to:	Task no.	Evidence (Page no)
LO 1	Be able to apply research methods and procedures in creative media production contexts	1.1	apply research methods and procedures in a media production context to gather well focused and useful material	1	
LO 2	Be able to ensure the accuracy and validity of research material	2.1	apply correct procedures for collection of accurate data	2	
		2.2	justify validity of data	2	
LO 3	Be able to present research outcomes with due compliance	3.1	use an agreed format to present the outcomes of the research clearly to an audience	3	
		3.2	reference material and quotations accurately in a bibliography and credit list	3	
		3.3	demonstrate due compliance on all aspects of the research conducted	3	
LO 4	Be able to evaluate research processes and	4.1	evaluate the strengths and weaknesses of the research process	4	

	outcomes	4.2	evaluate the strengths and weaknesses of the research outcomes	4	
		4.3	critically assess areas for further consideration and make recommendations	4	

Learner declaration

I certify that the work submitted for this assignment is my own and research sources are fully acknowledged.

Student signature:

Date:

In addition to the above PASS criteria, this assignment gives you the opportunity to submit evidence in order to achieve the following MERIT and DISTINCTION grades		
Grade Descriptor	Indicative characteristic/s	Contextualisation
M1 Identify and apply strategies to find appropriate solutions	An effective approach to study and research has been applied.	To achieve M1 you must identify a range of appropriate research methods and strategies for collecting and analysing the data that you wish to collect. (Task 1)
M2 Select / design and apply appropriate methods / techniques	The selection of methods and techniques/sources has been justified.	To achieve M2 you must devise effective research methods to gather relevant materials. For example, using the internet, sourcing archives or questioning. You must justify your choice of research methods. (Task 1)
M3 Present and communicate appropriate findings	An appropriate structure and approach has been used (in the presentation and communication of your findings).	To achieve M3 you must use an appropriate and structured approach to the presentation of your research. You should use appropriate technical research language in your work. If you choose to use a PowerPoint presentation you should provide the audience with appropriate handouts. You should have a question and answer session at the end of your presentation to answer any questions. (Task 3)
D1 Use critical reflection to evaluate own work and justify valid conclusions	Self criticism of approach has taken place.	To achieve D1 you must critically evaluate your work and draw conclusions. You must be critical of your research work and suggest ways in which your research could have been improved. You should compare your final research outcomes to your original intentions. (Task 4)
D2 Take responsibility for managing and organising activities	Substantial activities, projects or investigations have been managed and organised.	To achieve D2 you will take responsibility for designing your research materials and implementing the research. You must ensure that you manage and organise your research effectively. (Task 1)

D3 Demonstrate convergent/lateral/creative thinking	Innovation and creative thought have been applied.	To achieve D3 you must be able to demonstrate that you have applied innovative and creative thought to your research work. You will have considered all of the different research options and used research methods that: <ul style="list-style-type: none"> • used creative research techniques • were appropriate in terms of the resources required for production • meet the needs of the client. (Task 3)
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Please note that for unit assignments assessors should use these or other exemplar indicative characteristics for the individual grade descriptors from Annexe C of the HN specification or any other relevant indicative characteristics for the particular assignment. The indicative characteristic should then be contextualised. Only one indicative characteristic per grade descriptor, M2, M2, M3, D1, D2, D3 is required.

Assignment brief

Unit number and title	Unit 2 Research Techniques for Creative Media Production
Qualification	Pearson BTEC Level 5 HND Diploma in Creative Media Production
Start date	Monday 4 th March 2013
Deadline/Hand-in	Wednesday 22 nd May 2013
Assessor	Mary Smith

Assignment title	Research Commission
<p>Purpose of this assignment This unit aims to develop your skills in using the research techniques employed by Professionals working in creative media production. You will be undertaking research many times as you work through units in this qualification. You should use this assignment as an opportunity to develop your skills in research methods and techniques.</p>	
<p>Scenario You have been asked to pitch for the production of a short film on the history of your local town hall. The client has asked you to undertake research into the history of the building as part of your pitch for the work. Your short film is intended to be shown to an audience of older people and you must consider in your research how this audience will access your short film. You must undertake research into the resources required to produce your short film. You must ensure that your research is accurate and valid as this short film may be broadcast on your local television channel. You will be asked to present your research to the client in the form of a pitch to get them to formally commission you to produce the short film.</p>	
<p>Task 1 : (LO 1: 1.1 and M1, M2, D2) You must undertake primary and secondary research into the history of the Town Hall using appropriate research methods and techniques. Consider the most effective research methods and use these. Identify the research methods and techniques you have used. You must keep all of your research notes and records. You must use a range of sources for your research.</p> <p>In order to achieve M1 you must identify a range of appropriate research methods and have a strategy for collecting and analysing the data you collect.</p> <p>To achieve M2 you must devise effective research methods to gather relevant materials. For example, using the internet, sourcing archives or questioning. You must justify your choice of research methods.</p> <p>In order to achieve D2 you will take responsibility for designing your research materials and implementing the research. You must ensure that you manage and organise your research effectively.</p>	

Task 2 (LO 2: 2.1, 2.2)

You must confirm the accuracy of your research by:

- applying correct procedures for the accurate collection of data
- justifying the validity of your data.

You must ensure that all your research is valid and reliable. Some internet sites such as Wikipedia are peer sites and as such may not be reliable. You must confirm your research by comparing your results across a range of sources. Ensure that you can justify the research that you undertake.

You must provide a research log that identifies the research methods and techniques that you have used. Include website links and a bibliography.

Task 3 (LO 3: 3.1, 3.2, 3.3 and M3, D3)

You will present the results of your research to the client.

You must:

- Prepare your materials
- Choose an appropriate presentation format for the client
- Use appropriate referencing with a bibliography that indicates your research trail and credits for the material you have used
- Ensure that your research is compliant with relevant legal requirements including any permissions required and checks for authenticity.

You could present your work through:

- an illustrated report
- a PowerPoint or similar presentation
- a video presentation
- an audio presentation.

To achieve M3 you must use an appropriate and structured approach to the presentation of your research. You should use appropriate technical research language in your work. If you choose to use a PowerPoint presentation you should provide the audience with appropriate handouts. You should have a question and answer session at the end of your presentation to answer any questions.

To achieve D3 you must be able to demonstrate that you have applied innovative and creative thought to your research work. You will have considered all of the different research options and used research methods that:

- use creative research techniques
- are appropriate in terms of the resources required for production
- are appropriate for the audience
- meet the needs of the client.

Task 4 (LO 4: 4.1, 4.2, 4.3 and D1)

You must evaluate your research methods and techniques, identifying the strengths and weaknesses of your work. You will need to consider the process you undertook and the outcomes of your research. You should do this by:

- evaluating the strengths and weaknesses of the research process
- evaluating the strengths and weaknesses of the research outcomes
- critically assessing areas for further consideration and make some recommendations.

You should present your evaluation in an appropriate way. This could be:

- a written report
- a presentation
- a viva.

To achieve D1 you must critically evaluate your work and draw conclusions. You must be critical of your research work and suggest ways in which your research could have been improved. You should compare your final research outcomes to your original intentions.

Evidence checklist	Summary of evidence required by student	Evidence presented
Task 1	Research log showing sources of primary and secondary research with an evaluation and justification for chosen research method/s. Assessor/research supervisor will provide further details about what format	
Task 2	Research log as above showing that you have considered the validity of your methods, the accuracy of your data, and your confidence in the results.	

Task 3	A presentation of your results through a formal report. Your assessor/research supervisor will advise on the requirement and appropriateness of the medium of the presentation (e.g. PowerPoint, illustrated formal report etc.)	
Task 4	An evaluation of your research project. Your assessor/research supervisor will advise on the requirement and appropriateness of the medium for the evaluation (e.g. report, viva, etc)	
<p>Sources of information:</p> <p>Give the students some sources here – e.g. websites, books, magazines, etc</p> <p>You may also wish to include a glossary e.g. “research”, “evaluation”, “justification”</p>		

Achievement Summary

Qualification	Pearson BTEC Level 5 HND Diploma in Creative Media Production	Assessor name	Mary Smith
Unit Number and title	Unit 2 Research Techniques for Creative Media Production	Student name	
Criteria Reference	To achieve the criteria the evidence must show that the student is able to:	Achieved? (tick)	
LO 1			
1.1			
LO 2			
2.1			
2.2			
LO 3			
3.1			
3.2			
3.3			
LO 4			
4.1			
4.2			
4.3			
Higher Grade achievements (where applicable)			
Grade descriptor		Achieved? (tick)	Grade descriptor
Achieved? (tick)			Achieved? (tick)
M1: Identify and apply strategies to find appropriate solutions			D1: Use critical reflection to evaluate own work and justify valid conclusions
M2: Select / design and apply appropriate methods / techniques			D2: Take responsibility for managing and organising activities

M3: Present and communicate appropriate findings		D3: Demonstrate convergent/lateral/creative thinking	
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Assignment Feedback

Formative Feedback: Assessor to Student

Action Plan

Summative feedback

Feedback: Student to Assessor

Assessor Signature		Date	
Student Signature		Date	



Appendix 4: Sample Assessment Assignment (Computing and Systems Development)

Assignment front sheet

Qualification		Unit number and title	
Pearson BTEC HND Diploma in Computing and Systems Development		Unit 3: Employability and Professional Development	
Student name		Assessor name	
Date issued	Completion date	Submitted on	
Monday 4 th March 2013	Wednesday 22 nd May 2013		

Assignment title	Assignment :Training Module Development (1 of 3)
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LO	Learning outcome (LO)	AC	In this assessment you will have the opportunity to present evidence that shows you are able to:	Task no.	Evidence (Page no)
LO 2	Be able to demonstrate acquired interpersonal and transferable skills	2.1	communicate in a variety of styles and appropriate manner at various levels	2	
		2.2	demonstrate effective time management strategies	1	
LO 4	Be able to develop strategies for problem solving	4.1	review tools and methods for developing solutions to problems	5	
		4.2	develop an appropriate strategy for resolving a particular problem	3	
		4.3	evaluate the potential impact on the business of implementing the strategy	4	

Learner declaration

I certify that the work submitted for this assignment is my own and research sources are fully acknowledged.

Student signature:

Date:

In addition to the above PASS criteria, this assignment gives you the opportunity to submit evidence in order to achieve the following MERIT and DISTINCTION grades		
Grade Descriptor	Indicative characteristic/s	Contextualisation
M1 Identify and apply strategies to find appropriate solutions	<ul style="list-style-type: none"> • Effective judgements have been made • An effective approach to study and research has been applied 	To achieve M1, you must demonstrate effective time management strategies and also develop an appropriate strategy for resolving the set problems. Effective judgements will have to be made in order to accurately schedule the modules within the training programme and to ensure that all limiting factors with regard to personnel, dates and resource criteria have been addressed.
M2 Select/design and apply appropriate methods/techniques	Not this assignment	
M3 Present and communicate appropriate findings	<ul style="list-style-type: none"> • A range of methods of presentation have been used and technical language has been accurately used • The communication is appropriate for familiar and unfamiliar audiences and appropriate media have been used 	To achieve M3 you must produce documentation to set formats, for example activity schedules, planning documents and Critical Path Analysis. A range of presentation methods will have been used to meet professional standards; these will be communicated at different levels to match different end user needs in a variety of different contexts and environments. Appropriate technical language will have been used.
D1 Use critical reflection to evaluate own work and justify valid conclusions	Not this assignment	
D2 Take responsibility for managing and organising activities	<ul style="list-style-type: none"> • Autonomy and independence has been demonstrated 	To achieve D2 you must independently take responsibility for planning and managing the training. Demonstration of autonomy in the decisions taken and in the management of the activities should be evidenced throughout the assignment.

D3 Demonstrate convergent/lateral/ creative thinking	Not this assignment	
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Please note that for unit assignments assessors should use these or other exemplar indicative characteristics for the individual grade descriptors from Annexe C of the HN specification or any other relevant indicative characteristics for the particular assignment. The indicative characteristic should then be contextualised. Only one indicative characteristic per grade descriptor, M2, M2, M3, D1, D2, D3 is required.

Assignment brief

Unit number and title	Unit 3 Employability and Professional Development
Qualification	Pearson BTEC HND Diploma in Computing and Systems Development
Start date	Monday 4 th March 2013
Deadline/hand-in	Wednesday 22 nd May 2013
Assessor	Jim Smith

Assignment title	Training Module Development
<p>Purpose of this assignment This assignment considers the skills required to perform effectively as a computing and systems development employee. It will almost certainly be a requirement that as an employee, you will need to generate training materials to train end users on certain systems developments and this assignment develops those skills by asking you to develop realistic training modules for an organisation. It also deals with problem solving which includes the identification or specification of the 'problem', strategies for its solution and then evaluation of the solution through reflective practice.</p>	

Scenario

You have recently been contracted as an IT consultant and project co-ordinator for a large training company 'N A Webb Associates'. The company outsource their expertise to a range of small and medium sized organisations in the East of England, primarily focusing on Lincolnshire, Norfolk, Suffolk and Essex. The initial contract that you have been given is for two months, your brief being to support and set up a complete training provision for a third party company to extend over a six week period.

The remit is to ensure that all levels of end users are introduced to new policies, procedures and areas that will impact upon their job role in the future. You will be required to manage and organise trainers, resources and scheduling.

Your first project management task is to plan a two-day training session covering Module 1 to a target audience of data input clerks, team leaders, department managers and one of the senior managers from the human resources department. Following the initial training, further modules have been arranged where end users can sign-up. All modules within the end user training need to be completed within six weeks to enable certification. There are six modules in total, however delivery is dependent on the trainers' availability and also access to the training suite.

The modules have to be completed in a specific progression order 1-6, however modules 3 and 4 can be accessed and end users can be formally assessed concurrently.

Module 1: Introduction to data protection and security (2 days)

Module 2: Laws, legislation, policies and procedures (2 days)

Module 3: Data security threats (0.5 day)

Module 4: Data security measures and encryption (0.5 day)

Module 5: Customer service and effective marketing (1 day)

Module 6: E-commerce and M-commerce tools and technologies (2 days)

The days that each module can run are as follows:

M1 Monday and Tuesday Week 1

Thursday and Friday Week 1

M2 Monday and Tuesday Weeks 2, 3 and 4

M3 Wednesdays Weeks 2, 3 and 4 (AM 9:30-12:30)

M4 Wednesdays Weeks 2, 3 and 4 (PM 13:30-16:30)

M5 Thursday OR Friday Weeks 3, 4 and 5

M6 Friday Weeks 3, 4, 5 and 6

Task 1 : (LO 2: 2.2 and M1)

Produce a visual planning schedule that outlines the training modules, times and ordering and demonstrates effective time management strategies.

Task 2 (LO 2: 2.1 and M3)

Produce a range of documents to communicate to different target audiences in a variety of styles that can be used over the two-day training event for Module 1. You will need to conduct basic research about data protection and security that will form the content for your training event for Module 1. One document should be a newsletter for the basic data input clerk with an associated glossary. The other should be an information leaflet using technical terms fluently and appropriately. In addition, produce ten slides to be used for the delivery.

Task 3 (LO 4: 4.2 and M1)

The data input clerks and team leaders cannot attend the same training sessions apart from Module 1. There are four department managers and only two can attend at any one time. The senior manager in Human Resources needs to complete within four weeks and cannot dedicate a whole week to training.

No end user will be released for more than 3 days in any one week (with the exception of week 1). The training suite is not available on the Thursday or Friday on week 5.

How are you going to address these issues/problems? Develop a strategy for resolving these and identify whether or not the initial training schedule is now feasible for all users.

Task 4 (LO 4: 4.3 and M3)

Evaluate the potential impact the training schedule will have on the resources of the organisation during this six week period if the strategy is implemented?

Task 5 (LO 4: 4.1 and D2)

Provide a written review of the tools and methods that can be used for developing solutions to problems (for example, how will the issue of not having access to the training room in Week 5 impact on training?)

Evidence checklist	Summary of evidence required by student	Evidence presented
Task 1	Visual planning schedule that outlines the training modules	
Task 2	A range of documents to include a newsletter for the basic data input clerk with an associated glossary, an information leaflet and evidence from the presentation that should include ten slides and associated notes	
Task 3	A document that shows you have considered the constraints placed on your initial schedule and your solutions with justifications	
Task 4	An evaluation of the impact of the training schedule upon the resources of the organisation over the six week period	
Task 5	A review of the strategies (tools and methods) used to develop your solutions to the set problems	

Sources of information:

Give the students some sources here – e.g. websites, books, magazines, etc

You may also wish to include a glossary: e.g. “research”, “evaluation”, “justification”

Achievement Summary

Qualification	Pearson BTEC HND Diploma in Computing and Systems Development	Assessor name	Jim Smith
Unit Number and title	Unit 3 Employability and Professional Development	Student name	
Criteria Reference	To achieve the criteria the evidence must show that the student is able to:	Achieved ? (tick)	
LO 2			
2.1			
2.2			
LO 4			
4.1			
4.2			
4.3			
Higher Grade achievements (where applicable)			
Grade descriptor	Achieved? (tick)	Grade descriptor	Achieved? (tick)
M1: Identify and apply strategies to find appropriate solutions		D1: Use critical reflection to evaluate own work and justify valid conclusions	
M2: Select / design and apply appropriate methods / techniques		D2: Take responsibility for managing and organising activities	
M3: Present and communicate appropriate findings		D3: Demonstrate convergent /lateral / creative thinking	

Assignment Feedback

Formative Feedback: Assessor to Student			
Action Plan			
Summative feedback			
Feedback: Student to Assessor			
Assessor Signature		Date	
Student Signature		Date	

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